

ELEVISION

MAGAZINE

September, 1955

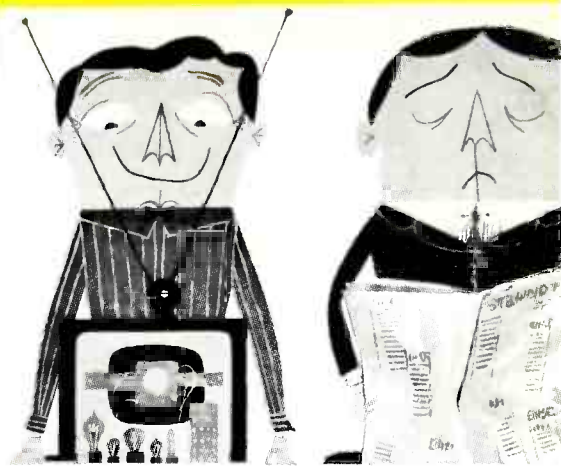
12th year of publication



"That Tom O'Neil—he makes money"

—a profile of the dynamic head

of General Teleradio, MBS, and RKO



"Newspapers vs. TV"—Television Magazine

says TV is cheaper; the newspaper's

Bureau of Advertising disagrees

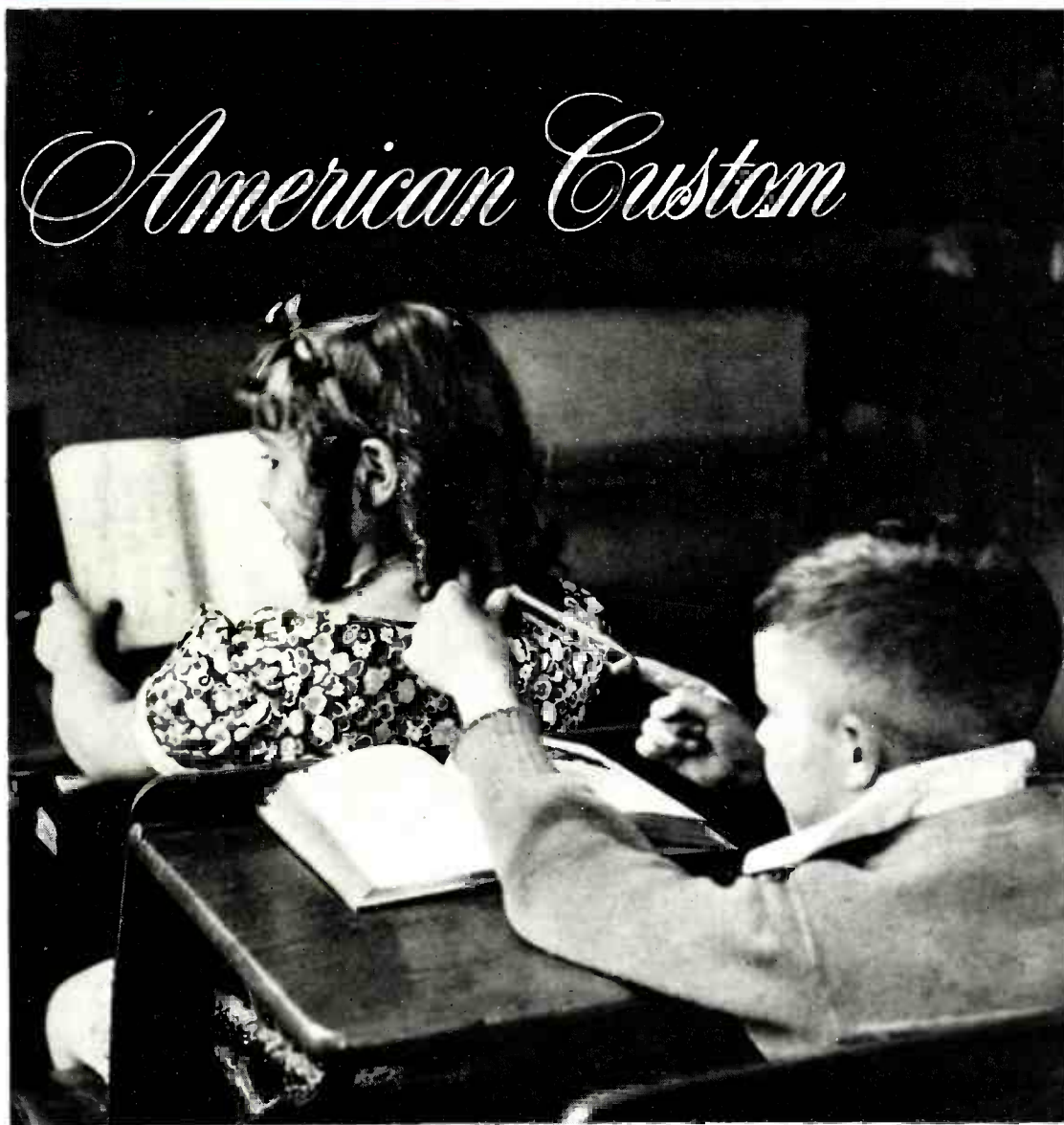
It's an old American Custom



Maybe the bell doesn't ring out from the top of the old Red Schoolhouse... maybe nobody totes his lunch anymore... but September is still traditionally the time when America goes back to school.

Another American custom that's here to stay is the one of watching local TV programs. The public has become accustomed and attached to its local TV personalities.

They believe in what they say... and their belief pays off in increased business for the advertiser.



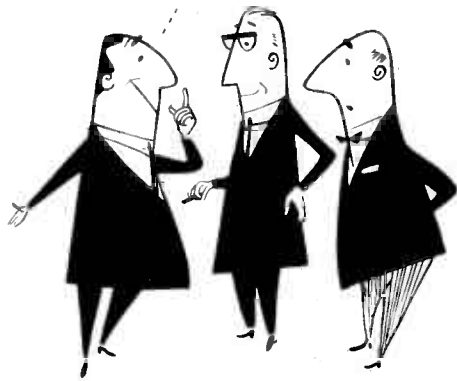
- | | | | | |
|---------------------------|--------------------------|--------------------------------|--------------------------|----------------------------|
| TV Atlanta | WICU Erie | KABC-TV . . . Los Angeles | KMTV Omaha | KGO-TV . . . San Francisco |
| IL-TV Baltimore | KPRC-TV . . . Houston | WISN-TV . . . Milwaukee | WTVH Peoria | KTBS-TV . . . Shreveport |
| IA-TV Dallas | WHTN-TV . . . Huntington | KSTP-TV . . . M'p'l's-St. Paul | KCRA-TV . . . Sacramento | KREM-TV . . . Spokane |
| C-TV Denver | WJIM-TV . . . Lansing | WSM-TV . . . Nashville | WOAI-TV . . San Antonio | KOTV Tulsa |
| D) Durham | KARK-TV . . Little Rock | WTAR-TV . . . Norfolk | KFMB-TV . . . San Diego | KARD-TV . . . Wichita |

ABC Pacific Television Regional Network

Edward Petry & Co., Inc.

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

"Mike Booms"* are important...



*We ought to know . . . ours have been lowered on the nicest people.

But in Louisville . . .

WHAS-TV Programming pays off!



"GOOD LIVING"
10:00—10:30 A. M.
Monday through Friday
(Market's only live daily
homemaker program.)

Are you participating?

