

TELEVISION

MAGAZINE

Bus



Which markets are they buying? A report on the policies behind major network advertisers' choice of station lineups



How TV executives live and work: Among those profiled are CBS-TV's Van Volkenburg (above), Kudner's Kirk, McCann's Clyne

It's an old American Custom...

Indiana University

NOV

Library

Ever since the first year after the Pilgrims stubbed their toes on Plymouth Rock, Thanksgiving for our blessings has been an old American custom... a habit as firm as the Rock itself.

Another habit that's firmly embedded is that of TV viewers who watch local personalities regularly and faithfully... for instance the local "home show." It's a habit that pays off profitably to astute advertisers.



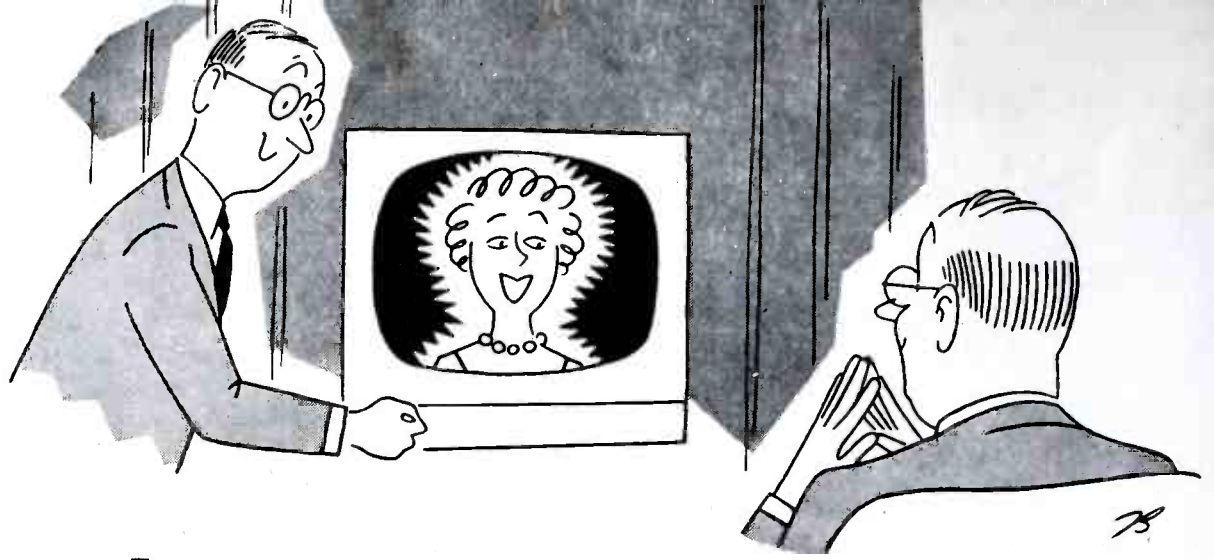
- WSB-TV Atlanta
- WBAL-TV Baltimore
- WFAA-TV Dallas
- KOA-TV Denver
- WTVD Durham-Raleigh
- WICU Erie
- KPRC-TV Houston
- WHTN-TV Huntington
- WJIM-TV Lansing
- KARK-TV Little Rock
- KABC-TV Los Angeles
- WISN-TV Milwaukee
- KSTP-TV M'p'l's-St. Paul
- WSM-TV Nashville

- WTAR-TV Norfolk
- KMTV Omaha
- WTVH Peoria
- KCRA-TV Sacramento
- WOAI-TV San Antonio
- KFMB-TV San Diego
- KGO-TV San Francisco
- KTBS-TV Shreveport
- KREM-TV Spokane

- KOTV Tulsa
- KARD-TV Wichita
- ABC Pacific Television Regional Network

Edward Petry & Co., Inc.

NOV 12-57 R A 8Y
LIBRARY
INDIANA UNIVERSITY
BLOOMINGTON INDIANA



How adequate house monitoring can **HELP YOU** sales-wise

WHEN a client visits your office, are you able to punch up any on-air signal . . . color or monochrome . . . on the channel selector of your nearest TV receiver? Or, are you limited when it comes to station monitoring? Wouldn't it give you a "selling aid" to be able to go to your channel selector and receive:

- Any rehearsal . . . live program . . . preview of sponsor's film
- Any on-air show . . . from studio . . . from transmitter
- Other local stations' off-air signals . . .



A sales plus in the Sales Manager's office

With a modern RCA signal distribution system you can flip the switch and bring in whatever your customer requests. Handles all studios in rehearsal, on-air signal, or any local station. Up to seven channels are available . . . tailored to your own special requirements . . . for monochrome and color.

How the house monitoring system works

Local and remote signals (audio and video) are fed to a closed circuit transmitter of the monitran type. An RCA monitran handles local signals—one monitran is used for each signal.

The output of the monitran is then fed to an RF amplifier. Off-air signals go directly to the input of the amplifier. All signals are fed via a single coax cable to any standard TV receiver. In the RCA system, the receiver need not be "jeeped." No expensive video monitors are required since standard receivers are used.

Fully rated for color

Whether for color or monochrome you'll find the RCA house distribution system—low in cost, easy to install and operate, and fully satisfactory for picture quality.

Your RCA Broadcast Sales representative will be glad to advise you on the equipment best suited to your needs.

SEVEN PICTURE SOURCES TO ANY LOCATION VIA A SINGLE CABLE

FROM YOUR STUDIO



Studio 'A' Program



Studio 'B' Rehearsal



Network Show



Film Preview

"OFF-AIR"



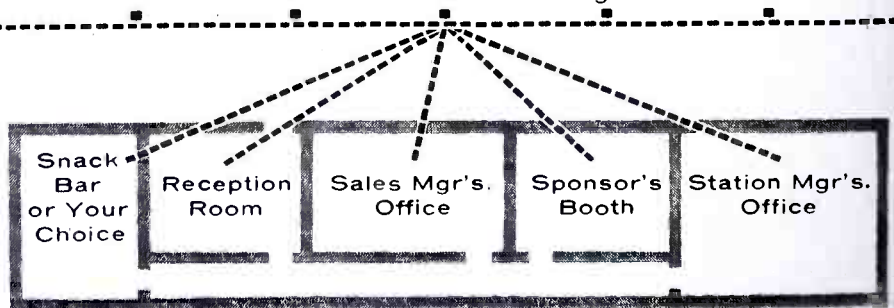
Your "Off-Air" Signal



Local Station 'B'



Local Station 'A'



Ask the Engineer — he knows



RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION • CAMDEN, N.J.

"Now get this..."

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

At last!
**THE GREAT
GILDERSLEEVE**
on
TV





25,000 fan letters

hailed its TV sneak preview . . .

now The Great Gildersleeve Comedy Series

is ready to sell for YOU!

"The Great Gildersleeve," top-rated comedy favorite on radio for 13 years, is ready to open broad new sales opportunities for television advertisers. He's the same lovable, laughable Gildy—chortle and all—but with the tremendous added impact of television's visual values.

"The Great Gildersleeve" just can't miss as a syndicated TV film series. It's pre-tested!

With no advance warning, "The Great Gildersleeve" was sneak-previewed in a half-hour period on the NBC Television Network. Viewers were asked to send in their reactions. No incentives were offered. From this single exposure *more than 25,000 enthusiastic letters, many signed by every member of the family, clamored for Gildy as a regular TV attraction.* They looked forward to weekly visits with Gildy, nephew Leroy, niece Marjorie, housekeeper Birdie, druggist Peavey, barber Floyd, Mayor Terwilliger, and all the other popular favorites of "The Great Gildersleeve."

"The Great Gildersleeve" is a TV comedy series with *extra-special* values for advertisers:

- a big-time, established, well-loved personality
- a wholesome approach that appeals to the whole family and will serve to cement community relations for the sponsor
- powerful backing by NBC Film Division's all-out merchandising
- a *pre-tested* capacity for attracting and holding audience

Act fast to make sure Gildersleeve cuts his comic capers in *your* behalf...first! Write, wire or phone now!

NBC FILM DIVISION

***serv*ing all *spon*sors
*serv*ing all *stati*ons**

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

12th year of publication

TELEVISION MAGAZINE

NOVEMBER, 1955 • VOLUME XII, NUMBER 11

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THE NEW SHOWS—how are they faring? This month the critics give their view, the December issue of TELEVISION MAGAZINE will report and analyze the ratings verdict. There'll be a report on what markets the spot advertisers are buying. Other highlights: A study of TV's swing to Hollywood—how far it will go, and what it will mean for advertisers, agencies and networks. Los Angeles is the next locale of TELEVISION MAGAZINE's Continuing Audience Study.

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The Southwest is
**BLOOMIN'
 OUT IN
 COLOR!**

WBAP-TV

FIRST IN THE
 SOUTHWEST WITH COLOR,
 NOW IN THEIR SECOND
 YEAR OF COLORCASTING!

3 solid hours of
 daytime color with
 programming
 ideally suited to
 the introduction and
 testing of products
 and services in this
 newest of new
 mediums!



"TEXAS LIVING," featuring Margret McDonald, with beauty tips, fashions, food and other subjects of special interest to women.



"THE JONES PLACE," starring Neal Jones is a tremendously popular western-style show.



"ANN ALDEN," Stripling's Department Store fashion expert, who is very popular, gains new listeners daily. Wonderful in color.



"NEWS AND WEATHER," to round out studio color presentation daily, Monday thru Friday.



"NBC MATINEE," a full hour of dramatic entertainment, for all the family. PLUS . . . Network color daily! Direct from Hollywood.



and the set count is a whopping

544,860

Ask any Free & Peters man for details on the Southwest's "FIRST" Television Station . . . WBAP-TV! No finer facilities or technical equipment anywhere, manned by experienced, capable personnel.

WBAP-TV

CHANNEL

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

AMON CARTER
 Founder

AMON CARTER, JR.
 President

HAROLD HOUGH
 Director

GEORGE CRANSTON
 Manager

ROY BACUS
 Commercial Manager

FREE & PETERS, Inc. - National Representatives



WILL ROGERS—Radio and the Press worked closely from the very beginning. In an early Pittsburgh Post studio of Station KDKA, the beloved Will Rogers and a Ziegfeld Follies cast make a special broadcast.

W B C is busting its buttons—ON

It all began with Westinghouse Broadcasting Company Station KDKA!

On November 2, 1920, a few men in a little room in East Pittsburgh, sat up all night reporting the results of the Harding Presidential elections. It was the real beginning of regularly scheduled broadcasting. This historic broadcast over Westinghouse Station KDKA launched an era which changed America's whole pattern of living—with the development of two of the greatest forces ever to influence modern man—radio and television.

Today Westinghouse Broadcasting Company is the largest independent broadcasting company in the country. All WBC stations are peak-powered.

They beam the very best in entertainment and information to every corner of the area they serve.

No wonder men with a message choose WBC stations! They dominate six major markets where 1/6 of America does its shopping! The one to complete *your* selling campaign is listed here:

RADIO

- BOSTON**—WBZ+WBZA
- PHILADELPHIA**—KYW
- PITTSBURGH**—KDKA
- FORT WAYNE**—WOWO
- PORTLAND**—KEX

TELEVISION

- BOSTON**—WBZ-TV
- PHILADELPHIA**—WPTZ
- PITTSBURGH**—KDKA-TV
- SAN FRANCISCO**—KPIX

WESTINGHOUSE BROADCASTING COMPANY, INC.

KPIX REPRESENTED BY THE KATZ AGENCY, INC.

ALL OTHER WBC STATIONS REPRESENTED BY FREE & PETERS, INC.

No selling campaign is complete without the WBC Stations



RADIO PUBLICISTS—This picture, taken in 1923, was made in the hope of winning people over to radio listening. Cotton stockings add "glamour."



BROADCASTING'S 35th BIRTHDAY!



THE HAPPINESS BOYS—Billy Jones and Ernie Hare—the original Happiness Boys—entertain with jokes and songs on a 1923 broadcast, forerunner of today's crop of comedians and laugh shows.



RADIO PIONEER—Dr. Frank Conrad is pictured at work in his laboratory years after KDKA went on the air. Assistant Chief Engineer of Westinghouse during the pioneering days of radio, Dr. Conrad supervised the construction of KDKA.

HARDING-COX RETURNS—Here is radio's most famous broadcast—the returns of the Harding-Cox election—by KDKA in Pittsburgh, which opened a great new era in communications.



CHURCH ON THE FARM—Rural listeners not only turned on their crystal sets for farm information; they also attended church via the radio. In 1921, heavy snows kept many farmers close to home, and helped KDKA gain more farm listeners.



GREAT COMMONER—William Jennings Bryan is pictured during his first radio broadcast, which KDKA covered at Pittsburgh's Point Breeze Presbyterian Church back in 1922.



CATHODE RAY TELEVISION—Dr. Vladimir K. Zworykin, Russian-born scientist, demonstrates new cathode ray television system developed at the Westinghouse Research Laboratories in 1929. Dr. Zworykin's experimentation laid groundwork for electronic television.



SILENCE PLEASE—The soloist was expected to ignore the "Silence, please" sign in this 1925 KDKA studio located at a Westinghouse building in East Pittsburgh.

Support the Advertising Council Campaigns

"Past Performance*" is important...



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

But in Louisville . . .

WHAS-TV Programming pays off!



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

Are you participating?

VICTOR A. SHOLIS, *Director*
NEIL CLINE, *Station Mgr.*
Represented Nationally by Harrington,
Righter & Parsons,
Associated with *The Courier-Journal*
& *The Louisville Times*



BASIC CBS-TV Network

*Your Sales Message Deserves
The Impact of Programming of Character*

LONGTHOTS

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... as vehicle for
... originally was
... ate answer lies
... in more places.

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... originally was
... ate answer lies

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... dual VHF spectrum
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*Your Sales Message Deserves
The Impact of Programming of Character*

LONGSHOTS

WASHINGTON—OCTOBER REVOLUTION FOR TV is way industry may look back and refer to time when FCC reversed its thinking, stopped banking on UHF to come through as vehicle for truly nationwide competitive system it originally was conceived to be, and decided that ultimate answer lies in more V's in more places.

THAT IS NEW DIRECTION IN WASHINGTON, without formal announcement, with drive shaping up like this: sustained effort, using all pressures possible, to get additional VHF spectrum space from military services--through trade-out of some of FCC's big surplus of U's.

MAJOR REVISION OF POLICY (with or without this additional space) on V mileage separations, power and directional antennas to permit "drop-ins" of new V assignments, principally to rescue isolated U stations floundering in sea of V competition. Deintermixture of V and U channels, where this can be feasibly accomplished, in order to set up "islands" in which UHF might flourish.

FCC HAS NO IDEA OF DISCARDING UHF, just as it had no thought of junking VHF for all-UHF service. What it apparently is doing is laying on shelf, for now at least, 1952 concept that V's and U's can be fully integrated nationwide, with competitive factors about equal all around.

HOPES ARE NOW HIGH FOR MILITARY TO RELINQUISH some of VHF space which could well provide TV with three to four more V channels. Military grab of this valuable space was protested as completely unnecessary in original allocations hearings, but objections were mild. Defense contracts were too important. Fact that government services have never fully utilized these channels, plus possibility of greater potential in UHF part of spectrum are reasons for this new cooperative attitude. Couple this with large expenditures necessary for military to convert to UHF and it's obvious why both sides, purchasers and suppliers, welcome new move.

BUT THERE ARE STILL MANY COMPLICATIONS which even with complete military agreement would mean considerable time to put this changeover into effect. CBS, in recent allocation proposals, offered two plans. One was based on release of at least three VHF channels by military which would solve most of problems. Second plan, considering delay that might take place, called for VHF "drop-ins" and deintermixture in two markets to provide more adequate service in first one hundred markets. Washington sources now feel that with consistent pressure from Congress, FCC will have to move along lines of second plan.



They talk of Pigeons and Glitch

"Pigeons" are not birds to a Bell System technician. They are impulse noises causing spots which seem to fly across the TV picture. And when he talks of "glitch" with a fellow technician, he means a low frequency interference which appears as a narrow horizontal bar moving vertically through the picture.

It is important that our technicians can describe the quality of their signals in terms which mean the same to Bell System technicians in television operating centers along the line.

They continually check their monitors and

oscilloscopes to guard the quality of the signal as it wings across the nation. If one of them notes any defect in the picture, he may want to compare the signal he is receiving with those received by monitors back along the line. It is important that they talk a uniform language with precise definitions. That way they quickly isolate the point of interference and correct it.

This teamwork along Bell System lines is another item which assures the network that the signals represent the best possible service that Bell System ingenuity can provide.



BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY TELEVISION TODAY AND TOMORROW



WBNS-TV of Columbus, Ohio, sent this trio to Genoa, Italy, to film the story of a statue of Christopher Columbus presented by Genoa's mayor to the people of Columbus. Assigned by program director Tad Reeves: (l. to r.) newscaster Chet Long, film director Darrel McDougle, production chief John Haldi.

focus on **PEOPLE**

Roger W. Clipp (l.) and Walter H. Annenberg are building a major new independent broadcasting group, with pending acquisition by Triangle Publications of **WLBR-TV**, Lebanon, and **WFBG-AM-TV**, Altoona. It owns **WFIL-AM-FM-TV**, Philadelphia, **WBNF-AM-TV**, Binghamton. Annenberg, president of Triangle and publisher of *Philadelphia Inquirer*, is a Milwaukee native and U. of Penna. grad. Clipp, general manager of Triangle's radio-TV division, was born in Hagerstown, Md., and attended U. of Pennsylvania.



Gordon C. Eldredge, advertising manager, has made Ford Division of Ford Motor Co. top sponsor of color specs with both *Ford Jubilee* on CBS and co-sponsorship of *Producer's Showcase* on NBC. Native of Adrian, Mich., U. of Michigan graduate, he handled auto accounts at four top agencies before joining Ford in 1947.

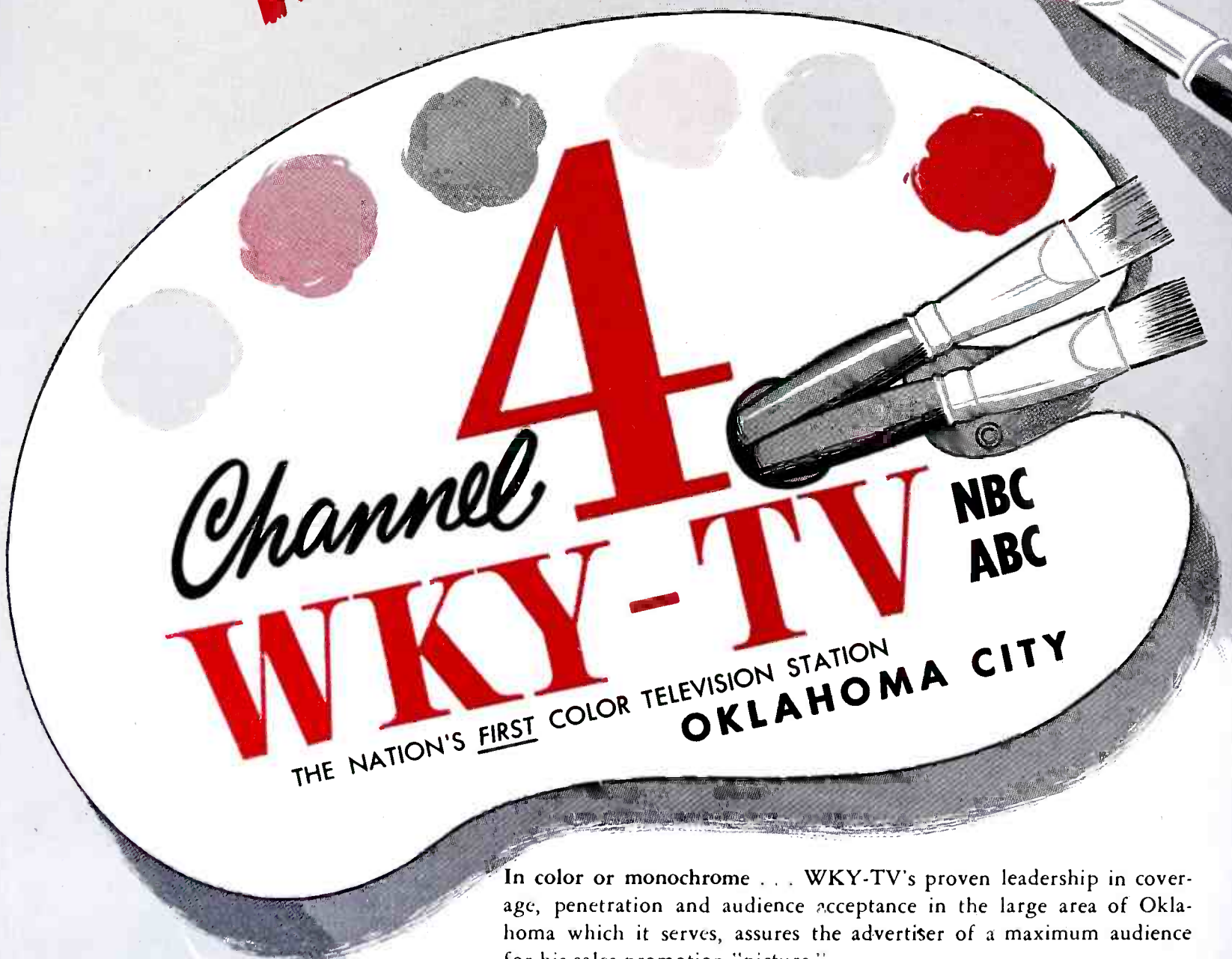


Roy D. Jordan (l.) and John Porter are winners of 1955 awards of Direct Mail Advertising Assn. Porter, NBC national ad and promotion manager, took grand award. Native New Yorker and Columbia grad, he was with Sak's and two agencies before joining NBC in 1950. Jordan, winner for his field, is ad and promotion chief for GE broadcast equipment. He was born in Schenectady, has been at GE 27 years.

G. Maxwell Ule, v.p. of Kenyon & Eckhardt, is dynamic force in ad research. He's new president of Radio & TV Research Council, head of ARF's radio-TV ratings subcommittee. U. of Chicago grad, he formerly was research head of McCann-Erickson, Chicago.



Paints the prettiest
sales picture for you
in Oklahoma



In color or monochrome . . . WKY-TV's proven leadership in coverage, penetration and audience acceptance in the large area of Oklahoma which it serves, assures the advertiser of a maximum audience for his sales promotion "picture."

Now in its 7th year of progressive operation, WKY-TV is years ahead in technical and production know-how in black and white TV . . . and leads the nation in accumulated color TV experience!

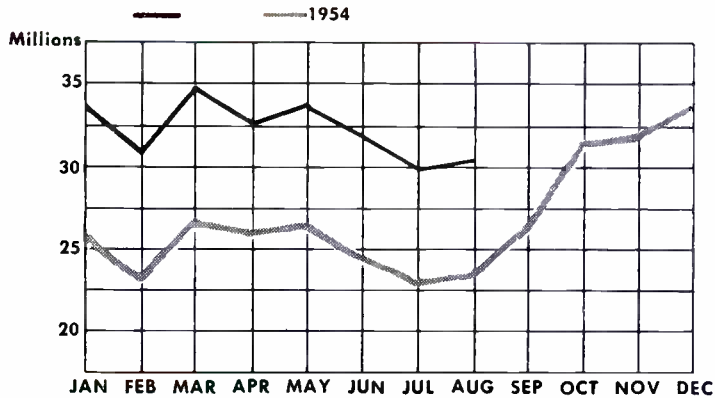
Contact your Katz representative for the latest Pulse and A.R.B. evidence of WKY-TV's rating dominance . . . and while you're at it, ask him about the Oklahoma SALES-SUCCESS of satisfied clients who are enjoying the beautiful "sales picture" WKY-TV paints for them!

focus on BUSINESS

November, 1955

With receiver sales booming, TV is approaching saturation. The characteristics of the U.S. television audience are becoming more and more like those of the population at large. Charted on this page are some of the Market Research Corporation of America's findings from studies conducted in July, 1954, and January and July of this year. Although a comparison of figures for the three periods surveyed shows no significant shifts in the general pattern of set concentration within any one category, there are considerable variations in the rates at which the groups within each category have increased. In the South, for example, there are almost half again as many TV homes as there were in July, 1954. In the more heavily saturated Northeast, however, the percentage growth has been approximately 10%. In the breakdown by family income, the largest gain has been scored by the second-highest income group—over 20%. How advertisers currently are choosing markets for their network lineups, in view of the diminishing geographic and economic gaps in TV's coverage, is reported on page 46.

TV NETWORK BILLINGS



	Aug. '55	Aug. '54
ABC	\$ 3,562,676	\$ 2,514,815
CBS	14,959,098	12,275,908
DuM	55,385	820,633
NBC	11,767,789	8,057,484
Total	\$30,344,948	\$23,668,840

Source: PIB

TV AUDIENCE ANALYSIS OF REGIONAL AND FAMILY CHARACTERISTICS

	Families in Each Group Owning TV Set			Families in Each Group Owning TV Set			
	7/55	1/55	7/54	7/55	1/55	7/54	
FAMILY SIZE							
1 & 2 Members	59%	56%	48%	PRESENCE OF CHILDREN			
3 Members	73	68	65	5 Years & Under	75%	70%	65%
4 & 5 Members	78	75	69	6 thru 12 Years	76	72	65
6 Members & Over	66	58	55	13 thru 20 Years	71	66	58
TOTAL FAMILY INCOME							
Upper Fourth	81%	76%	70%	No Children	61	58	50
Next Fourth	76	70	63	CITY SIZE			
Next Fourth	69	66	59	Farm	43%	35%	28%
Lowest Fourth	48	46	41	Under 2,500	56	49	41
EDUCATION OF FAMILY HEAD							
Grade School	62%	57%	51%	2,500 to 50,000	53	49	39
High School	75	71	65	50,000 to 500,000	75	70	64
College	73	71	61	500,000 & Over	87	85	81
AGE OF HOUSEWIFE							
Under 35 Years	75%	70%	65%	REGIONS			
35 thru 44 Years	74	73	68	Northeast	85%	81%	77%
45 Years & Over	61	56	49	South	54	46	37
REGIONAL BREAKDOWN							
				North Central	70	68	61
				Mountain & Southwest	52	46	40
				Pacific	66	64	56

Source: MARKET RESEARCH CORP. OF AMERICA

COST PER THOUSAND

February	\$3.12	June	\$3.25
March	2.98	July	3.74
April	3.23	August	3.74
May	3.38		

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

The seasonal pattern of viewing is strongly reflected by the results so far, with the lowest c-p-m recorded (in March) corresponding with the peak network billing month to date.

This index is not the average of individual c-p-m's. Time and program costs for the shows covered each month were totalled, and this cost figure was divided by the total number of homes reached by the programs. The result was then divided by three to obtain a c-p-m per commercial minute.

TV MARKETS

OCT. 1, 1955

1-channel markets	135
2-channel markets	67
3-channel markets	33
4 (or more)-channel markets	13
Total markets	248
Commercial stations U.S. & possessions	424

Source: TELEVISION MAGAZINE

TV RECEIVERS

	Aug. '55	Aug. '54
Production	647,903	633,387
Retail Sales	586,577	484,533

Source: RETMA



"CBS would appear to have a winner"

JACK GOULD, NEW YORK TIMES

"Got off to a fine start"

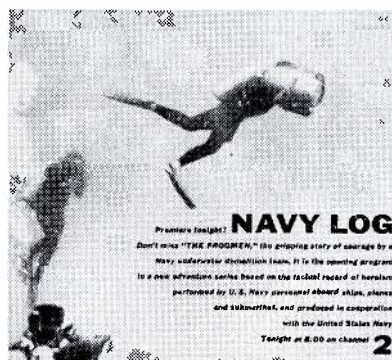
N.Y. JOURNAL AMERICAN

"Top notch quality... superb photography, realism and pacing..."

ST. LOUIS GLOBE DEMOCRAT

"Will outdraw its Western competition"

N.Y. DAILY NEWS



"The best (of the new candidates)..."

TIME MAGAZINE

"Loaded with suspense, full of realism, authentic..."

N.Y. HERALD TRIBUNE



"An irresistibly funny television series"

N.Y. HERALD TRIBUNE

"A very funny and well done show..."

Silvers is a great comedian"

NEW YORK POST

"Packed with humor... (Silvers) is superb"

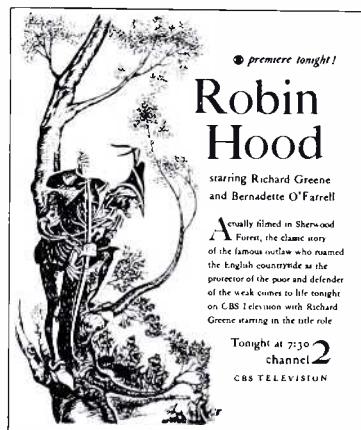
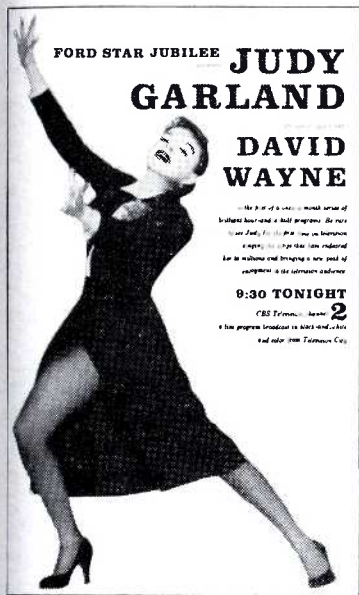
NEW YORK TIMES

"We haven't laughed so much in years... Silvers... will be the comedy standout of the 1955 season"

N.Y. DAILY NEWS

"Perfectly wonderful"

HARRIET VAN HORNE, N.Y. WORLD-TELEGRAM



“Triumphant production”
NEW YORK TIMES

“There’s never been anything like the one woman show staged by Judy Garland... over CBS... pure magic. CBS had the best spectacular to date”
HARRIET VAN HORNE, N.Y. WORLD-TELEGRAM

“Will go down as another triumph... an hour-and-a-half of excellent televiewing”
RADIO DAILY

“She proved herself as great a performer on television as in the movies and on the stage”
BEN GROSS, N.Y. DAILY NEWS

“Rousing entertainment... first rate...”
NEW YORK TIMES

“The answer to those who have been crying for entertaining quality shows for youngsters... of interest to old and young alike”
N.Y. DAILY NEWS

AS ADVERTISED

The excitement of the critics over the new CBS Television programs was matched by the enthusiasm of the audience. (More people, for example, watched the first “Ford Star Jubilee” than any other 90-minute program on any network in television history. And it was identified with a *single* sponsor!)

To advertisers the real significance of this achievement is that with each program the performance was equal to the promise. For the past four years they have known that CBS Television has delivered more of the most popular programs at a lower cost per thousand than any other television network. Now they can count on CBS Television to enhance its value even further during the coming season.

This confidence is perhaps the underlying reason why American business continues to invest more on CBS Television than on any other single advertising medium in the world.

CBS TELEVISION

NOW!
 UP TO
MAXIMUM POWER
 WITH THE
BIGGEST
TV BUY IN
THE SOUTH
636,421 SETS!

**More TV sets than any
 other station south of
 Washington, D. C.**

More than top power—here's top coverage, too! WSJS-TV's new mountain top tower is 2,000 feet above average terrain . . . beams your sales story to the Golden Triangle cities of Winston-Salem, Greensboro, and High Point, plus 91 counties in 5 states . . . with a whopping total of 3,943,000 people!

A 4½ Billion Dollar Market

WSJS-TV
CHANNEL 12

Winston-Salem, N. C.

NBC
 AFFILIATE

FOR WINSTON-SALEM, GREENSBORO,
 HIGH POINT

Call Headley-Reed



props and premium

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

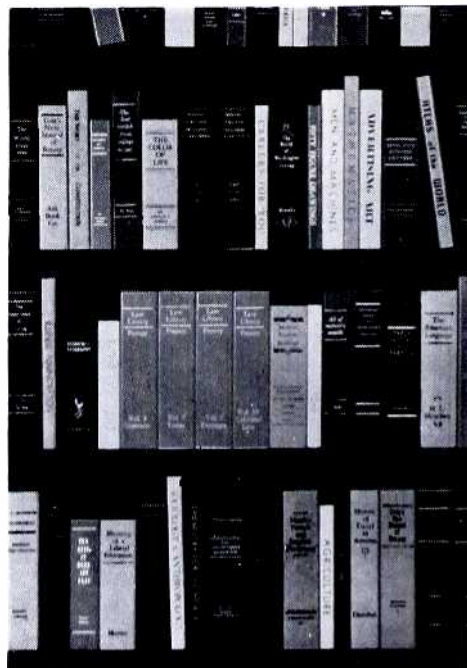
Western brand—newest addition to the stable of prop pieces. Genuine cattle brands appear to be burned into old yellow pine lumber to add true western flavor to video bunk houses and frontier trading posts. Reproduced in resilient neoprene, this material captures all the feel and splintery, weathered look of the real thing.

Developed by television designer A. A. Ostrander, is the striking new background material which faithfully duplicates any natural or manmade texture. Its properties have proven invaluable for television use. Principal qualities—it's flameproof, lightweight (approximately 1 lb. per sheet), flexible yet unbreakable. 4' x 8' sheets (standard wall board size), it's easily handled and folds or rolls up for storage. When using several sheets, sides and ends can be matched without junctions being detected. Costs are approximately one-tenth to one-half those of comparable plaster of papier-maché displays.

Manufacturer is now preparing new catalogue showing all textures and ornamental pieces available, also giving new applications and fresh ideas for display. Write for brochure.

Add a popular note to symphony shows with a sprightly and colorful picture-story booklet called *The A-B-C's of Symphonies* to give long hair information in crew-cut style. It's simple, and to the point. Clever cartoons and copy clear up such fundamental details as what a symphony is, what are movements, what makes up a symphony orchestra, what the conductor does, etc. It's topped off with a visual bibliography and a list of the "Big Ten" among symphonies.

Single copies of this booklet cost 15c; 2-99 copies are 10c each
 To page 30



The *Magic Tree* is not for sale...



The *Magic Tree* is a
program which re-creates the fairy
stories loved through the ages.

In presenting it, WDSU-TV renders
real service to a large
New Orleans audience

(Latest Pulse Rating: 25)





The New Orleans TV audience has shown by its warm response that WDSU-TV's unsponsored programs not only fulfill a station's public responsibility, but satisfy a public need.

That is why the *Magic Tree* is not for sale.



PROPS AND PREMIUMS *From page 16*

100-999—8c each; and over 1,000—7c each. Space on back cover for imprinting at \$5.00 per M (minimum imprinting order \$5.00). Publisher can ship in quantities within 24 hours. Booklets are easily mailed in 6" x 9" envelopes.

Intriguing offer—a five-in-one player that folds up like a greeting card and is mailable in a large envelope. A toy, a record player with record, a story and coloring book, all in one. Can hold a child's attention for several hours.

Fold according to simple instructions, then use pencil stylus to turn the long-playing record (a little practice will show correct speed) . . . and the record tells a story. Attached below the record is the story book with coloring pages to follow along with the recording. The set is amazingly sturdy and it's easy for children to handle alone.

Makes excellent and unusual self-liquidating premium or advertising piece. Available in standard package or manufacturer will develop in special sizes. Costs depend upon quantity, art work involved, and specifications for record.

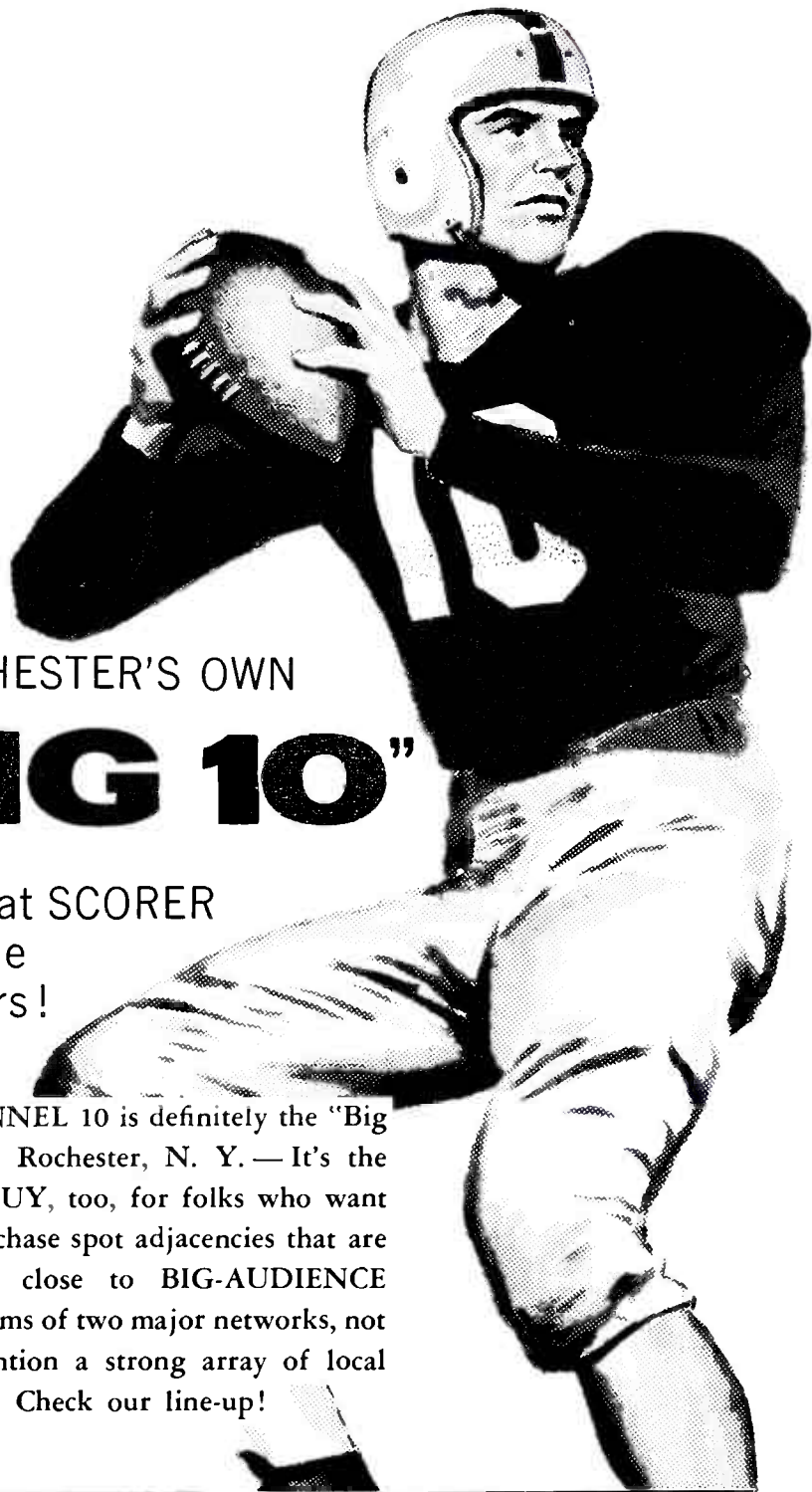
Books, once the bane of the prop man's existence, now a problem solved. No need to shift heavy bookcase units and unwieldy volumes between sets in split seconds. Use bookcase units (separate shelves and base panel) which can be used individually or in combinations. Fastening together in back with bolt and thumb nut, units are extremely easy to handle and set up.

Each book shelf measures 14" x 44" x 2" deep. Book depth is 3/8". Each volume is covered with a rich-looking leatherette paper. Titles have been silk-screened in contrasting colors.

The base (simulated drawer) panel has molding all around and two square wooden drawer pulls. Entire wood portion of unit is finished in two coats of black lacquer. Units are rugged and they can be easily touched up.

Book panels cost approximately \$17.50 each and base units \$12.50.

Write to Props and Premiums Department, TELEVISION MAGAZINE, 600 Madison Avenue, New York 22, N. Y., for names and addresses of suppliers—or for help with any problem concerning premiums or production aids.



ROCHESTER'S OWN
"BIG 10"

... a Great SCORER
 with the
 Sponsors!