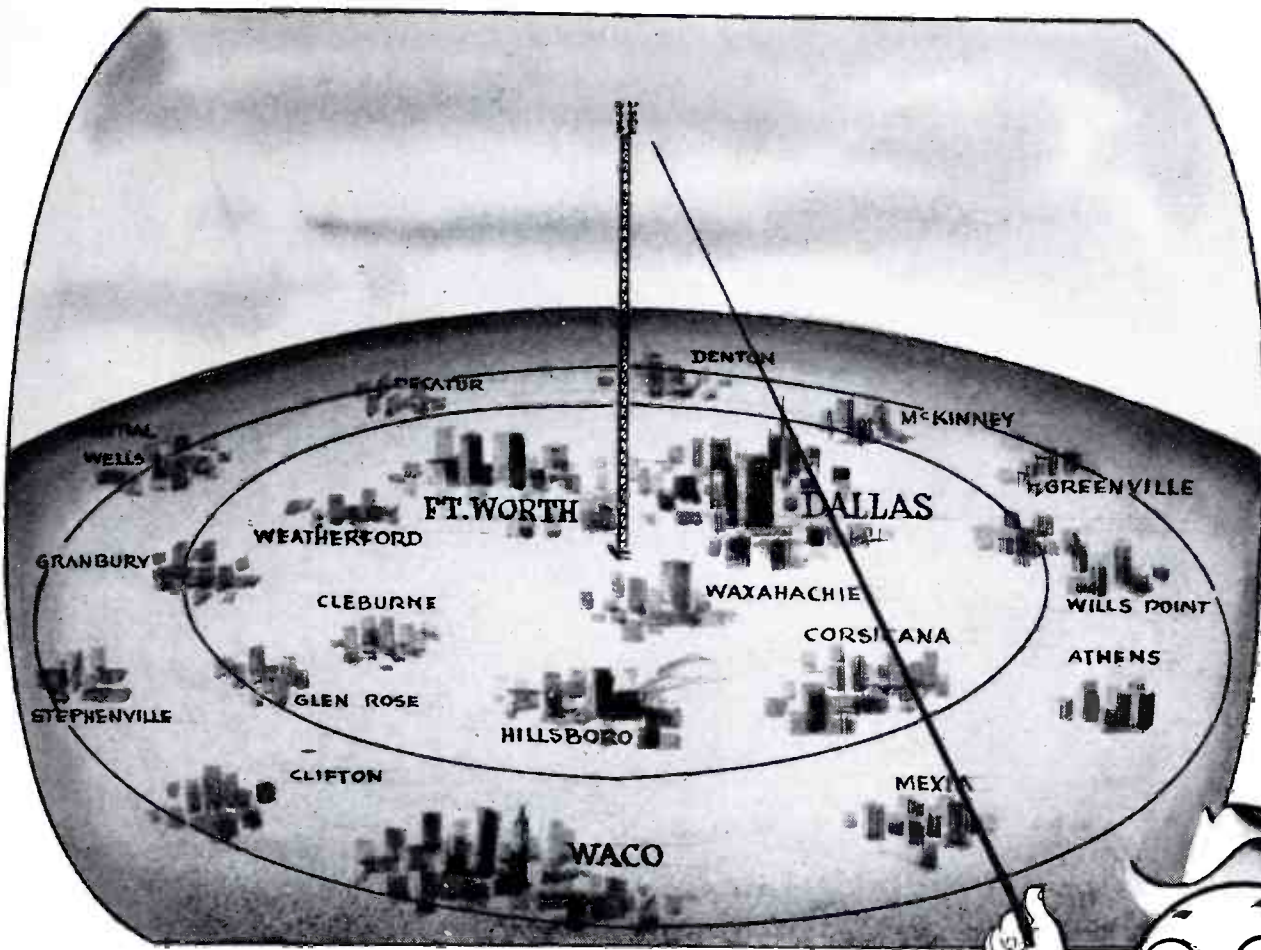
VICTOR A. SHOLIS, Director
NEIL CLINE, Station Mgr.
Represented Nationally by Harrington,
Righter & Parsons,
New York, Chicago, San Francisco
Associated with The Courier-Journal
& The Louisville Times



Your Sales Message Deserves
The Impact of Programming of Character

BASIC CBS-TV Network

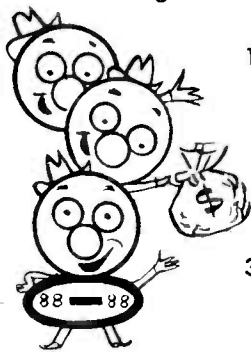
PREVIEW MONITOR



BUSINESS LOOKS GREAT FROM UP HERE!

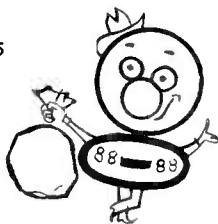
More People – More Retail Sales. These are the important results of WFAA-TV's upcoming coverage increase.* From the tip of Texas' tallest structure, 1685 feet above average terrain, Channel 8's 316,000-watt signal will create new "A" and "B" contours which include:

1. **MORE PEOPLE** — a population increase of more than one-third million over the present "A" and "B";
2. **MORE RETAIL SALES** — a whopping gain of nearly one-half billion dollars annually;
3. **THREE** recognized metropolitan areas — Dallas, Ft. Worth and Waco.



As Egbert, the Chanel 8 Electron, says: Business Looks Great — for sponsors who use WFAA-TV to cover one of the nation's top dozen markets in one easy operation.

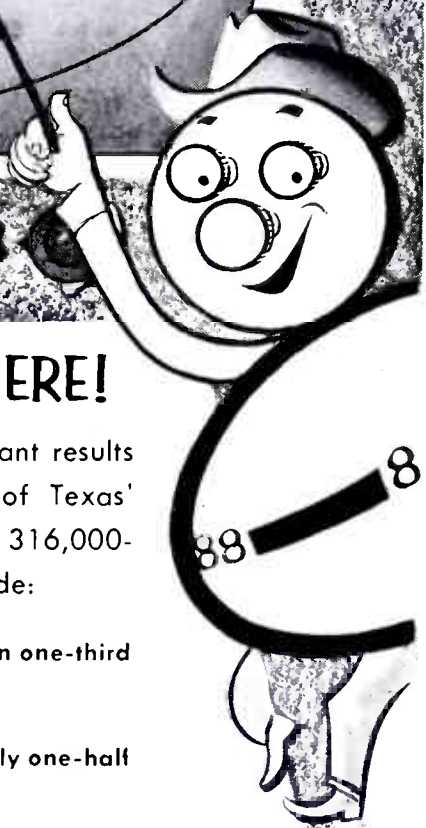
*Target Date: October, 1955



Channel **8**

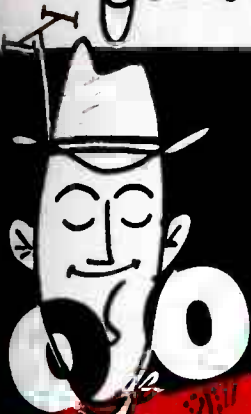
WFAA-TV
DALLAS
NBC - ABC - DUMONT

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



LUBBOCK

Fastest growing metropolitan area in Texas



watts



— in West Texas!

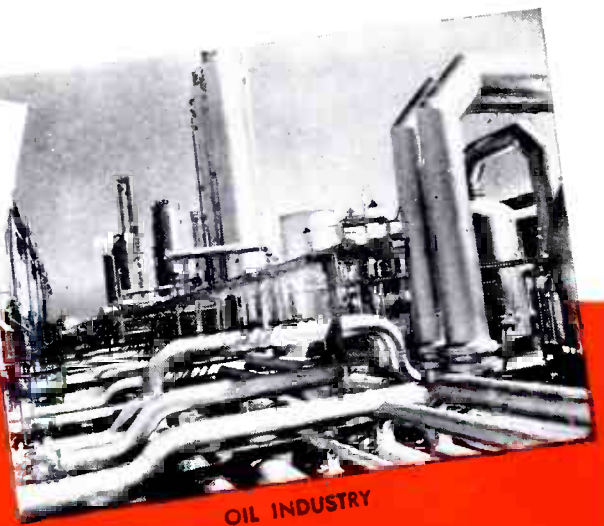
- 607,796 COVERAGE POPULATION
- \$1,021,361,000 ANN. BUYING INCOME
- \$685,156,000 ANN. RETAIL SALES



REMOTE UNIT



MECHANIZED COTTON FARMING



OIL INDUSTRY

June 1955 Sales Management's City-National Index shows Lubbock fourth in the Nation in retail sales gains. Lubbock rolled up the biggest volume of construction EVER for the year's first quarter. Thirty Million construction dollars will be spent in the Lubbock area this year, and more single-family houses will be completed than EVER BEFORE!