CHANNEL 10 is definitely the "Big 10" in Rochester, N. Y. — It's the BIG BUY, too, for folks who want to purchase spot adjacencies that are tucked close to BIG-AUDIENCE programs of two major networks, not to mention a strong array of local shows! Check our line-up!

COVERAGE AREA	
A Rich and Ready Market!	
POPULATION 1,107,267	RETAIL SALES 1,062,301,000
EFFECTIVE BUYING POWER in Metropolitan Rochester, \$5,977 per family, 13.3% above national average in 1954. Throughout the nine counties—\$5,397.	TELEVISION HOMES 300,000 of them . . . and a Tele- vision Station that is famous for service . . . for complete and con- tinuous promotion!

Ask us about choice
 availabilities!

CHANNEL 10 VHF

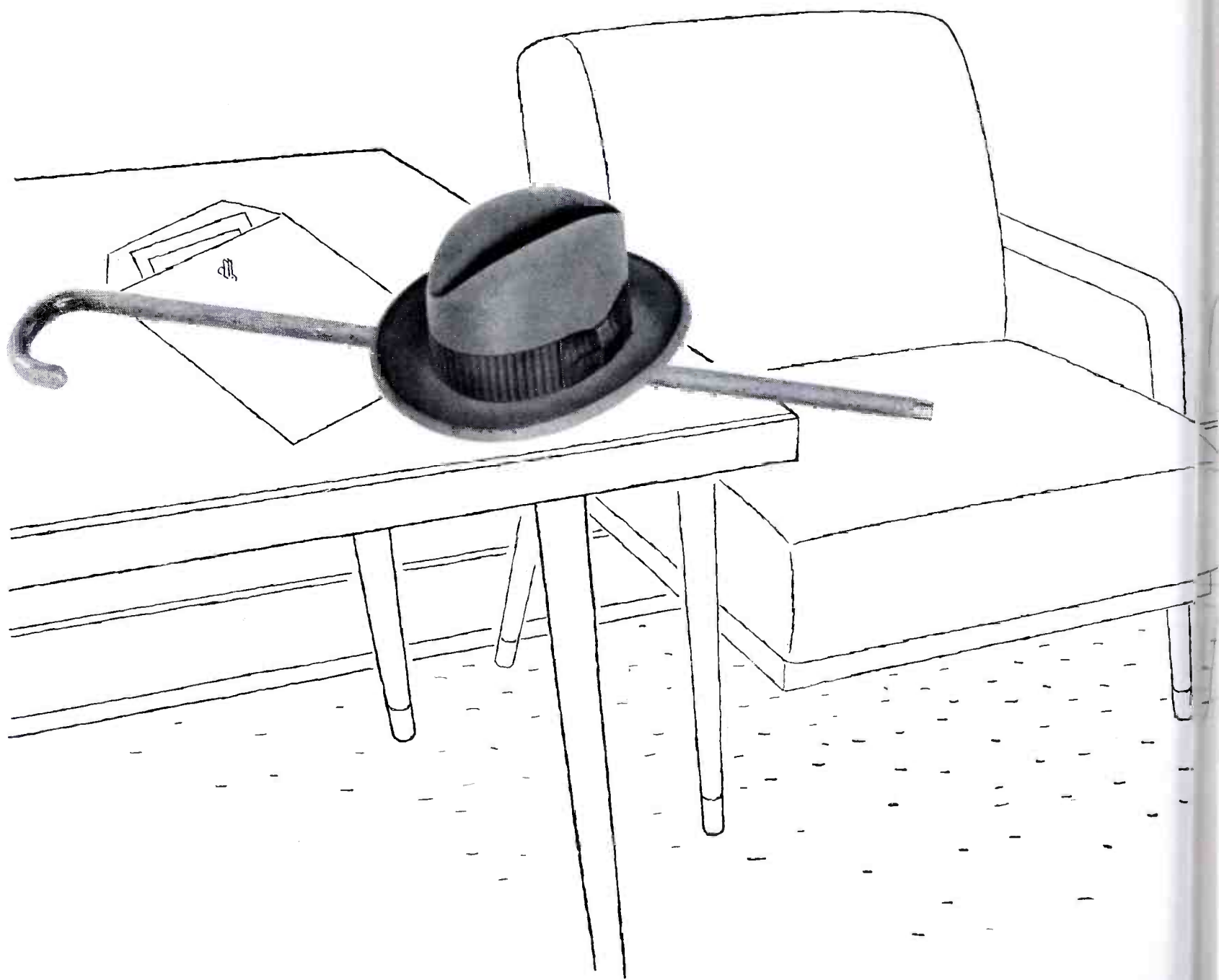
125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY
 WHEC-TV AND WVET-TV

ROCHESTER, N.Y.

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

...He Happens To Have a New



FREE & PETERS, INC.

Pioneer Station Representatives Since 1932

NEW YORK

*250 Park Avenue
PLaza 1-2700*

CHICAGO

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

DETROIT

*Penobscot Bldg.
Woodward 1-4255*

ATLANTA

*Glenn Bldg.
Murray 8-5667*

FT. WORTH

*406 W. Seventh St.
Fortune 3349*

HOLLYWOOD

*6331 Hollywood Blvd.
Hollywood 9-2151*

SAN FRANCISCO

*Russ Building
Sutter 1-3798*

Picture Of The Children

BEFORE Television, children were assigned a special corner of their own in the American marketing scene . . . a place labeled "For Children Only".

The picture is very different today. To be sure, Television is selling candy, soft drinks and cereals as they've never been sold before, but minors are now a major factor in the purchase of almost everything that comes into the house.

Two lessons are to be learned from this phenomenon:

- (1) The so-called "kid's show" is a terrific place to sell *anything* a youngster can eat or use.
- (2) The presence of small fry in the audience is an immeasurable blessing to *any* commercial television program.

Your Free & Peters Colonel has some specifics on the subject . . . and some of the finest "station produced" programs in the land to illustrate the point.

Representing VHF Television Stations:

EAST — SOUTHEAST

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

MIDWEST — SOUTHWEST

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

WEST

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



CBS IN INDIANAPOLIS

CBS IN INDIANAPOLIS

CBS IN INDIANAPOLIS

CBS IN INDIANAPOLIS

CBS IN INDIANAPOLIS

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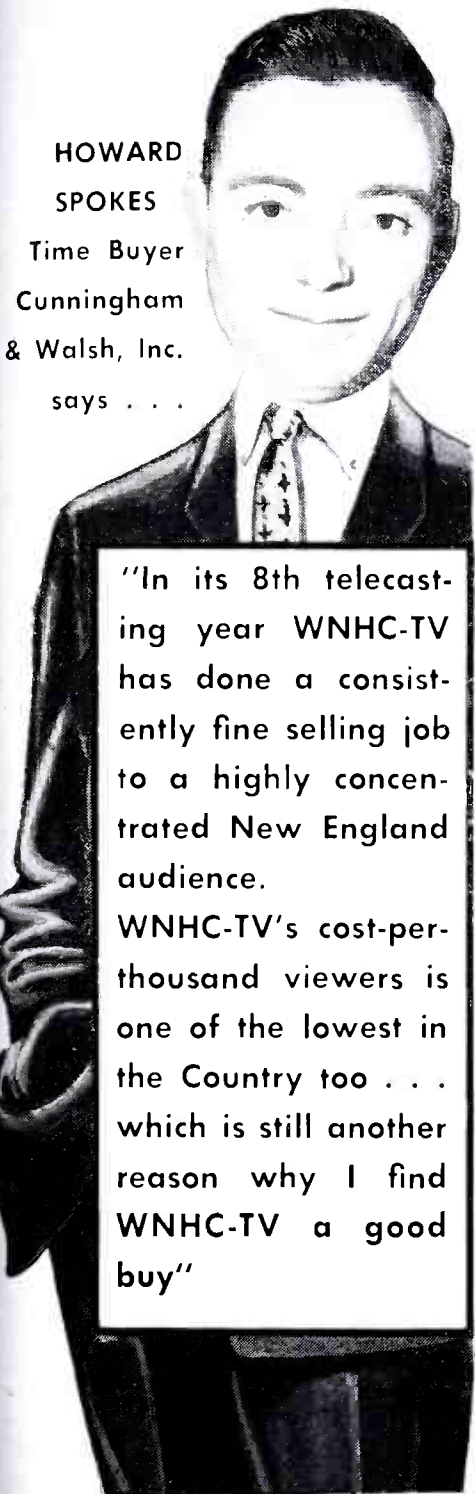
CBS IN INDIANAPOLIS

*in every
television market there
is one dominant station
...in Indianapolis
that station is*

WISH-TV

channel **8**





HOWARD
SPOKES

Time Buyer
Cunningham
& Walsh, Inc.
says . . .

"In its 8th telecasting year WNHC-TV has done a consistently fine selling job to a highly concentrated New England audience.

WNHC-TV's cost-per-thousand viewers is one of the lowest in the Country too . . . which is still another reason why I find WNHC-TV a good buy"

COVERS CONNECTICUT COMPLETELY

316,000 WATTS MAXIMUM POWER

Pop. Served 3,564,150 - TV Homes 948,702

represented by the katz agency, inc.

WNHC

Channel 8 • Television

Luncheon



with Linnea

A roundtable on media people and their problems

When I called Beth Black of Harry B. Cohen for the second time to suggest having lunch, she was nearing home stretch on the buying of a spot TV campaign and, as so many of us want to do at times, said, "We don't need salesmen in this business any more—all we need are some good guys who will go out and find what we need to buy and then do a good service job." So right then and there I decided our luncheon would be with Beth and two salesmen!

No, we did not bury salesmen; we all agree that they are a very necessary part of the business. But there are all kinds of salesmen, and at our luncheon Beth and I learned about some of the thinking that goes on in the mind of the salesmen—and our sales guests learned from us some of what goes on in other areas of sales activities.

Robert Williams of CBS-TV Spot Sales and Michael Membrado of the Katz Agency made the foursome complete, and there wasn't a dull moment.

Bob Williams is new in New York but not new to the TV business, having had five years of TV selling with Harrington, Richter and Parsons and CBS-TV in Chicago. Prior to that, he was involved in selling even during his college days on door-to-door activity, and later as a newspaper space salesman. He gave that last up

for what he thinks is the world's greatest medium—television.

Michael Membrado was a time-buyer with Cunningham & Walsh before entering the sales field, and has a full recognition of the responsibilities on both sides of the fence.

Having come in contact with various and sundry (and I mean it) sales people, I was interested in knowing what background within their own companies these two had before being "let loose" on agencies.

Mike tells me that before taking over any agencies he had to go through an intensive training period on inside work and as assistant to salesmen. Bob had inside training, too, and the well-known theory at CBS has always been that every salesman must be a potential v.p. (Prexy, too, say Beth and I—look at Jack Van Volkenburg or Art Hayes!)

And so, when I raised Beth's question, "Why salesmen?" (and let's face it, she really doesn't mean it!), we were really told. These men feel they are selling against much more than some of us realize—print media, radio, both network and spot, and TV network, plus the other local stations in their markets. As Bob put it, "One of the things I have to sell is the trust you can put in us."

Each spot salesman has on his list twenty to forty or more advertising

To page 82



MICHAEL MEMBRADO



BETH BLACK



ROBERT WILLIAMS



L. 1949

from
a
sponsor's
viewpoint

ED TAYLOR AND DAVE KUTNER are Marketing Vice President and Advertising Director respectively of Motorola, Inc. Like the company they work for, they are progressive and imaginative—quick to pioneer when a new opportunity comes along.

Perhaps that's why NBC MATINEE THEATER first piqued their interest. It was different and unconventional . . . a different full-hour drama every weekday from 3:00 to 4:00 p.m., in both black and white and color, featuring production, writing and stars of nighttime calibre.

Intrigued, Messrs. Taylor and Kutner dug deeper. They found:

. . . that according to ARB, hour-long dramas are the most popular form in the daytime (just as they are in the evening)

. . . that NBC MATINEE THEATER will have an estimated coverage of 32,500,000 homes (90% of all TV homes in the United States)

. . . that the commercials will be 90 seconds in length allowing each selling message to be developed fully and powerfully

. . . that, for all of its unique features and quality production, MATINEE's total cost comes to only \$10,326 gross per commercial position.

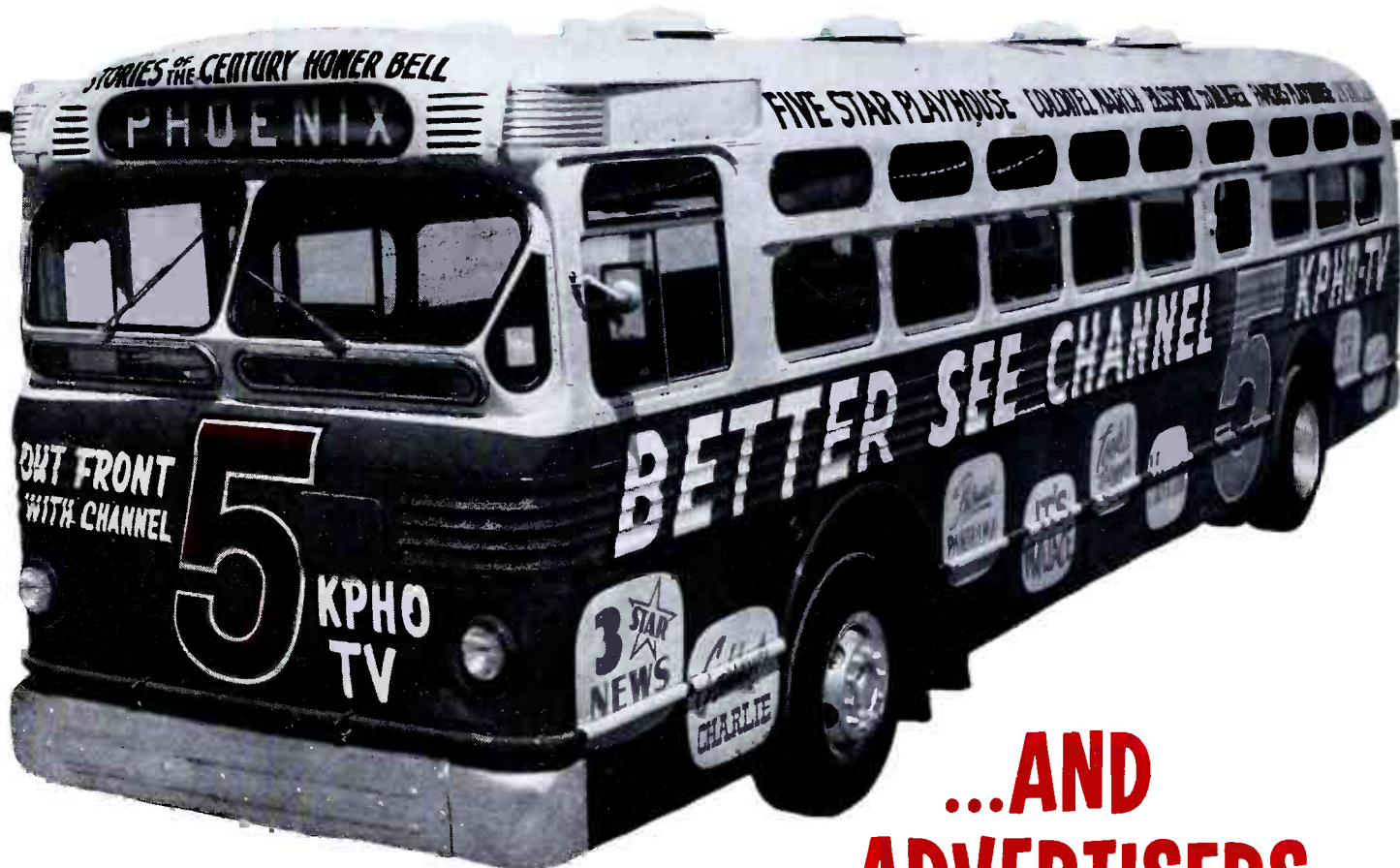
Then Motorola considered the *new* audience that this fresh, quality program would inevitably attract: the prestige of association with top stars and top production; the growing advantages of color commercials. Motorola added all these things together and signed as a long-term client.

Other discriminating advertisers like Aluminum Company of America, Procter & Gamble, and B. T. Babbitt Company — have analyzed MATINEE and come to the same conclusion.

Take a long, examining look yourself. You'll find you too can enjoy major values on

  NBC
MATINEE
THEATER

WE BELIEVE IN ADVERTISING!



...AND
ADVERTISERS
BELIEVE IN US!

Phoenix' first billboard-bus is one of the many media currently promoting KPHO-TV and its programs: newspapers, magazines, bus cards, billboards, downtown waste baskets, window displays, point-of-sale displays, matchbooks, pencils, post-cards, glass tumblers, mirror paperweights, station publications, consistent direct mail.

MEREDITH *Radio and Television* STATIONS affiliated with *Better Homes and Gardens* and *Successful Farming* magazines

KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
K	K	W	W	K	K	W	W
C	C	H	H	P	P	O	O
M	M	E	E	H	H	W	W
O	O	N	N	O	O	W	W
RADIO	TV	RADIO	TV	RADIO	TV	RADIO	TV
810 kc.	Channel 5	620 kc.	Channel 8	910 kc.	Channel 5	590 kc.	Channel 6
ABC	CBS	ABC	CBS	ABC	CBS	CBS	NBC

Represented by KATZ AGENCY INC

JOHN BLAIR & CO. BLAIR TV, INC

RATING RECORD OF 14 KEY SHOWS

Along with the ratings of the 14 syndicated shows presented this month, TELEVISION MAGAZINE's continuing Film Buying Guide presents the ratings of the competing programs in each market studied, and the rating for the quarter hour which precedes every program. This guide was designed to give the advertiser an idea of how a prospective vehicle would do in his market by showing how it has performed in other markets, in different time segments, against varying competition. The ratings of preceding programs may indicate how much of a show's pull is due to its own power, how much to inherited audiences.

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

BOSTON Friday 11 WNAC-TV (29.0) 14.7 WBZ-TV 11th Hour News; City Detective (10.3) 9.2	CINCINNATI Saturday 10:30 WLW-T (14.7) 12.7 WCPO-TV Movie-Week (12.0) 10.7 WKRC-TV Best-Hollywood (11.3) 10.7	KANSAS CITY Monday 9:15 KMBC-TV (15.0) 16.4 WDAF-TV Talent Roundup; Weather, News (10.0) 9.2 KCMO-TV Sportsman's Friend; 3 Star Final (9.7) 8.7	MINNEAPOLIS-ST. PAUL Sunday 3:30 WCCO-TV (12.3) 10.9 WTCN-TV Super Circus (8.7) 8.0 KSTP-TV Captain Gallant (3.0) 4.7	SAN FRANCISCO-OAKLAND Sunday 4 KGO-TV (4.7) 7.2 KPIX D. Courtney Show (6.3) 6.4 KRON-TV Soldiers (3.0) 5.5
CLEVELAND Friday 8:30 WNBK (11.3) 16.2 WXEL Topper (15.0) 14.5 WEWS T-Men in Action (9.3) 10.2	DAYTON Friday 7:30 WLW-D (14.0) 19.8 WHIO-TV Topper (15.0) 19.5	LOS ANGELES Saturday 8 KTTV (13.3) 14.0 KNXT America's Greatest Bands (13.5) 14.1 KTLA Spade Cooley (3.8) 8.9	SEATTLE-TACOMA Thursday 7:30 KING-TV (17.5) 21.0 KTNT-TV Climax (10.6) 12.5 KOMO-TV Corliss Archer (12.3) 11.6	WASHINGTON Friday 8:30 WRC-TV (10.3) 16.5 WTOP-TV Topper (13.3) 15.4 WTTG Million \$ Movie (7.3) 8.0
BALTIMORE Wednesday 6:15 WBAL-TV (11.3) 11.4 WMAR-TV Early Show (9.3) 10.0 WAAM Movie Time; News, Weather, Sports (3.3) 3.7	CHICAGO Sunday 2 WBKB (6.3) 6.5 WGN-TV Baseball (21.7) 22.4 WBBM-TV Farmtown USA (3.7) 4.2	CLEVELAND Friday 6 WEWS (6.5) 12.0 WNBK Ramar-Jungle (12.6) 8.0 WXEL Adventure Theatre (5.6) 5.2	ST. LOUIS Saturday 3:30 KWK-TV (17.0) 18.4 KSD-TV Feature Film (7.0) 7.9	WASHINGTON Wednesday 7 WRC-TV (9.3) 9.5 WTOP-TV Ramar-Jungle (8.7) 10.2 WMAL-TV Jim Gibbons Show; News-J. Daly (3.3) 3.4
BOSTON Saturday 10:30 WNAC-TV (17.0) 14.9 WBZ-TV Your Playtime (16.3) 14.7	CINCINNATI Wednesday 10:30 WKRC-TV (14.7) 11.0 WLW-T Tonight (10.3) 10.9 WCPO-TV Pantomime Parade (11.0) 9.5	KANSAS CITY Sunday 9 KCMO-TV (14.7) 13.2 WDAF-TV Soldiers-Fortune (14.3) 14.7 KMBC-TV Ames Brothers; Masterpiece Movie (13.0) 12.0	MILWAUKEE Saturday 11 WTMJ-TV (16.3) 11.8 WXIX Late Show (9.0) 8.2 WISN-TV Movietime (4.0) 3.0	MINNEAPOLIS-ST. PAUL Sunday 8:30 WCCO-TV (17.0) 19.2 WTCN-TV Red Owl Theatre (14.3) 11.9 KSTP-TV Orient Express (13.3) 9.9
BUFFALO Wednesday 8 WGR-TV (11.0) 17.0 WBEN-TV Frankie Laine (13.3) 15.9	COLUMBUS Friday 8:30 WBNS-TV (18.7) 19.5 WTVN Ellery Queen (8.3) 12.9 WLW-C Eddie Cantor (12.3) 9.4	DAYTON Friday 9:30 WHIO-TV (26.5) 28.0 WLWN-D This Is Holly- wood (10.5) 13.0	MILWAUKEE Friday 7 WTMJ-TV (16.3) 19.2 WXIX Ramar-Jungle (14.0) 13.0 WISN-TV Sport Thrills (9.3) 5.7	PHILADELPHIA Saturday 10:30 WCAU-TV (19.3) 16.2 WFIL-TV Ford Film Playhouse (5.0) 8.5 WPTZ Your Playtime (8.3) 6.0

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

film buying guide *Continued*

Meet Corliss Archer	BIRMINGHAM Tuesday 9 WBRC-TV (30.0) 23.0 WABT It's a Great Life (19.0) 19.5	DAYTON Thursday 10:30 WHIO-TV (19.5) 17.5 WLW-D Theatre Tonight; Tonight—S. Allen (18.5) 16.3	HOUSTON-GALVESTON Monday 7 KPRC-TV (12.9) 18.5 KGUL-TV Whiting Girls (15.6) 14.6 KTRK-TV Pee Wee King (5.4) 5.0	ST. LOUIS Friday 9:30 KWK-TV (19.0) 16.0 KSD-TV City Detective (11.0) 20.4	SAN FRANCISCO-OAKLAND Thursday 7:30 KPIX (15.1) KGO-TV Lone Ranger (5.1) KRON-TV Movie Museum; News Caravan (11.1)
	CLEVELAND Tuesday 8 WXEL (7.3) 15.5 WNBK Place the Face (8.3) 15.2 WEWS Talent Variety (8.0) 7.9	KANSAS CITY Tuesday 9 KCMO-TV (15.0) 16.5 WDAF-TV Death Valley Days (12.0) 15.4 KMBC-TV News, Sports; Secret File, USA (19.0) 12.4	MILWAUKEE Thursday 9:30 WTMJ-TV (21.0) 18.5 WXIX Col. March (16.3) 14.7 WISN-TV Wrestling (6.7) 7.5	SAN FRANCISCO-OAKLAND Friday 10:30 KRON-TV (18.3) 18.9 KPIX D. Runyon Theatre (12.3) 10.2 KGO-TV San Francisco Tonight (5.0) 3.7	SEATTLE-TACOMA Friday 9 KING-TV (16.1) KTNT-TV Undercurrent (13.1) KTVW 1st Run Theatre; Seafair Torchlight Parade (11.1)
My Little Margie	ATLANTA Saturday 10 WSB-TV (12.7) 19.2 WAGA-TV Regal Theatre (16.0) 9.5 WLW-A Tafon Wrestling (7.3) 8.9	BALTIMORE Wednesday 8:30 WBAL-TV (10.7) 15.2 WMAR-TV Frankie Laine (13.7) 15.4 WAAM Pall Mall Playhouse (21.0) 9.5	BIRMINGHAM Friday 9:30 WABT (21.5) 19.8 WBRC-TV Badge 714 (17.5) 22.3	BOSTON Wednesday 8:30 WBZ-TV (18.3) 22.2 WNAC-TV Frankie Laine (19.3) 20.9	HOUSTON-GALVESTON Wednesday 6:30 KPRC-TV (11.1) KTRK-TV Disneyland (8.1) KGUL-TV Star Playhouse (10.1)
	BIRMINGHAM Friday 8:30 WBRC-TV (30.0) 26.0 WABT This-Hollywood (13.0) 13.8	CLEVELAND Tuesday 10:30 WXEL (44.0) 17.2 WEWS 10:30 Theatre (3.3) 10.5 WNBK It's a Great Life (7.0) 10.3	DAYTON Wednesday 10:30 WHIO-TV (16.0) 16.8 WLW-D Tonight—S. Allen (16.5) 14.8	ST. LOUIS Friday 10 KWK-TV (15.7) 15.2 KSD-TV Patti Page Show; Matt Dennis (20.7) 13.5	SEATTLE-TACOMA Thursday 8:30 KING-TV (9.1) KOMO-TV Ford Theatre (18.1) KTNT-TV 4 Star Playhouse (11.1)
Racket Squad	ATLANTA Sunday 10 WSB-TV (19.7) 16.5 WAGA-TV Ames Brothers; Playhouse 15 (19.7) 9.0 WLW-A Sky Theatre (7.3) 8.7	CHICAGO Tuesday 8:30 WGN-TV (12.7) 12.9 WNBQ Dollar-Second (12.7) 17.4 WBBM-TV Spotlight Playhouse (15.0) 14.2	CINCINNATI Wednesday 8 WKRC-TV (14.3) 15.7 WLW-T Kraft TV Theatre (14.3) 17.7 WCPO-TV Millionaire (11.3) 16.2	DAYTON Tuesday 10:15 WHIO-TV (24.5) 20.8 WLW-D Runyon at Night; Tonight—S. Allen (17.5) 14.8	MILWAUKEE Wednesday 9:30 WTMJ-TV (15.1) WXIX Dangerous Assignment (20.1) WISN-TV Penny-Million (1.6)
	CLEVELAND Thursday 6 WNBK (12.6) 10.9 WEWS Superman (6.5) 9.9 WXEL Adventure Theatre (5.6) 5.5	COLUMBUS Saturday 9:30 a.m. WLW-C (8.0) 9.0 WBNS-TV Cartoon Time; Detour to Danger (6.3) 6.9	KANSAS CITY Friday 7 KCMO-TV (11.3) 13.2 KMBC-TV Playhouse of Stars (10.7) 14.4 WDAF-TV Best in Mystery (10.3) 11.7	MINNEAPOLIS-ST. PAUL Sunday 5 WCCO-TV (9.7) 11.7 WTCN-TV You Asked for It (6.7) 7.9 KSTP-TV House of Stars (9.0) 4.5	WASHINGTON Wednesday 7 WTOP-TV (8.1) WRC-TV Little Rascals (1.9) WMAL-TV Jim Gibbons Show; News—J. Daly (1.1)
Range Rider	CHICAGO Sunday 12 noon WBBM-TV (4.7) 6.9 WGN-TV Bowling (5.3) 5.4 WNBQ High Noon Theatre (4.7) 4.9	CLEVELAND Sunday 7 WEWS (5.0) 9.5 WXEL It's Magic (9.3) 10.5 WNBK People Are Funny (12.3) 9.0	MILWAUKEE Saturday 4 WISN-TV (4.7) 6.3 WTMJ-TV Lone Ranger (8.7) 9.2 WXIX Million \$ Movie (3.0) 5.4	SEATTLE-TACOMA Thursday 6 KTNT-TV (3.8) 11.5 KING-TV Time Trials (14.4) 11.0 KTVW Hopalong Cassidy (2.5) 7.7	WASHINGTON Wednesday 6 WTOP-TV (1.9) WRC-TV Footlight Theatre (1.9) WTTG Hoppity Skippity (1.5)
	BIRMINGHAM Thursday 6:30 WABT (16.5) 16.5 WBRC-TV Climax (18.0) 24.0	CLEVELAND Tuesday 7 WNBK (8.0) 8.9 WXEL Death Valley Days (7.7) 7.2 WEWS Pooch Parade; Meet Your Schools (9.3) 4.3	KANSAS CITY Tuesday 8:30 KMBC-TV (38.7) 19.4 KCMO-TV Studio 57 (10.0) 14.5 WDAF-TV It's a Great Life (9.7) 11.5	MEMPHIS Sunday 8:30 WMCT (32.5) 22.3 WHBQ-TV What's My Line (18.5) 27.0	MINNEAPOLIS-ST. PAUL Friday 9 WCCO-TV (14.1) WTCN-TV Adventure Theatre (9.1) KSTP-TV Douglas Fairbanks (1.1)
Superman	ATLANTA Wednesday 7 WSB-TV (8.0) 14.9 WLW-A Disneyland (17.3) 16.9 WAGA-TV Frankie Laine (6.7) 11.5	BALTIMORE Wednesday 7 WBAL-TV (8.7) 11.0 WMAR-TV 7 O'Clock Final; Ames Brothers (9.7) 7.4 WAAM Movie time; News—J. Daly (3.7) 4.4	BIRMINGHAM Thursday 6 WABT (10.2) 15.3 WBRC-TV Lone Ranger (10.7) 17.8	CHICAGO Saturday 5 WBKB (2.7) 10.2 WNBQ Big 5 Roundup (11.7) 9.4 WBBM-TV Family Movie-time (4.3) 8.2	MEMPHIS Wednesday 6 WMCT (11.1) WHBQ-TV Frankie Laine (9.1)

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



BIG ONES for little ones . . .

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- ✓ Television Network Relaying

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The truth will out!

WHEN Dr. Whan made the 1955 Iowa Radio-Television Audience Survey, 74 out of every 100 Iowa homes had television sets.

Since then, the number has continued to grow tremendously. Today we estimate that in Central Iowa, WHO-TV delivers 302,200 television homes, representing over a million people — about half urban, half rural.

WHO-TV serves this great and growing audience in the best WHO tradition. Free & Peters can give you full details.



WHO-TV

Channel 13 • Des Moines



Col. B. J. Palmer, President
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Free & Peters, Inc.
National Representatives



KID SHOWS' TREND: DOWN

Comparison with 1954 shows c-p-m is lower despite increased costs

This month's study duplicates a similar report on kid shows published exactly one year ago, in TELEVISION MAGAZINE's November, 1954 issue. A comparison of the two indicates that, despite complaints about higher costs, today's advertisers pay no more—and sometimes even less—for a thousand homes than they did a year ago.

It's true that participating costs have gone up, but the increase in set-circulation, and consequently the audience potential, has been sufficient in all markets to offset any cost rise. In 1954, the average cost per participation for the 12 shows studied was \$145; the ten shows detailed below average \$191 per participation. A comparison of c-p-m averages, how-



WPIX's *Clubhouse Gang*—\$.92 cpm.

ever, favors the current year: \$1.14, as compared to \$1.29 in 1954.

Lowest c-p-m of the programs included in this study is earned by *Clubhouse Gang Comedies*, over

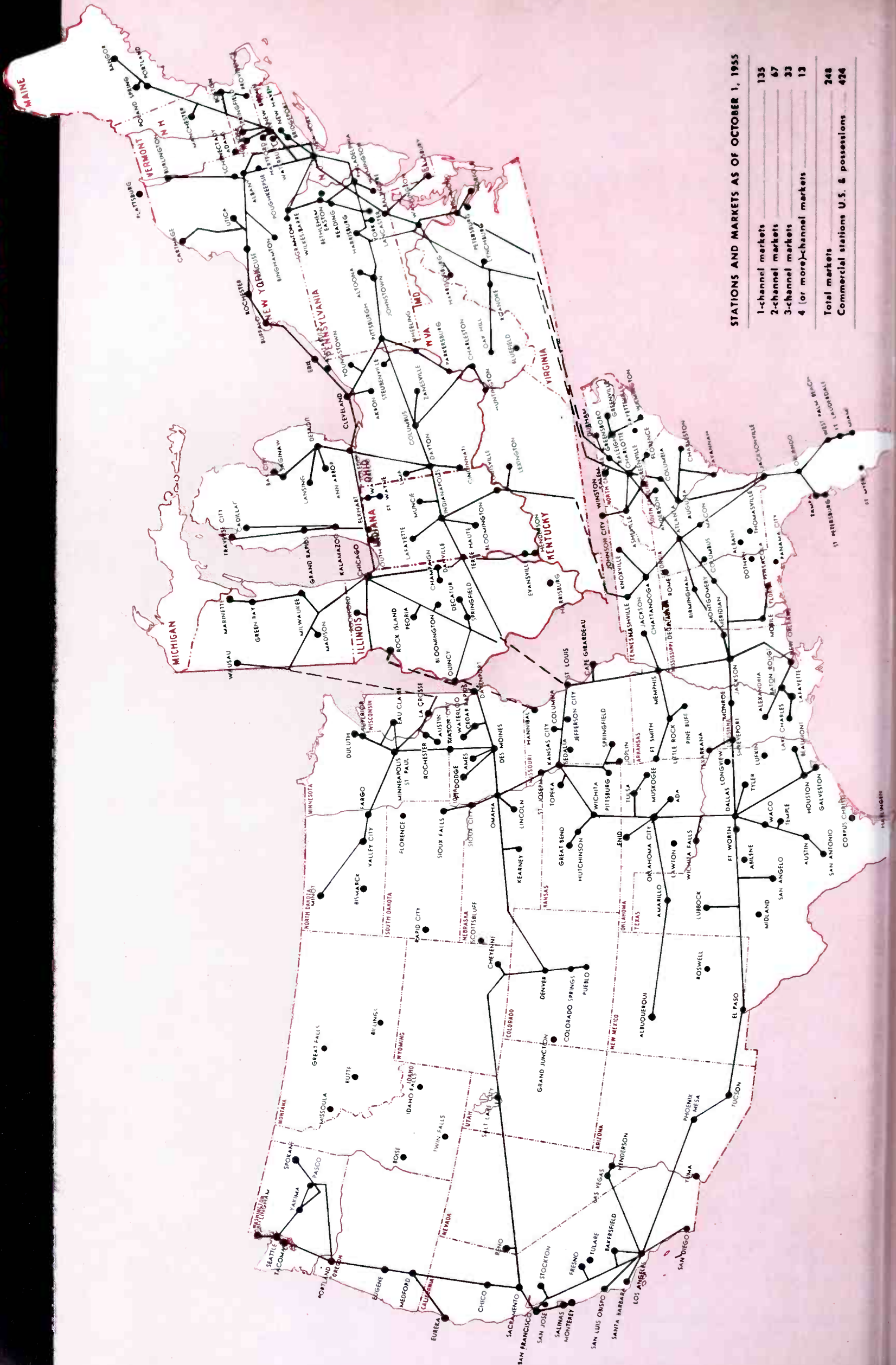
WPIX, New York. Its 7.6 Monday-Friday average rating represents 352,435 television homes, at \$.92 per thousand. KNXT's *Space Funnies* ranks second, reaching 169,972 Los Angeles homes at a c-p-m of \$1.03.

Throughout the country, kid shows of every type still represent one of television's soundest spot buys, offering the advertiser substantial and generally responsive audiences.

Much has been said about the responsive nature of the youngster audience, a factor which has worked to the advantage of advertisers with a wide variety of products. And the cost of reaching this audience, as demonstrated in the examples charted below, can be remarkably low.

Market, Station, Program & Time	Rating (Pulse, 9/55)	# Homes Reached	Cost per Participation	C/M Homes
Boston, WBZ-TV Carnival, 6-6:30 p.m., M-F	19.2	254,957	\$300.00	\$1.18
Charlotte, WBTV Cartoon Carnival, 5-5:30 p.m., Tu,Th	26.7	138,354	150.00	1.08
Chicago, WNBQ Elmer the Elephant, 5-5:35 p.m., M-F	11.6	248,437	275.00	1.11
Cleveland, WXEL Looney Tunes, 6:30-6:45 p.m., M-F	12.7	150,724	200.00	1.33
Columbus, WBNS-TV Western Roundup, 5-6 p.m., M-F	14.5	68,257	75.00	1.10
Los Angeles, KNXT Space Funnies, 5-5:50 p.m., M,Tu, Th 5:15-5:50 p.m., W,F	8.2	169,972	175.00	1.03
Minneapolis-St. Paul, WCCO-TV Axel and His Dog, 5:30-6 p.m., M-F	12.4	72,229	100.00	1.38
New York, WPIX Clubhouse Gang Comedies, 6-6:30 p.m., M-F	7.6	352,435	325.00	.92
Philadelphia, WCAU-TV John Wayne Theatre, 10:15-11:15 a.m., Sun	9.8	174,837	210.00	1.20
San Francisco, KPIX Deputy Dave's Rangers, 5-6 p.m., M-F	8.5	95,093	100.00	1.05

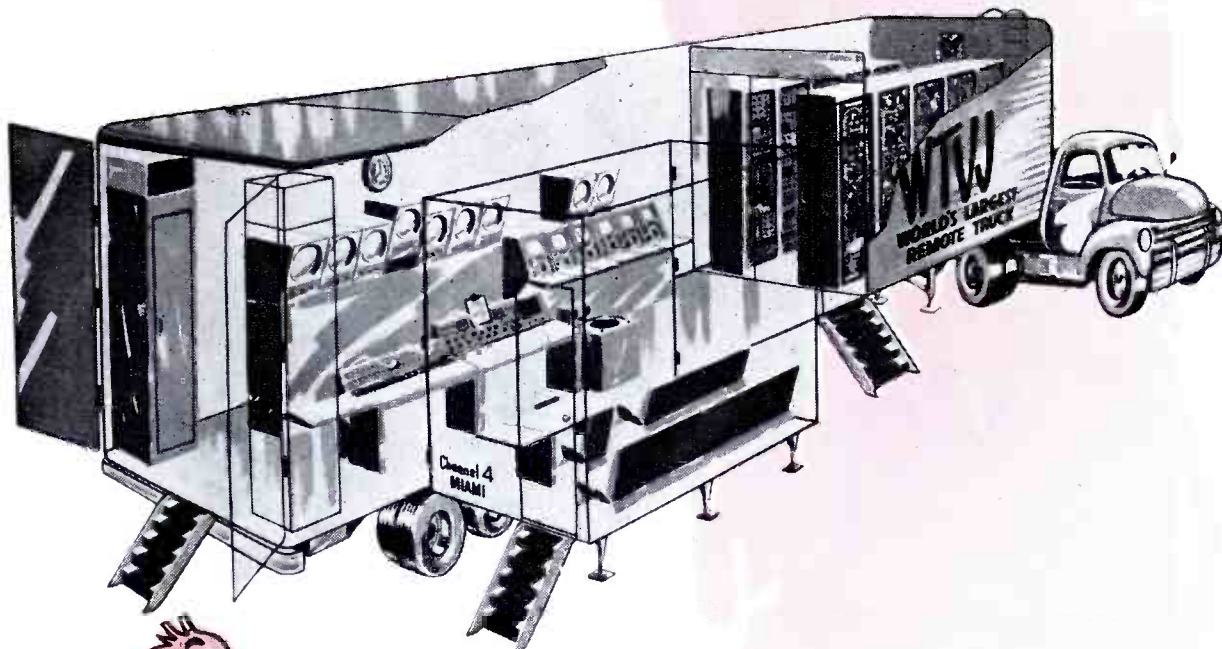
TELEVISION MAGAZINE'S STATUS MAP



STATIONS AND MARKETS AS OF OCTOBER 1, 1955

1-channel markets	135
2-channel markets	67
3-channel markets	33
4 (or more)-channel markets	13
Total markets	248
Commercial stations U.S. & possessions	424

NOW ALL OF FLORIDA becomes a WTVJ STUDIO



Represented Nationally
by FREE & PETERS, INC.

NO matter where or when, if you originate your show from Florida, WTVJ can do the job for you!

WTVJ's NEW 34 FT. "NETWORK CONTROL ROOM ON WHEELS" IS EQUIPPED TO HANDLE ANYTHING UP TO, AND INCLUDING 12-CAMERA REMOTES. THIS UNIT WAS DESIGNED AND BUILT BY THE WTVJ ENGINEERING DEVELOPMENT STAFF.

COMBINE THIS FACILITY WITH THE EXPERIENCE OF HUNDREDS OF REMOTES FOR QUALITY SERVICE ANYWHERE IN FLORIDA. IT IS NOW READY TO ROLL!

For Complete details of WTVJ's remote facilities call or write to Mr. Jack Shay, WTVJ vice president in charge of operations.



WTVJ Channel 4

Basic Affiliate

FLORIDA'S FIRST TELEVISION STATION
100,000 WATTS POWER • 1,000 FT. TOWER

MIAMI

The rush
is on!



The rush is on for *Long John Silver*! The news about this spectacular television series was scarcely out when inquiries began pouring in to CBS Television Film Sales from all parts of the country.

And orders were to *buy on sight!* In the South, a potato chip firm signed for the program in 22 markets. In the Midwest, a dairy firm bought *Long John Silver* for all the cities it serves. On the West Coast, *Long John* was quickly booked to sell popcorn, a dairy mix product, and so on. And orders continue to come in—from all kinds of sponsors—from all parts of the country.

What's behind the big rush? Wonderful derring-do adventure... suspense... romance... comedy... and all the swashbuckling Robert Louis Stevenson characters.

Long John Silver is a lavish series, superbly produced on location. Robert Newton—who was “Long John” in Walt Disney’s *Treasure Island* and in the Cinema-Scope Production *Long John Silver*—heads a splendid cast. And a bright newcomer—Kit Taylor as young Jim Hawkins—appears destined to become the new television hero of all America.

Film buyer... station executive... sponsor... you'll find *Long John Silver* a real treasure to behold. But remember, *the big rush is on*—and choice markets are going fast. Get all the details now, from...

CBS TELEVISION FILM SALES, INC., with offices in New York, Chicago, Los Angeles, Detroit, San Francisco, St. Louis, Dallas, Atlanta, Boston. In Canada: S. W. Caldwell Ltd., Toronto





VAN VOLKENBURG'S DAY AND NIGHT

TV's busiest people are the hard-working network executives. Arduous schedule of CBS-TV President Jack Van Volkenburg is typical. Van Volkenburg rises at 7:30, is in his office 8:45, says he gets a lot of work done before busy day begins around 9:30. He usually lunches in CBS dining room, doesn't leave for day until 7 p.m. After dinner in his apartment around the corner, he often returns to office about 8:30 and stays until 10:30-10:45. This occurs about three times a week. Weekends he gives much time to reading trade press, or plays and scripts for possible network use. On Saturday evenings and Sunday, though, he is usually free of work—that is, when he's not traveling somewhere, which he is doing about 30% of the time. His only sustained relaxation comes during a total of about four weeks a year, when the Van Volkenburgs can enjoy their Florida home. Family includes his wife, Catherine, a son of 21, attending Georgia Tech, and a 15-year-old daughter.



▲ A venturesome raccoon wanders into the Florida back yard of the CBS-TV head and gets a handout. Even here, he is not free of business phone calls.

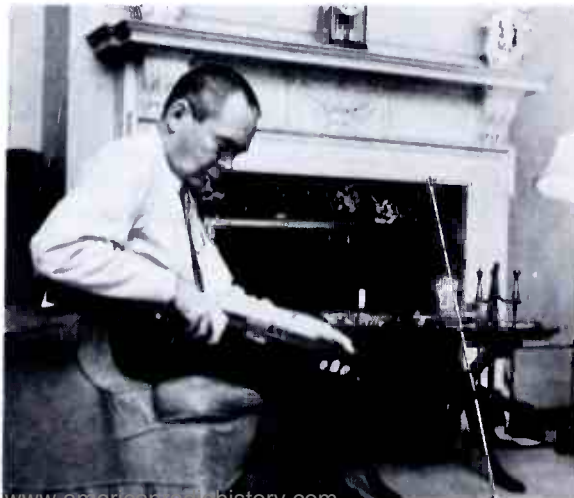
◀ Like others, Van Volkenburg has given up commuting, from Conn., is now city dweller. At left, he leaves Park Ave. apartment, turns 52nd St. corner, walks one block to office at 485 Madison Ave.

HOW TV



Network execs do a lot of TV watching. Here Van Volkenburg can keep track of own and NBC shows through duplicate wall screens; controls are at desk.

Cleaning rifle in apartment, Van Volkenburg looks forward to next hunting trip.



Playing organ at home provides relaxation at end of day.



For most, working is living.
High salaries are offset
by high pressure. Somehow they
do find time to study
the Civil War or go fishing

EXECUTIVES LIVE AND WORK

BY HERMAN LAND

Recently film star Gregory Peck declared: "Working in an advertising agency is like working in a bank, only a little more hectic."

This was his verdict following a brief but intense exposure to the adways of Young & Rubicam and BBDO, undergone in preparation for his lead role in the upcoming motion picture, *The Man In The Grey Flannel Suit*.

That Peck should find an agency's sober and industrious atmosphere worthy of comment indicates how widespread are views to the contrary. They reach, apparently, even to the traditional center of flamboyance itself, Hollywood.

Today television has assumed the glamor mantle worn in earlier days by radio when *The Hucksters* was a best seller and Clark Gable bought a sincere tie in the movie version. Television is often pictured to the public as a channel of many madnesses perpetrated by Martini-filled, roving-eyed agency and network and station executives, producers and writers, directors and performers.

That the colorful characters of fiction are isolated instances rather than representative figures, has long been a complaint in TV circles. A more balanced view, say irritated industry members, would portray the

TV executive as simply a businessman among businessmen, in most respects not much different from his fellow executives in other fields.

On examination, the upper-echelon executive, whether in network, station or agency, does indeed generally turn out to be a hard-working, serious man interested in reaching the universal goals of career-success and improved family welfare. On the whole, he appears to be a fairly well disciplined person. His is seldom so much a problem of curbing playful tendencies as one of finding time for play at all.

For it is the fate of the TV man to be an integral part of a business so demanding it constantly threatens to swallow him whole, along with his time. His major problem is to protect his personality from complete immersion in the swirling stream of events and crises, to save some small part of himself for himself and his family.

His business' insatiable demands on his time often lead the TV executive to believe he works a good deal harder than executives in other fields. The fact is, of course, that hard work and long hours are the common lot of executives who want to be a success in most businesses. In one respect, however, TV is unique—

its furious tempo. When combined with the need to keep in touch with a screen that is emitting sights and sounds every day of the week from wakeup to bedtime, it creates enormous pressures.

No two of these men are alike, but they share some characteristics. They are sensitive to ideas, imaginative, possess great emotional stamina, have a supreme self-confidence (not to be confused with conceit), are able to gamble on their own judgment involving millions, and are outstanding salesmen. Part artist, part businessman, they tend to conform to the behavior patterns of the latter. They live well, but not extravagantly, with salaries ranging from \$25,000 to \$75,000 a year; some earn a good deal more. While they welcome good money, they respond primarily to the tremendous challenges thrown at them daily, to the opportunity to achieve. Variety, change of pace, are their mainstay; in routine jobs they would probably fall apart.

So demanding is television physically and emotionally that their ability to thrive, not to say survive, is amazing, but thrive they seem to with few exceptions. It is astonishing, for example, to find practically no ulcers on the top levels, although

To next page

Worry, not work, causes ulcers, say Kirk and McAvity who've overcome them

the area north and just south of Grand Central Station in New York, where the TV executive has come to full flower, has, for good reason, long been known as The Ulcer Zone.

Here is the explanation of an expert on the subject, Myron Kirk, senior vice president and TV head of the Kudner agency. Mike speaks from painful personal experience—he had an ulcer himself years ago.

"Men crack because of worry and fear, because they lack self-confidence," Kirk declares. "The ulcer comes directly from stress, nothing else. In the old days, I didn't know how to roll with the punches. I have since learned to treat each crisis as a situation, and never treat a situation as a crisis.

"You have to learn to accept the fact that all you can do is the best you can do, and let it go at that."

Kirk keeps to strict regimen

Since 1935, when he was in the talent business with MCA, Mike Kirk has been on a diet which omits roughage, seasoned or fried foods. "It's the way everyone should eat," he feels. In 1949, he gave up his six packs of cigarettes a day, has abstained completely since. Alcohol, of course, is out.

Result? "I feel better at age 55 than at 40."

This after 14 years without a vacation! Twice Kirk tried to get away; both times surgery swallowed his vacation time.

Originally from West Virginia, Mike Kirk is a New Yorker by preference. With his wife Libby he lives in the Waldorf Towers, while looking for a cooperative apartment (the Kirks sold their brownstone home to the West German government) plus a summer home in Southampton, 125 miles out on Long Island. Up to last summer, the Kirks rented a cottage there, but it was smashed by Hurricane Diane.

He wakes at 8:30, gets to his office about 9:45, enjoying a leisurely walk, one of the delights of city dwelling, he feels. His office day ends about 7-7:15, after which he walks home to relax until an 8:30 dinner.

Two or three nights a week, the Kirks go out to catch the new shows and night club acts, in a ceaseless hunt for potential TV talent. Other nights they watch TV at home, or visit with friends; they are particularly fond of having their close friends in to dinner. With few exceptions, they have nothing to do with TV or advertising.

Few are aware that he has children—there are two grown sons. But Kirk's big secret is refusal to let TV or advertising dominate his whole existence. He has learned to close his mind along with his office door on business worries.

Another who overcame an ulcer is Thomas McAvity, vice president in charge of the NBC Television Network. "I had one in 1938, and decided—never again."

A large, vigorous man of 48, McAvity thrives on a schedule so rugged, it is exhausting even to think about. "But hard work, does not breed ulcers," he maintains, "it is frustration, even with easy work."

Thomas McAvity is the symbol of modern man pursued by the telephone. His 76th St. apartment has a special tie-line to the NBC switchboard, through which he can be reached by NBC divisions throughout the country. He is necessarily in frequent touch with Hollywood, second only to New York in network importance. But there is a time differential of four hours. On the West Coast, business calls may be going out across country past 6 p.m., which is past 10 p.m. in the East. This means that McAvity's phone keeps ringing through the evening. He has had it placed in the bed room, so that activity may go on in the living room while he is using it. His wife Helen and his two boys long ago gave up waiting dinner for him because of the phone problem.

On weekends, whether at home or at the Apwamis Golf Club in Rye, the phone calls continue to get to him. On a recent weekend, he recalls, at least seven calls were handled by him at the golf club.

Hobbies are now largely a memory. "I used to play lots of bridge," he ruefully recalls. And there is so little time now for friends, a real regret.

McAvity spends holiday fishing

But for three weeks in the summer, Tom McAvity manages to have a rip-roaring time. He dashes out of simmering Manhattan, heads for the Catskill Mountain region and the Esopus River for blessed days of trout fishing, a sport he loves dearly.

"TV executives," McAvity reflects, "are more absorbed in their business than most other people. Not only do we talk shop incessantly among ourselves, but outsiders insist on talking about it the minute they hear we are in it. I like the business, everything about it. I think that you have

to like the business, or you don't really really belong in it."

You might think that away from great media and agency center of New York, life for the TV executive is fundamentally different, that he is neither so absorbed nor harried as his big city brother. But a TELEVISION MAGAZINE survey of general managers of stations throughout the country reveals that the only differences are in degree.

The pace of life in some regions changes, true, but the tendency to get wrapped up in the business remains about the same.

Petersmeyer: Tulsa day is hectic

A good example is the man who not so long ago was a New Yorker himself, a partner in the investment firm of J. H. Whitney & Co. He is C. Wrede Petersmeyer, who left Rockefeller Center, Manhattan, to become president and general manager of KOTV, Tulsa, purchased by the Whitney group. His day resembles that of many a network executive. Says Petersmeyer:

"One of the things that is very hectic about the television business is that it is an 18 hours a day job. I find myself flicking on *The Morning Show* at 7 a.m. and watching it until I leave for work, living and breathing television at the office until 6 p.m., and then more often than not watching the programming on our station and that of our competitors until 11 p.m."

This schedule leaves him little time to putter around his garden or play his occasional game of golf or tennis.

However, Tulsa seems to offer certain living advantages for the 36-year-old Petersmeyer, his wife and three children. They live in a nine-room house some five miles from the office.

"Life in Tulsa," he says, "is far less hectic than in New York. I used to commute from Bronxville to Rockefeller Center in 50 minutes, portal to portal, with good train connections. Now I drive back and forth from my home in Tulsa to KOTV in about ten minutes. I drop the children at school on my way downtown in the morning and still arrive at the office before nine o'clock."

Petersmeyer finds, however, that he seldom takes advantage of the short distance between home and office to get home early.

The appeal of the business to the former financier is its creative chal-

To next page

GAVE UP COMMUTING TO SEE FAMILY

Terence Clyne, senior v.p. in charge of TV at McCann-Erickson, lived in Westchester, but found the trip—two hours each way—rough. "I found I was leaving home before my children awoke, and getting back after they'd gone to bed. I never saw them." Now the Clynes live in a duplex Park Avenue apartment, which allows him to enjoy breakfast with his wife, Frances, seven-year-old Terry, and five-year-old Michael, and still get to his office via 10-minute cab ride by 9 o'clock. Occasionally he even walks home. Clyne says he feels much better under the current setup. The children play in Central Park and accompany their parents to their Easthampton, Long Island, house every summer weekend and two out of three winter weekends. Clyne tries to keep business from intruding on home life, but admits "best ideas come in off-hours." About three of five weekly evenings are spent quietly at home. Yes, Clyne watches TV a good deal, as do the two boys. His favorites are hour-long dramatic shows and variety. Like other top TV men, he doesn't seem to mind the pace.



A screening-room comment by Clyne may affect millions of ad dollars, but his family life, of the precious hours spent at home with wife and sons.



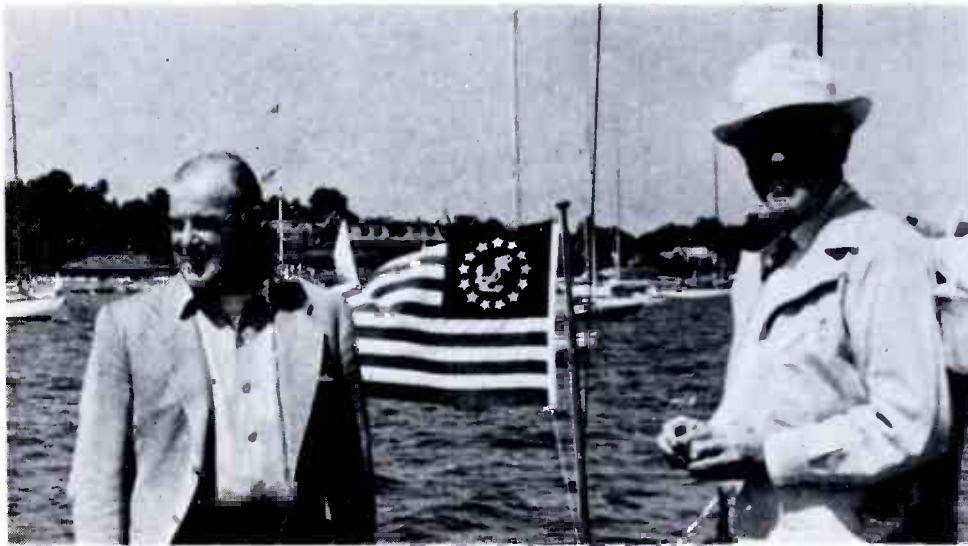
Desire for normalcy amid frenzy is seen in deskless office, furnished like a living room.



Easthampton, L. I., is family weekend refuge, where he "can get away from people."



Clyne stubbornly refuses to let his mounting responsibilities rob him of his family life, of the precious hours spent at home with wife and sons.



Typical summer relaxation for rep firm owner Joseph Weed (1) and brother-in-law on cutter near Larchmont Manor, N. Y., home. Winters the Weed family vacations in Palm Beach home. Proper "pacing" is Weed's answer to hectic business life; he sees fear as greatest threat to admen's health, true primary cause of Madison Ave. heart attacks, neuroses, and ulcers.



That big catch is one reason Lee Ruwitch, executive v.p. and general manager of WTVJ, Miami, feels he's working in "God's country." Florida, he claims, is perfect for "year-round casual living," where "you can make a week-end of leisure time really count." Ruwitch also goes in for water skiing and just plain loafing in the sun. "Would I trade this all for New York?" he says. "Of course not! Would you?" Many New Yorkers agree.



Frequent contact in all fields is important part of programmer's life. Here, Hubbell Robinson, Jr., (r.), programming v.p. of CBS Television, holds a Stork Club conference with famed actress Helen Hayes and playwright husband, Charles MacArthur.

Continued

How TV executives live:

lence: "I enjoy the opportunities for creativeness, whether it relates to planning a new show, working out a new sales promotion and advertising program, or working with community projects and public service features.

"The results of one's decisions either for the better or for the worse are more readily apparent in an operating job than in a more distant role as an investor and a director."

The New York TV man must live in Manhattan, says H. Barton McHugh, Jr., vice president and one of the four men who share responsibilities for the complex TV operations of J. Walter Thompson. Television is more than a means of livelihood to McHugh; it is a way of life to be lived seven days and nights every week of the year. Here is a man completely dedicated to his work.

"I know it sounds terrible," he

Editing 16mm film, swimming, barbecuing, are all things Hollywood's 37-year-old Hal Roach, Jr., likes to do at home when he can be with wife, Dolly, and two daughters. But running a

\$10 million TV-film business keeps him going from morning to late evening; even Sundays are filled with work, script reading. Roach has a yacht; seldom gets chance to enjoy trip.





Receiving 1955 United Fund plaque for organization efforts, Lawrence H. Rogers, II, (r.), v.p. and general manager of WSAZ-TV, Huntington, W. Va., typifies growing influence of station executives in community affairs.

A favorite among broadcasters, shown with his prize jack, *Kickapoo*, is 67-year-old director of WBAP-TV, Fort Worth, Harold Hough, who looks to his mule ranch to get away from it all.



One of the few station heads who gets directly involved in program production is KTLA's dynamic Klaus Landsberg, here preparing for the pooled A-bomb telecast that made TV history. Twice weekly, he's up till 2 a.m. for production meetings; other evenings does paper work, watches TV with his son.

Pace is slower outside New York, but not much

admits, "but I really have no other interests. This is a business you have to be wedded to: it's that kind of business."

McHugh's working day begins just before 10 a.m., does not end till about 1 a.m. His tiny, sparsely furnished office is his headquarters till 5-7 p.m., after which favored restaurants and night spots take over. He spends about two hours each in such places as Toots Shors, Stork Club, Twenty-One, and the like, with a succession of clients, admen, network people and talent agents. Seldom does he get home to his city apartment before 1 a.m.. This goes on five nights a week. Several nights his wife joins him—his son is in Korea with the army. Only on Sunday can he enjoy dinner at home.

"It's not as glamorous as people think," smiles McHugh. It doesn't take long before the incessant night

life palls and loses any charm that might attract the inexperienced. Why then does he do it? To keep on top of developments in this fast moving field.

"In this business," says McHugh, "information is power." It is at the night spots and restaurants that many people in the field congregate, he says, and it is only by meeting them constantly that you can pick up the bits of knowledge you need to play your chips correctly in the competitive battle. "Often the dope comes right out of left field, so to speak."

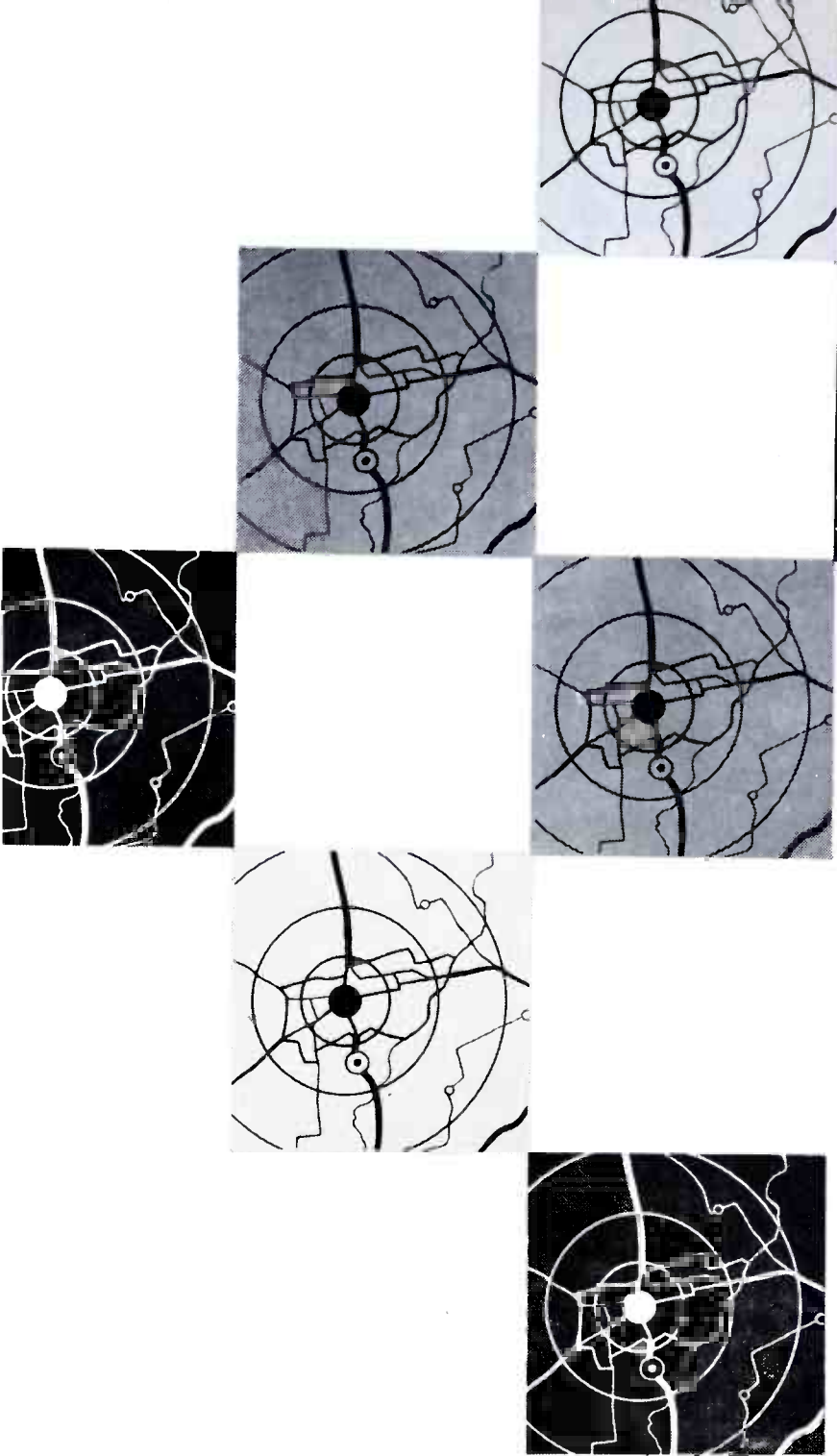
On Saturday McHugh gets the few hours of extra rest that seem to be all he needs. He stays in bed until 3 p.m. In the evening the McHughs will watch television as a rule. Sunday morning, they go to mass then return home for more TV watching. McHugh is convinced he must be com-

To page 88

General manager of NBC's midwest division, Jules Herbiveaux, enjoys his favorite pastime, golf. In a tension-ridden business he's noted for calmness. Lives in pleasant Chicago

suburb with wife and two daughters, shown breakfasting below. Hobbies are music, "ham" radio, woodworking, photography; loves to shoot and develop pics of his grandchildren.





WHICH MARKETS ARE THEY BUYING?

Most network advertisers stop at 100, but many are extending lineups

By ABBY RAND

The biggest CBS lineup at the start of this season was 176 stations for General Foods' *Ethel and Albert*; according to the first September Nielsen, this meant a potential coverage of 96.8% of the TV homes in the country. The network's shortest regular hookup at that time, 64 outlets used by Lipton for *Talent Scouts*, had an 84.9% coverage potential.

The 112 additional stations offered only 14% more homes!

This kind of comparison means little by itself, but it does dramatize the problem of market selection that faces the advertiser and the problem of station survival that faces station owners and the FCC.

The 52 NBC basic stations, for example, represent about 75% of U.S. sets on an unduplicated basis. Yet many advertisers were extending their lineups way beyond this must-buy group even before the network announced its PEP and 100-station-minimum plans.

In 1954, the average NBC nighttime client bought 88

affiliates. Currently, the average is about 95, with 156 stations on the longest prime-time list, 66 on the shortest.

The current average for CBS nighttime advertisers is 105 stations, the daytime average is 89.

ABC's biggest order is from the *Disneyland* advertisers, American Motors, American Dairy, and Derby Foods—178 stations. Its shortest lineup consists of 40 markets. In evening hours, ABC's advertisers average 89 outlets.

The CBS must-buy group includes 50 stations. NBC has 52 required purchases, but under its new minimum set-up, advertisers adding fewer than 48 optionals are subject to certain discount penalties, unless they're making their programs available to stations under PSP. ABC has no must-buys.

In choosing their optional markets, some advertisers apply a straight cost-per-thousand yardstick. Colgate buys for many of its brands this way, accepting a maximum of \$5 per thousand unduplicated homes in the area.

Other advertisers use a set-count minimum as their

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HERE ARE THE MARKETS ADVERTISERS NOW USE ON EIGHT NETWORK SHOWS

Markets Used (Total)	4 Star Plyhs (103)	Honey- Mooners (158)	I Love Lucy (165)	Jack Benny (173)	Life of Riley (113)	People's Choice (81)	Talent Scouts (63)	TCF Hour (102)
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A

Abilene		D	D	D	D	D		
Albany, Ga.					D			
Albany, N.Y.							L	L
Albuquerque	D	D	D	D	D	D		L
Alexandria				D	L			
Altoona				L				
Amarillo		L	L	L	L	L		L
Ames			L					
Anderson	L							
Asheville				L	L			D
Atlanta	L	L	L	L	L	L	L	L
Augusta		L	L	L	L	L		L
Austin, Tex.	D	L	L		D			

B

Bakersfield	D	D	D	D				L
Baltimore	L	L	L	L	L	L	L	L
Bangor		L	L	L	L	L		L
Baton Rouge	D	L	L	L	L	L		L
Bay City	D							
Beaumont			L					L
Bellingham			L	L				
Bethlehem					L			
Billings				D				
Binghamton	L	L	L	L	L		L	L
Birmingham	L	L	L	L	L		L	L
Bloomington						L		
Bluefield					L			
Boise		D	D	D				
Boston	L	L	L	L	L	L	L	L
Buffalo	L	L	L	L	L	L	L	L
Burlington	L	L	L	L				L

C

Cadillac		L	L	L				L
Cape Girardeau	L	L	L	L	D			L
Carthage- Watertown		L	L	L				L
Cedar Rapids	L	L	L	L				L
Champaign		L	L	L				L
Charleston, S.C.	D	L	L	L	L	L		L
Charleston, W.Va.	L	L	L	L				L
Charlotte	D	L	L	L	D		D	
Chattanooga		D	D	L	L			
Cheyenne		D	D					L
Chicago	L	L	L	L		L	L	L
Chico		D	D	D		D		
Cincinnati	L	L	L	L	L		L	L
Cleveland	L	L	L	L	L	L	L	L
Colorado Springs- Pueblo		D	L	L				
Columbia, Mo.					D			
Columbia, S.C.	L	L	L	L	L	L	L	L
Columbus, Ga.			L	L	L			
Columbus, Ohio	L	L	L	L	L	L	L	L
Corpus Christi			D	D	D	D		

D

Dallas	L	L	L	L	L			L
Davenport					D	L		

Markets Used (Total)	4 Star Plyhs (103)	Honey- Mooners (158)	I Love Lucy (165)	Jack Benny (173)	Life of Riley (113)	People's Choice (81)	Talent Scouts (63)	TCF Hour (102)
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Dayton	L	L	L	L	L	L	L	L
Decatur				D	D	D		
Denver	L	D	L	L		D	D	L
Des Moines	L	L	L	L		L	L	L
Detroit	L	L	L	L	L	L	L	L
Dothan			D	D				
Duluth	L	L	L					L
Durham					L	L		

E

El Paso	D	D	L	D		D	D	L
Erie		L	L	L	L			L
Eureka		D		D				L
Evansville				L	L			

F

Fargo								L
Fayetteville		L		L	L			
Florence		L	L	L	L			
Ft. Myers				D				
Ft. Smith			D		D			
Ft. Wayne	L	L	L	L	L	L	L	L
Ft. Worth						D		
Fresno	D	D	L	D		D		

G

Galveston	L		L	L			L	
Grand Junction			D	D				
Grand Rapids					L	L		
Great Falls				D				
Green Bay	D	L	L	L			L	L
Greensboro	D	L	L	L			D	L
Greenville, N.C.	L	L	L	L				
Greenville, S.C.					L	L		

H

Hannibal				L				
Harlingen	D	D	D	D				
Harrisburg, Pa.		L						L
Harrisonburg	L	L	L	L	L			
Hartford	L						L	
Henderson		L	L					
Holyoke	L			L			L	
Honolulu	D			D				
Houston		L			L	D		L
Huntington					D	L		
Hutchinson	L		L	L			L	

I

Idaho Falls		D	D	D				
Indianapolis	L	L	L	L			L	L

J

Jackson, Miss.	D	L	L	L	L	L		
Jackson, Tenn.		L	D	D				
Jacksonville		L	L	L	L	L		L
Jefferson City		L	L	L				L
Johnson City	D	L	L	L	D			

Key—L, live; D, delayed broadcast or hot line. Lineups are as of early October. Not shown are satellites or markets not yet on air.

Markets Used	4 Star Plyhs	Honey-Mooners	I Love Lucy	Jack Benny	Life of Riley	People's Choice	Talent Scouts	TCF Hour
Johnstown		D	D	L	L	L	L	
Joplin	L	L	L	L				L
K								
Kalamazoo	L	L	L	L		L	L	L
Kansas City	L	L	L	L		L	L	L
Kearney		L	L	L				L
Knoxville		L	L	L	L			L
L								
La Crosse		L	L	L		L		
Lafayette, Ind.				L	D			
Lafayette, La.		L	D	L				
Lake Charles		L	L	L	D	D		
Lancaster			L	D	L		L	
Lansing	D	D	D	D	D			L
Las Vegas			D	D				
Lexington					L			
Lima			D	L	L			
Lincoln	D	L	L	L				L
Little Rock			L		L	L		
Los Angeles	D	D	L	D		D	D	L
Louisville	D	L	L	L	L	D		L
Lubbock	L	L	L	L	D			L
Lynchburg	L		L	L			L	
M								
Macon			L	L	D			L
Madison	L	L	L	L	L	L		L
Mason City		L	L	L				L
Medford		D	L	D				L
Memphis			L	L	L			
Meridian			L		L			L
Miami	L	L	L	L	L	L	L	L
Midland		L		D	D	D		
Milwaukee	L	L	L	L	L		L	L
Minneapolis-St. Paul	L	L	L	L		L	L	L
Missoula		D	D	D				
Mobile	L	D	D		L			L
Monroe	D	L	L	L	D			L
Montgomery		L	L	L	D			
Muncie			L	L	L			
N								
Nashville	L	L	L	L	D		L	L
New Britain			L	L	L			
New Haven		L	L	L		D		
New Orleans	D	L	L	L	L	L		L
New York	L	L	L	L	L	L	L	L
Norfolk	D	L	L	L	L			L
O								
Oklahoma City	L	L	L	L		D	L	L
Omaha	L	L	L	L				
Orlando		L	L	L	D	D		
P								
Panama City			D	L	D			
Parkersburg					L			
Pensacola				L				
Peoria	D	L	L	L				
Philadelphia	L	L	L	L	L	L	L	L
Phoenix	D	D	D	D	D	D	D	L
Pine Bluff				L				
Pittsburgh		L	D		L			L
Plattsburg					D			
Poland Spring		L	L	L				
Portland, Me.	L	L	L	L	L		L	L
Portland, Ore.	D	D	L	D		D		L
Poughkeepsie-Kingston				L				L
Providence	L	L	L	L	L		L	L
Q								
Quincy	L	L	L					L
R								
Raleigh	L		L	L				L
Rapid City		D		D				

Markets Used	4 Star Plyhs	Honey-Mooners	I Love Lucy	Jack Benny	Life of Riley	People's Choice	Talent Scouts	TCF Hour
Reading	L	L	D					
Reno			L	D				
Richmond	1		1	1	1	1	1	1
Roanoke		1	1	1	1	1	1	1
Rochester	1			1			1	
Rockford			1	1	1	1	1	1
Rock Island	L	L	L	L			L	L
Roswell			D	D	D			
S								
Sacramento	L	D	L	D		D	D	L
Saginaw		L	L	L	L	L		
St. Joseph		L	D					
St. Louis	L	L	L	L	L	L	L	L
Salinas-Monterey		D	L	D				
Salisbury		L		L				
Salt Lake City	D	D	D	L		D	D	L
San Angelo			D	L	D			
San Antonio	L	L	L	L	L	L	L	L
San Diego	D	D	L	D		D	D	
San Francisco	D	D	L	D		D	D	L
San Luis Obispo				D				
Santa Barbara		D	L	D				
Savannah		L	L	L		D		
Schenectady			D	D	D	L		
Scranton	D	L	L	L			L	L
Seattle		D				D		L
Shreveport		L	D	L	L	D		
Sioux City	L	L	L	L			L	
Sioux Falls			D					
South Bend	L	L	L	L		L		L
Spokane	D	D	L	D		D	D	L
Springfield, Mass.		L			L			
Springfield, Mo.		L	L	L				L
Steubenville		L		L				
Superior				L				
Syracuse	L	L	L	L	L	L	L	L
T								
Tacoma	D		L	D			D	
Tampa	L	L	L	L	L	L	L	L
Tempe					L			
Terre Haute		L	L	L			L	
Texarkana	L	L	L	L		D		L
Toledo	L	L	L	L			L	L
Topeka	L	L	L	L				
Traverse City					L			
Tucson		D	D	D	D	D		L
Tulsa	L	L	L	L		L	L	L
Twin Falls				D				
Tyler		D	D	D	D	D		
U								
Utica	D		L		L		D	
V								
Valley City	D	L	L	L				
W								
Waco			L	L		L	L	L
Washington, D.C.	L	L	L	L	L	L	L	L
Washington, N.C.					L			
Waterloo						L		
Wausau		L	D	L				L
Weslaco					D			
West Palm Beach					L	L		
Wheeling					L			
Wichita		L						
Wichita Falls	L	L	L	L	D			L
Wilkes-Barre					L			
Wilmington, N.C.					L			
Winston-Salem					L	L		
Y								
Yakima		L	D	D		L	L	
Youngstown	L	L	D					
Z								
Zanesville				L	L			



John J. Louis is a senior vice president and plans board chairman of Needham, Louis & Brorby, Chicago, of which he has been a partner 25 years. Agency had some 29 million dollars in billings in 1954, with about 12 million in TV and radio. It has such clients as Campbell Soup, Morton Salt, Monsanto Chemical, S. C. Johnson, Kraft, and Quaker Oats.

BY JOHN J. LOUIS, Senior vice president, Needham, Louis & Brorby

First, I should like to make a deep bow from the waist to Mr. Louis Cowan and his associates for their gem-like production of this season's TV sensation. It has undoubtedly been a great commercial success and it has most certainly set new standards in audience size and scope.

Anyone who works within hailing-distance of TV has to keep braced these days for the trade version of the \$64,000 question: "How come *you* didn't buy it?"

But we don't let it worry us too much. We've been through it all before, when other phenomena of broadcasting have burst upon us. And we expect and hope that it will happen again. In our agency, for instance, during the past 25 years we've had the very top shows, some of those in the middle ground and a few toward the bottom.

We recommend that sponsors find comfort by accepting this philosophy! When you use television, you're somewhat like a member of an expedition of fishermen. You try to find the best spot, and to use the most effective techniques. But you know before you start that one man—and *only* one—is going to bring in the biggest fish. And if it develops that you're not the

person, you don't brood about it.

With other fellows landing the big ones, should you be in television at all? You've got to decide that, of course, without much regard for the other fellow's ratings. Some products—particularly those which lend themselves to demonstration—belong on TV. Many advertisers can't afford to stay out of it. And since everybody can't be at the top of the ratings, your only practical concern is getting your money's worth. Just make sure your cost-per-thousand/commercial-minutes is reasonable.

When you get that cost in line (with those of other media, and those of comparable advertisers), and if you have some real selling power in your commercials, you will find that it's not only the top-rated shows that pay off. If those two factors are right, all kinds and sizes of television can pay their own way for you.

My plea to the advertiser is this: don't play TV as a game, don't buy it as a conversation-piece. Buy it for its power as a tool of selling.

When an advertiser has been using TV successfully for some time, he knows it's against his own interest to hamper the effectiveness of this medium by letting vanity or unreas-

MEMO TO AN ANXIOUS SPONSOR

How to succeed in television without
'The \$64,000 Question'

oning anxiety take the place of judgment. So he lets people who know the medium run it for him as the legitimate business it is.

If your product is right for TV, then TV can be right for your product—with or without *The \$64,000 Question*. By Nielsen figures, there are some 75 shows rating above average; and even among those rating below average are many whose c-p-m and other advantages make them good buys.

To succeed in TV, just use the best experience, the best counsel you can find, and buy the available programming closest to suiting your purposes. Follow through by undertaking to know how to advertise in TV, what constitutes good commercials for your product.

Once you've made TV a regular and permanent part of your advertising, you'll have ample opportunity to build on the base you've established—to improve on the time slot, or the show, or the geographical coverage.

When you've made this much progress, you will want to keep at it. And if you do keep at it (on a practical pay-out basis) you may, one fine day, hit the jackpot! Then you'll have the time of your life as a plus! END



The sales secret of Revlon's *The \$64,000 Question*: The emotional impact of the show carries over to the commercial and is translated into sales as at this department store counter. Crediting the show with lion's share of firm's current gains, v.p. Martin Revson expects "1956 business to increase 100% over last year."

TV'S

Everyone in the advertising business is well aware of Revlon's fantastic success in the sponsorship of *The \$64,000 Question*. What is not so apparent, though, is the underlying reason for the almost immediate sales success.

Here is one of the most definitive examples of sales effectiveness ever attributed to one medium, and of how one campaign changed the sales situation in an entire industry.

Of course, people don't rush out to buy cars the way they do lipstick, but the fact remains that the ingredients of the Revlon success can be applied to many products.

What are the ingredients?

Is there something about the character of the program itself which somehow becomes translated into commercial impact? Yes, say those closest to the problem at Revlon and its producing agency, Norman, Craig & Kummel.

"The most important factor here," insists executive v. p. Norman B. Norman of the agency, "is the vehicle. People lose themselves in it. It creates an unparalleled self-identification."

As a result, he maintains, there is a tremendous intensity of viewer attention which is carried over into the commercial period. This, in many variations, appears to be the basic reason cited by most.

This emotional carryover from program content to commercial is reinforced by Revlon's exclusive sponsorship and the old concept of sponsor identification and gratitude, running counter to current industry trends toward magazine concept and alternating sponsorships.

There was some feeling in the industry that Hazel Bishop lost much of the sales effectiveness of *This Is*

BIGGEST SUCCESS

Here's what makes "'\$64,000 Question'" viewers go out and buy Revlon products

Your Life when it accepted an alternate sponsorship last season.

The \$64,000 Question also is in contrast to the trend toward lavish, expensive shows. It has a simple format and is relatively cheap, despite the big prize money.

What about the commercials themselves? Although the current crop is considered by the agency to be superior to pre-*Question* efforts, no real, if important differences are discernible, say agency execs. They point out that in the past similar commercials have run on shows whose ratings have equalled those of the early *Question* programs, without producing unusual sales results. Only with *Question*—right from the very first program—has great impact been felt.