In its population bracket (138,000-151,000), Lubbock ranks 11th in population but 1st in BUYING INCOME, 1st in PER CAPITA INCOME, and 1st in PER FAMILY INCOME.

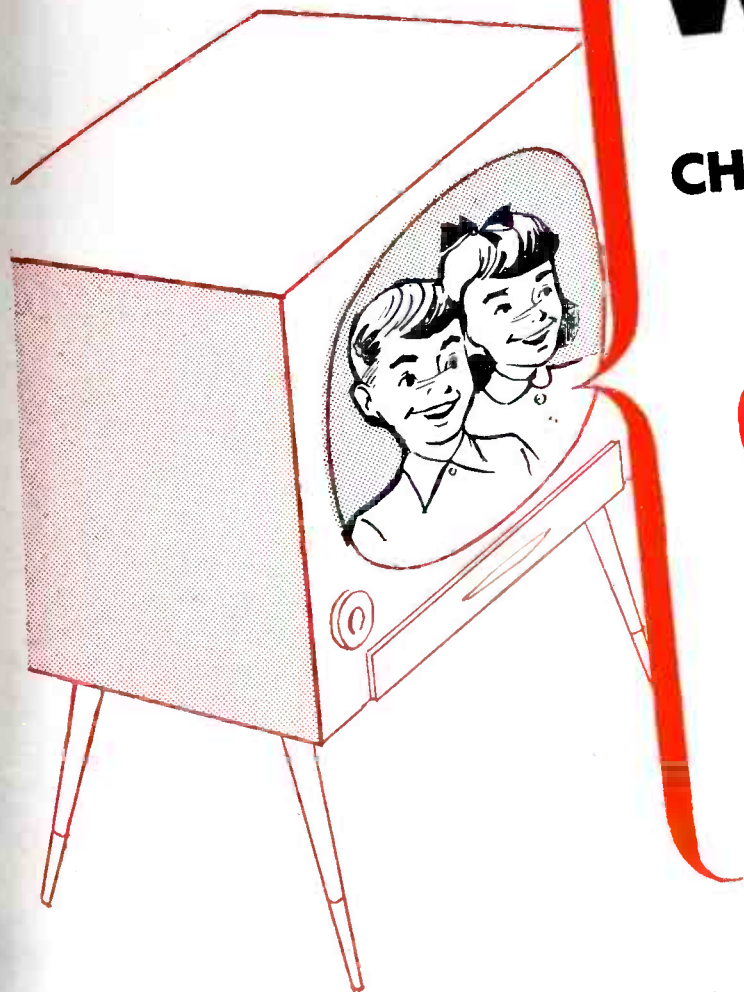
Saturday Special...

WNAC-TV

CHANNEL 7 - 316,000 WATTS

★
CHILDREN'S
THEATRE

8:00 to 10:00 A.M.



New England's large Saturday morning Children's Theatre audience on WNAC-TV is a sure door opener to 1,330,000 Greater Boston TV homes that make up the country's sixth largest market.

2 HOURS OF
THRILLING ACTION,
COMEDY AND
TRAVEL ADVENTURE.

WNAC-TV

BOSTON
Channel 7
316,000 Watts

Ask your H-R Man or WNAC-TV Representative
for spot or program availabilities

or CALL COmmonwealth 6-0800 — or write to 21 Brookline Avenue, Boston 15, Massachusetts

Reprinted from WNAC-TV's September 1955 Trade Campaign

HERE IT IS!