Still, it is obvious that the commercials must be doing a job.

Copy chief Richard Bowman tries for "emotional sell." The agency does not subscribe to "reason why" copy for many products, cites its famous Maiden-Form Bra campaign ("I dreamed I was a Toreador . . . etc.") as an example of emotional, as opposed to logical selling.

Revlon commercials attempt to tap inner springs of female aspiration and desire, aim to tell through atmosphere and subtle suggestion rather than a succession of "reason why" points.

There may be, however, other factors at work, intangible and fragile, but potent. Even the most cynical observer must admit that a current of excitement runs through the pitches. The girls—first June Graham, then Wendy Barrie, now Barbara Britton—appear on the same stage with emcee and contestants, face the same audience. They share the common atmosphere of tension and anticipation. And each delivery, different as it may

be, clearly shows awareness of the heightened moment.

As the show grows more popular and important, so does the role of saleswoman. It is no small matter to be the focus of attention on the nation's most talked-of show!

All this affects the pitch. It comes through with a rare dynamic ring. Even the roominess of CBS Studio 52 adds something, an electric quality of aliveness.

Instinctively aware of the delicate relationship between show and commercial, client and agency are leary of any but live messages during the heart of the program. There is a fear of diminishing the sense of excitement, of shattering a mood.

For similar reasons, careful attention is paid to a smooth integration between program and commercial. Hal March leads off each commercial with a few words of introduction, and comments briefly at the end.

It is the sponsor's belief, encouraged by a recent motivation study, that the emcee has succeeded in winning the affection of millions. This rubs off on the commercial, say the brother-partners, Charles Revson, president, and Martin Revson, executive v.p.

Finally, account executive Ernest (Bud) Whitney points out, there is the all-important factor of rating. Through *The \$64,000 Question* Revlon is achieving tremendous exposure to its messages, is carrying on a vast "sampling" operation. This is particularly important when new products are being introduced.

Sensitivity to such intangibles as atmosphere and mood affect the handling of the commercials in a dramatic way. Except for the opening commercial, no one knows in advance when the commercials will fall!

After the third show, it was noted that *Satin Set*, which had been advertised, was not moving. Moreover, nobody seemed to remember that it had even been on. A rehash of the program revealed that it had been carried immediately after the policeman, O'Hanlon, had won \$32,000.

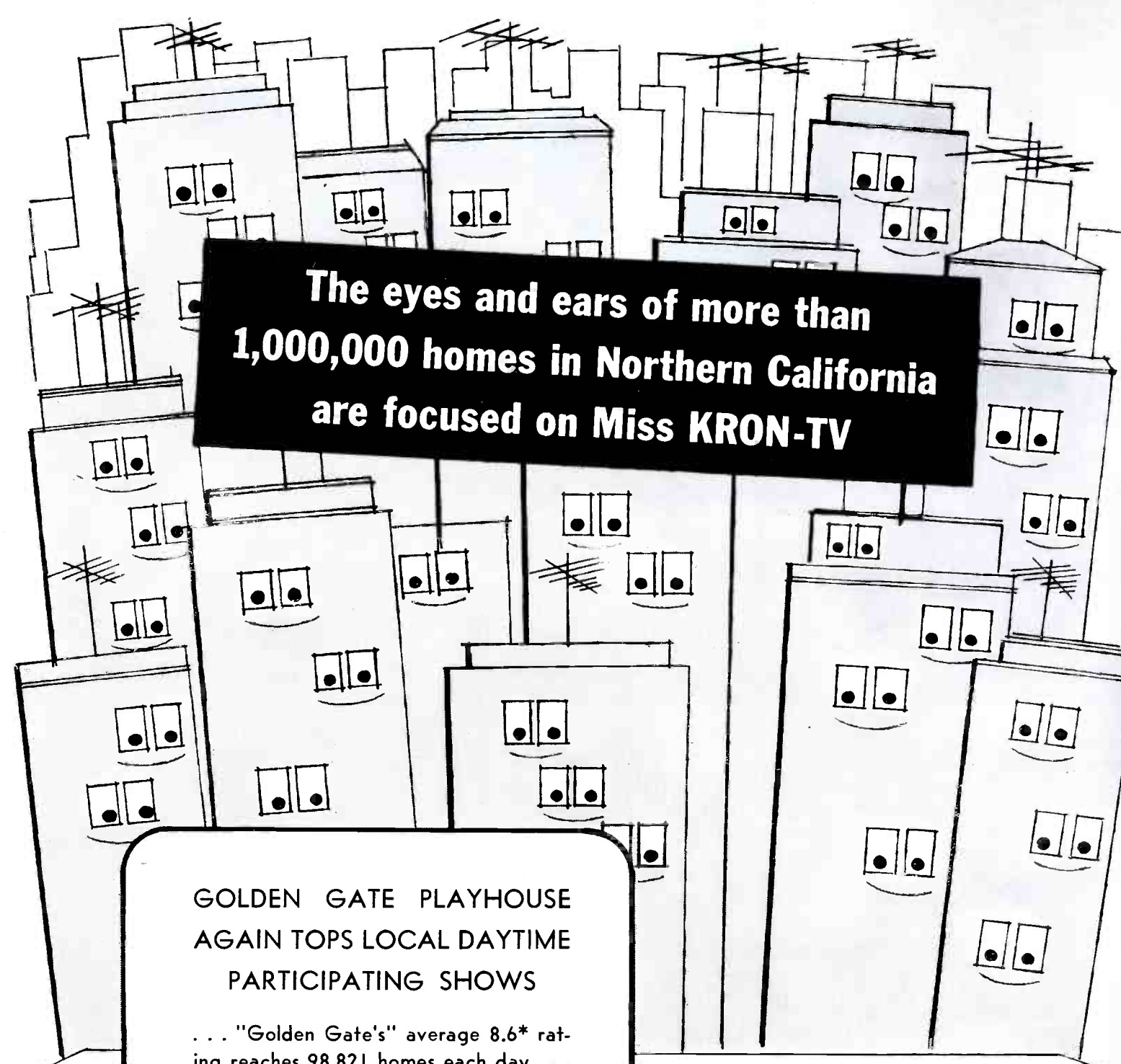
"It was soon clear to us," says agency v.p. and TV head Walter Craig, "that we had made a psychological blunder in slotting the *Satin Set* commercial. There was such audience relief when O'Hanlon won his \$32,000 that the viewer simply could not be held for a commercial. The tension had snapped momentarily. People were busy discussing what had happened."

The moment the Revsons realized what was up, related Craig, they issued the following instructions to the agency: Henceforth, there would be no fixed positions for the commercials. Walter Craig would sit in the control room and determine *during the show* the proper moments for the pitches.

By this time, the mechanics have been pretty well worked out. When Craig decides the moment has come he signals to show director Joe Cates: "Release cameras for commercial." The message is relayed to the cameramen through the associate director. Four cameras are used on the show. One remains on March and the contestant, the other three get into position for the commercial.

In the meantime, Cates rises and lets commercial director Stanley Lee take his chair. At the same time, too, Craig, sitting alongside the control board, is muttering into a telephone, cueing the radio cut-in from another studio. The floor manager signals to Hal March, who glances at his moni-

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The eyes and ears of more than
1,000,000 homes in Northern California
are focused on Miss KRON-TV

GOLDEN GATE PLAYHOUSE
AGAIN TOPS LOCAL DAYTIME
PARTICIPATING SHOWS

... "Golden Gate's" average 8.6* rating reaches 98,821 homes each day ... 86.9% of tune-in from 1-3 p.m., Monday through Friday ... weekly cumulative rating of 25.2 delivers 289,568 unduplicated homes per week ... Bonnie Kever's gay and natural showmanship gives sales-appeal to live commercials —in color, at no extra cost ...

*August 1955 ARB



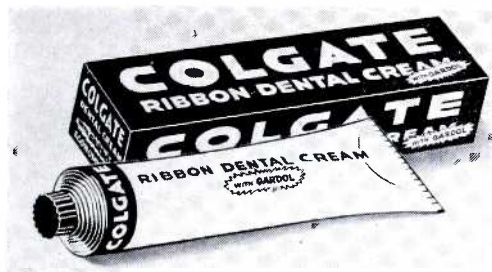
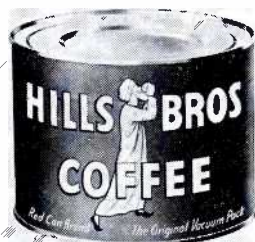
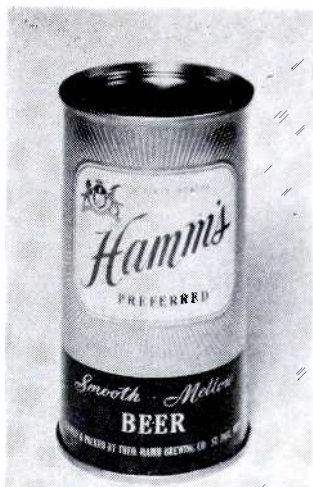
San Francisco
KRON TV

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



Represented Nationally by Free & Peters, Inc.

No. 6 in the series, "What Every Time Buyer Should Know about KRON-TV"



Television
Magazine's
Continuing
Study
of the
TV Audience

Hamm's led the beers, Chesterfield the cigarettes, Colgate the dentifrices. Hills was the most-used coffee; Maxwell House, best remembered from TV.



DO THEY REMEMBER

YOUR COMMERCIALS?

Chicago viewers checked on recall and use of beers,
coffees, cigarettes, and dentifrices

In our first survey of brand use and registration done outside the New York market, TELEVISION MAGAZINE's Continuing Study of the TV Audience found the Chicago leaders were Chesterfield for cigarettes, Colgate for dentifrices, and Hamm's for beers. Among coffees, Maxwell House led in recall of TV advertising; Hills, in actual use.

When these categories were studied in the New York area (see TELEVISION MAGAZINE, October, 1955), the leaders were the same in the cigarette and dentifrice fields. Maxwell House led in both use and

recall among coffees. Schaefer was first among beer brands recalled. Balantine was tops in beer use.

In both cities Chesterfield ranked first in recall as well as sales and Lucky Strike was second on recall.

In addition to its network exposure in Chicago, Chesterfield has used a considerable amount of spot. With 49.3% of the respondents recalling its advertising, this brand scored higher among Chicagoans than any other product in any category, as happened in New York.

Winston's TV advertising was remembered by one-fifth of the Chi-

cago respondents, putting it in third place, a spot held by Camel in the New York survey. Old Gold ranked fifth in recall in Chicago, as compared to ninth in New York.

The top dentifrice brands followed the same pattern in both cities, with Colgate, Gleem, and Pepsodent running first, second, and third on all counts. Ammident's position in New York appeared to be much stronger than its Chicago rank.

In both markets there were fewer brands mentioned as being recalled from TV in the dentifrice category

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...and now a word from our



Pud. Bass

sponsor!



It's not rare when a WCBS-TV sponsor says "well done."

But when he goes on record and spells out specific results—as the Advertising Manager of the Proctor Electric Company did—best thing to do is quote him, word for word. Like this . . .

"Want to know why *I'm* continuing on WCBS-TV? Because the demand created from our Twelve Plan announcement campaign has increased our distribution to 3700 dealers in the New York metropolitan area where we had 400 at the start. Because our New York sales are up 70% over the comparable period before we went on WCBS-TV. Why, New York's largest department store alone is selling five times more *Proctor* ironing tables than before. WCBS-TV *has established Proctor as one of the leading names in housewares in the New York market.*"

Almost invariably good things begin to happen to sales and distribution problems when an advertiser uses the station that provides *largest audiences day and night . . . most adult viewers, more in the daytime than all six other television channels combined . . . and the economy of the famous Twelve Plan.*

Take our word—or listen to our sponsors: to sell the Number One market it takes the Number One television station . . .

CBS OWNED **WCBS-TV**

Channel 2, New York

Represented by CBS Television Spot Sales

than there were in the other groups surveyed.

Among coffees, regional brands show up well, as would be expected in this field. Hills ranked first in use in Chicago, followed by Maxwell House and A&P. The New York buying pattern gave the top spot to Maxwell House, followed by A&P. Savarin, a locally distributed brand, came third.

Recall of TV advertising by respondents in both cities was highest for Maxwell House. Local brands made second place in both areas—Manor House in Chicago, Savarin in New York. Thomas J. Webb was a close third in Chicago recall.

Among beers, Hamm's was far out in front on recall and use in Chicago. One of the co-sponsors of the White Sox baseball games on WGN-TV, this brewery also uses TV spot. Schlitz and Pabst were far higher in recall and use here than they were in New York. Drewrys, which sponsors the *Eddie Cantor Comedy Theater* films in Chicago, ranked fourth in TV-advertising recall.

Premium beers seem to do better saleswise in Chicago than they do in New York. The generally higher use figures in the latter market reflect the rise in beer consumption during the summer months. The survey was done there in August; in Chicago, a month later.

The survey method

For the Chicago area report, The Pulse, Inc. made 915 personal interviews between September 5th and 11th. For each of the four product categories, TV owners were asked: 1. What brands have you seen advertised on TV in the last two weeks? 2. What brands do you use?

The same questions were put to 927 respondents in the New York TV area during the first week of August.

The objective of this monthly survey is to obtain some comparative measure of brand registration or commercial recall.

Next month, the same four categories will be surveyed in Los Angeles. This will be the first time that TELEVISION MAGAZINE's Continuing Study of the TV Audience has surveyed a Coast market.

Obviously, while these findings can be most meaningful in terms of an advertiser's own data, comparisons between products and between categories do indicate effectiveness.

The fact that what consumers say they use checks out with the sales ranking of the various brands, gives further validity to the findings, in spite of the variables that are always present in this type of research. END

HOW THEY RANKED: CHICAGO (SEPTEMBER), NEW YORK (AUGUST)

BEER (CHICAGO)

BRANDS RECALLED

Rank	Brand	%
1	Hamm's	40.8
2	Pabst	25.9
3	Schlitz	15.8
4	Drewrys	7.3
5	Heileman's	7.1
6	Budweiser	5.5
7	Meister Brau	4.9
8	Blatz	4.3

BRANDS USED

Rank	Brand	%
1	Hamm's	14.2
2	Schlitz	10.7
3	Pabst	10.1
4	Miller	7.3
5	Budweiser	4.7
6	Meister Brau	4.0
7	Drewrys	3.0
8	Heileman's	2.2
9	Blatz	1.9
9	Ruppert	1.9

COFFEE (CHICAGO)

BRANDS RECALLED

Rank	Brand	%
1	Maxwell House	28.9
2	Manor House	15.5
3	Thomas J. Webb	14.5
4	Hills	12.2
5	Sanka	6.0
6	Nescafe	3.4
7	Borden's	3.0
7	Chase & Sanborn	3.0
8	De Cafe	1.3
9	Stewart's	0.4

BRANDS USED

Rank	Brand	%
1	Hills	27.1
2	Maxwell House	16.8
3	A&P	12.6
4	Manor House	10.1
5	Chase & Sanborn	5.6
6	Thomas J. Webb	4.9
7	Jewel	4.3
8	Stewart's	4.0
9	Nescafe	2.0
10	Sanka	1.4
11	Borden's	1.1
12	Natco	1.0
12	Navy	1.0

CIGARETTES (CHICAGO)

BRANDS RECALLED

Rank	Brand	%
1	Chesterfield	49.7
2	Lucky Strike	27.9
3	Winston	20.0
4	Camel	16.3
5	Old Gold	15.6
6	Pall Mall	11.0
7	L&M	9.4
8	Philip Morris	9.2
9	Kent	6.2
10	Viceroy	4.3
11	Marlboro	3.5
12	Kool	2.2

BRANDS USED

Rank	Brand	%
1	Chesterfield	17.7
2	Camel	12.3
3	Lucky Strike	10.3
4	Pall Mall	9.9
5	Winston	5.5
6	Old Gold	5.0
7	Viceroy	4.4
8	Philip Morris	3.5
9	L&M	2.5
10	Marlboro	2.3
11	Kool	1.9
12	Tareyton	1.0

DENTIFRICES (CHICAGO)

BRANDS RECALLED

Rank	Brand	%
1	Colgate	45.3
2	Gleem	27.1
3	Pepsodent	18.4
4	Ipana	7.4
5	Kolynos	1.0
6	Ammident	0.8

BRANDS USED

Rank	Brand	%
1	Colgate	39.7
2	Gleem	22.6
3	Pepsodent	19.4
4	Ipana	6.1
5	Ammident	3.2
6	Lyons	2.2
7	Listerine	1.6
8	Kolynos	1.4
9	Chlorodont	1.2
10	Craig-Martin	1.0

BEER (NEW YORK)

BRANDS RECALLED

Brand	Rank	%
Schaefer	1	33.1
Ballantine	2	33.0
Knickerbocker	3	22.4
Rheingold	4	21.0
Piel's	5	18.8
Pabst	6	10.4
Schlitz	7	10.3
Krueger	8	3.2
Budweiser	9	2.6

USED

Rank	%
3	18.9
1	21.3
5	5.3
2	19.2
4	7.2
6	4.4
7	4.5
8	2.1

COFFEE (NEW YORK)

BRANDS RECALLED

Brand	Rank	%
Maxwell House	1	34.5
Savarin	2	30.2
Nescafe	3	8.7
Chock Full O'Nuts	4	5.8
Sanka	5	3.3
Ehler's	6	2.7
Beechnut	7	2.4
Borden's	8	2.2
Chase & Sanborn	9	1.8
Martinson's	10	1.7
A&P	11	1.6

USED

Rank	%
1	31.1
3	11.4
4	8.7
6	3.5
8	3.1
10	2.9
9	3.0
5	5.8
7	3.3
6	3.5
2	15.1

CIGARETTES (NEW YORK)

BRANDS RECALLED

Brand	Rank	%
Chesterfield	1	52.0
Lucky Strike	2	34.5
Camel	3	14.5
Pall Mall	4	12.2
L&M	4	12.2
Winston	5	10.8
Philip Morris	6	8.6
Viceroy	7	8.4
Old Gold	8	6.6
Kent	9	5.0
Marlboro	10	4.3
Raleigh	11	2.5

USED

Rank	%
1	20.1
4	6.1
3	7.1
2	11.1
6	5.1
9	3.1
5	5.1
7	5.1
10	2.1
8	3.1
10	2.1

DENTIFRICES (NEW YORK)

BRANDS RECALLED

Brand	Rank	%
Colgate	1	47.4
Gleem	2	33.9
Pepsodent	3	13.6
Ipana	4	8.1
Ammident	5	4.5

USED

Rank	%
1	48
2	30
3	13
5	6
4	6

*each
one
is
different*



Fingerprints are different for no apparent reason — but the finest TV stations acquire *their* personalities from the needs and interests of the areas they serve.

It stands to reason that quality TV stations want individualized representation. For them, the unique facilities of Harrington, Righter and Parsons have meant *quality* representation. If their league is yours too, then you'll want to find out what quality representation really offers.

Harrington, Righter and Parsons, Inc.

*New York
Chicago
San Francisco*

television — the *only* medium we serve

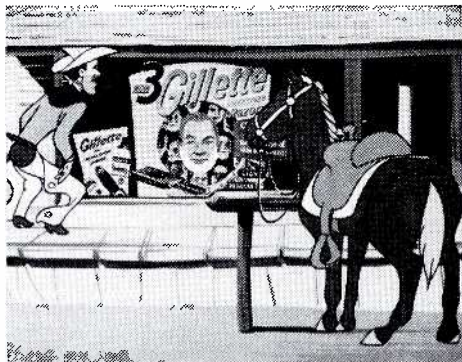
<i>WROW-TV</i>	<i>Albany</i>
<i>WAAM</i>	<i>Baltimore</i>
<i>WBEN-TV</i>	<i>Buffalo</i>
<i>WJRT</i>	<i>Flint</i>
<i>WFMY-TV</i>	<i>Greensboro</i>
<i>WTPA</i>	<i>Harrisburg</i>
<i>WDAF-TV</i>	<i>Kansas City</i>
<i>WHAS-TV</i>	<i>Louisville</i>
<i>WTMJ-TV</i>	<i>Milwaukee</i>
<i>WMTW</i>	<i>Mt. Washington</i>
<i>WSYR-TV</i>	<i>Syracuse</i>

T. V. spot editor

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

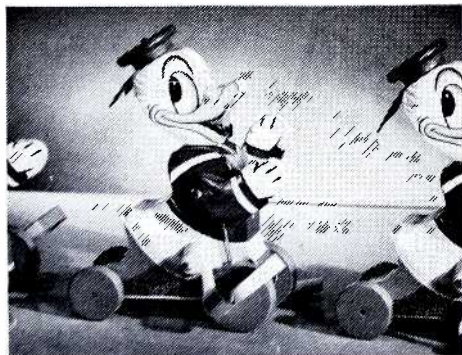
SARRA

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



Introducing Gillette's three new razors to the television audience is the purpose of this new series for which SARRA was chosen as one of the producers. The commercials, used on Cavalcade of Sports, deftly combine animation and ingenious stop-motion to show the advantages of each razor. To wrap up the selling message, the Gillette point-of-sale display is strategically highlighted in each commercial. Produced by SARRA for GILLETTE SAFETY RAZOR COMPANY through Maxon, Inc.

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



Originally a single 20-second spot—but now the first in a resultful series—this commercial spearheads the advertising of unbreakable, Disney licensed wooden toys. It creates ready acceptance of the line by local dealers and establishes strong product identity with consumers. Human interest, live action photography is the means of delivering the visual message. Produced by SARRA for FISHER-PRICE TOYS, INC. through Weill & Eby, Incorporated.

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



Five basic 20-second TV commercials created by SARRA are adapted, by skillful editing, to four different bakery brands in this series of over eighty 8, 10 and 20-second spots. Planned and produced in this way, the advertiser gets wide variety with tremendous economy. While the series is predominantly black and white, several full color, animated cartoon commercials are part of the complete package. Produced for CAMPBELL TAGGART ASSOCIATED BAKERIES, INC. by SARRA.

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



Emphasizing the universal enjoyment of 7-Up's cool, clean taste is the objective of these 20-second and 1-minute commercials by SARRA. Purity of flavor is dramatically illustrated in a non-technical, live action sequence portraying the extraction and refinement of the flavor-some oils of lemons and limes for use as the "essence" in making 7-Up. "Nothing Does It Like 7-Up" is the recurring theme. Produced by SARRA for THE SEVEN-UP COMPANY through J. Walter Thompson Company.

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

OFF-MADISON AVE. AGENCIES

They make low-budget TV effective amid big campaigns

How do off-Madison Avenue agencies with low-budget clients compete for attention on television against the big national advertisers on the same stations?

With larger proportions of such clients than most of the agencies along Madison row, they have to delve into the fine points of corner- and cost-cutting techniques and the relative merits of fringe vs. prime time and spots vs. programs.

One technique for regional client: Liller, Neal & Battle, Atlanta, uses stars Eddie Waller and Douglas Kennedy of *Steve Donovan* series in Brock Candy commercial.

A TELEVISION MAGAZINE survey of some of the key agencies around the country, whose billings are accounted for in considerable part by large numbers of small clients, disclosed these principal problems:

1. Producing either a commercial or program for use on one or a few stations that can compare favorably with those produced for national advertisers whose costs are spread over many stations.

2. Convincing their clients that although the cost of time for prime evening hours may be prohibitive for them, there are many other periods during the day that can pay off.

Kaufman uses 5-minute shows

Henry J. Kaufman, who heads Henry J. Kaufman & Associates of Washington, D.C., says many regional and local clients "expect their commercials and programs to be of the same quality as the network productions they see on their sets at home."

"Obviously," he declares, "neither a local nor a regional client can justify as large a budget for exposure in one or a few markets as can a national advertiser who utilizes the same commercials in 100 or more markets.

"Local and regional advertisers don't have the same spread and their budgets can't handle \$400 and \$500 per Class A 20-second spot. Again, the local client can't afford to be on the air when the maximum number of sets is in use.

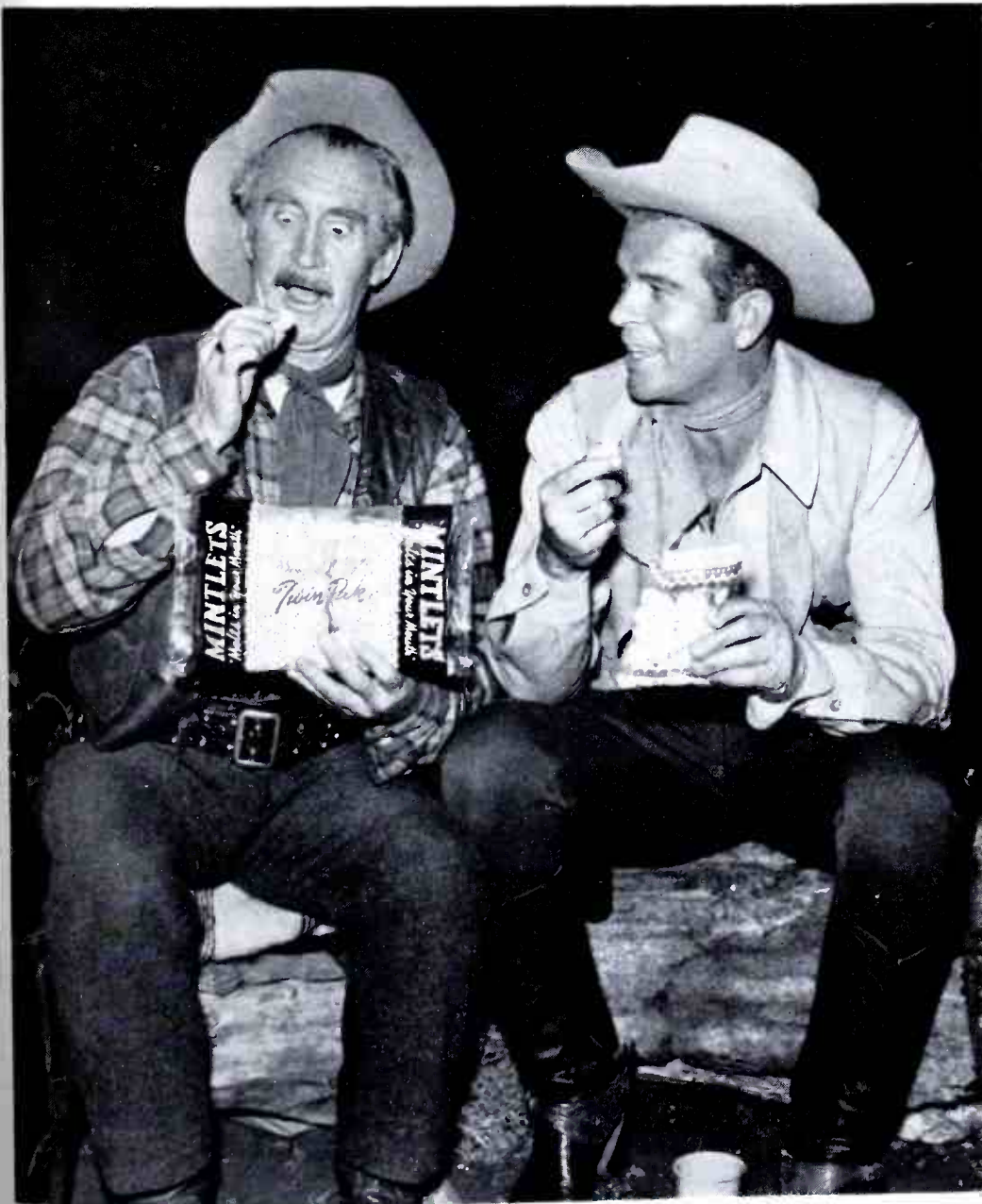
"Clients with smaller budgets frequently are recommended five-minute programs at marginal times—between 6 and 7 p.m. and between 11 p.m. and midnight.

"At these times, they can buy five-minute news, weather or sports programs for less money than would be spent on 20-second Class AA time. Although there are fewer viewers at these times, they can do a more thorough job of selling and also can merchandise the local personality who does the show."

Even if the client has the budget for prime time, says C. K. Liller, president of Liller, Neal & Battle, Atlanta, Ga., "We are faced with the fact that the best times are under option to the networks."

But his agency has been able in

To next page



How they're making TV work for food chains, auto dealers, regional brands

many cases to overcome that obstacle for advertisers willing to place orders early enough.

"We have a great many spots for our accounts preceding or following the top network shows," he continues. "In some cases, we have had these times for years and we urge our clients not to interrupt their schedules because by so doing, we probably would lose them."

For smaller accounts, the agency often recommends spots or participations in popular local shows.

Robert F. Rohlring, vice president of the Gillham agency in Salt Lake City, says that where the client's budget permits, "we recommend full sponsorship of outstanding local events, such as basketball and football games, where available.

"We also recommend co-sponsorship and/or alternate sponsorship of quality syndicated film shows."

And for clients who can afford it, he naturally recommends participations in shows with high ratings and spots adjacent to high-rated shows.

In his area, too, Rohlring reports talent costs and film rates are lower. Other economies can be made by utilizing existing sets at stations and local photographers' studios. Consequently, he says live action films can be made at about one-third the prices quoted by national producers.

Julian Gross of the Hartford, Conn., agency bearing his name also notes such film costs run lower than in big metropolitan centers. But he does employ live commercials effectively and economically for a number of clients.

Gross: live pitch for car dealers

Gross, who is also owner of WKNB-TV, New Britain-Hartford, says live commercials have been particularly effective for automobile dealers in selling used cars.

The cars can be shown on camera, with closeups to display outstanding features. There have been examples, he says, where a particular special has been sold within five minutes after the show and 45 to 50 cars have been sold the same night as the telecast of the commercial.

Robert N. Aylin, president of the Aylin agency in Houston, reports success with locally produced, limited-animation cartoons.

Says Aylin:

"Our television director had written a swifty little jingle for one of our local clients which had been used

for four months on the radio. It was amazing how easy it was to write an animation storyboard which really brought the jingle to life on the television screen. Since that first effort, we have learned many money-saving short cuts in animation, thanks to the helpful suggestions of local independent producers."

Don R. Lyons, radio-TV director of Kircher, Helton & Collett of Dayton, Ohio, observes that "the live sales presentation is most economical for small budget accounts. If the time should be in a segment where live cameras are not available, then we recommend a slide with voice-over.

"Progressing up the budget scale," he says, "we would then next recommend 16mm motion picture, silent film with voice-over and finally animation. The latter two are not employed for small accounts.

"If we would like to use full animation and can't," he adds, "we use cartoon stills. A cartoon slide, for example, often can approximate animation effects. We use a number of such slides to approximate the over-all effect we want. It produces the humor, the impact, the smile of animation—without the cost."

Cowboy clicks for D.C. food chain

Success stories for advertisers using live commercials include that of Kaufman for the Giant Food Department Stores of Washington. The Pick Temple program on WTOP-TV six days a week features Temple as a non-gun-totin' cowboy and his Giant Ranger fan club numbers 100,000 Washington-area children. Their loyalty has contributed substantially to Giant sales.

Liller, Neal & Battle of Atlanta, on the other hand, has had unusual success with *Nancy Carter's TV Kitchen* for Colonial Stores, Inc., filmed at a cost of approximately \$3,500 per show in the client's test kitchen in Atlanta and used on 19 stations. Aired mostly in Class B or C time, it gets ratings up to 15.4.

Aylin of Houston cites one client, a furniture store halfway between Houston and Galveston, that was persuaded to use TV, and used it as its only advertising medium. Sales were built from \$4,000 a month to a high of \$64,000 within one year.

The campaign began with sponsorship of five-minute weather telecasts five times a week on KGUL-TV. Then one-minute spots were added in a program featuring Utah Carl, a cow-

boy singer, on the same station; on spot before the weekly fight telecast on KTRK-TV in Houston; and two spots a week in a local matinee program on KPRC-TV, Houston. Slides are used mostly.

While some small advertisers still are wedded to newspapers only, Aylin says most of his clients use television regularly.

"Usually television advertising expenditures have been an addition to our clients' present budgets," he says. "Clients usually have not reduced other media appropriations to accommodate television."

Liller of Atlanta says: "It is very rarely that a client is not willing to use TV in his budget and circumstances are such that we recommend it to him."

Rohlring of Gillham in Salt Lake City says that "most of our clients now realize the potency and advantages of this medium."

Lyons of Kircher, Helton & Collett in Dayton says:

"Larger clients are completely sold on television; smaller ones need guidance on how to use it, costwise, especially those who do not set up budget appropriations, but advertise on a sporadic basis. We still find resistance on the department store level."

Kaufman observes, though, that "many small advertisers feel more comfortable in newspapers and are convinced that television is too expensive for them."

TV gives 50% of agency's billings

TV, however, accounts for approximately 11% of the big Washington agency's billings which include a number of national as well as regional and local clients.

Television accounted for \$945,000 or 27% of the \$3,500,000 billings of Liller, Neal & Battle in 1954, with an expectation of an even million in 1955.

TV constitutes 8.3% of Aylin's billings in Houston, up from 1% in five years. It runs 20% for Gillham in Salt Lake City, and about 25% over-all for Gross in Hartford—50% on clients with products sold directly to consumers.

Summed up, the survey shows increasing use of TV by local and regional advertisers. And it shows agencies around the country, serving such advertisers with limited budgets, are combining ingenuity and perspiration to get the utmost mileage out of the television dollar.

EN

THE BIG STICK THAT PACKS A SELLING PUNCH

HEIGHT:

1685 feet above average terrain (tallest structure in Texas)

POWER:

316,000 watts

COVERS:

Dallas-Fort Worth, the nation's 12th ranking Metropolitan Market and its rich surrounding trade area.

TARGET DATE: "MID-DECEMBER"

BONUS SELLING PUNCH:

Programming designed with a "Feel for the Market"

WHICH MEANS:

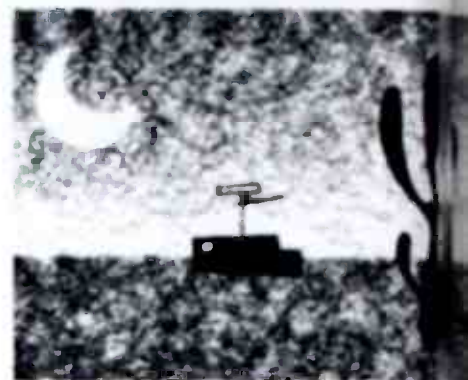
To sell this rich market your only buy is WFAA-TV, Dallas

Channel **8**

WFAA-TV
DALLAS
ABC · NBC

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

You can't—in Yuma



but...

IN EACH OF THE OTHER **266** TELEVISION
MARKETS IN THE UNITED STATES

You can

ENJOY AT LEAST ONE OF OUR
GREAT PROGRAMS EVERY WEEK

National Network

Ford Theatre presented by Ford Motor Company

Adventures of Rin Tin Tin presented by National Biscuit Company

Father Knows Best presented by Scott Paper Company

Damon Runyon Theatre presented by Anheuser-Busch

Tales of the Texas Rangers presented by General Mills

Captain Midnight presented by Wander Company

National Spot

Falstaff Celebrity Playhouse presented by Falstaff Brewing

The Patti Page Show presented by Oldsmobile

National Syndication

Celebrity Playhouse – Premiere Oct. 1955

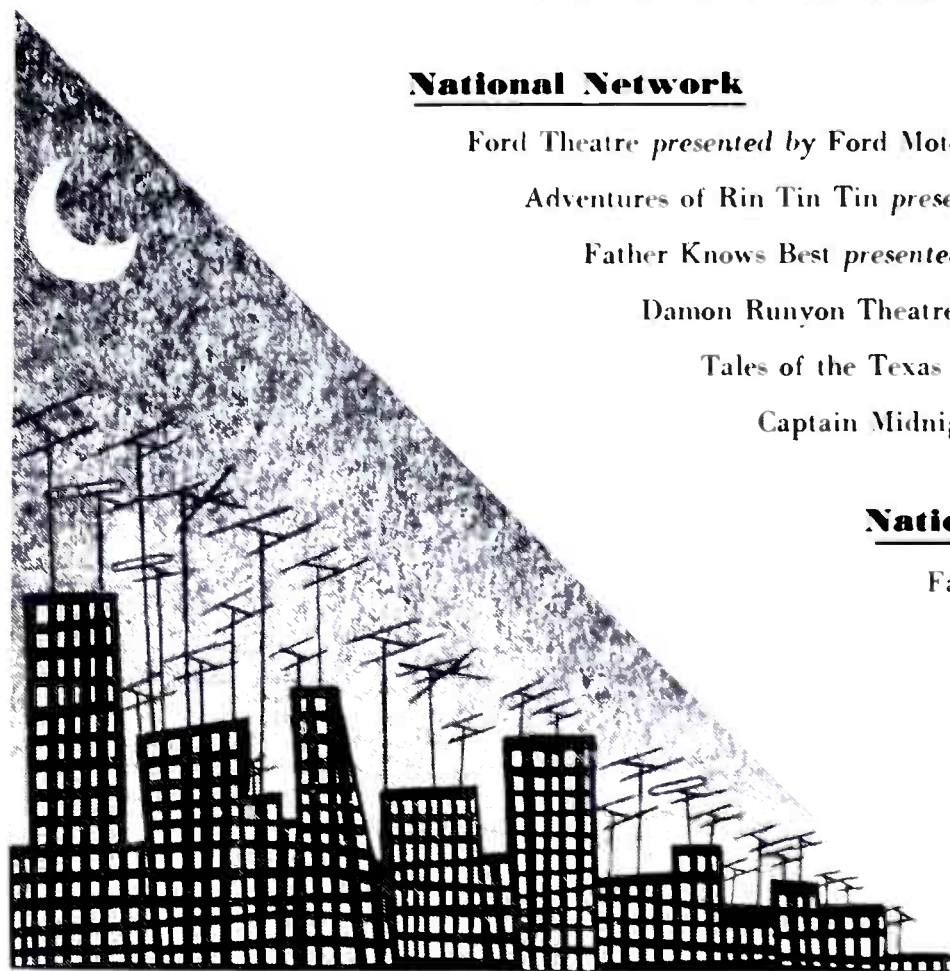
Jungle Jim – Premiere Oct. 1955

All Star Theatre

Top Plays of 1955

Jet Jackson

Big Playback



TV sets in Yuma, Arizona . . . 18,900

TV sets in the rest of the United States . . . 36,081,100

SCREEN  GEMS Inc.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

233 WEST 49TH STREET, NEW YORK 19, N. Y. • CIRCLE 5-5044



Most reviewers named *You'll Never Get Rich* as a winner.



Walt Disney's *Mickey Mouse Club* was lauded and criticized.



They considered prospect good for Como's new NBC show.

THE CRITICS' VERDICT

Most rate fall TV lineup an improvement, but with reservations

A straw poll of television critics on newspapers around the country indicates most of them consider the new fall program lineup an improvement over last season. But they have plenty of reservations and exceptions.

Asked by TELEVISION MAGAZINE to nominate new shows most likely to succeed, they cast a strong ballot for Phil Silvers' *You'll Never Get Rich* on CBS.

Others mentioned favorably included *The Perry Como Show* on NBC, *Gunsmoke* and *Navy Log* on CBS, and *Wyatt Earp* and *Mickey Mouse Club* on ABC, although the new Disney entry also drew some criticism for the number of commercials it carries.

The critics split on the big color shows—the spectaculars—but were in accord in tossing harpoons at the product of the movie companies that moved into TV this season. Most of their ire was directed against what they regarded as excessive plugs by

the filmmakers for their theatrical features.

Professional in their viewing of TV but as human as their readers, they differed on many points—but for this they had no apologies.

One reader in a letter to Ben Gross, veteran TV-radio editor of the *New York Daily News*, noted differences in appraisals of shows by him and by Sid Shalit who shares column space with him. Gross replied that to be honest with their readers, he and Shalit each had to call them as they saw them, even if their appraisals differed. To do less, he said, would be a disservice.

Not necessarily typical, since they do differ so frequently, but representative of the critics is articulate Janet Kern of the Hearst *Chicago American*, whose column also is distributed by International News Service.

"The best opinion I would consider it just to offer right now," she reported, "is that I find this season, so

CRITICS RATE PROSPECTS

Janet Kern, *Chicago American*: good, *Navy Log*, *Phil Silvers' You'll Never Get Rich*, *Perry Como Show*, *Mickey Mouse Club*; poor, *ABC Film Festival*, *Honeymooners*.

Bob Williams, *Phila. Bulletin*: good, *M. Mouse*, *Phil Silvers*, *MGM Parade*, *Wyatt Earp*, *Crossroads*.

Roger Thames, *Birmingham News*: good, *Ford Jubilee*, *M. Mouse*, *Phil Silvers*, *Perry Como*; poor, *It's Always Jan.*

Donald Kirkley, *Baltimore Sun*: *Phil Silvers*, *Gunsmoke*, *Wyatt Earp*; poor, Warner, Fox MGM films.

Anthony LaCamera, *Boston Sunday Advertiser*: good, *Ford Jubilee*, *Phil Silvers*, *Gunsmoke*, *Wyatt Earp*, *Frontier*.

Lawrence Laurent, *Washington Post*: good, *Phil Silvers*.

far, much improved over the preceding couple of years and hold high hopes that this may prove to be TV's most mature, showmanlike year yet.

"I still deplore the expansion of the 'spectacular' theory and the growing dependency on the 90-minute format. The increasing tendency of networks to dictate to sponsors, producers and viewers what 'ought to be enjoyed' seems to me to be an ever-spreading malignancy of a frighteningly dictatorial type.

"And the concept of purveying chocolate-coated 'instruction' to those who want entertainment seems to me to be improper and ill-advised. Let TV provide informational shows, certainly—but let them provide the information 'straight' to those interested, and keep entertainment aimed at relaxing rather than force-feeding intellectualism."

Larry Laurent of the *Washington Post and Time Herald*, also among the more outspoken of the TV critics, viewed the same subject in a different light.

"It took me a helluva long time to figure out," he said, "that the highly intellectual color programming is based on a probably accurate conclusion that high educational groups are likely to be high income groups. Thus: The eggheads (of which I like to be considered a member) are being courted because they're supposed to have the \$800 for a color set and the \$100 needed for a service and repair contract."

After that qualified compliment, Laurent unreservedly said the new season "looks like the finest we've ever had.

"I don't think we've ever had one before to equal it, and I seriously doubt that we'll ever reach this peak again. The superb offerings, I think, can be traced to greater circulation, the threat of government control of networks and the subscription TV scare."

Bob Williams of the *Philadelphia Evening Bulletin*, meanwhile, wrote, "I would say the new season could hardly be described as sensational.

"Many of the so-called big shows



BOB WILLIAMS
Philadelphia Bulletin



JANET KERN
Chicago American



TERRENCE O'FLAHERTY
San Francisco Chronicle

have fallen far short of expectations, due largely, I suspect, to too much preoccupation with the one element almost completely lost to the general televiewing public—color.

"The debut of the movie industry in TV has added little but mediocrity to a medium that already was surfeit with it. To date, none of the new drama presentations has come even close to taking the measure of the established programs in this field. And some of the latter have shown signs of slipping.

"In the situation comedy field a status quo seems to prevail. In children's programming, I would say that a bit more variety is being offered."

Thinks code being violated

Williams asserted that TV's major shortcoming is "the complete breakdown of the NARTB code as it applies to the time limits on commercials.

"Disneyland pulled the plug last year with a direct pitch for Disney movies; the parade of film clips on the *Ed Sullivan* show also helped establish the trend. . . .

"The public is becoming more resentful over the ever-increasing huckstering. We've heard more beefs in the past few weeks than ever before, especially over the shows produced by the big film companies. TV is both too big and too great to give free window space to a rival. It also should be too smart."

Terrence O'Flaherty of the *San Francisco Chronicle* made this thought-provoking comment:

"Television shows little improvement in the field of commercials. With the exception of isolated cases the sponsors' messages still are tasteless and aggravating. More serious from an advertising standpoint many of them aren't selling the product.

"Creative television has found it. Fred Coes, its Paddy Chayevskys and its Max Liebman. It's high time the commercial side of the business developed a few artists of its own in a medium where art and salesmanship are running on one tether."

On programming, he took a more optimistic view:

"Television now has the stars, as well as the technical facilities. And the sponsors seem to have the money. With all these assets, TV no longer has the right to be excused as an underprivileged child in the family of arts.

"The Fall curtain went up with golden promises and while all of them have not been fulfilled, there's a new understanding of TV as dramatic medium as well as a show case for the single performer. I look like an improvement over last season, and that's what counts."

Less enthusiastic was Donald Kirkley, for many years drama critic for the *Baltimore Sun* and now its TV radio critic.

"There have been some good things thus far," he commented, "but on the whole the new season has not lived up to the ballyhoo. . . .

"I'm skeptical about the Gleason films and angry about the 22 commercials per hour counted on *The Mickey Mouse Club*. . . .

"The big new development . . . is the triple flop registered by Warner Brothers, MGM and 20th Century Fox. Their self-proclaimed willingness to give TV the benefit of their Hollywood knowhow has fizzled out in a marvelous display of ineptitude. . . .

Kirkley complained of "the absurd plugs for gorgeous, unavailable color," but Anthony LaCamera of the *Boston Record American* and *Sunday*

To page 1

ANTHONY LACAMERA
Boston Sunday Advertiser



LAWRENCE LAURENT
Washington Post



DONALD KIRKLEY
Baltimore Sun



WWJ Launches Local Color TV

By HERSCHELL HART

This is Color Day. This is the day WWJ-TV—The Detroit News racks up another "first" by telecasting color from its own studios. It will be the first station in Michigan to acquire color equipment and put it to use.

Starting at 10 this morning, WWJ-TV will launch its new venture with four hours of special colorcasting to be followed at 6:30 by "Show Biz," second in NBC's Color Spread series for the new season.

In the locally-produced segment of this four-hour color showing you will see a filmed story of Detroit and you will visit Santa Barbara, Calif. On "Adventure Ho!" you'll sail around the world to Yankee, and you'll see boys in Chile.

Contents came from the show business bible, Variety. Art Linkletter will act as host. Rosemary Clooney, Dennis Day, Paul Gilbert, Beatrice Kay, Buster Keaton, Eartha Kitt and Bert Lahr are among the scheduled entertainers.

While it has been estimated that there are 100 sets of so today's sr

ARMCHAIR CRITIC

Detroit and WWJ Have Colorful Day

By ROBERT E. LUBECK

For Detroiters who have color television sets yesterday was like an all-day spectacular.

The reason was Color Day at WWJ-TV. And quite a vivid show it was that The Detroit News station put on to hail another first in its broadcasting career.

The first Michigan station to originate local colorcasts from its own studios, WWJ marked the milestone by presenting four hours of color films and slides

lations by Mayor Cobo in color film. The mayor, who wore a blue suit and a red tie with white stripes, praised The Detroit News for its pioneering work in radio, FM and TV and now in color television.

CONGRATULATIONS BY COBO

WWJ's "regulars"—Ross Mulholland, Tom and Arlene Hadfield and Mort Neff—were on hand to present their

nim commercials to give the day a more normal look.

"SHOW BIZ" SMOOTH

Apart from the locally produced telecast, viewers also saw last night one of the best shows yet on NBC's fall parade of 90-minute spectacles. It was "Show Biz," a breezy review of the entertainment world from 1900 to the present.

The program starred Groucho Marx, Bert Lahr, Beaumont Newhall, and Art Linkletter.

others in a smoothly paced at that was remarkably fresh for its reworking of a tired theme, namely, The Good Old Days of Vaudeville.

Yes sir! It was a big day for color television in Detroit—a big day for the "troiters."

TODAY IS THE DAY . . . IT'S

COLOR

DAY . . . on WWJ-TV

First television station in Michigan and first to present in this area, WWJ-TV leads many local programs in r

WWJ-TV Inaugurates Local Colorcasting

Six and a half hours of color TV will launch WWJ-TV (11 TV) as the first TV station in the state to carry locally originated color.

Color Day programs will include Color the New Horizon, the inaugural show at 10 a.m.; special color films on Adventure Ho at 11 a.m.; Colorful Outdoors with Mort Neff at 12:30 p.m.; Color Comes to Detroit, the dedication show featuring films of Detroit, at 1 p.m.; Nature Trails at 5 p.m.; special films clips on Sunday News Final at 11 p.m. Shows will all originate WWJ-TV's new color "Show Biz," an

NBC-TV network production, will be seen in color at 6:30 p.m.

WWJ-TV's color equipment is limited to transmit ting color slides and films. This station is not yet equipped to originate live color shows. All the color telecasts can be picked up on black and white TV sets.

Color TV First

Color to Come on WWJ Sunday

HERSCHELL HART WWJ-TV will telecast color from its own studios Sunday. This will rack up another "first" in the long line of WWJ-TV's "firsts." Detroit News family "firsts." A was the first station in Michigan to carry national coast-

Sunday, and portions of "Show Biz" will cover the lights of 53 years of the show business, and will feature Rosemary Clooney, Dennis Day, Paul Gilbert, Beatrice Kay, Buster Keaton, Eartha Kitt and Bert Lahr.

Another WWJ First

The pioneering enterprise and imagination that have consistently marked the work of WWJ, our affiliated radio and television station, now bring Detroit another "first."

Viewers here with sets adapted for color reception will witness Sunday the first locally produced color telecast in Michigan. With color assured of its place in television's future, WWJ-TV last year became the first Michigan station equipped to telecast programs in color. Sunday's program will be telecast in WWJ-TV's studios with its own

Intense work possible this achievement is of course of the closing Federal Commission finally gave approval. Its choice was offered. WWJ-TV launched

FIRST AGAIN IN MICHIGAN!

Trailblazing is an old, familiar habit of Michigan's First Television Station. And here we go again — this time with the first local color television in the state.

"Color Day" was Sunday, October 9, when WWJ-TV transmitted over four hours of station-originated film and slide features in tinted video. Plans call for a continuing and growing number of programs in the new medium, including local news coverage.

This important step forward—the first color film-and-slide installation in Michigan—is another example of WWJ-TV's traditional policy of always being first with the finest . . . leadership that pays dividends to every advertiser.

In Detroit . . . You Sell More on channel



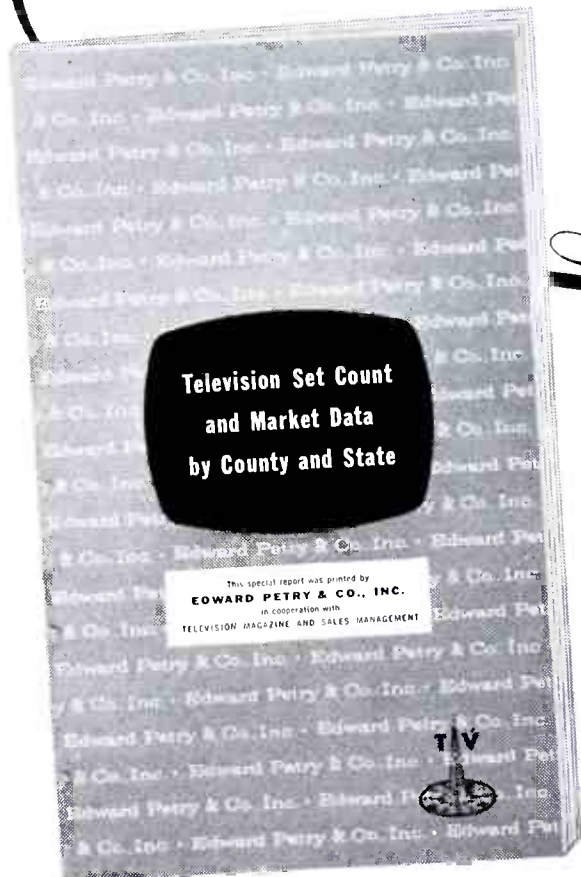
WWJ-TV

NBC Television Network
DETROIT

Associate AM-FM Station WWJ

Presenting

The New Petry Pocketpiece of TV Market Data



Now available to
*Executives and Personnel
of Advertisers and Agencies*

THIS handsome new research tool provides you with updated TV set count and market data on each of the 3,071 U. S. Counties.

For the first time in handy booklet form you will have *Television Magazine's* latest TV family estimates combined with *Sales Management's* 1955 Survey of Buying Power data on Population, Families and Retail Sales.

You'll find the county-by-county, state and regional breakdown an effective aid in your national and regional TV advertising planning.

TO GET YOUR COPY OF THIS HELPFUL TV MARKET FACT BOOKLET, CALL OR WRITE YOUR NEAREST PETRY OFFICE.

TELEVISION STATIONS REPRESENTED BY EDWARD PETRY & CO., INC.

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

ABC Pacific Television Regional Network

Edward Petry & Co., Inc.

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

Here are six answers
to a question
that concerns everyone
in television—



Christopher A. Sante,
v.p. and research
director,
Lennen & Newell, Inc.



Charles E. Wilson,
marketing and
research,
Fuller & Smith & Ross

WHICH WAY TO BETTER RATINGS?

Round Three in the debate on the controversial ARF report

One of the most controversial recommendations of the Advertising Research Foundation's Radio-TV Ratings Review Committee is that identical measurements be used for TV and radio. Because the validity of ratings for both media are important to everyone who buys or sells TV advertising, TELEVISION MAGAZINE has asked a group of prominent agency researchers to debate this and other ARF proposals.

Dr. E. L. Deckinger, v.p. in charge of research at Biow-Beirn-Toigo and chairman of the ARF task force which developed the proposed optimum standards, has acted as moderator of this debate. He has assigned the defense or criticism of the recommendations to the various contributors. Thus, these comments do not necessarily represent the personal opinions of the writers.

The debate was launched in the September issue of TELEVISION MAGAZINE, and has been continued in monthly installments.

Presented here are the pros and cons of a single yardstick for radio and TV; reporting audience in num-

bers of people reached rather than in percentages; and the adequacy of the ARF's supplementary standards.

Should there be a single measurement for radio and TV?

YES — CHRISTOPHER A. SANTE, *v.p. and research director, Lennen & Newell, Inc.*

In media evaluation, the researcher has at least two basic problems to consider — horizontal comparisons from one medium to another, and vertical comparisons within a medium.

The requirements for the two differ. In a horizontal comparison, a comparable measure is needed that gives a fairly adequate evaluation of each medium compared. Along vertical lines, he needs the most accurate measurement he can get, even if it is a different measurement for each medium.

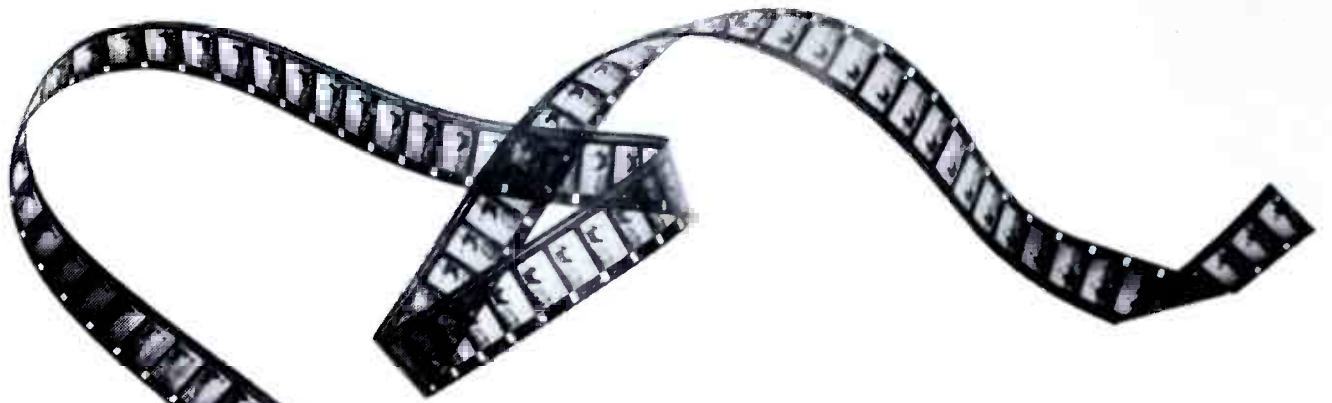
Both vertical and horizontal measures require compromise. Within the practical realm of commercial research services, no vertical measurement yet produced or suggested answers the questions of more than

a handful of advertisers. The pipe tobacco advertiser, for example, is interested in a different measurement than a toilet soap advertiser. Household measurements might be useful for one-to-a-household products, whereas chewing gum needs individual measurement. To carry the decision to its best point, research must be conducted over and above the general material provided by the services.

Horizontal comparisons require measurements that reflect the values of all the media compared. Some compromise is necessary, but the researcher is faced with essentially no greater problem in the need for further research than in the vertical comparison yet is able to cover a wider range of decisions.

Radio and TV are similar enough so that a common core of measurement is possible. If auto listening constitutes a plus for radio, this extra must be evaluated with further research.

Newspapers and magazines, though different media, have many common measurements, yet no one pretends to make the final decision



ACCURACY

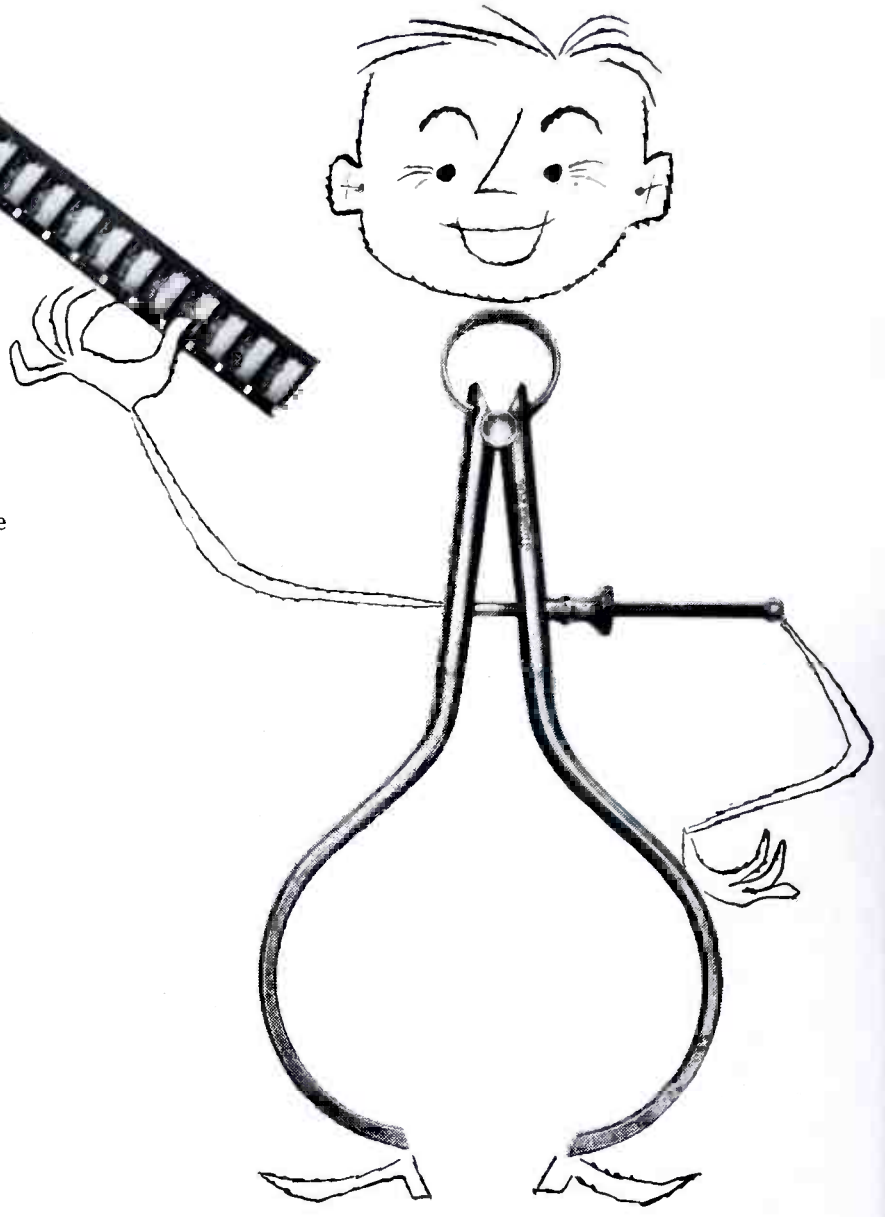
This word, in film processing, is a very important word indeed.

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

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

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

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



you'll see



and hear

PRECISION

FILM LABORATORIES, INC.
21 West 46th Street, New York 36, New York

A DIVISION OF J. A. MAURER, INC.

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

What rating information do advertisers need most?

based exclusively on these.

The idea, of course, is to put all media measurements on the same basis. Maybe it is unattainable, but comparability between similar media, newspaper and magazine, and radio and television, are practicable starts.

Should there be a single measurement for radio and TV?

NO—CHARLES E. WILSON, *marketing and research, Fuller & Smith & Ross*

It is evident that the degree to which a single yardstick can be used to provide accurate measurement of various activities necessarily depends on the degree to which the activities are similar.

On the surface, it certainly appears as though radio and TV are very similar in their characteristics. However, close examination reveals important differences which should be carefully considered in the light of any single measurement tech-

Defending absolute units: Robert E. Riordan, research director, Ross Roy, Inc.



Criticizing absolute units: John E. Shepherd, v.p., Fletcher D. Richards.



nique which is applied to the two media.

Let's examine the budgetary requirements of the two media. Even before the advent of the super-budgeted spectacles, network TV costs were skyrocketing to a point where they frequently represented dominant portions of advertising expenditures. This is not meant to imply that TV is not worth these costs. Even without research, dramatic testimony of TV's effectiveness has been shown by the sales curves of some of the companies that have used the medium to maximum advantage.

When we are talking in terms of \$25,000 to \$40,000 to present one commercial message on TV, we should certainly search diligently for the most exciting standards of research we can find. Such techniques should not be limited by compromise measures which need to be taken in behalf of radio, which costs about two per cent as much, just so that the two may be measured by the same yardstick.

We should expect that the costs of such research would be high. Is it logical that we should expend the same amount of research money on radio, a far less demanding and less expensive medium? Research techniques should be, as far as is possible, tailor-made to account for the differences in the listening/viewing patterns that exist.

For example, a characteristic of radio which is rapidly increasing in importance is out-of-home listening. Can one single measurement technique provide *ideal standards* for TV (an in-home activity) and radio (both in- and out-of-home listening)?

The ARF, in its report on recommended standards, has suggested that "exposure to a broadcast should be measured in terms of set tuning." The mechanical recorder is probably the most accurate means of gathering tuning data. However, at this time, *total* out-of-home radio listening cannot be measured by recorder.

Thus, if we try to adhere to ARF standards, we immediately find that radio is eliminated from the method which can most successfully meet the requirement of measuring set tuning.

If we compromise and use those methods which *can* measure out-



ARF's secondary standards are good, says SB&W v.p. Robert R. Warringer.



SSC&B research head, Timothy J. Healy, cites flaws in secondary standards.

of-home radio listening (diary, personal recall or telephone recall), we are sacrificing the method which measures TV tuning most accurately—the recorder.

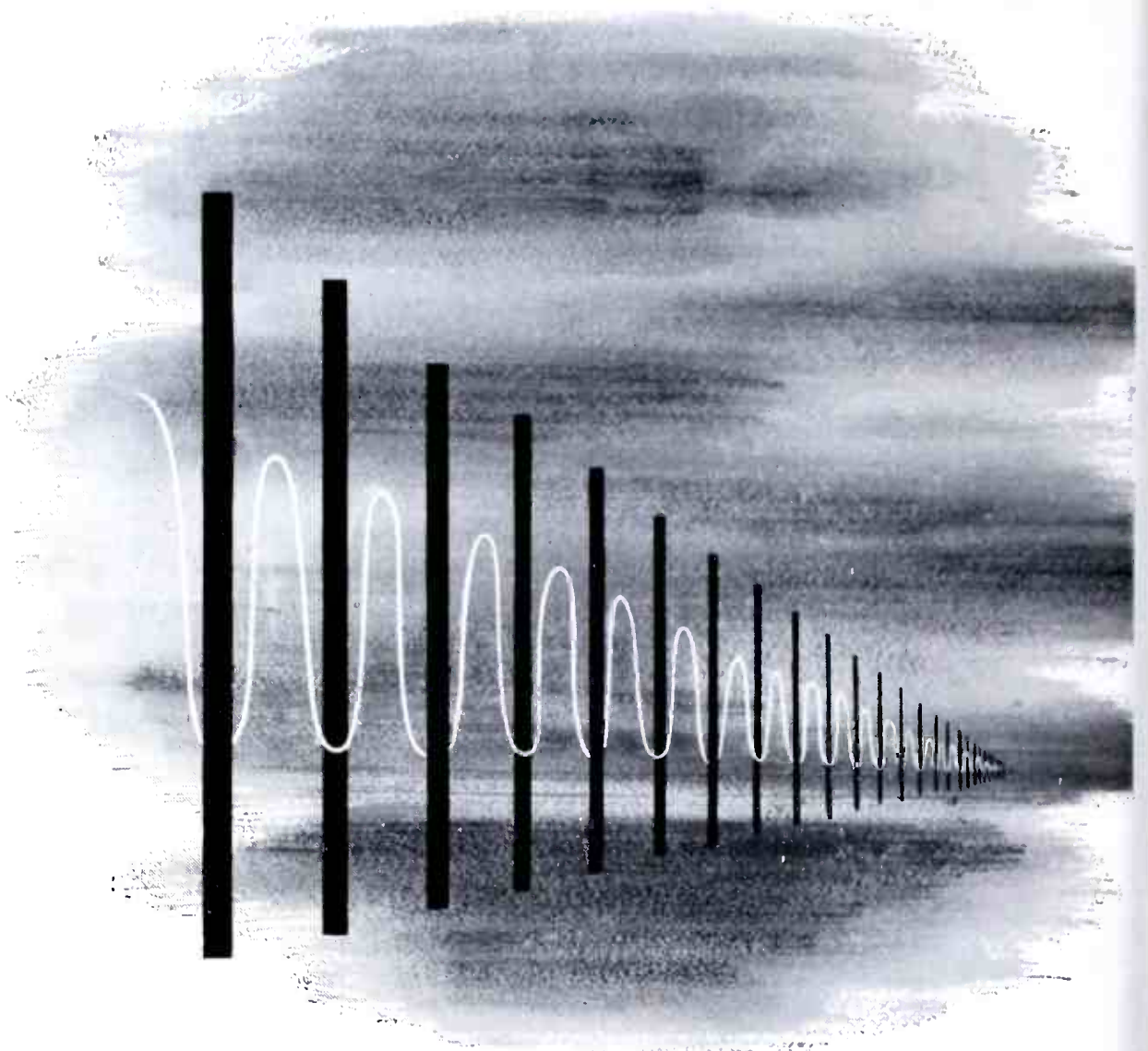
Reduction of accuracy cannot be justified solely for purposes of uniformity. While the importance of out-of-home listening may not be vital at this time, it is certain to increase as the strength of TV increases. The impact of color TV may, for example, reduce in-home radio listening to a level below the out-of-home radio listening level. Any single measurement concept must face up to this possibility.

Now let's examine the comparability of data. Proponents of a single measurement for radio and TV frequently point out the inherent advantages that can be obtained from comparisons of audience data for the two media. However, are these comparisons valid?

A TV viewer must meet certain requirements to be classified as a viewer. If the TV family is not in the room during the time the set is turned on, the TV set is, at best, performing the functions of a radio. The radio listener can remain out

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Look into the Future



Representing:

Albuquerque, New Mexico
 Augusta, Georgia
 Bakersfield, California
 Bangor, Maine
 Baton Rouge, Louisiana
 Champaign, Illinois
 Cheyenne, Wyoming
 Chicago, Illinois
 Columbus, Georgia
 Dayton, Ohio
 Eau Claire, Wisconsin
 El Paso, Texas
 Eugene, Oregon
 Jackson, Mississippi
 Lynchburg-Roanoke, Va.
 Nashville, Tennessee
 Pensacola, Florida
 Phoenix, Arizona
 Portland, Oregon
 Pueblo-Colorado Springs, Colo.
 Rochester, New York
 Salt Lake City, Utah
 Santa Barbara, California
 Scranton-Wilkes-Barre, Pa.
 Seattle-Tacoma, Washington
 Sioux City, Iowa
 Springfield-Holyoke, Mass.
 Springfield, Missouri
 Temple-Waco, Texas
 Tucson, Arizona
 Wheeling-Steubenville

KOAT-TV
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 WCIA
 KFBC-TV
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 KTSM-TV
 KVAL-TV
 WLBT
 WLVA-TV
 WSIX-TV
 WEAR-TV
 KOOL-TV
 KLOR
 KKTV
 WHAM-TV
 KUTV
 KEY-T
 WARM-TV
 KTVW
 KTIV
 WWLP
 KYTV
 KCEN-TV
 KOPO-TV
 WTRF-TV

... And we think you will agree that merchandising, in all fields, will become more and more important to maximize TV advertising effectiveness.

... That is why we, together with our Television Stations, have studied and drafted a plan to help you merchandise your schedule on all Hollingbery stations.

We call it the ... Hollingbery Four-Point Plan.

Call your Hollingbery man for details—

**George P.
 Hollingbery Co.**



Offices: New York Chicago San Francisco Los Angeles Atlanta

CIRCULATION

REPORT for November

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

These exclusive set-count estimates, the result of continuing study by the research department of TELEVISION MAGAZINE, are arrived at through the preparation of an individual market-growth curve for each television market. RETMA shipments and the research services also provide check points.

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 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 mar-

ket, with their network affiliations.

Only stations which signed on before October 1 are listed.

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 in each market, see TELEVISION MAGAZINE's Market Book.

There is a continuous re-examination of market definition in view of power and antenna height increases and the introduction of new stations. Circulation data is updated monthly.

THE NEW CENSUS FIGURES

The continual flow of new information on TV-set circulation makes it constantly necessary for TELEVISION MAGAZINE's research department to re-examine all available data.

The recently-released "National Survey of Television Sets in U.S. Households, June, 1955," a report made by the U.S. Bureau of Census for the ARF, is now being studied.

This report gives positive confirmation to what our own preliminary studies had indicated—TV penetration is somewhat lower than most surveys have shown.

If the facts warrant it, when our analysis is completed, a downward revision of over-all U.S. penetration will be effected.

As result of this re-examination

we already have made two innovations in our procedures:

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

2. Increases in TV penetration will be limited to .001% per month until our Agency Advisory Committee reaches a final decision in the light of the Census figures.

CIRCULATION AS OF NOVEMBER 1

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

ABILENE, Texas—68.3 KRBC-TV (N)	59,630
ADA, Okla.—64.6 KTEN (A,C,N)	88,590
ADAMS-PITTSFIELD, Mass. WMGT† (A)	††
AKRON, Ohio—26.2 WAKR-TV† (A)	†72,990
ALBANY, Ga.—36.9 WALB-TV (A,N)	50,350
ALBANY-SCHENECTADY-TROY, N. Y. WROW-TV† (A,C); WRGB (N)	460,810 †134,880
ALBUQUERQUE, N. M.—51.5 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	60,260
ALEXANDRIA, La.—49.9 KALB-TV (A,C,N)	59,400
ALTOONA, Pa.—79.7 WFBG-TV (A,C,N)	391,480
AMARILLO, Texas—71.4 KFDA-TV (A,C); KGNC-TV (N)	75,390
AMES, Iowa—83.4 WOI-TV (A,C)	215,670
ANCHORAGE, Alaska KENI-TV (A,N); KTVA (C)	14,210
ANDERSON, S. C.—52.6 WAIM-TV† (C)	†88,680
ANN ARBOR, Mich.—21.4 WPAG-TV†	†22,420
ASHEVILLE, N. C. WISE-TV† (C,N); WLOS-TV (A)	372,550 †43,080
ASHTABULA, Ohio—39.2 WICA-TV†	†27,470
ATLANTA, Ga.—74.3 WAGA-TV (C); WLW-A (A); WSB-TV (N)	581,020
AUGUSTA, Ga.—57.2 WJBF-TV (A,N); WRDW-TV (C)	124,080
AUSTIN, Minn.—69.6 KMMT (A)	93,260
AUSTIN, Texas—68.6 KTBC-TV (A,C,N)	115,730

BAKERSFIELD, Cal. KBAK-TV† (A); KERO-TV (C,N)	126,770 †69,570	BOSTON, Mass. WBZ-TV (N); WNAC-TV (A,C); WTAO-TV† (A)	1,330,430 †147,760	CHICO, Cal.—51.8 KHSL-TV (A,C,N)	64,64
BALTIMORE, Md.—90.0 WAAM (A); WBAL-TV (N); WMAR-TV (C)	657,720	BRIDGEPORT, Conn.—14.4 WICC-TV† (A)	†64,730	CINCINNATI, Ohio—86.1 WCPO-TV (A); WKRC-TV (C); WLW-T (N)	538,46
BANGOR, Maine—85.7 WABI-TV (A,C,N); W-TWO (C)	87,580	BUFFALO, N. Y. WBEN-TV (C); WBUF-TV† (A); WGR-TV (A,C,N)	**448,890 †183,970	CLEVELAND, Ohio—90.0 WEWS (A); WNBK (N); WXEL (C)	**1,159,64
BATON ROUGE, La. WAFB-TV† (A,C); WBRZ (A,N)	171,350 †74,060	BURLINGTON, Vt.—75.2 WCAX-TV (C)	**125,520	COLORADO SPRINGS-PUEBLO, Colo.—53.1 KKTU (A,C); KRDO-TV (N); KCSJ-TV (N)	52,31
BAY CITY-SAGINAW, Mich. WNEM-TV (N); WKNX-TV† (A,C)	231,900 †149,050	BUTTE, Mont.—62.4 KXLF-TV (A)	15,170	COLUMBIA, Mo.—58.7 KOMU-TV (A,N)	98,97
BEAUMONT, Texas KBMT† (A,N); KFDM-TV (A,C)	102,660 †53,200	CADILLAC, Mich.—68.0 WWTV (A,C)	149,400	COLUMBIA, S. C. WCOS-TV† (A); WIS-TV (N); WNOK-TV† (C)	132,08 †80,28
BELLINGHAM, Wash.—73.9 KVOS-TV (C)	**69,470	CAPE GIRARDEAU, Mo.—50.1 KFVS-TV (C,N)	145,680	COLUMBUS, Ga. WDAK-TV† (A,N); WRBL-TV (A,C)	178,30 †58,51
BETHLEHEM-ALLENTOWN-EASTON, Pa.—27.0 WLEV-TV† (N); WGLV† (A)	†68,090	CARTHAGE-WATERTOWN, N. Y.—82.7 WCNY-TV (A,C)	**76,990	COLUMBUS, Ohio—87.1 WBNS-TV (C); WLW-C (N); WTVN (A)	475,66
BILLINGS, Mont.—52.8 KOOK-TV (A,C,N)	18,470	CEDAR RAPIDS, Iowa—79.3 KCRG-TV (A); WMT-TV (C)	230,600	CORPUS CHRISTI, Texas—46.2 KVDO-TV† (A,C,N)	†39,17
BINGHAMTON, N. Y.—80.5 WNBF-TV (A,C,N)	400,970	CHAMPAIGN, Ill.—70.1 WCIA (C,N)	335,560	DALLAS-FT. WORTH, Texas—78.5 KRLD-TV (C); WFAA-TV (A,N); KFJZ-TV; WBAP-TV (A,N)	543,92
BIRMINGHAM, Ala.—67.4 WABT (A,N); WBRC-TV (C)	332,000	CHARLESTON, S. C.—72.6 WCSC-TV (A,C); WUSN-TV (N)	152,240	DANVILLE, Ill.—45.4 WDAN-TV† (A)	†39,13
BISMARCK, N. D.—54.4 KFYR-TV (A,C,N)	16,860	CHARLESTON-HUNTINGTON, W. Va.—69.6 WCHS-TV (A,C); WSAZ-TV (A,N)	392,890	DAVENPORT, Ia.—ROCK ISLAND, Ill.—81.0 WOC-TV (N); WHBF-TV (A,C)	273,45
BLOOMINGTON, Ill.—53.9 WBLN-TV†	†45,760	CHARLOTTE, N. C.—74.7 WBTV (A,C,N)	526,630	DAYTON, Ohio—86.8 WHIO-TV (C); WLW-D (A,N)	469,41
BLOOMINGTON, Ind.—84.7 WTTV (N) (Includes Indianapolis)	537,590	CHATTANOOGA, Tenn.—65.9 WDEF-TV (A,C,N)	153,140	DECATUR, Ala.—40.0 WMSL-TV† (C,N)	†27,32
BLUEFIELD, W. Va. WHIS-TV (N)	††	CHEYENNE, Wyo.—60.9 KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff)	§21,070	DECATUR, Ill.—63.8 WTVPT† (A,N)	†153,18
BOISE, Ida.—58.6 KBOI (C); KIDO-TV (A,N)	49,690	CHICAGO, Ill.—90.0 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,072,600		



4:30 - 5:00 p. m.
Monday thru Friday
“FOR KIDS ONLY”
The show that keeps KIDS
glued to their Television Sets

Locally produced for local sales!
Helen Kelly directs this wonderful audience show—with
“BREEZY” the clown and skillfully enacted stories—
Kids “write in” for tickets—every show there’s “standing
room” only! Call, wire, or write for details.

*The only television station covering the heart of
Louisiana with its \$580,937,000 retail sales.*



Power:
100,000 watts
Tower:
1001 ft.

NBC - ABC
Represented by Hollingbery

WBRZ Channel **2**
BATON ROUGE, LOUISIANA



Wee ReBeL
says:



**A
must
MARKET**

COLUMBUS, GEORGIA

WRBL-TV 4
CHANNEL

•••

6th

in TV Homes

7th

in Total Families

in

this 5-State Area

GEORGIA

FLORIDA

ALABAMA

MISSISSIPPI

S. CAROLINA

COMPLETELY COVERED
ONLY BY

CHANNEL

100 KW

WRBL-TV

4



Call Hollingbery for
facts and figures.

DENVER, Colo.—81.9	258,630
KBT (A); KFEL-TV; KLZ-TV (C); KOA-TV (N)	
DES MOINES, Iowa—81.1	206,480
KRNT-TV (C); WHO-TV (N)	
DETROIT, Mich.—WINDSOR, Can.—90.0	**1,373,760
WJBK-TV (C); WWJ-TV (N); WXYZ-TV (A); CKLW-TV	
DOTHAN, Ala.—32.6	24,310
WTVY (C)	
DULUTH, Minn.—SUPERIOR, Wis.—65.5	91,180
KDAL-TV (A,C); WDSM-TV (C,N)	
DURHAM, N. C.—63.5	280,540
WTVD (A,N)	
EASTON-BETHLEHEM-ALLENTOWN, Pa.—27.0	†68,090
WGLV† (A); WLEV-TV† (N)	
EAU CLAIRE, Wis.—59.7	63,890
WEAU-TV (A,N)	
ELKHART, Ind. (See South Bend)	
EL PASO, Texas—JUAREZ, Mexico—82.4	76,590
KRDD-TV (A,C); KTSM-TV (N); XEJ-TV	
ENID, Okla.—69.0	77,550
KGEO-TV (A)	
ERIE, Pa.	**188,890
WICU (A,N); WSEE-TV† (A,C)	
EUGENE, Ore.—51.8	61,430
KVAL-TV (A,N)	
EUREKA, Cal.—66.1	26,840
KIEM-TV (A,C,N)	
EVANSVILLE, Ind.—HENDERSON, Ky.—52.8	†94,090
WFIE-TV† (A,N); WEHT† (C)	
FAIRBANKS, Alaska	††
KFAR-TV (A,N); KTVF (C)	
FARGO, N. D.—45.9	80,590
WDAY-TV (A,N) (See also Valley City)	
FAYETTEVILLE, N.C.—25.1	†17,450
WFLB-TV† (C,N)	
FLORENCE, S. C.—61.6	153,810
WBTW (A,C,N)	
FT. DODGE, Iowa	†17,690
KQTV† (N)	
FT. MYERS, Fla.—48.2	16,730
WINK-TV (A,C)	
FT. SMITH, Ark.—58.3	†30,260
KFSA-TV† (A,C,N)	
FT. WAYNE, Ind.—47.1	†115,250
WIN-T† (A,C); WKJG-TV† (N)	
FT. WORTH-DALLAS, Texas—78.5	543,920
KFJZ-TV; WBAP-TV (A,N); KRLD-TV (C); WFAA-TV (A,N)	
FRESNO-TULARE, Cal.—68.3	†145,600
KJEO-TV† (A,C); KMJ-TV† (N); KVVG†	
GALVESTON-HOUSTON, Texas—76.1	§459,250
KGUL-TV (C); KPRC-TV (N); KTRK-TV (A) (KPRC-TV operates satellite KTRE-TV, Lufkin)	
GRAND JUNCTION, Colo.—39.8	10,820
KFXJ-TV (A,C,N)	
GRAND RAPIDS, Mich.—82.2	415,060
WOOD-TV (A,N)	
GREAT BEND, Kans.—60.6	70,480
KCKT-TV (N)	
GREAT FALLS, Mont.—30.6	20,240
KFBB-TV (A,C,N)	
GREEN BAY, Wis.—77.9	201,210
WBAY-TV (C); WFRV-TV (A)	
GREENSBORO, N. C.—72.8	324,170
WFMV-TV (A,C)	

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

According to a tabulation
of personal income by states
(1954 compared with 1953)
the largest increases
were in

Nevada

(9%)

and

Iowa

(8%)

Gambling has nothing to do

with high incomes in Iowa.