WESTERN UNION

1201

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

L PFC245 PD=FAX PHOENIX ARIZ 16 122PMM=

THE KATZ AGENCY=

477 MADISON AVE NYK=

LATEST ARB PHOENIX AUDIENCE SURVEY CONFIRMS KPHO-TV FIRST
IN QUARTER HOURS CAPTURED FROM 5 PM TO STATION SIGNOFF
THROUGHOUT THE WEEK AGAINST THREE NETWORK AFFILIATES=
DICK RAWLS GENERAL MANAGER KPHO-TV PHOENIX=

WELCOME SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

This is the survey the entire industry has been awaiting since KPHO-TV became independent in a 4 station VHF market.

Percentage of quarter hour "firsts" from 5 p.m. to station signoff, Sunday through Saturday.

KPHO-TV	34.5%
Network Station A.	30.5%
Network Station B.	21.5%
Network Station C.	13.5%

DATA VERIFIED BY A.R.B. — AUG. 16, '55

KPHO-TV

STILL **1ST** in PHOENIX

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

KANSAS CITY
KCMO
RADIO 810 kc. ABC
TV Channel 5 CBS

SYRACUSE
WHEN
RADIO 620 kc. ABC
TV Channel 8 CBS

PHOENIX
KPHO
RADIO 910 kc. ABC
TV Channel 5

OMAHA
WWO
RADIO 590 kc. CBS
TV Channel 6 NBC

Represented by GATE AGENCY, INC.

JOHN BLAIR & CO. BLAIR 70 1955

LONGSHOTS

LOOK FOR TV'S 1955 GROSS TO GO \$100,000 ABOVE BILLION DOLLARS

forecast earlier in the year. Billings for the third and fourth quarters promise to run 37% or more ahead of a year ago compared with the 31% gain in network billings reported by PIB for the first six months of the year. With CBS again approaching its SRO status of last season, the big network gains will come in ABC's overall billings and in NBC's daytime schedule, where third-quarter availabilities are now 54% sold out, compared with 24% one year ago.

WHO'S NEXT IN LINE FOR THE TV PUBLICITY SPOTLIGHT?

As in other industries, in any given period there's usually one personality who's the focus of attention and it has been NBC's Prexy Pat Weaver in recent months. A likely next target of the spotlight is Robert Kintner, president of resurgent ABC.

YOU CAN GET TWO FOR ONE ALONG MADISON AVENUE

that Jackie Gleason's new show will drop ten rating points below last season's levels. The boys laying the odds figure a lot of Gleason vitality will be lost in the switch from one-hour live to a half-hour film, besides which he'll have the competition of a singing ex-barber named Perry Como.

BIGGEST GAMBLE OF THE COMING SEASON,

with tremendous implications for the future, is the \$100,000 a week NBC Matinee Theater, series of hour-long daytime dramas in color starting in October. If it clicks, it could well shake the old daytime pattern of soap opera and audience participation shows. It could become a fertile training ground for actors, directors, writers and other creative talent. Of necessity, it will have to be sparing in its use of high-priced stars and should provide both jobs and experience for hundreds of performers who haven't yet had a chance to make their mark. As to its chances, the best indications are the successful rating records of feature films shown by stations throughout the country in similar late afternoon periods.

ONLY A TRICKLE OF COLOR SETS BY THE END OF THE YEAR

is expected despite the flood of color programming scheduled by NBC and CBS. Latest consensus in the manufacturing industry is that 1955 color production will total 60,000 tubes and 50,000 sets. About 40,000 sets are expected to reach dealers. Somewhat less than that number are slated to reach the public. Sales of black-and-white sets still are going so well that few manufacturers feel there's any great incentive to push color right now. This attitude could change quickly if exposure of the public to more color programming should create a big demand for sets. Viewer enthusiasm couldn't be built up in time to boost 1955 production significantly.

HOLLYWOOD TELEVISION

Now being sponsored by GENERAL FOODS!