It is a sure thing.

WMT-TV

Channel 2 100,000 watts

Mail address: Cedar Rapids

National Representatives:

The Katz Agency

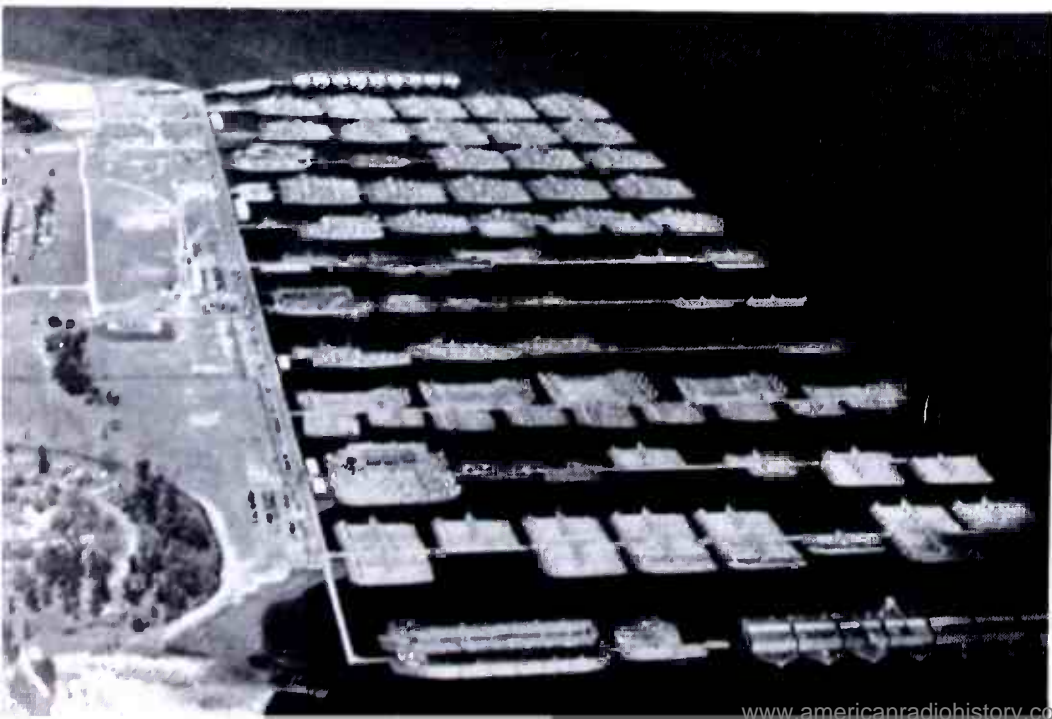


WELCOME ABOARD

A helicopter crew from Naval Air Station, Cecil Field, Jacksonville, Florida, practices sea rescue operations.

The soaring buying power of the area served by WMBR-TV has rescued many a marketer of consumer goods.

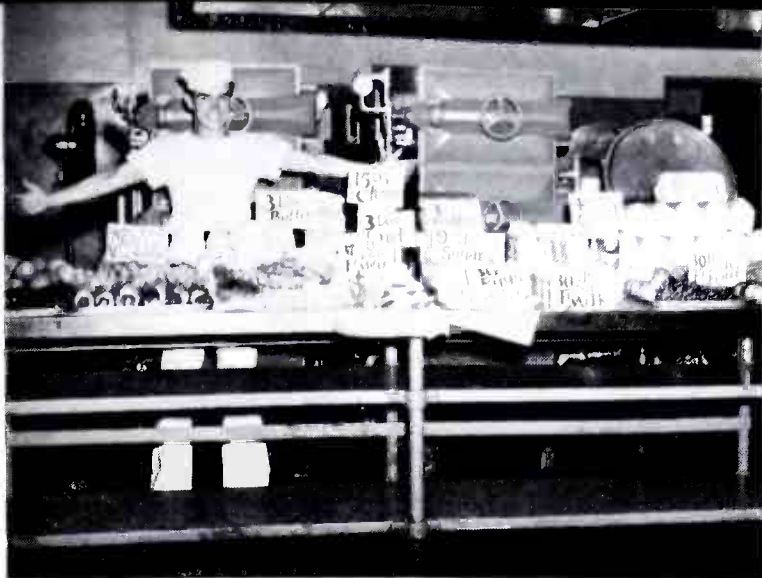
All Official Photographs, U. S. Navy, except as noted.



THE Navy sailed into Jacksonville fifteen years ago and started a business boom that has never stopped gaining knots. Since October 15, 1949, when the Jacksonville area was commissioned, the Navy has spent \$349,000,000 on plant alone (with \$17,645,000 more on deck), is currently paying its 21,000 Jacksonville-based "employees" \$30,000,000 in annual salary.

The U. S. Navy, with important installations at suburban Mayport, Cecil Field, Green Cove Springs, as well as the Naval Air Technical Training Center, the Naval Hospital, and the Naval Air Station in Jacksonville, is one of 600 industries in the area. Combining Old Southern traditions with New Southern commercial vigor, Jacksonville is a market of 375,000 inhabitants, a market place for 700,000 more, most of whom watch WMBR-TV.

Accessibility to creeks, rivers, and ocean makes the Jacksonville area particularly attractive to fishermen and Navy personnel.



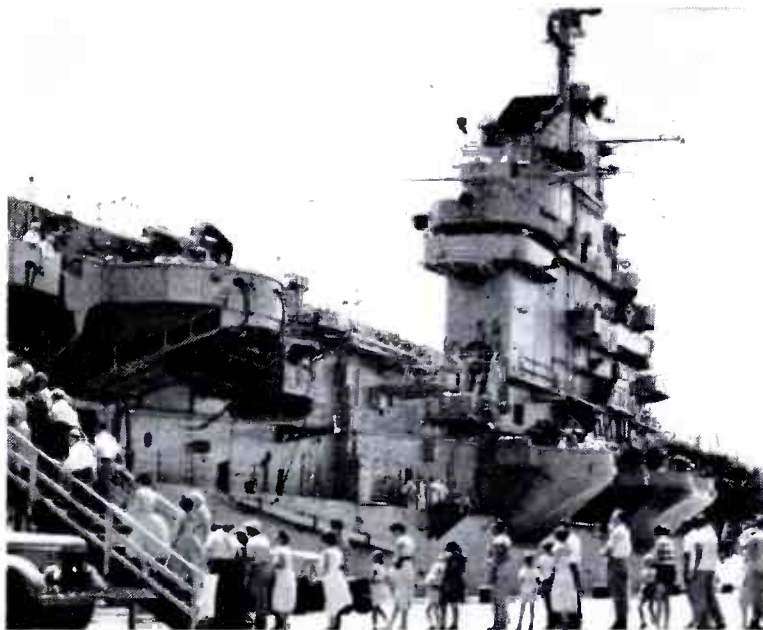
Provisions per capita over a 30-day period aboard ship. Annual Navy purchases of supplies and produce in the Jacksonville area total more than \$4,000,000.

All in a day's work for Navy jet pilots. Powder charge in jet ejection seat model simulates the experience of rescue-ejection from a jet plane.



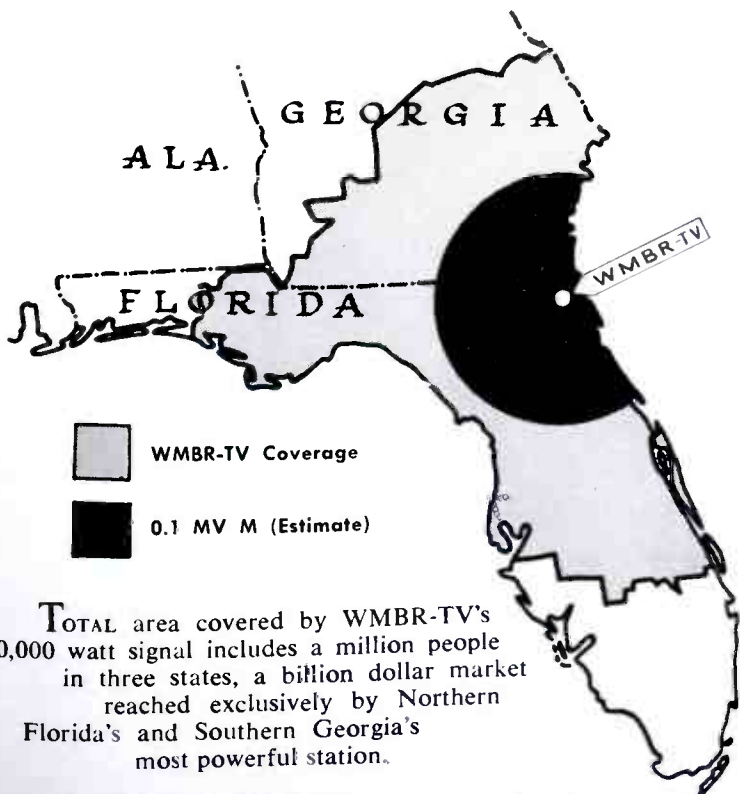
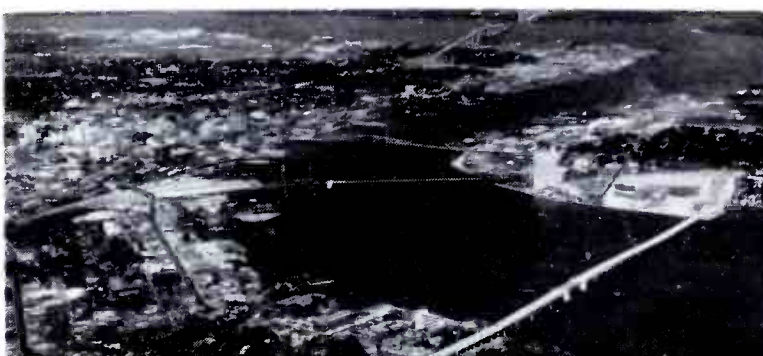
Vapor trails left by Navy jets are familiar sights in the Jacksonville sky. Almost jet-propelled, population growth of Florida, up 26% in five years, will show a gain of 53% for the decade as estimated by the U. S. Bureau of the Census.

A trail of visitors are welcomed aboard on aircraft carrier at Mayport, near the mouth of the St. Johns, deep enough to permit ocean-going vessels to make Jacksonville the top port of the South Atlantic states.



Naval Air Station, Jacksonville, where \$6½ million in construction is authorized or recently completed. Navy building, plus \$11½ million in public works construction authorized for 1956, make Jacksonville a center of bustling building activity.

Downtown Jacksonville, showing part of the network of bridges across the St. Johns. \$60,000,000 is being spent to take good care of our visitors. Charles Smith Studio (Jax) picture.



TOTAL area covered by WMBR-TV's 100,000 watt signal includes a million people in three states, a billion dollar market reached exclusively by Northern Florida's and Southern Georgia's most powerful station.

WMBR-TV Channel 4 Basic CBS

1 buy



covers

3

PIZZA



That's right! When you buy a slice of WJAC-TV, Johnstown . . . you get a generous portion of the entire Southwestern Pennsylvania market: Johnstown, Pittsburgh AND Altoona! Check these Hoopers on WJAC-TV:

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 3-station market)

FIRST in Altoona
(a 2-station market)

Sure recipe for fast sales in the 1 buy that covers 3 . . .



Get full details from your KATZ man!

GREENVILLE, N. C.—63.1 WNCT (A,C)	143,050
GREENVILLE, S. C. WFBC-TV (N); WGVLT† (A)	297,750 †93,250
HANNIBAL, Mo.—QUINCY, Ill.—77.0 KHQA-TV (C); WGEM-TV (A,N)	148,910
HARLINGEN-WESLACO, Texas—66.4 KGBT-TV (A,C); KRGV-TV (N)	65,270
HARRISBURG, Ill.—40.7 WSIL-TV† (A)	†27,020
HARRISBURG, Pa.—67.2 WCMB-TV†; WHP-TV† (C); WTPA† (A,N)	†175,450
HARRISONBURG, Va.—60.1 WSVA-TV (A,C,N)	95,190
HARTFORD-NEW BRITAIN, Conn.—49.6 WGTH-TV† (A,C); WKNB-TV† (N)	†258,310
HENDERSON, Ky.—EVANSVILLE, Ind.—52.8 WEHT† (C); WFIE-TV† (A,N)	†94,090
HENDERSON-LAS VEGAS, Nev.—76.3 KLRJ-TV (A,N); KLAS-TV (C)	22,510
HOLYOKE-SPRINGFIELD, Mass.—75.4 WHYN-TV† (C); WWLP† (A,N)	†162,710
HONOLULU, T. H.—56.5 KGMB-TV (C); KONA (N); KULA-TV (A) (KGMB-TV operates satellites KHBC-TV, Hilo and KMAU, Wailuku)	§§64,520
HOUSTON-GALVESTON, Texas—76.1 KPRC-TV (N); KTRK-TV (A); KGUL-TV (C) (KPRC-TV operates satellite KTRE-TV, Lufkin)	§459,250
HUNTINGTON, W. Va. (See Charleston-Huntington)	
HUTCHINSON-WICHITA, Kans. KTVH (C); KAKE-TV (A); KARD-TV; KEDD† (N)	233,430 †136,360
IDAHO FALLS, Ida.—70.7 KID-TV (A,C,N)	54,510
INDIANAPOLIS, Ind.—85.5 WFBS-TV (A,N); WISH-TV (C) (See also Bloomington, Ind.)	595,930
JACKSON, Miss.—51.4 WJTV (A,C); WLBT (N)	155,470
JACKSON, Tenn.—54.4 WDXI-TV (C)	83,770
JACKSONVILLE, Fla. WJHP-TV† (A,N); WMBR-TV (A,C)	290,100 †60,900
JEFFERSON CITY, Mo.—62.1 KRCG-TV (C)	77,070
JOHNSON CITY, Tenn.—56.3 WJHL-TV (A,C,N)	190,800
JOHNSTOWN, Pa. WARD-TV† (A,C); WJAC-TV (A,C,N)	*513,460 †61,650
JOPLIN, Mo.—57.5 KSWM-TV (C)	86,420
KALAMAZOO, Mich.—87.7 WKZO-TV (A,C)	582,590
KANSAS CITY, Mo.—76.5 KCMO-TV (A); KMBC-TV (C); WDAF-TV (N)	469,860
KEARNEY, Neb.—57.9 KHOL-TV (A,C,N)	66,990
KNOXVILLE, Tenn. WATE-TV (A,N); WTSK-TV† (A,C)	228,670 †96,750
LA CROSSE, Wis.—52.7 WKBT (A,C,N)	65,030
LAFAYETTE, Ind.—66.8 WFAM-TV† (C)	†50,230
LAFAYETTE, La.—43.4 KLFY-TV (C)	55,770
LAKE CHARLES, La. KPLC-TV (A,N); KTAG-TV† (C)	68,670 †38,250
LANCASTER, Pa.—88.1 WGAL-TV (C,N)	658,110
LANSING, Mich. WJIM-TV (A,C,N); WTOM-TV†	386,210 †65,910
LAS-VEGAS-HENDERSON, Nev.—76.3 KLAS-TV (C); KLRJ-TV (A,N)	22,510

A Miss
IS A HIT

when she's beautiful, talented . . . and on the air!



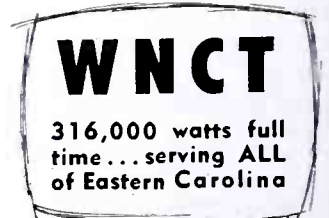
Lucia



Maryesta

WNCT boasts two of the most comely ladies in show business . . . pert Lucia Hutchinson . . . beauty queen (Miss Georgia of 1953) . . . school marm . . . and saleswoman extraordinary. Her Romper Room show wows the young'uns . . . impresses Mama . . . and sells the goods.

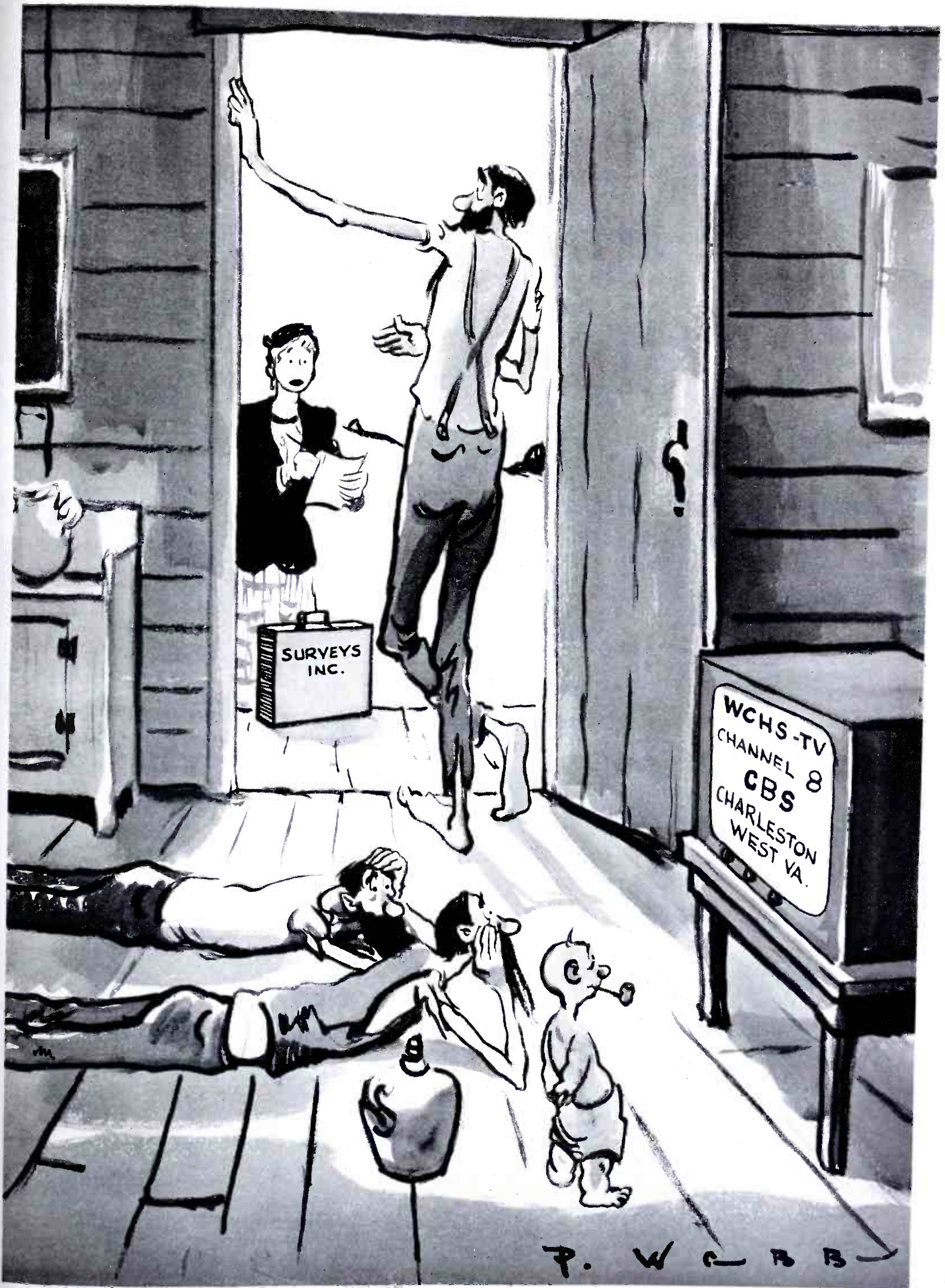
Then there's lovely Maryesta . . . a gal with a fat scrapbook of rave notices on her NY TV and club dates. Her show is solid Family Fare . . . songs, patter, and guest personalities. And she will demonstrate your product with big-city finesse. If the missus is your market, these misses can sell for you. Get all the dope on these fine participating shows from Hart Campbell—pronto.



★ PRIMARY CBS AFFILIATE

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

Eastern North Carolina's Number 1 TV Station



"You mean to tell me they got other stations too? What in tarnation fer?"

LAWTON, Okla -74.3 KSWO-TV (A)	51,750	MERIDIAN, Miss -49.4 WTOX-TV (A,C,N)	64,420	NEW YORK, N.Y. -98.8 WABC-TV (A); WABD; WATV; WCBS-TV (C); WOB-TV; WPLJ; WPCA-TV (N)	4,429,880
LEXINGTON, Ky. -30.9 WLEX-TV† (A,N)	†21,850	MIAMI-FT. LAUDERDALE, Fla WGBS-TV† (N); WTVJ (C) WITV† (A)	282,580 †186,360	NORFOLK, Va. WTAR-TV (A,C); WTOV-TV†; WVEC-TV† (N)	283,060 †140,760
LIMA, Ohio -58.9 WIMA-TV† (A,C,N)	160,780	MIDLAND, Texas -68.3 KMID-TV (A,C,N)	42,790	OAK HILL, W. Va. WOAY-TV (A)	
LINCOLN, Neb -71.4 KOLN-TV (A,C)	128,990	MILWAUKEE, Wis WISN-TV (A); WTMJ-TV (N) WXIX-TV† (C)	629,140 †237,440	OKLAHOMA CITY, Okla. KTVO† (A); KWTU (A,C); WKY-TV (A,N)	289,600 192,120
LITTLE ROCK-PINE BLUFF, Ark -51.4 KARK-TV (N); KATV (A,C)	126,120	MINNEAPOLIS ST. PAUL, Minn -78.8 KEYD-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	589,280	OMAHA, Neb -87.5 KMTV (A,C); WOW-TV (C,N)	282,960
LONGVIEW, Texas -45.3 KTVE†	138,740	MINOT, N.D. -44.6 KCJB-TV (A,C,N)	14,720	ORLANDO, Fla -34.4 WDBO-TV (A,C,N)	94,840
LOS ANGELES, Cal. -90.0 KABC-TV (A); KCOP, KHJ-TV, KNXT (C); KRCA-TV (N); KTLA; KTTV	1,982,430	MISSOULA, Mont -33.2 KGVO-TV (A,C)	12,620	PANAMA CITY, Fla -48.5 WJDM-TV (A,C,N)	18,060
LOUISVILLE, Ky. -72.4 WAVE-TV (A,N); WHAS-TV (C)	499,190	MOBILE, Ala -67.8 WALA-TV (A,C,N); WKRG-TV (C)	142,790	PARKERSBURG, W. Va. -44.8 WTAP-TV† (A,C,N)	132,920
LUBBOCK, Texas -63.5 KCBD-TV (A,N); KDUB-TV (C)	101,730	MONROE, La -59.7 KNOE-TV (A,C,N)	96,060	PENSACOLA, Fla. WEAR-TV (A,C); WPFA-TV†	140,460 131,000
LYNCHBURG, Va. -68.5 WLVA-TV (A,C)	202,270	MONTGOMERY, Ala WCOV-TV† (A,C); WSFA-TV (A,N)	108,090 173,180	PEORIA, Ill -71.8 WEEK-TV† (N); WTVH-TV† (A,C)	1163,560
MACON, Ga. -64.5 WMAZ-TV (A,C)	100,300	MUNCIE, Ind. -57.4 WLBC-TV† (A,C,N)	†90,580	PETERSBURG, Va. -78.9 WXEX-TV (N) (Includes Richmond)	203,950
MADISON, Wis. -57.5 WKOW-TV† (C); WMTV† (A,N)	†104,470	MUSKOGEE, Okla -77.5 KTVX (A) (Includes Tulsa)	210,180	PHILADELPHIA, Pa. -98.8 WCAU-TV (C); WFIL-TV (A); WPTZ (N)	1,713,600
MANCHESTER, N.H. -88.3 WMUR-TV (A)	232,310	NASHVILLE, Tenn. -64.9 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	276,470	PHOENIX-MESA, Ariz -82.1 KOOL-TV (C); KPHO-TV, KTVK (A); KVAR (N)	138,640
MARINETTE, Wis. -79.3 WMBV-TV (A,N)	141,760	NEW BRITAIN-HARTFORD, Conn. -49.6 WKNB-TV† (N); WGTH-TV† (A,C)	†258,310	PINE BLUFF-LITTLE ROCK, Ark -51.4 KATV (A,C); KARK-TV (N)	126,120
MASON CITY, Iowa -67.9 KGLO-TV (C)	99,270	NEW HAVEN, Conn. -90.0 WNHC-TV (A,C,N)	833,670	PITTSBURG, Kansas -58.7 KOAM-TV (A,N)	107,120
MEDFORD, Ore. -36.4 KBES-TV (A,C,N)	30,210	NEW ORLEANS, La. WDSU-TV (A,C,N); WJMR-TV† (A,C)	350,470 †111,590		
MEMPHIS, Tenn. -63.3 WHBQ-TV (A,C); WMCT (A,N)	373,910				

FACT No. 2

Pulse proves Leadership

WKOW-TV dominates a 15 county market with 13 of the 15 top rated once-a-week shows and 4 of the top 7 multi-weekly shows. (Telepulse Area Report, week of Aug. 15-21)

This is the Pulse market picture:

Retail Sales — \$714 million
Income — 984 million
Income per family — \$5097

For details call or wire your Headley-Reed TV representative

WKOW-TV
 Channel **27**
Madison, Wisconsin

IN MONTGOMERY ALABAMA

the
FIRST CHOICE
is

WCOV-TV

FIRST on the air
with an 18 month
head start on the
VHF competition

FIRST in popularity
with Montgomery
viewers in every
survey

FIRST in local
production with
top quality local
programs

FIRST in Network
programs with
CBS NETWORK

FIRST in local
sales by almost
two to one

WCOV-TV

CBS primary
Montgomery, Ala.

Represented by
PAUL H. RAYMER CO.

PITTSBURGH, Pa.	1,018,240
KDKA-TV (A,C,N); WENS† (A,C,N)	†318,570
PLATTSBURG, N. Y.—79.8	**98,630
WIRI (A,N)	
POLAND SPRING, Me.—83.4	**227,260
(Mt. Washington, N. H.)	
WMTW (A,C)	
PORTLAND, Me.—87.5	176,310
WCSH-TV (N); WGAN-TV (C)	
PORTLAND, Ore.	†††312,450
KLOR-TV (A); KOIN-TV (C); KPTV† (N)	
POUGHKEEPSIE, N. Y.—25.6	†36,530
WKNY-TV† (A,C,N)	
PROVIDENCE, R. I.—90.0	734,030
WJAR-TV (A,N); WPRO-TV (C)	
PUEBLO-COLORADO SPRINGS, Colo.—53.1	52,310
KCSJ-TV (N); KKTV (A,C); KRDO-TV (N)	
QUINCY, III.-HANNIBAL, Mo.—77.0	148,910
WGEM-TV (A,N); KHQA-TV (C)	
RALEIGH, N. C.—46.1	†100,090
WNAO-TV† (A,C)	
RAPID CITY, S. D.	††
KOTA-TV	
READING, Pa.—33.9	†158,920
WHUM-TV† (A,C)	
RENO, Nev.—79.7	21,360
KZTV (A,C,N)	
RICHMOND, Va.—78.9	203,950
WTVR (A,C); WXEX-TV (Petersburg) (N)	
ROANOKE, Va.—67.7	292,530
WSLS-TV (A,N)	
ROCHESTER, Minn.—67.0	88,900
KROC-TV (A,N)	
ROCHESTER, N. Y.—90.0	**287,820
WHAM-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	
ROCKFORD, III.	279,160
WREX-TV (A,C); WTVO† (N)	†108,810
ROCK Is., III.-DAVENPORT, Ia.—81.0	273,450
WHBF-TV (A,C); WOC-TV (N)	
ROME, Ga.—73.1	142,540
WROM-TV	
ROSWELL, N. M.—49.9	24,250
KSWV-TV (A,C,N)	
SACRAMENTO, Cal.	356,120
KBET-TV (C); KCCC-TV† (A,N); KCRA-TV (C)	†140,640
SAGINAW-BAY CITY, Mich.	232,690
WKNX-TV† (A,C); WNEM-TV (N)	†149,050
ST. JOSEPH, Mo.—79.4	144,190
KFEQ-TV (C)	
ST. LOUIS, Mo.	752,070
KSD-TV (N); KTV† (A,C); KWK-TV (C)	†296,830
ST. PETERSBURG-TAMPA, Fla.	168,350
WSUN-TV† (A); WFLA-TV (N); WTVT (C)	†146,440
SALINAS-MONTEREY, Cal.—73.7	108,780
KSBW-TV (A,C,N)	
SALISBURY, Md.—72.2	†50,970
WBOC-TV† (A,C)	
SALT LAKE CITY, Utah—77.4	168,810
KSL-TV (C); KTVT (N); KUTV (A)	
SAN ANGELO, Texas—64.4	24,600
KTXL-TV (A,C,N)	
SAN ANTONIO, Texas	221,190
KCOR-TV†; KENS-TV (A,C); WOAI-TV (A,N)	††
SAN DIEGO, Cal.-TIJUANA, Mexico—90.0	305,460
KFMB-TV (A,C); KFSD-TV (N); XETV	
SAN FRANCISCO, Cal.	1,120,930
KGO-TV (A); KPIX (C); KRON-TV (N); KSAN-TV† KQVR (Stockton)	†183,310 ††
SAN JOSE, Cal.	††
KNTV	
SAN JUAN, P. R.	††
WAPA-TV (A,N); WKAQ-TV (C)	
SAN LUIS OBISPO, Cal.—73.8	92,540
KVEC-TV (A,C)	

Time Buying

CHECK LIST

FOR THE
**DURHAM-RALEIGH
MARKET**

1. TOP COVERAGE

WTVD

now 280,540 sets

2. TOP POWER

WTVD

now 316,000 watts

3. TOP PROGRAMS

WTVD

best of NBC-ABC

*Your Best Buy
for Durham-Raleigh*

WTVD

Channel 11

NBC-ABC

Call Edward Petry Co.

portrait of a market

... where these factors combine for your sales' success



... a proven high-income industrial area ...



... a proven year-round vacationland ...



... where one station brings dreams to life for 446,200 TV families

Serving Albany, Troy, Schenectady and 30 counties of New York and New England

WRGB

A General Electric Television Station Represented Nationally by



SANTA BARBARA, Cal.—76.9 KEY-TV (A,C,N)	125,030
SAVANNAH, Ga.—62.1 WTOG-TV (A,C,N)	63,920
SCHENECTADY-ALBANY-TROY, N. Y. WRGB (N); WROW-TV† (A,C)	460,810 †134,880
SCRANTON-WILKES-BARRE, Pa.—67.2 WARM-TV† (A); WGBI-TV† (C); WBRE-TV† (N); WILK-TV† (A)	†244,270
SEATTLE-TACOMA, Wash.—80.4 KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW	430,130
SEDALIA, Mo.—61.8 KDRO-TV	37,260
SHREVEPORT, La.—59.1 KSLA (A,C,N); KTBS-TV (N)	154,720
SIoux CITY, Iowa—82.5 KTIV (A,N); KVTM (A,C)	156,910
SIoux FALLS, S.D.—61.3 KELO-TV (A,C,N) (Operates satellite KDLO-TV, Florence)	§§123,530
SOUTH BEND-ELKHART, Ind.—61.1 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A,C,N)	†158,130
SPOKANE, Wash.—59.0 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	146,030
SPRINGFIELD, Ill.—57.8 WICS† (A,N)	†65,370
SPRINGFIELD-HOLYOKE, Mass.—75.4 WHYN-TV† (C); WWLP† (A,N)	†162,600
SPRINGFIELD, Mo.—61.3 KTTS-TV (C); KYTV (A,N)	102,740
STEBENVILLE, Ohio WSTV-TV (A,C)	*344,160
STOCKTON, Cal.—81.0 KQVR (Includes San Francisco)	1,162,340
SUPERIOR, Wis.—DULUTH, Minn.—65.5 WDSM-TV (C,N); KDAL-TV (A,C)	91,180
SYRACUSE, N. Y.—90.0 WHEN-TV (A,C); WSyr-TV (N)	**371,330
TACOMA-SEATTLE, Wash.—80.4 KTNT-TV (C); KTVW; KING-TV (A); KOMO-TV (N)	430,130
TAMPA-ST. PETERSBURG, Fla. WFLA-TV (N); WTVM (C); WSUN-TV† (A)	168,350 †146,440
TEMPLE-WACO, Texas KCEN-TV (N); KANG-TV† (A,C); KWTX-TV (A)	104,450 †50,870
TERRE HAUTE, Ind.—76.4 WTHI-TV (A,C)	191,760
TEXARKANA, Texas—61.4 KCMC-TV (A,C)	161,360
THOMASVILLE, Ga. WCTV (C,N)	††
TOLEDO, Ohio—90.0 WSPD-TV (A,C,N)	358,740
TOPEKA, Kansas—68.7 WIBW-TV (A,C)	127,850
TRAVERSE CITY, Mich.—52.8 WPBN-TV (N)	25,930
TUCSON, Ariz.—54.8 KOPO-TV (C); KVOA-TV (A,N)	42,250
TULARE-FRESNO, Cal.—68.3 KVVGT; KJEO-TV† (A,C); KMJ-TV† (N)	†145,600
TULSA, Okla.—73.9 KOTV (C); KVOO-TV (N); KTVX (Muskogee) (A)	285,700
TWIN FALLS, Ida. KLIX-TV (A,C)	††
TYLER, Texas—50.4 KLTN (A,C,N)	69,550
UTICA-ROME, N. Y.—85.6 WKTV (A,C,N)	199,360
VALLEY CITY, N. D.—47.5 KXJB-TV (C) (See also Fargo)	79,720

Personalities THAT SELL

ONE OF THE BEST UHF MARKETS IN THE U.S.
98% Converted, March 1955, ARB



WICS staff newsman whose daily "News Final" carries 24.0 Telepulse (Nov. 1954)—other news programs equally high rating. News work is straight, forthright, and factual—punctuated with film, slides, and interviews.



WICS Women's Director—does two daily shows aimed primarily to the "better half" of the Channel 20 audience. Daily evening "Shopping with Julie" show carries 29.0 rating (Pulse, Nov. 1954). If you want the women of Illinois' State Capital Market, Julie can and will deliver.



WICS News Editor—specializes in local news coverage. Daily "Local News" show carries 29.0 rating (Pulse, Nov. 1954). Ample use of film, slides, and still photos of local news events keeps the audience that buys your products.

WICS

Channel 20

SPRINGFIELD, ILLINOIS

For availabilities call, write, or wire WICS direct or Adam Young Television Corp.

first in Texas for auto sales*

Houston — NO!
Dallas — GUESS AGAIN!
It's ABILENE right in
the heart of Texas.
It's covered by only
one station and that's
KRBC-TV.

Interconnected with NBC •
and with programs
from CBS and ABC.
September 15, 1955. . . .
Your Texas buy isn't
complete without Abilene.
For availabilities that
can deliver this
captive market for you,
contact:

John E. Pearson
Television, Inc.

krbc-tv

CHANNEL 9

JOHN KELLY, Station Manager

NBC • ABC
CBS • DUMONT

*In fact Abilene is first in the
entire nation for per capita auto sales

WACO-TEMPLE, Texas	104,450
KANG-TV† (A,C); KWTX-TV (A); KCEN-TV (N)	†50,870
WASHINGTON, D. C.—90.0	592,820
WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	
WASHINGTON, N. C.—66.6	118,950
WITN (N)	
WATERBURY, Conn.—47.9	†99,820
WATR-TV† (A)	
WATERLOO, Iowa—76.6	206,670
KWWL-TV (N)	
WAUSAU, Wis.—51.5	59,010
WSAU-TV (A,C,N)	
WESLACO-HARLINGEN, Texas—66.4	65,270
KRGV-TV (N); KGBT-TV (A,C)	
WEST PALM BEACH, Fla.	84,930
WEAT-TV (A); WIRK-TV†; WJNO-TV (C,N)	†141,800
WHEELING, W. Va.—80.2	308,040
WTRF-TV (A,N)	
WICHITA-HUTCHINSON, Kans.	233,430
KAKE-TV (A); KARD-TV; KEDD† (N); KTVH (C)	†136,360
WICHITA FALLS, Texas—71.8	104,830
KFDX-TV (A,N); KWFT-TV (C)	
WILKES-BARRE-SCRANTON, Pa.—67.2	†244,270
WBRE-TV† (N); WILK-TV† (A); WARM-TV† (A); WGBI-TV† (C)	
WILMINGTON, Del.—90.0	184,320
WPFH (N)	
WILMINGTON, N. C.—47.8	79,730
WMFD-TV (A,N)	
WINSTON-SALEM, N. C.	249,140
WSJS-TV (N); WTOB-TV† (A)	†74,430
YAKIMA, Wash.—48.8	‡§51,190
KIMA-TV† (A,C,N) (Operates satellite KEPR-TV, Pasco)	
YORK, Pa.—72.4	†91,000
WNOV-TV†; WSBA-TV† (A)	
YOUNGSTOWN, Ohio—48.5	†168,780
WFMJ-TV† (N); WKBN-TV† (A,C)	
YUMA, Ariz.—66.1	19,430
KIVA-TV (A,C,N)	
ZANESVILLE, Ohio—59.2	†45,880
WHIZ-TV† (A,C,N)	

† UHF circulation.

†† Incomplete data.

††† VHF-UHF.

* Does not include Pittsburgh, where station has
sizable share of audience.

** Does not include Canadian coverage.

‡ Includes circulation of satellite.

‡‡ Does not include circulation of satellite.

DUE TO OPEN IN OCTOBER: 9

Market	Station	Channel
Clarksburg, W. Va.	WBLK-TV	(12)
Daytona Beach, Fla.	WESH-TV	(2)
Hastings, Neb.	KHAS-TV	(5)
Huntington, W. Va.	WHTN-TV	(13)
Kirksville, Mo.	KTVO	(3)
Mayaguez, P. R.	WORA-TV	(5)
Odessa, Tex.	KOSA-TV	(7)
Roanoke, Va.	WDBJ-TV	(7)
Tupelo, Miss.	WTWV	(9)

DUE TO OPEN IN NOVEMBER: 8

Market	Station	Channel
Big Spring, Tex.	KBST-TV	(4)
Bismarck, N. D.	KBMB-TV	(12)
El Dorado, Ark.	KRBB	(10)
Klamath Falls, Ore.	KFJI-TV	(2)
Lewiston, Ida.	KLEW-TV	(3)
Little Rock, Ark.	KTHV	(11)
Pittsburgh, Pa.	WIIIC	(11)
Williamsport, Pa.	WRAC-TV	(36)

CBS Better look this over carefully. A
single station major market with the
population and income to whet any
selling appetite. Mountains and miles
hide it from "outside" influence.
NBC It's yours exclusively on KIMA-TV,
Yakima with its satellite KEPR-TV,
Pasco. You get coverage tailored to
this big, booming area and the state's
third most powerful signal all in
ONE in Washington State's big
"MIDDLE MARKET."

KIMA-TV

YAKIMA with its Satellite

KEPR-TV PASCO

NATIONAL REPRESENTATIVES: WEED TELEVISION
PACIFIC NORTHWEST: MOORE AND LUND

agencies. Of course, not all are involved in the use of television at the present time, but one never knows when the day will come and so there must be periodic contacts and general conversations on the latest status of television.

Then there are the agencies actively buying. How can the spot salesman do the best possible job for his agencies and their accounts? These men want to know, but they seldom get an opportunity to sit down with agency account executives or other key people to discuss the over-all television picture.

Their activities are confined almost entirely to the daily contacts with timebuyers who are doing the purchasing—and unfortunately some of these buyers are buying only what they are told to get.

I asked whether there was much difference in the approach of agencies to TV spot buying—to which Mike Membrado replied that the differences among agency people are differences for so many reasons. Some of the differences in operation stem from agency policy; others from the responsibility the agencies place on their timebuyers; others from the accounts themselves—and the salesman must treat each one differently.

Bob emphasized the fact that the more information a buyer is able to give a salesman, the better he can help him—but even within agencies, the account executives or media directors do not always tell the buyers what their aims are.

As Bob said, “We have to have a knowledge of our medium and it must have a high batting average. I am staking my reputation on the fact that I believe in what I am selling you for your product. When a buyer discusses with me the over-all problem, the markets desired, and the approximate amount of money available, I feel that buyer knows his or her business and is practically making me a partner. I then go and work my brains out trying to work out a plan that will do a selling job. Only the buyers with background and experience do this, because they are able to pick any holes in anything you submit.”

Buyer needs authority

“The timebuyer,” said Mike, “must be recognized as an important person in the scheme of things, because the final responsibility for the placement of television business, involving millions of dollars worth of time, rests with the buyer. The demand for time on television today is such that

the buyer must be given full authority to accept a time for a spot or program the minute it is quoted. There isn’t time to check with anyone.”

Having personally heard some criticism from station representatives in connection with the caliber and quality of some of our timebuyers, I was pleased when Bob said that he is much impressed with the intelligence of the people who are buyers of time—even though occasionally you find someone who wants to buy a spot in the middle of *Lucy!*

Along this line the boys discussed what many of us know—when a particularly good time period, or in fact today any time period, becomes available, every salesman at a station representative’s outfit knows about it and each is on the telephone with one or more of his agencies, and the first buyer to say yes gets it.

(On writing this, I can’t help thinking how different things are at the networks. When a piece of time becomes available, the higher echelon is involved, seldom the salesman any more, and the time goes to the most desirable advertiser who will put on the best program, and possibly hold the time the longest. How often does the head of a spot representative organization enter the time-selling picture with his account executives?)

Why is it that some salesmen can get back fast with availabilities? In some station-representative organizations, the salesman is given the authority to telephone the station immediately and it proves to be a small expense in relation to the orders received. With other reps, there is always the question, “How fast do you need this—shall I wire the station or will an air mail letter do?”

The salesman, of course, does not work alone—the stations must supply all possible information to the representative’s office. This office, in turn, must supply all possible background material to its men and each, in turn, through agency contacts and requests, can help to recommend how all this material can be put to the best use. The sales service division of each representative’s office is an extremely important activity.

The good salesman is supposed to reflect the policies and attitudes of the company by which he is employed—and this goes for buyers as well as any employee of a company. Unfortunately, however, this is not always the case and so, too often, the opinion of the company as a whole is based on the impressions left by its ambassadors, some of whom have not been thoroughly schooled.

One of the things that does both these men is getting a request for availabilities, and then finding that without notice, the buyer has purchased a competitive station without explanation. Then the buyer will not give any explanation as to why the other station was bought, nor any indication as to what was bought there.

These salesmen would like to know so that they might have a better opportunity next time. It is not their intention to go to the client to upset the cart, but to learn by experience how to make the sale next time.

I said that all too often, the salesmen run to the client to attempt to have the schedule revised, but most who do this have not succeeded in preparing an adequate story. Beth says she never minds telling the man what she has bought on a competitive station because if conditions change in a market or a really better buy is available, she’d like to be the first one to know about it.

Why some prefer network

Because of what can be delivered in a good spot campaign, and believing thoroughly in what they are selling, the boys are naturally concerned about the inroads made by network TV in the small-budget field previously considered as spot opportunities.

It was agreed that when a spot campaign is presented to a client, it has to be a rather vague presentation. It is possible to tell what markets and approximately what can be bought for a given amount of money. But it is not possible to tell what stations what the announcement schedule or program time will be. Each market must be negotiated individually.

Sometimes it takes several weeks to work out these details of availability and the amount of paper work is tremendous. The account executive at the agency and the client must have implicit faith in the ability of the buyer assigned to the account to negotiate with the station through their representatives for the best possible schedule. This schedule will vary by market and by station, and at times there is very little uniformity. The client is delayed in notifying his dealers or distributors.

Beth Black summed up the desire of all buyers: 1. Follow through on service; 2. Don’t keep hammering after the sale has been made and you’re lost; 3. Recognize that the buyer has an obligation. EN

This monthly column is conducted by Linnea Nelson, TV analyst for the Kudner Agency, Inc.

WHICH MARKETS ARE THEY BUYING? *From page 48*

guide. Lever Brothers, for instance, looks for 100,000 unduplicated TV homes; American Tobacco's minimum is 25,000.

A great number of companies, like Pabst, budget their TV money in proportion to sales.

The difficulty of summarizing the reasoning behind most lineups can be illustrated with the formula used by one major advertiser who had three network shows.

A market with under 100,000 sets got one show; with 100,000-300,000 sets, two shows, or one show plus the equivalent of the cost of the three highest-priced spots in the market if clearance difficulties were encountered. A market with 300,000-500,000 sets got all three shows (or three spots for each show that couldn't be cleared). A million or more sets meant that a market got the three shows plus three spots.

Where no suitable TV time could be cleared, radio was used. In some regions, because of sales problems and the complications of a salesman-bonus system, only network was purchased; in other markets, only spot was used.

This formula had been evolved on the basis of budget, sales, competitive situations, and weight of other media. Once the policy had been set, the agency bought only according to this prescription.

Market plans small markets' hope

With so many advertisers cutting off at 100 markets, the various "alphabet" plans (detailed on a separate roundup list on page 85 in this issue) offer the smaller markets their best chance of getting the big network programs they need, and are the likeliest lifesavers for the small stations.

Certainly, they offer the advertiser a good deal—more exposure at low cost, extra mileage for programs, and dealers' support in more areas. NBC's 100-station minimum is so designed that the reduction in discount for any advertiser who doesn't use 100 stations will cost him more than the purchase of the necessary stations.

Every advertiser has his own definition of what makes efficient national TV coverage, but most network lineups these days are sticking to the markets that deliver at least 50,000-75,000 unduplicated TV homes. Some are using markets down to the 25,000-set brackets.

Obviously, the biggest, richest markets consistently get the heavy play from network advertisers. Going down the scale to the medium-sized

and small cities, which markets attract which advertisers depends on various characteristics of both.

As with any other phase of advertising, TV-market selection starts with the product—who buys it, where and to what extent—and the budget. The nature of TV adds other considerations—what can be cleared, where dealers and salesmen demand support.

Hitting the maximum number of potential customers for some companies means putting less weight on certain geographical regions or market-size classifications. One company might want to hit all the markets in its southern district, pick just the biggest in the Midwest.

A number of advertisers follow a strict apportionment of ad money on the basis of sales. If, for example, a market accounting for .4% of sales gets .4% of the TV budget, and if this covers the cost of bringing the show into the area, the local affiliate gets on the network list.

Some companies that have fully national distribution place their TV advertising on any station that can deliver a favorable cost-per-thousand.

Dealers who pay all or part of the cost of network advertising are the decisive factor for some manufacturers, particularly those in the automobile field. As a group, they consistently buy the longest lineups, although individual companies in other categories often rival the carmakers' outlays.

Even when budget and distribution factors have evolved an official buying policy, exceptions might be made.

On a straight cost-per-thousand or rating basis, a marginal market can pay off despite a meager set count. Advertisers might add small one- or two-station markets because they wrap up so much of the available audience that they can meet the rating expectations of larger, competitive areas.

Inability to clear time on a powerhouse station encompassing a number of cities might make it necessary to cover the area piecemeal with several other stations in the vicinity.

Heavy drives by the competition might put a secondary market on the list.

In the West and Southwest, small markets might be added to give TV support to dealers in a state where no single city meets the advertiser's regular requirements.

And, too, lineups are sometimes inherited from alternate sponsors or



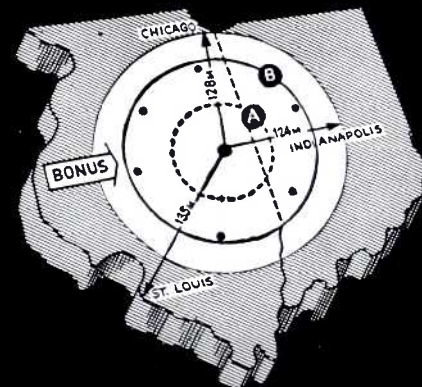
45th TV MARKET

(Television Magazine, September 1955)



CBS Official Outlet

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



1,700,800 People

in A and B Contour

THE FIRST . . . AND ONLY VHF
COVERING THIS GREAT
MARKET

1000 ft. ANTENNA
100,000 WATTS

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

GEO. P. HOLLINGBERY,
Representative

STUDIOS | TRANSMITTER
CHAMPAIGN | SEYMOUR

from previous holders of the same time slot or show.

(The lineups discussed below are as of early October.)

With 250-odd markets to choose from, even the auto companies are currently drawing the line between 150 and 180 stations. Ford is carrying 160 stations for its *Ford Jubilee*, 144 for *Ford Theater*. The company's Lincoln-Mercury division is using 168 for the Sullivan show. The parent company's *Producer's Showcase*, co-sponsored with RCA, is on 89 stations, but it undoubtedly is limited by clearance difficulties as well as by choice. Similarly, Pontiac's 103-station skein is held back by the preference for live clearance for the live dramas on *The Pontiac Hour*.

Chrysler's *Shower of Stars* and *Climax* are on 122 outlets. The DeSoto-Plymouth division has 151 outlets for *You Bet Your Life*.

Buick, for *The Honeymooners*, debuted with a list of 154; eventually it hopes to clear 200.

Chevrolet's *Dinah Shore Show* is limited to 73 stations, possibly because of early-evening clearance difficulties.

The automakers' longer lineups bring their advertising into areas where circulation runs as low as 18,000.

Long lineups for tobacco firms

The tobacco companies, with considerable variation, also lean toward the long lineup, seeking maximum exposure for their widely distributed products.

American Tobacco has a roster of 173 stations for its *Jack Benny-Private Secretary* alternate-week programs on CBS. This includes a number of EMP stations which cover 12,000-20,000 TV homes. American Tobacco is sticking pretty closely to its policy of using markets with at least 25,000 sets, but feels the low cost of the EMP stations makes them a worthwhile buy despite their size. *Your Hit Parade*, which this com-

pany co-sponsors with Hudnut, reaches 151 markets.

Both these lineups go considerably beyond American Tobacco's estimate, made after the lifting of the freeze, that not more than 125 markets would give economical coverage.

Liggett & Myers uses the following yardstick for its list-making: A market with fewer than 30,000 unduplicated sets usually gets none of its network business; a market with 30,000-50,000 sets gets one of this company's network vehicles; with 50,000-100,000 it gets two shows; over 100,000 sets means the full network schedule.

Thus, *Dragnet* goes into 134 markets, *Gunsmoke* into 110.

R. J. Reynolds' *Crusader* is set for 161 markets. Same company's *I've Got a Secret* is in 155.

P. Lorillard has put its cut-off point higher than its above-mentioned competitors. Its 94-station list for *Truth or Consequences* and its 132 for *Two for the Money* stick to markets with 50,000 or more sets.

In the field of soap and associated products, Procter & Gamble buys the longest lists. A few years ago, P&G was sticking to a maximum of 91 markets, which it believed provided optimum network coverage. Now, this company is using more than 100 outlets on each of its daytime entries. Night-side, it is buying 118 for *Fire-side Theater* and 130 for *Loretta Young. It's Always Jan* started off with a 93-station web; buying is still going on. P&G's selection policy is based on a formula weighing circulation, c-p-m, and sales.

Buying primarily by cost-per-thousand, Colgate-Palmolive's daytime vehicles hit between 85 and 90 markets. In prime time, its *Comedy Hour* reaches into 132 areas, *The Millionaire* into 127. The Colgate formula: A market delivering a gross c-p-m unduplicated homes of \$4 or lower almost automatically makes the list; one between \$4 and \$5 is considered in the light of what the competition is doing, what merchandising sup-

port is offered, etc.; a market whose c-p-m is above \$5 usually isn't used.

Lever Brothers sticks close to its minimum requirement of 100,000 unduplicated TV homes. Exceptions are made where an unusually strong audience pull can be demonstrated. This policy keeps Lever lineups pretty much below the 100-station mark.

Because of the varying distribution patterns of their many brands the large food companies are hard to pigeonhole on market selection. Many, however, are on the low side. General Foods, for instance, uses 77 stations for its Maxwell House Coffee and its cereal brands on *Mama*, 76 on *Our Miss Brooks*, but 177 for Instant Maxwell House on *December Bride*. *Roy Rogers*, for Grape-Nuts and Post cereals hits 134 stations. *Love Lucy*, which GF co-sponsors with P&G, hits 165, bringing it into areas where unduplicated circulation is as low as 18,000.

Borden's sticks to top markets

Borden's, for its nighttime *People's Choice*, uses 81 markets, most of which have unduplicated circulation of 100,000 or higher. Some are in the 75,000-100,000 bracket. For its daytime *Way of the World*, the company uses 50 markets, all large.

Pillsbury's sponsorship of *Godfrey and His Friends* is limited to 97 markets (the Toni portion goes to 154 areas). Carnation's *Burns & Allen* is carried by 140 outlets.

Among the drug and toiletry companies, the range is as wide as it is among the food processors. Some examples: Bristol-Myers' alternate-week sponsorship of *Four Star Playhouse* goes into 103 U.S. markets and 21 Canadian ones. Several areas with circulation in the 50,000-75,000 range are represented. Revlon's *\$64,000 Question* is in 144 markets; American Home Products' daytimer, *Love of Life*, is in 115.

In all of the lineups discussed on these pages, UHF stations have been used. Wherever the high-band stations match the circulation and c-p-m performance of VHF outlets, they are bought on their own merits.

While the pickings have been slim for the smallest markets, the fact remains that advertisers have constantly expanded their original lists.

This expansion is now being reflected in the snowballing interest in EMP stations, which are being bought for daytime as well as prime hours. Some of these stations already are sold out at night, proving that small markets can be attractive buys.

Next month, TELEVISION MAGAZINE will report on market-selection policies in spot TV. EN

<p>Please send me TELEVISION MAGAZINE every month</p>	<input type="checkbox"/> 1 YEAR \$5.00 <input type="checkbox"/> 2 YEARS \$9.00 <input type="checkbox"/> 3 YEARS \$12.00						
	<table border="0"> <tr> <td style="font-size: small;">Group Rates</td> <td style="font-size: small;">\$3.00 each for ten or more</td> <td style="font-size: small;"><input type="checkbox"/> Bill Co.</td> </tr> <tr> <td></td> <td style="font-size: small;">\$3.50 each for five or more</td> <td style="font-size: small;"><input type="checkbox"/> Bill Me</td> </tr> </table>	Group Rates	\$3.00 each for ten or more	<input type="checkbox"/> Bill Co.		\$3.50 each for five or more	<input type="checkbox"/> Bill Me
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		\$3.50 each for five or more	<input type="checkbox"/> Bill Me				
	Add 50c per year for Canada, \$1.00 for foreign						
Name							
Company							
Address							
City Zone State							
<input type="checkbox"/> Send to Home							
Address							
PUBLISHED BY FREDERICK KUGEL COMPANY • 600 MADISON AVE., NEW YORK 22, N. Y.							

HOW THE NETWORKS ARE OFFERING THEIR AFFILIATES

CBS MUST-BUY STATIONS

Atlanta	WAGA-TV	Milwaukee	WXIX
Baltimore	WMAR-TV	Minneapolis-St. Paul	WCCO-TV
Birmingham	WBRC-TV	Nashville	WSIX-TV
Boston	WNAC-TV	New York	WCBS-TV
Buffalo	WBEN-TV	Norfolk	WTAR-TV
Charleston, W. Va.	WCHS-TV	Oklahoma City	KWTV
Charlotte	WBTV	Omaha	KMTV
Chicago	WBBM-TV	Philadelphia	WCAU-TV
Cincinnati	WKRC-TV	Portland, Ore.	KOIN-TV
Cleveland	WEWS	Providence	WPRO
Columbus, O.	WBNS-TV	Rochester, N. Y.	WHEC-TV & WVET-TV
Dallas	KRLD-TV	Rock Island	WHBF-TV
Dayton	WHIO-TV	St. Louis	KWK-TV
Denver	KLZ-TV	Sacramento	KBET-TV
Des Moines	KRNT	Salt Lake City	KSL-TV
Detroit	WJBK-TV	San Antonio	KENS-TV
Greensboro	WFMY-TV	San Diego	KFMB-TV
Houston-Galveston	KGUL-TV	San Francisco	KPIX
Indianapolis	WFBM-TV	Seattle-Tacoma	KTNT-TV
Jacksonville	WMBR-TV	Syracuse	WHEN-TV
Kalamazoo-Grand Rapids	WKZO-TV	Tampa	WTVT
Kansas City	KMBC-TV	Toledo	WSPD-TV
Los Angeles	KNXT	Tulsa	KOTV
Louisville	WHAS-TV	Washington, D. C.	WTOP-TV
Miami	WTVJ	Wichita-Hutchinson	KTWH

CBS EXTENDED MARKET PLAN

The plan applies to 22 stations and is now used by 40 advertisers. Low base rates have been set for the markets to yield a c-p-m comparable with that of larger areas. Advertisers using the entire group get discounts up to 15%. The station receives the standard 30% of gross time charges on programs carried live, but may have to absorb cable and other transmission charges.

CBS EXTENDED PROGRAM SERVICE

This makes about two dozen commercial network shows available—for showing without commercials—to stations that have not been ordered by the advertiser. Included are such programs as *Omnibus*, *Douglas Edwards* news-casts, and *Stage Show*. But the plan does not apply if coverage of the station seriously overlaps that of another carrying the programs on a commercial basis.

CBS EXTENDED MARKET PLAN STATIONS

Bellingham	KVOS-TV	Lake Charles	KTAG-TV
Big Spring	KBST-TV	Las Vegas	KLAS-TV
Columbus, Miss.	WCBI-TV	Missoula	KGVO-TV
Decatur, Ala.	WMSL-TV	Ottumwa	KTVO
Fayetteville, N. C.	WFLB-TV	Panama City	WJDM-TV
Ft. Myers	WINK-TV	Rapid City	KOTA-TV
Grand Junction	WFXJ-TV	Salisbury	WBOC-TV
Jackson, Tenn.	WDXI-TV	San Luis Obispo	KVEC-TV
Kingston-Poughkeepsie	WKNY-TV	Twin Falls	KLIX-TV
Lafayette, Ind.	WFAM-TV	Yuma	KIVA
Lafayette, La.	KLFY-TV		

NBC MUST-BUY STATIONS

Atlanta	WSB-TV	Detroit	WWJ-TV
Baltimore	WBAL-TV	Fort Worth	WBAP-TV
Birmingham	WABT	Grand Rapids	WOOD-TV
Boston	WBZ-TV	Houston	KPRC-TV
Buffalo	WGR-TV	Huntington	WSAZ-TV
Chicago	WNBQ	Johnstown	WJAC-TV
Cincinnati	WLW-TV	Kansas City	WDAF-TV
Cleveland	WNBK	Lancaster	WGAL-TV
Columbus, O.	WLW-C	Lansing	WJIM-TV
Dallas	WFAA-TV	Los Angeles	KRCA
Davenport	WOC-TV	Louisville	WAVE-TV
Dayton	WLW-D	Memphis	WMCT
Denver	KOA-TV	Milwaukee	WTMJ-TV

NBC MUST-BUY STATIONS (Continued)

Minneapolis-St. Paul	KSTP-TV	San Antonio	WOAI-TV
Nashville	WSM-TV	San Diego	KFSD-TV
New Haven	WNHC-TV	San Francisco	KRON-TV
New Orleans	WDSU-TV	Schenectady	WRGB
New York	WRCA-TV	Seattle	KOMO-TV
Norfolk	WVEC-TV	St. Louis	KSD-TV
Oklahoma City	WKY-TV	Syracuse	WSYR-TV
Omaha	WOW-TV	Tampa	WFLA-TV
Philadelphia	WPTZ	Tulsa	KVOO-TV
Portland, Ore.	KPTV	Utica	WKTV
Providence	WJAR-TV	Washington, D. C.	WRC-TV
Rochester, N. Y.	WHAM-TV	Wilkes-Barre	WBRE-TV
Salt Lake City	KTVT	Youngstown	WFMJ-TV

NBC 100-STATION MINIMUM

Advertisers ordering less than 100 stations suffer a reduction in discount, but NBC says most already are using that many or more. In cases where current advertisers are using less than the 100-station minimum, the cost of adding enough stations to meet the requirement is less than the cost effect of the discount reduction. Any optional affiliate may be used to reach the minimum.

NBC PROGRAM EXTENSION PLAN

Effective Nov. 1 for 44 stations, the plan offers a bonus up to 100% to advertisers buying the PEP affiliates. The stations all get full rate, NBC absorbs the special discount. The maximum bonus goes to those buying PEP stations whose aggregate gross Class A hourly rate is \$3,000. They get additional PEP stations with \$3,000 gross base rate. For buying \$1,500 worth, they get 50% more free.

Abilene, Tex.	KRBC-TV	Great Bend	KCKT-TV
Albany, Ga.	WALB-TV	Hastings	KHAS-TV
Alexandria, La.	KALB-TV	Idaho Falls	KID-TV
Asheville, N. C.	WISE-TV	Kingston-Poughkeepsie	WKNY-TV
Beaumont	KMBT	Lake Charles	KPLC-TV
Bethlehem-Easton-Allentown	WLEV-TV	Las Vegas-Henderson	KIRJ-TV
Billings	KOOK-TV	Lexington, Ky.	WLEX-TV
Bismarck	KFYR-TV	Lima	WIMA-TV
Bluefield	WHIS-TV	Medford	KBES-TV
Boise	KIDO-TV	Minot	KCJB-TV
Butte	KXLF-TV	Panama City	WJDM-TV
Cheyenne	KFBC-TV	Parkersburg	WTAP-TV
Colorado Springs	KRDO-TV	Plattsburg-Burlington	WIRI
Corpus Christi	KVDO-TV	Pueblo	KCSJ-TV
Decatur, Ala.	WMSL-TV	Rapid City	KOTA-TV
Eau Claire	WEAU-TV	Reno	KZTV
Eugene	KVAL-TV	Rochester, Minn.	KROC-TV
Eureka	KIEM-TV	Roswell	KSWB-TV
Fayetteville, N. C.	WFLB-TV	Springfield, Ill.	WICS
Ft. Dodge	KQTV	Tucson	KVOA-TV
Ft. Smith	KFSA-TV	Yuma	KIVA-TV
Grand Junction	KFXJ-TV	Zanesville	WHIZ-TV

NBC PROGRAM SERVICE PLAN

This makes about 15 commercial programs, totalling nearly 35 hours a week, available to stations not ordered by the advertiser, to be shown without commercials. Some can be sold locally, some not. To the original list have been added such shows as *Color Spread*, *Pinky Lee*, *The Perry Como Show* and *NBC Matinee Theater*. Participating advertisers are exempt from the 100-station minimum.

ABC

No must buys, no special market plans.



CERTAIN THINGS STAND OUT!!

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

What a terrific spot for you!

The Big TV Combo



78% of total South Dakota Market,
western Minnesota, northwestern Iowa

K E L O

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

NBC Primary

Represented by H-R TELEVISION

TV'S BIGGEST SUCCESS *From page 51*

tor for the cue, and the commercial gets under way.

From the time the signal is given until the cameras move to their commercial positions and the pitch actually begins, not more than 20 seconds usually elapse.

Sponsor identification on *The \$64,000 Question* is said to be an all-time high. "On its very first broadcast," reports the agency, "the program received a sponsor-identification score of 86.6%, the highest sponsor identification in television today."

If any doubts troubled the Revsons as they watched the swing toward the spectaculars, they have been completely removed by the flood of orders that has descended on them since the fateful show debut of June 7th.

See 100% sales hike due to TV

"We expect our 1956 business will increase 100% over last year," Martin Revson told TELEVISION MAGAZINE. This year, he said, the total increase should come close to 40%. Current rate of increase is 70-100% over last year.

"This is directly due to the show," says Revson.

From a media standpoint, it is significant that Revlon was already number one in the cosmetics field before the show premiered. By that time, Martin Revson states, volume was already up 20% over the previous year. It was from that very high plateau that the program kicked off one of the most sensational sales curves ever witnessed in the ad business.

Every item featured on the show is selling at a rate of 75-100% over normal, reports account executive Whitney.

Frosted Nail Enamel is up 300%.

Living Lipstick is going 100% better than expected since it was launched on the opening broadcast. Revlon fell so far behind on orders for this item, it yanked the TV commercial by September. In October it was still about a month behind.

Satin Set is doing about 75% better than expected.

Lanolite Lipstick was featured only during the first month, yet maintains an increase of nearly 40%.

Revlon's Eye Makeup is only mentioned in the opening billboard of the program, yet its sales have jumped 45%. Similarly, Aquamarine Lotion, normally a cold-weather item, increased 10-15% through the summer.

In lipsticks, Revlon, long the leader, is leaving the competition far behind. In the spring, a national survey showed it running neck and neck with Hazel Bishop for first place in

share of market. Revlon's share about 25%, Bishop's about 21%.

By the end of July, Revlon's market share is said to have passed 30% while Bishop's had fallen to 14%. The next surveys are expected to show Revlon moving toward 40%.

Say Charles and Martin Revson: "When you have the right show, you don't need surveys to prove it. You know right away. The orders come flooding in."

They have set up a technique which insures them accurate information within 24 hours. Here is how it works for products being advertised for the first time:

Core of the system are 600 Revlon demonstrators employed in department stores throughout the country. Each keeps a detailed inventory record. At the close of business the day after the show, she telephones the following information to the company:

Sales for the day;

Average daily sales the preceding week;

Sales for the same day of the preceding week.

Comments Norman: "We don't like the tired cliché that you need several weeks to build an audience. If a show will succeed, it will do so in four to six weeks. It will have sold itself and made a profit within 48 hours. If it doesn't sell right off, well, 13 times zero still equals zero."

The morning after the first program, reports the agency, two department stores called in to say their stocks of Living Lipstick had sold out. That afternoon the client asked the agency to return 13 dozen lipsticks which had been supplied in empty containers. These were replaced by empty containers.

One day after the first Touch of Glow commercial, recalls Martin Revson, sales jumped 100% to 20% over the average day of the preceding week.

The show's rating pattern developed quickly. On June 7, Trendex rated it 13.0, just behind *Truth Consequences* and *The U. S. Steel Hour*, the two competing network shows. A week later it was in second place with 14.8. By the third show it was well out front with 22.3. *Truth* scored 10.9 and *U.S. Steel Hour* 10. From that point it never relinquished leadership and widened its lead.

By the sixth show its rating jumped to 43.0 and its share of audience formidable 79.4%. On Sept. 27 it reached a 54.1, highest ever recorded for Trendex to that point. Even the fabulous *Peter Pan* had hit only a

Last spring, prior to the show

newspaper campaigns were launched in about a half-dozen cities. While details are not available, this much is known—good results were obtained.

But when the TV show hit, sales for the same products in the same test markets doubled! And this after a period of inactivity following the newspaper efforts.

Revlon has expanded its TV schedule, by co-sponsoring, with P. Lorillard, CBS' *Appointment with Adventure*, which probably will be replaced by *The \$64,000 Panel*, featuring persons who have been on *The \$64,000 Question*.

The \$64,000 Question already has become a part of American folklore, and legends are springing up about it. But before mythology takes over, here is the authoritative story from the beginning, from the client and agency.

It begins with the Revsons, Charles and Martin, and partner Charles Lackman, who heads research.

Generally, it's accepted that the brothers became determined to lick the TV medium following the spectacular success of Raymond Spector for Hazel Bishop with *This Is Your Life*. Spector had proved that TV could move mountains of lipsticks if the right vehicle and treatment were used. The Revsons wanted a smash hit, and had wondered hard and long how to get it. They had tried a total of 11 shows with varying results.

"Finally," says Martin Revson, "we called in Walter Craig and commissioned him to find or create a big-money or giveaway show. We figured that a big-money giveaway might do the trick."

How Revlon got "Question"

Craig takes up the tale:

"That evening my wife and I had dinner with Steve Carlin (executive producer of the Lou Cowan firm) and his wife. Steve told me they were working on a TV version of the old radio property, *Take It or Leave It*, but that the top amount was being changed from \$64 to \$64,000. I told him to see me next morning with a proposed show format.

"The next morning he showed up with two pieces of paper which contained the basic show idea. I liked it and ran down to the client. They said: 'Buy it!' That was a Friday.

"Tuesday morning we got together with Lou Cowan, the William Morris people, and a battery of lawyers in our conference room. I locked the door and said: 'We don't open this until the contract is signed.'

"At three in the morning I was able to open the door. The deal had been made." END



Howdy - I'm Bill Ziptf...

... combination dirt farmer, photographer, farm editor for the *Columbus Dispatch* and farm newscaster, all wrapped up in a sort of chunky package.

Farming and farm folks are my life, and exchanging new ideas and developments with them is my business. That's why my daily noonday farm show on wbns-tv is so important.

Why, do you know that over 67% of the farmers in our viewing areas have TV sets, and we beam out to over 464,756 families!

I give the days livestock and grain prices and trends, and dairy and poultry news along with rural fairs and auctions activities... working in my sponsors products as I go along.

I'm keeping pretty good company these days too. Just before I go on the air, Columbus Dispatch Globe Trotter Dean Boyer gives out with local and national news, and then my friend Bob McMaster, the TV Weatherman tells folks about the weather.

If you'd like rates on my show, why not contact the station or one of those Blair boys? I'm sure we can do a job for you.

wbns-tv

**COLUMBUS, OHIO
CHANNEL 10**

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

REPRESENTED BY BLAIR TV

Some leave business at the office, but the programmers have day-night jobs

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It's a strenuous life, but the 48-year-old McHugh looks fine, a trim figure and ruddy complexion belying the long hours. Since 1949 he has had no vacation.

Titterton leaves business behind

A very sharp contrast to the show business born-and-bred McHugh is offered by the British-bred vice president in charge of radio and television programming for the Compton agency, Lewis H. Titterton. Like his biggest client, Proctor & Gamble, Titterton is of the opinion that business matters should be relegated to the business portion of a man's day.

"It is wrong," he maintains, "to let business intrude on your private life. I try to clear up all urgent matters before leaving the office. It is now a rare thing for me to use the telephone or receive business calls in the evening or on weekends."

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The four-bedroom home is built into the hill, is surrounded by five acres of trees, especially masses of flowering dogwoods.

Gardening is his chief delight, whether it involves cutting and pruning trees, potting plants indoors, or mowing his half-acre lawn with his Gravely tractor. He loves to cook outdoors, is delighted when guests praise his charcoal-broiled steaks. In the winter he enjoys long walks on the grassy tracks, tries to get guests to join him.

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Titterton's daily commuting schedule is one to make the average Manhattan-dweller shudder. He leaves home at 7:30 a.m., drives 22 miles to North White Plains, parks his 1950 Olds and boards the 8:14 train. He reaches his office on Madison and 39th at 9:10. Total time: one hour, forty minutes. Does it bother him? On the contrary, commuting is just another source of pleasure, particularly since he has been accepted as a bridge regular.

While many TV men express a longing for the kind of balanced living represented by Lewis Titterton, deep within they probably do not really desire the compartmentalization of vocation and leisure he has successfully achieved. This is seen very clearly in the program echelons of the networks. It is in programming that television is at its most intense, where competition is waged most fiercely and openly every hour of the day and evening and where the personal strains are perhaps the greatest.

How Robinson adapts to pace

Just how one personal adaptation to the inexorable demands of a medium can be made is illustrated by Hubbel Robinson, Jr., vice president in charge of programming for the CBS Television Network. He is married to actress Vivienne Segal, of musical comedy fame.

The Robinsons reside weekdays in their seven-room Fifth Ave. apartment, weekends in their 11-room colonial home at Katonah, N. Y., 45 miles away. Week nights, after Robinson leaves his office at 7:30—his business day begins at 9:30 a.m.—they attend the theater, a movie, or stay home looking at TV, when the phone permits. Friday nights they drive out to the country, accompanied by a mountain of paper, "usually three brief cases full," containing current program ideas, scripts and ideas for future programming.

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Once he played tennis but today Robinson's major non-professional interest is in American history, especially the Civil War period.

Robinson's is a creative existence revolving around the theatrical and entertainment centers of New York and Hollywood, where he spends about one-third of his time, and he would have it no other way. He is highly conscious of the broad significance of his work, and says that his greatest satisfaction comes from "the realization of having a hand in bringing enjoyment, pleasure, information and education to millions. This is important."

By an odd coincidence, Robinson's counterpart at the main competition, NBC Television, also favors the Civil War in non-fiction. He is Richard A. R. Pinkham, NBC-TV vice president in charge of programming. This tall, intense man of 41, works at high key, trigger-cued for the myriad decisions that he must make through an incredibly crowded day. Keenly alive to the sociological import of the medium, he takes seriously his responsibility in the shaping of the images and sounds that are reaching the minds of the country's millions, particularly its young. And because he does, he is aware that some penalties must be paid.

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Pinkham is very much aware of how much a part of this technological age he has become. His is a day that literally starts, and often ends with the TV image.

"I wake at 7 a.m. The first thing I do is reach behind my head and push a button. A moment later the TV screen at the foot of my bed lights up. The *Today* show comes on. My two boys climb into bed with me. Together we watch the program for

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(It should be noted that Today was Pinkham’s special responsibility when he was Pat Weaver’s assistant; later came Home and Tonight.)

There follows a noisy breakfast, a “leisurely” affair consuming some 15 minutes, then the four kids and Pinkham pile into “the old beat up Chevy convertible”—1950 vintage—and take off. School is just opposite the station. The youngsters tromp off to the classrooms, Daddy boards the 8:18, arrives at his fourth floor Rockefeller Plaza office at 9:15.

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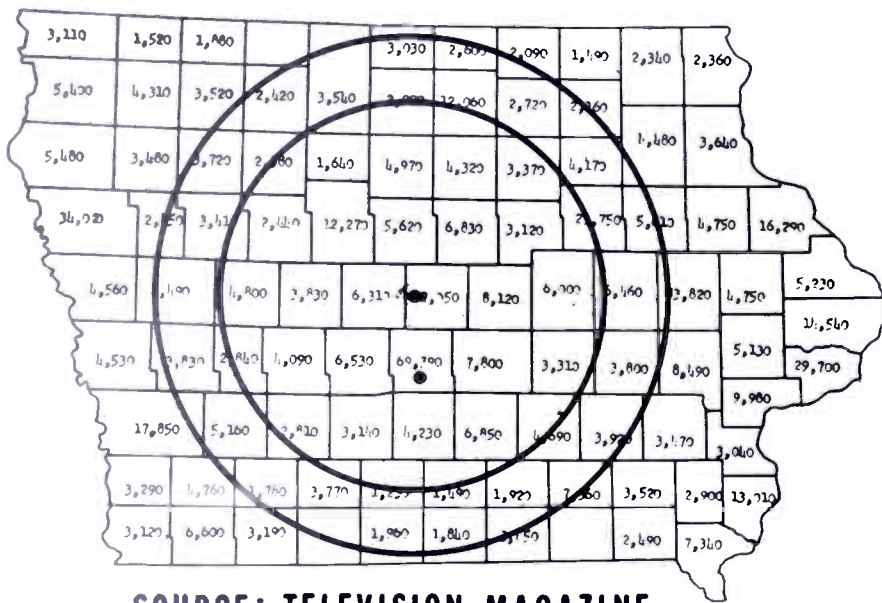
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To Weitman, acutely conscious of the world’s troubles, it is essential

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WOI-TV



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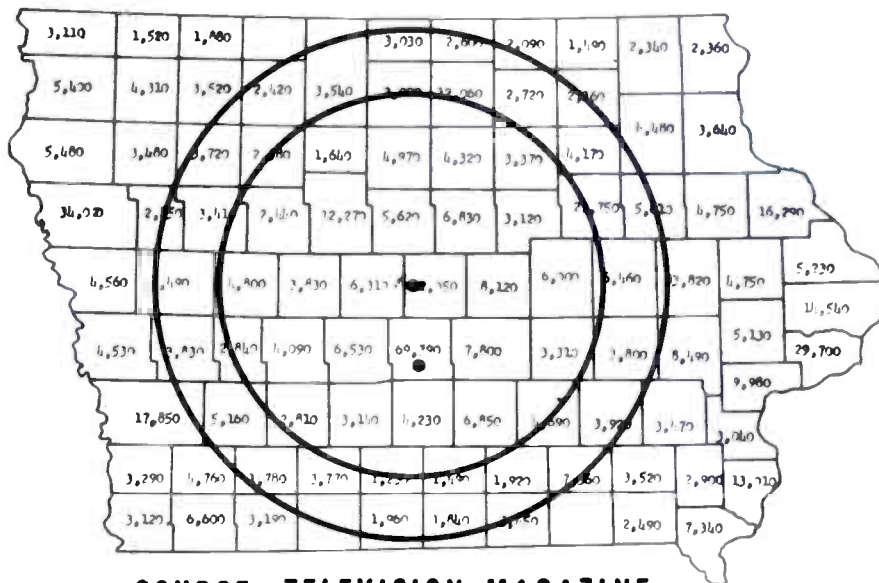
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WOI-TV



AMES-DES MOINES
ABC FOR CENTRAL IOWA
REPRESENTED BY WEED TELEVISION

Despite absorption in their jobs, they still keep home and family paramount

to retain a sense of proportion about things. True, he must respond to emergency calls from network or client, but he tries to retain emotional equilibrium by observing the simple rule: "What's so all-fired important it can't wait a few minutes?"

Sense of humor or no, most of Weitman's non-office hours are related to business, for he is forever on the search for talent. Several nights a week he stays in town, and his wife Sylvia comes in from their New Rochelle home to join him and friends in visits to clubs and theaters.

At home the other nights, Weitman gets most fun out of just being with his family. There are three children, Abbey, just married at 22, Peter, 18, and Murphy, a nine-year-old girl.

On weekends, he likes to play golf 12 miles away at the Kanson Country Club, and swim. On Sunday he will go bike riding or skating with Murphy and play baseball or tennis with the neighbors' children.

A favorite pastime is visiting with old friends and discussing world affairs. Somehow he finds time to be active in numerous community organizations.

Winsor likes to take work home

Some executives actually look forward to doing work at home. Such an individual is Roy Winsor, vice president in charge of radio and television at Biow-Beirn-Toigo, Inc. In the hectic hours of the office day, Winsor finds, he has little time for real reflection. Script reading and writing of important memos, anything that requires extended concentration, he is likely to save until he reaches his 10-room Pelham Manor home via the 6:12 on the New Haven.

But there are limits to how far he will let office merge with home—"I'm a human being, too. And a tree is a real thing, a flower is a real thing."

Most important of all are his wife, three girls and boy.

He takes the two older girls to the theater often; one is 15, the other 13. With the ten-year old boy he goes hunting and fishing. He takes the little four-year old girl to a nearby playland.

But Winsor has his personal hobbies, too, golf and photography, both of which he enjoys hugely, and at which he thinks he isn't bad at all. In addition, he likes to read. Favorite novelist is Dickens.

While prizing a normal home life, Winsor admits that in the final anal-

ysis he is like so many others in the business, "like a doctor, always on call."

"On vacation, or on the golf course, too, deep inside I never really leave the job. After the inevitable phone call, I really feel better—my conscience is clear."

No such conscience pangs seem to trouble Bob Foreman, vice president in charge of radio and television at BBDO. Nothing else in the world matters during those golden moments when happy Foreman is casting for trout or bass. Out on his lake on a weekend, or somewhere in Maine, he is out of reach of the telephone—and somehow the world survives.

Foreman owns part of Beaver Brook Lake, on his 5½-acre property in Weston, Conn.

With his wife, Betty, two girls of 14 and 12 and five-year old boy, Foreman has taken to country living with enthusiasm. "I'm up at seven, and take my large shepherd dog (a black and tan named Coffee, brought up in the city) strolling through a large primeval Connecticut forest. Ah, how I wish I owned it!"

The Foreman house is a new one, but is made of many ancient materials. The colonial period is his special love, and his home is filled with reminders of early American times.

Commuting, including a 20-minute drive to the station, takes about an hour and five minutes. The train trip turns out to be very useful for work.

Because the BBDO agency has clients and branches throughout the country, Foreman is constantly on the go. He flies out of New York almost every week. Yet the strain doesn't show.

Like other thoughtful executives, the 40-year old Foreman has reflected often on the values in his life. His work is more than a job, it is the core of his existence. "It provides me with the emotional satisfaction we all need. It seems to me that the people who gripe in this business are those that don't like their jobs, and most people don't like their jobs, I'm afraid. But I don't look for, or need escape. My vocation is my avocation. Even fishing is not really an escape, it is more a change of pace."

Hollywood pace is slower

In Hollywood, reports our West Coast correspondent, "executive life differs from that in New York in that emphasis here is generally more on production, the tempo is a little slower (except that the hours are at

least as long, or maybe longer), there is more outdoor living and recreation, dress and living is definitely more casual—the number of swimming pools is not exaggerated. Everybody drives here—public transportation is atrocious. Natural weather is pleasant; the smog is bad.

"TV execs here simply don't have time for outside activities and acquaintances. These people *work*—hard and intense work, and double the hours of the average working man. Apparently they thrive on it."

Take the head of NBC's western division, John K. West, for example, who like his eastern colleagues, states, but without complaint: "Your whole life is devoted to the business."

West's day begins at the hair-raising hour of 5:30 a.m. (9:30 New York time.) A lot of phone calls can come through from the East before he puts his six-foot-six frame into a car and drives from his San Fernando Valley home in Encino to the NBC Center in Burbank or his Hollywood office in about 30 minutes. He arrives between 7:30 and 8 a.m. leaves for home about 6:30 p.m.

Like other Californians, the Wests and their two daughters, Peggy, 15, and Helen, 12, enjoy the outdoors a great deal. On their acre of ground they have added a swimming pool and an indoor barbecue. The house itself is a "large two-bedroom" affair, with an accompanying guest house.

NBC's West golfs with film stars

In the evening, West watches TV a good deal—there are four sets in the house. On Saturday mornings he golfs at the Lakeside Country Club just a few miles from the Burbank studios. Most of the good film actor-golfers play here, along with many of West's business associates, so he isn't away from his business even here.

"Last Saturday," he recalled, "played golf in the morning, visited three television shows, and then spent the evening *watching* TV at home. Ordinarily he spends his Sunday watching TV, too.

West sums up Hollywood's advantages—he has lived in New York and San Francisco. "It's easier to work here. We live close to our work, and our recreation. Everyone has a car. There's no commuting problem."

He echoes the feelings of many in TV when he says: "The glamor in the business is exciting to those *within* the industry as well as to tourist. There's no monotony in this job."

Chicago offers much the same ten-

sions as New York, but on a somewhat reduced scale. Even the lunch hour on Michigan Ave. tends to be shorter than on Madison Ave. Most Chicagoans feel, too, that fewer Martinis are consumed at the Wrigley Building Restaurant, the Sheraton Lounge, the Buttery or the other advertising-haunted lunch spots than in Manhattan. But the midwestern metropolis is not without its share of colorful personalities who would come to immediate notice anywhere, like the famed v.p. of CBS's Midwest Division, Les Atlass.

Les Atlass is veteran yachtsman

Atlass' private boats have been famous for the past 30 years or so. His present craft is a snappy 104-foot diesel cruiser, which carries a crew of six in addition to his guests and himself. On the 1st of November, Atlass takes the cruiser down the long Mississippi through the Gulf of Mexico to Miami, a six-day trip.

Boating is limited in the winter to weekend trips. He flies down to Florida about every third weekend. But the cruiser is used continuously in the summer. It is docked at Belmont Harbor on Lake Michigan, about a mile and a half from his apartment in the Ambassador East Hotel. Frequently he holds business conferences and lunches aboard the craft.

Last winter Atlass piloted the craft to South America. During a three-week Christmas holiday, he sailed to Guatemala and Cuba as well.

"In 30 years of sailing," he says, "I guess I've touched every port on the Great Lakes."

His other major interest is show horses, of which he has 30, stabled in various places in Missouri and Illinois.

Atlass and his wife, who have three grown children, two sons and a daughter, live eight blocks from the studio. He rises at 7, drives in his 1954 Lincoln to his office by 8:30. He gets to bed about midnight.

He watches TV only for business, but after all these years he still thinks its the greatest business there is.

Earle Ludgin, president of the Ludgin ad agency in Chicago, shows how it is possible to combine the business life of a metropolis with the community-mindedness of the smaller city. He is a trustee of the University of Chicago, the Art Institute of Chicago and of the American Federation of Arts, a member of the Orchestral Association.

His office reflects his interests in the arts. "My great indulgence is collecting contemporary paintings." He owns about 200, the majority of

which are displayed on his office walls. Whether he has any masterpieces at this time, Ludgin is not sure, but he feels some are likely to be important in the future.

He lives 20 miles north of Chicago in Hubbard Woods. His 14-room house, in which he and his wife Mary raised five children—all over 20 now—is on Lake Michigan. Fifty-seven-year old Ludgin does not do any boating, but he enjoys swimming.

He rises at 7:30, boards the Chicago Northwestern for a 35-minute commuting trip that brings him to his office between 9:15 and 9:30. He returns at night on the 5:35.

Like agency men elsewhere he finds himself taking home portfolios loaded with work for evenings and weekends. But when he can he rides on weekends, in a nearby forest preserve maintained by the county. He keeps a 10-year old registered chestnut mare in a private stable.

Station heads put in long hours

As you look into the lives of TV executives in communities across the nation, you are struck by the fact that working hours don't seem to change much with size of town. The average station manager rises be-

tween 6 and 7 a.m. and puts in a long, long day.

Earliest riser reporting is Val Lawrence, vice president and general manager of KROD-TV, El Paso, who greets each day at 5 a.m.! Lawrence gets to work at 7—he lives only eight blocks away in a 12-room house, leaves at 5:30, goes to bed at 10:30 p.m. He says he seldom takes work home.

But most general managers are more likely than not to take work home with them.

Most managers live near office

The average g.m. usually takes between 10 and 20 minutes to get to his office. It's common to be only five minutes away—though there are cases of hour-long commuting trips.

The record in this category seems to be held by Rex Howell, president and general manager of KFXJ AM & TV, Grand Junction, Colo., who lives only 250 feet from his office. He says it takes him only 20 seconds to get to work—on a sprint! Still he gets up at 6 a.m. though he doesn't show up for work until 9. Indicative of the TV man's dedication is the fact that although he lives right next door he will get home at night anywhere from



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or **97¢*** (Including Tip, In
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IN CHATTANOOGA

And a far **BETTER
STIMULANT** for
SALES!

154,413 SETS
(Primary A & B)
RETMA to
August 26, 1955

260 TIME RATE
20 Second or 1 Minute
Average Class A Rating
TELEPULSE Dec. '54

105,200 Watts



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How Service-Ads help agencies select TV markets and stations

New PULSE* proves WKJG-TV really sells 14 COUNTIES!

delivers 28 out of 30 once a week shows!

WKJG-TV... the NBC station that turns "Strangers into Customers" in **FORT WAYNE INDIANA**

Here's why: WKJG-TV rocks up new PULSE ratings like 42.0 for Gabel, 39.8 for Coesor, 38.3 for Ford Theatre gets the nod on the first 17 shows before station B is even mentioned. On LOCAL FILM SHOWS, "Pulse" gives WKJG-TV 19 out of 201 Ratings in the high 20's & 30's are average.

On Multi-Weekly shows WKJG-TV takes 13 out of 15 places! Many shows which hit top ratings are WKJG-TV local productions.

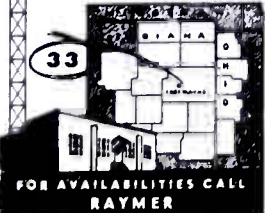
AND SHARE OF AUDIENCE?

	7-12 noon	12-6 P.M.	6 to midnight
WKJG-TV	59.8	50.1	54.3
Station B	19.7	34.1	31.7
Another	20.7	15.7	14.0

This is great for an entire week, WKJG-TV is your best investment... day and night... daily & weekends throughout 14 counties!

*Call Raymer for complete PULSE & ARB data plus top availabilities. See why WKJG-TV is the #1 station in the nation's #1 test market.

P.S. Have you seen the NBC film "Strangers into Customers"? Ask the NBC Promotion Department.



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NORTHEASTERN
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PULSE PROVES WNEM-TV HAS 70% AVERAGE SHARE OF AUDIENCE!

In Northeastern Michigan's million \$ Income Market Including SAGINAW — BAY CITY FLINT — MIDLAND

With **AVERAGE LEAD 4 to 1 OVER STATION B** WNEM-TV HAS

*** ALL 15 TOP WEEKLY SHOWS**
*** ALL 10 TOP MULTI-WEEKLY SHOWS**
*** LEADS IN 205 OF 208 QUARTER HOURS**

100% Yardstick Share of Audience

	6 A.M.-12 Noon	12-6 P.M.	6-12 P.M.
WNEM-TV	77	72	59
STATION B	20	15	13
STATION C	2	11	26

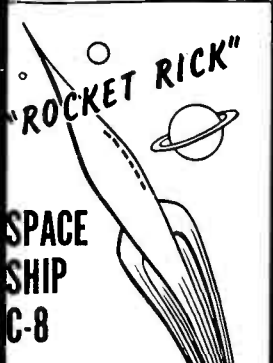
†† Figures From Pulse Report / Saginaw-Bay-Midland Area Jan. 14, 55.

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SPACE SHIP C-8

A new hero has blazed a trail across Pee Dee airways to capture first place in the hearts of Carolina youngsters. He's "Rocket Rick" of SPACE SHIP C-8!

WBTV's Dick Taylor created the role last fall and spectacular staging, adroit handling of the kids and top-notch story material has resulted in a winner that gains new converts with every program.

"Rocket Rick" takes his TV audience on a realistic space ship ride every Wednesday and Friday afternoon with show features including a live studio audience, space ship setting and serialized movies.

Available for sponsorship or participations SPACE SHIP C-8 has zoomed to a new high teleplay of 30.8.

Rocket your sales skyward. Get complete details from:

CBS TELEVISION SPOT SALES

WBTV FLORENCE, S.C.

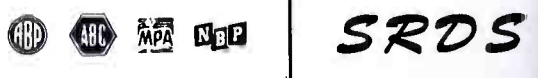
Channel 8 Top Power

The Jefferson Standard Broadcasting Company

The Service-Ads that hundreds of stations place in STANDARD RATE help advertisers and their agencies by giving them more of the kind of information they are looking for... when they want it. They are called Service-Ads because they offer service information in a service position.

an agency man says

"I can very definitely use information from STANDARD RATE Service-Ads on share of audience. And program information in SRDS is very good for leads. As a matter of fact, I have called representatives a number of times on things I saw in ads in SRDS."



Standard Rate & Data Service, Inc.

The National Authority Serving the Media-Buying Function
Walter E. Botthof, Publisher, 1740 Ridge Ave., Evanston, Ill.
Sales Offices: New York, N. Y. • Evanston, Ill. • Los Angeles, Calif.

exclusive
says
Service-Ads
SRDS
can help you

They provide useful information that expands the listed ads; make it quickly available to you in client meetings, when you're working late in the office or at home weekdays.

They give you the gist of a booklet or medium story, help you recall all the information you have absorbed from literature and from representatives.

They boil down facts to simple terms that you can expect and include in your media proposals.

They give you the story when you are entering a market, or preparing a schedule for a new account.

They give you a handy "summary" of media information to protect you against the inequities of central filing systems that may be unable to supply what you want when you want it; or worse, may contain only out-of-date material.

They give you information the very time you seek it, and do not intrude or ask for attention at any other time.

They give you quick access to additional information when the medium's general promotion catches your interest.

They give you a "last word" source from which you can get a final briefing on the medium's story before you make your final decision.

7 to 11 p.m. And he will take work home with him, to be sandwiched in, along with sleep, before the following morning's 6 a.m. alarm.

How Howell finds the time to enjoy the beauties of his native state is not entirely clear, but he is one of Colorado's greatest boosters. In particular he is proud of Grand Junction's 4,800-foot altitude "on the sunset side of the Rocky Mountains," and of the many trout-laden streams and lakes in which the area abounds.

"Our biggest pleasure," he says, "comes from entertaining our Madison Avenue friends when they exercise the good judgment to spend their vacations here."

Oh yes—Howell just happens to be president of the local Chamber of Commerce.

Station execs are civic leaders

More and more the station manager is becoming an important and influential member of his community. Typical is C. Robert Thompson, general manager of WBEN, Buffalo, N. Y. He is in on the boards of Buffalo Better Business Bureau, Erie County TB Association, Erie County Cancer Society, Buffalo Philharmonic Society, president and board of governors Park County Club, Deerhurst United Presbyterian Church.

Among station executives who have achieved prominence in their areas is Lawrence H. Rogers 2nd, 34-year-old vice president and general manager of WSAZ-TV, Huntington, W. Virginia. He is president of the United Fund, chairman of the Airport Committee, of the Chamber of Commerce, and on the Board of the Huntington Art Galleries. What spare time he has, he prefers to spend at home with his wife and five children. His hobbies are architecture and home building.

TV is much more than a business to Rogers.

"The challenge and responsibility for such a powerful element of the area's opinion-moulding and information," he says, "is both invigorating and rewarding. In addition, I'm an awful ham."

The tempo of his existence "is so much faster than that of my friends and contemporaries that I sometimes wonder whether they are in great need of stimulation—or am I just crazy?"

TV's dynamism has a strong attraction for most station executives. Typical is this reason for liking his work given by Richard B. Hull, director and general manager of WOI AM, FM, TV, Ames-Des Moines, Iowa: "There is always something new, varied, visible, growing."

But the tensions of the day are not easily shaken off. "I can't relax in town," Hull says. "The pressure is off only if I'm away."

Another who finds the tempo of television a mixed blessing is Philip G. Lasky, general manager of KPIX-TV, San Francisco. "The fast-moving nature of the business," he reports, "brings on continuing pressures. The business is always with one—at home."

On the other hand, Lasky points out, "TV cuts across so many business and cultural interests that it provides opportunity to see, learn, know about many things. It is certainly non-restrictive in scope."

Lasky's day has a big-city character. He commutes by car 16½ miles, time: 40 minutes. Gets to his office by 9 a.m., is home by 6:45, in bed by midnight. He attends plays, operas, some sporting events pretty regularly.

But most of all he likes to spend his spare time in his shop at home, with his hobbies of woodworking, movie photography, electronic experimentation.

Another woodworking enthusiast is Paul A. Loyet, vice president and resident manager, of WHO, AM, FM, TV, Des Moines, Iowa. He likes to putter around his seven-room house making "general repairs." Loyet, who, like practically all station executives, watches TV at home, reports that he prefers crime shows above all, and detective stories in his reading.

Most executives, however, report a preference for the big popular show, variety and drama in particular. Ed Sullivan is easily the favorite of CBS affiliates.

They fish, ski, hunt—and loaf

When they're not busy puttering around the house, watching TV or reading, station heads indulge in universal hobbies; golfing and fishing (the two most popular sports), gardening, hunting, water skiing, boating, trapshooting, photography, bridge, flying, travel, sleeping, eating, and just plain loafing.

There is little they dislike about the business. The usual reply to the question "what do you like least about being a TV executive?" is typified by the "I love it all!", declaration of Hoyt Andres, vice president and station manager of WSFA-TV, Montgomery, Alabama.

Whether with a network, station or agency, the successful TV executive appears to be a fairly well-adjusted individual. He is doing the work he likes, he is never bored, and he is making a pretty good living. END

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Selling 1½ million customers in
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... we believe that this distinction has been earned and achieved through the 25 years of continuous, reliable WHBF service in the broadcasting of news, education and entertainment to an appreciative Quad-City community . . .
NOW ¼ MILLION PEOPLE.

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FM
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TELCO BUILDING, ROCK ISLAND, ILLINOIS

Represented by Avery-Knodel, Inc.

THE CRITICS' VERDICT From page 64

Advertiser considered the specs a big TV plus.

"Television's new fall lineup impresses me as the most promising and most exciting in the history of the medium," LaCamera reported. "This appraisal stems chiefly from the considerable increase in the number of planned spectaculars, their varied content, and the improved qualities already evident in their production to date.

"It is the spectacular which should make the difference, more emphatically than ever before, between an ordinary season and one that is stamped with speculation, excitement and achievement."

LaCamera laments that while the specs are contributing to living theater, there's "the paradoxically increasing trend toward film."

With some noted exceptions, he declared "this trend too often has meant contrived situations and dialogue, canned laughter, unrequested reruns and, in general, uninspired quickie productions." He also took a whack at picture plugs in TV product from the moviemakers.

Roger Thames of the *Birmingham News* considers that TV "is entering its brightest season in its short history this fall. . . .

"Color, with the set manufacturers and networks, is the big deal this season. And when programming is enlarged in color, and sets are priced somewhere near \$500, color will be the big thing, too, with the folks who watch TV.

"TV this season can best be described in one word—big.

"Everything must be big—the cast, the names of the stars, the tin consumed in the showing."

But Thames, too, had some beef. "Television's biggest shortcoming," he said, "is not allowing enough time on screen for the thousands of hopefuls on the fringe of greatness; the summer months certainly could be utilized for this purpose.

"Surely the time is not far away when the public no longer will starve for reruns of old programs during the summer hiatus."

George E. Condon of the *Cleveland Plain Dealer* commented:

"Television, it is quickly apparent did not undergo any miraculous change during the simmering summer months. . . . The basic formula for entertaining and selling the American public at the point of the cathode ray gun still endure."

But Condon added that, nevertheless, "I seem to detect a certain refinement of technique, a new professional polish in many of the new shows of the autumn."

Despite their oft-harsh appraisal many of the critics no doubt privately share the sentiments of Kirley of Baltimore who concluded his blast at his pet peeves with this observation:

"Still, it's an exciting art and industry, and the worst thing is, one person can't hope to see more than a few of the 800-odd programs available every week." E

WHICH WAY TO BETTER RATINGS? From page 69

of the room and still receive the full impact of all commercials.

Under these conditions, can there be a valid comparison of radio and TV audiences? If one radio family were to equal one TV family in audience measurement, then TV, at current costs, would be driven from the market place.

If we go this far in accepting different levels of impact for common measurement, why not include the "noting" of magazine ads for a three-media comparison? The answer is obvious. The three media are each included in a campaign for a specific, though not necessarily equal, purpose.

Numbers of homes reached cannot be validly compared because the homes that have been reached by each medium have been exposed to different sensory appeals. Unless there is a more valid cause for the

single measurement concept the comparison of radio and TV data there do not appear to be any real advantages to it.

This problem will certainly not diminish in the future. The advertiser who pays for color TV will most certainly desire a measurement of color vs. black-and-white reception. This will impose new confines within which the rating services will be forced to operate.

Good research design implies the construction of specific, valid yardsticks to provide maximum data on the measurement of exclusive characteristics. It is difficult, considering the necessary compromises, to comprehend how the same measurement of TV and radio can exist and be consistent with ideal research design. Let's not have uniformity solely for its own sake.

To page



- How many unduplicated homes does your spot schedule cover?
- How much duplication in your line-up?
- How do the TV markets rank by families, by retail sales?
- How do these rankings compare with Standard Metro areas?
- How many markets cover County X?

Now TELEVISION MAGAZINE's Research Department can help you answer these questions. Because all the data in the 1955 Market Book is on IBM cards, we can fill requests for individual breakdowns of coverage and circulation.

Write to Research Manager,

Television Magazine, 600 Madison Avenue, New York 22, N. Y.

WHICH WAY TO BETTER RATINGS? *From page 94*

Should number reached be used?

YES—ROBERT E. RIORDAN, *research director, Ross Roy, Inc. of New York*

The absolute unit of measurement, rather than a percentage figure, is of particular value when dealing with the major network program, either radio or television. It *should* also be of great value in dealing with regional or local programs, but the extend of program availability must be borne in mind when assessing results. However, radio and TV are *mass* media, and the *size* of the mass audience reached should be of primary consideration with competitive factors secondary.

Now that the long freeze is well behind us and nearly all the markets that can support multiple TV stations are doing so, most major shows are able to clear enough stations to achieve fairly complete coverage of the TV areas. Network radio, of course, has provided truly national coverage for a long time—and could have used absolute units long ago.

The second Nielsen report for April, 1955, shows the top 20 programs range from 97.9% down to 86.7% coverage (only one program below 90%, however) of TV areas. In fact, in the top 100 shows 74 are 90% or better and another 19 from 85% to 89%, leaving only 7 of the 100 under 85% coverage. Even among the remaining 64 shows, only 19 are below 70% coverage of the TV areas.

Under these conditions, the absolute unit of measurement *can* be used and, of course, since advertising is directed at mass audiences, it is helpful to think in terms of just how large a mass audience is being reached.

Mere percentages tend to focus the attention of the contact people and the client on the *rank* of the program, to the exclusion of the program's number one job—the size of the audience reached by the commercials.

When using absolute units, allowance must be made for the “offbeat” program which, for one reason or another, uses a much larger or smaller number of stations than the program being studied or the average—but there are comparatively few of these.

However, even here, in nearly all cases the last stations “tacked on” or “cut off” are usually the tertiary markets with only a fraction of the sets-per-station available in the larger markets which form the

backbone of every major program's network. Of course, if one large market like Chicago or Los Angeles can't be cleared, it is a different story: However, there aren't too many difficulties in the major markets anymore.

Total number of homes is also a basic measurement used in many analyses particularly in working out a well-rounded media schedule. It is a rare client who doesn't want at least some approximation of what it is going to cost him to reach a prospect, or 1,000 prospects, with each of the media represented on his schedule.

Use of the absolute unit as a basic figure would, therefore, eliminate one of the steps now required to get the figures reported by some of the services into their most usable form. It would also eliminate a certain amount of mental gymnastics at the conference table when the agency may have only percentage figures available.

Absolute units would complicate the footnote problem where an “off-beat” coverage program enters into a comparison, but, as noted above, these instances are not common, and the desirability of having the industry think in terms of actual audience sizes outweighs the disadvantages.

Should number reached be used?

NO—JOHN E. SHEPHERD, *v.p. in charge of research, Fletcher D. Richards, Inc.*

In the ARF's report on “Recommended Standards for Radio and Television Program Audience Size Measurements,” page 5, under “The Measurement Should Express the Number of Households Reached,” it is stated, “Program audience size measurements can be expressed either as numbers or as percentages of some total. Your committee recommends that all such measurements be reported in terms of number of households tuned in rather than in percentages of households.” My job is to disagree with that statement and to defend percentages.

Let's start with a few fundamentals.

The practitioners now report their findings on a different base. Until there is agreement of a base as defined by ARF neither percentages nor homes tuned in may be compared between the services.

How will you get practitioners to agree on a base? Who will referee overlapping areas? Won't you get

into the same general debate in which the newspapers have been for years over defining the ABC area?

Only after the acceptance of the standardized base as recommended by ARF can we debate the desirability of reporting in terms of percent or number of homes tuned in.

Although ARF recommends the inclusion of a table in each report showing the standard error of estimate to be attached to program audiences' estimated size, we still have to compute the upper and lower limits for the estimate of total homes tuned in and interpolations must be made for percentages not listed in the table.

In terms of number of households tuned in the figures are of necessity large and unwieldy.

Since the bases for a number of different programs are likely to differ, wouldn't a separate page for each base need to be provided? This, it seems to me, will not only be difficult to use, but also places a great deal of work on the practitioner.

Having given our arguments against reporting by number of households instead of percentages, let's now look at the advantages of reporting by percentages.

Since absolute figures are large, comparisons are greatly facilitated by percentages. It is only when absolute figures are translated into percentages that a clear-cut picture can be secured. For example:

1. *Relative Comparisons.* By studying ratings expressed in terms of percentages we can easily ascertain the “relative popularity” of various programs. We can compare one program with another in the same or different markets. We can compare one market with another. We can compare the multi-station market with single-station markets.

We can also do intra-program comparisons—the same program this week with last, the same program in this market vs. same program in other markets.

For example, a show which is not too effective when competing in a multi-station market frequently will be very effective and worth retaining in a single-station market.

This could not be readily ascertained if the program were measured in terms of number of households rather than percents, because single-station market coverage areas ordinarily are considerably smaller than multi-station areas. Therefore, if audience also is measured in terms of households only,

this comparison would not necessarily show up.

2. *Percentages offer a variety of comparisons.* By measuring audiences in percentages, we can compare, not only the size of the audience listening, but the percent of sets in use, the share of the audience, and program rating.

3. *Habit.* We are educated to and familiar with ratings on a percentage basis. Our past history and other data on program ratings are in percentages. We understand them and know how to use them.

In closing this defense, I would like to emphasize that audience-size measurements expressed in percentages do make it easier to ascertain certain relationships among the data. This is because the basic function of percentages is to simplify the presentation of data.

Furthermore, the one objection to the use of program audience size measurement expressed in percentages stands to be eliminated. The ARF committee has recommended that all stations in the market coverage area be included in the measurement area for that market. This will eliminate the old practice confining the measurement area to the inner listening or viewing area of a market. Such a practice tends to result in an unrealistic picture by pulling the larger 50,000 watt station on a par, coverage-wise, with its smaller 5,000 watt competitors.

But perhaps all my arguments have been in vain, for as I read further in your report I notice on page 6 the committee further states:

"For analytical purposes, such as trends and relative popularity, it is often useful to have program audience size measurements expressed in percentages. Your committee, therefore, recommends as a supplementary measurement a program audience size measurement for each program as a percentage of all households."

To this statement we add, "Amen."

Are secondary standards right?

YES—ROBERT R. WARRINGER, *v.p.*, director of marketing and research, Scheideler, Beck & Werner, Inc.

I have been asked to defend the usefulness of the supplementary or secondary standards. On this score, I think it is obvious that even the most obscure measurement has some degree of usefulness. Therefore, in defense of these secondary standards I would like to point out what I believe to be their degree of usefulness and also their degree of

availability from the various measurement methods.

To state the case very simply, the supplementary standards are useful—but the degree of usefulness varies from "somewhat useful" to "almost indispensable" at certain times and under certain conditions, and for various products. Therefore, the committee followed the "greatest good for the greatest number" principle in designating some standards as basic and others as supplementary or secondary.

Let's take a closer look at the supplementary standards.

1. *Total household audience.* This simply means the total number of households reached during the full time of one program. Useful? Certainly it's useful when it is necessary to consider the full extent of the impact of a single program, not just the number of households reached with one advertising message.

However, this type of measurement is not possible with certain measurement methods (telephone coincidental, for example).

2. *Unduplicated household audience to two or more broadcasts.* It is a well known fact that different types of

programs have quite different audience-turnover factors.

This type of information can be very useful when considering a particular marketing strategy. But, once again, this measurement cannot be produced by all measurement methods—only by those which employ some type of panel operation.

Therefore, since this measurement is not universally available from the present services and its usefulness is more occasional than regular, it has been designated as a secondary standard.

3. *Program audience size measurements as per cent of all households.* From a practical standpoint, the usefulness of this measurement is decreasing, particularly for TV. For radio, the number of radio homes is practically synonymous with total homes in many areas of the country and there is no practical difference between percent of radio households and percent of all households.

However, for some geographical regions it is often desirable, from a realistic standpoint, to look at program audience size as a percent of all households.

4. *Households using receivers.* Once again the usefulness of this meas-

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WRESTLING
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RANGE RIDER
GUY LOMBARDO
ROY ROGERS
GENE AUTRY
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LOONEY TUNES
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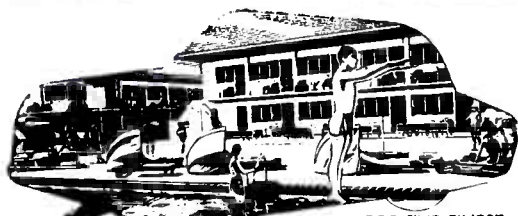
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urement is limited. From a marketing standpoint, it is not too important to know whether the one-million homes reached by a program for example, is a segment of two million or five million or 50 million households using receivers.

5. *Audience characteristics.* Not all products are equally useful to all people. In considering radio or TV programs, it is often desirable to know how well the characteristics of the listening or viewing audience correspond with the characteristics of the purchasers. Therefore, this measurement has considerable usefulness under many situations, but not all.

6. *Measurements for specific segments of a program.* This type of information is definitely useful for such things as placement of commercials during greatest listener interest. However, the concept is only a small deviation from the basic measurement covered by "average instantaneous audience."

7. *Full network audience by specific time periods.* This measurement is more useful when considering time buys than for any other purpose and is, as a result, definitely a supplementary standard.

From a practical standpoint, the audience to an unsold portion of a network is unimportant to the advertiser. He is mainly interested in the people reached.

To sum it all up, the committee was forced by practical considerations to set certain measurements as basic and other measurements as supplementary.

Are secondary standards right?

NO—TIMOTHY J. HEALY, research director, Sullivan, Stauffer, Colwell & Bayles, Inc.

Certain inadequacies are apparent in the committee's recommendations on Supplementary Information Standards. Here they are as I see them:

1. *Unduplicated household audience.* Some specific standard should be established that would, for most practical purposes, meet the needs of the greatest number of advertisers and agencies in their efforts to measure their total unduplicated circulation over a period of time.

In the case of multi-weekly network shows, I believe we should have data covering total weekly and monthly (four week) unduplicated circulation. For once-a-week network shows, four-week unduplicated circulation should be the standard of measurement.

2. *Program audience measurement as per cent of all households.* For na-

tional programs the committee recommends that this be expressed as a percentage of all households. In the case of TV particularly, such a measurement can be misleading if it is used as an index to measure the relative popularity of shows.

With the coverage pattern of shows differing greatly, it seems to me we need, in addition to the all-household percentage, a measurement of the percentage of homes reached within the entire coverage area of a particular program.

3. *Audience characteristics.* The committee recommends measurements of audience size in terms of certain population characteristics—some to be reported on an individual, and others on a household basis. In terms of the factors recommended to be reported on a household basis, I feel there are several of vital importance which are omitted.

In my view it would be very helpful to have data on the size of audience reported in terms of ages of housewives and whether or not there are children in the family. Information on audience size in households with children in the various age groups would be a plus factor also.

ENI

Statement of the ownership, management, and circulation required by the Act of Congress of August 24, 1912 as amended by the Acts of March 3, 1933 and July 2, 1946

Of TELEVISION, published monthly at New York, N. Y., for October 1, 1955.

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Frederick A. Kugel, 600 Madison Avenue, New York 22, N. Y.; William Forbes, 737 Hill St., Los Angeles 55, California; George Moskovics, 1216 No. Crescent Heights Blvd., Hollywood 46, California; Hamilton D. Schwarz, 1 Wall Street, New York, N. Y.; Estate of Thomas Clark, 65 Broadway, New York, N. Y.

3. The known bondholders, mortgagees, and other security holders, owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting also the statements in the two paragraphs showing the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, holders of stock and securities in a capacity other than that of a bona fide owner, JACK L. BLAS, Business Manager, Sworn to and subscribed before me this 11th day of October, 1955. A. Gottfried. (SEAL)
My commission expires March 30, 1956.

CORRECTIONS FOR TELEVISION MAGAZINE MARKET BOOK

U.S. TV-SET OWNERSHIP BY COUNTIES

State	Line Revised	Aug. '55 Families	Aug. '55 VHF TV Sets	Page
Arkansas	Total		266,220	31
California	Total	4,407,000		34
Connecticut	Total		597,090	34
Kansas	Phillips County		1,830	40
Kansas	Total		415,970	41
Kentucky	Elliott County		1,260	41
Kentucky	Total		501,930	41
Louisiana	Total	823,100		41
Maine	Aroostook County		5,620	42
Maine	Total		200,920	42
Nebraska	Kimball County		560	44
Nebraska	Scottsbluff County		2,070	44
Nebraska	Total		280,830	44
New Hampshire	Total		132,950	45
New Jersey	Total		1,517,460	45
Ohio	Total		2,331,460	49
Oklahoma	Beckham County		1,930	49
Oklahoma	Greer County		1,050	49
Oklahoma	Roger Mills County		830	49
Oklahoma	Woodward County		1,540	49
Oklahoma	Total		496,790	49
Oregon	Wallowa County		*	49
Oregon	Total		315,050	49
Pennsylvania	Total		2,743,460	49
Tennessee	Total		628,100	50
Texas	Hansford County		1,080	52
Texas	Total		1,768,200	52
Virginia	Richmond County		1,260	53
Virginia	Total		706,910	53
TOTAL U.S.A.		48,302,700	37,820,230	55

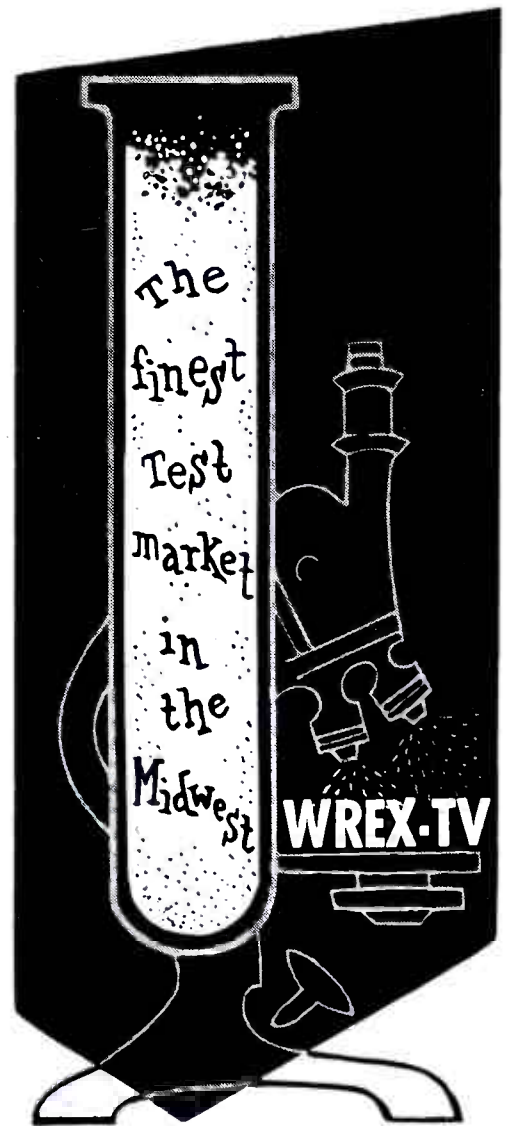
MARKET-DATA TOTALS

Market	VHF TV Sets	Population (thousands)	Families (thousands)	E.B.I. (add 000)	Retail Sales (add 000)	Page
Amarillo, Tex.	73,180					57
Eureka, Cal.	25,760	119.8	39.2	208,200	139,527	57
Evansville-Henderson, Ind.	†90,890	586.1	177.4	767,610	533,889	57
Huntington, W. Va.	386,220					60
Kearney, Neb.	61,600					60
Plattsburg, N. Y.	98,450					62
South Bend-Elkhart, Ind.	†152,850	863.0	263.7	1,407,254	974,200	63

TELEVISION MARKETS

Market	VHF TV Sets	Page	Market	% County	Page
Amarillo, Tex.: Hansford Cnty., Tex.	1,080	68	Bethlehem-Allentown-Easton, Pa.		
Total: Amarillo, Tex.	73,180	68	Morris County, Pa.	50%	74
Huntington, W. Va.: Elliott Cnty., Ky.	1,260	108	Carbon County, Pa.	75%	74
Total: Huntington, W. Va.	386,220	110	Monroe County, Pa.	75%	74
Kearney, Neb.: Phillips Cnty., Kan.	1,830	116	Reading, Pa.		
Total: Kearney, Neb.	61,600	118	Montgomery County, Pa.	25%	144
Total: Plattsburg, N. Y.	98,450	142	Northumberland County, Pa.	50%	144
Total: Yakima, Wash.	48,840	176	Schuylkill County, Pa.	50%	144
			Scranton-Wilkes-Barre, Pa.		
			Schuylkill County, Pa.	50%	158
			York, Pa.		
			Adams County, Pa.	50%	176
			Cumberland County, Pa.	10%	176
			Dauphin County, Pa.	25%	176
			Lancaster County, Pa.	50%	176
			Lebanon County, Pa.	10%	176
Market	Families (thousands)	Page			
Kearney, Neb.: Phillips Cnty., Kan.	3.5	116			
Total: Kearney, Neb.	115.8	118			

South Bend-Elkhart, Ind.—Add Marshall County, 32,100, Population; 9,800, Families; \$53,736,000, EBI; and \$36,263,000, Retail sales (page 162).



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TIME OUT FOR THOUGHT

Called Frank Mayans, our research director, the other day. He got his Ph.D. in psychology. I said, "Frank, when can I get one of those Rorschach tests you've been threatening to give me for some time now?"

Think I really need one. Seems I'm developing a chronic case of television frustration.

Considering the tremendous brain power, the great creative talents and the large sums of money available for programming, I can't possibly understand how the industry could fall so far short of its potential.

Whatever can ABC be up to? It just doesn't seem possible its management could have been taken in so badly with the M-G-M and Warner Brothers programs. It almost makes one think that perhaps the parent company, ABC-Paramount, is more interested in the profitable end of its business—the theatres. How else can anyone explain the unbelievable commercial tie-ins with the major film companies? Look what they've done to Mickey Mouse. How could anyone possibly ruin anything connected with Walt Disney?

But we don't have to concentrate on ABC to find other cases in point. Consider all the shows that were announced by the other networks and then never hit the air waves. The money spent on film production that will never see the light of day. Or, just note the unbelievable copy-catism of the major networks—the \$100,000 jackpot on *The Big Surprise*.

Where's the network control that's so sorely needed when stars like Martha Raye dive deep into bad taste before a television audience of millions?

None of this makes any sense considering the extremely intelligent and able men in programming and management at the networks. There's something else wrong that's responsible for this chaotic thinking.

What is there about this business that causes so much ineffectiveness at management levels, that touches every phase of the industry?

Look at the august body of experts, the FCC. Admit-

tedly, their problem is a difficult one. There is no pa solution to allocations of stations; but think of the limited progress they have made. Why, they are even in a worse position than they were before the freeze was put into effect seven years ago.

Certainly there's nothing easier in the world to do than tell someone how to run his own business, but think one of the answers is glaringly apparent—the lack of planning. Planning, in the real sense of the word, in terms of a high efficiency of management, perhaps best evident in a company like General Motors.

To be sure, the very nature of this business gives it a pace perhaps unequaled in any other industry. Even the daily routine is one of constant change. What's wrong is that there isn't sufficient recognition of the frenetic state of the industry and the allocation of management responsibility to cope with this major problem.

What's sorely needed are men who are completely divorced from operational tasks. Key individuals whose only responsibility is that of planning and evaluation. This is only elementary good business practice. Undoubtedly a number of executive positions are planned very much along these lines, but what invariably happens is that one project goes wrong and the planner is bogged down again in operations.

It behooves every executive in this business to do a serious reappraisal of his own job, particularly those who consider themselves on a level of management which does not entail any operational duties. Let him break down a typical day and see how much time is divorced from actual operations.

All of us need a lot more time for thinking. We get so embroiled in today's problems that there's no opportunity to go in for the long-range planning so essential to modern business.

... Perhaps I should have taken the Rorschach test before sounding off.

Fred Rogel