COMMANDO CODY

(SKY MARSHAL OF THE UNIVERSE)
26½ minutes each

Now ready for National Sponsorship!

BEHIND THE SCENES

Situation comedy about Hollywood
ALL STAR CAST • 26½ minutes each

Now ready for National Sponsorship!

SAX ROHMER'S World Renowned
**ADVENTURES OF
DR. FU MANCHU**

Adventure! Mystery! Intrigue!
26½ minutes each

Now Syndicating!

"EMMY" AWARD WINNER

STORIES OF THE CENTURY

Outstanding Entertainment! • ALL STAR CAST
39 Subjects • 26½ minutes each

NOW READY! (13 completed)

STRYKER OF SCOTLAND YARD

Mystery at its best!
ALL STAR CAST • 26½ minutes each

Now in Production!

REX ALLEN in FRONTIER DOCTOR

26½ minutes each

HOLLYWOOD TELEVISION SERVICE, Inc. is STILL FIRST in the Television

NOW IN RELEASE: 237 QUALITY FEATURES ★ 93 TOP WESTERNS ★

32 Branches in the United States and Toronto, Canada

SERVICE, INC. proudly presents

THE *NEW*
THIRTY MILLION DOLLAR PROGRAM
ALL NEW FEATURES
NEVER BEFORE OFFERED TO TELEVISION!

Here's the sensational *NEW EMERALD GROUP!*

5 starring JOHN WAYNE!

THREE FACES WEST starring John Wayne with Charles Coburn, Sigrid Gurie

WHEEL OF FORTUNE starring John Wayne with Frances Dee, Ward Bond

LADY FOR A NIGHT starring John Wayne with Joan Blondell, Ray Middleton

LADY FROM LOUISIANA starring John Wayne with Dorothy Dandridge

IN OLD CALIFORNIA starring John Wayne with Binnie Barnes, Patsy Kelly

and

WYOMING starring Vera Ralston, John Carroll

EARL CARROLL'S VANITIES Dennis O'Keefe, Eve Arden, Pinky Lee

THAT'S MY MAN, Don Ameche, Catherine McLeod

ROMANCE AND RHYTHM, Kenny Baker, Frances Langford, Ann Miller

I, JANE DOE, Vera Ralston, John Carroll, Ruth Hussey

THE FLAME, Vera Ralston, John Carroll, Broderick Crawford

HIGH AND HAPPY, Eddie Albert, William Frawley, Bill Goodwin

LAKE PLACID SERENADE, Vera Ralston, Harry Owens & Orch.

and other *NEW TOP DIAMOND* and *HILLBILLY GROUPS*
now available at *HOLLYWOOD TELEVISION SERVICE, Inc.* Branches

Field to serve Quality Pictures, DIRECTLY, PROMPTLY and EFFICIENTLY!

85 ADVENTURE SHOWS (26½ min. ea.) An outstanding selection of Drama, Mystery, Action!

HOME OFFICE: 4020 Carpenter St., North Hollywood, Calif. Telephone: SUNset 3-8807

Filmed entirely and
exclusively with
WSM-TV talent!

Filmed entirely in
Nashville, Tennessee

"Stars
of the
Grand Ole
Opry"



WSM FOLK STARS SCORE AGAIN AS SHOWMEN TO A NATION . . .

What better proof could you find of WSM-TV's stature as one of America's top television stations?

The 29-year popularity record of WSM's Grand Ole Opry . . . and the audience response to "Opry Matinee", "R.F.D. Nashville", and other WSM-TV shows featuring Opry Stars made a deep impression on several large television film companies. One of the largest of these, Flamingo Films, Inc., sent a camera crew to Nashville to film on the spot a complete 52-week series of half-hour Opry shows for television.

Although only recently released, "Stars of the Grand Ole Opry" has already been sold in 70 markets. Among the top-rank sponsors: Pillsbury Mills, Borden, J. I. Case Tractor Co., Martha White Mills, Ford dealers, Hotpoint dealers, and a division of Swift and Company.

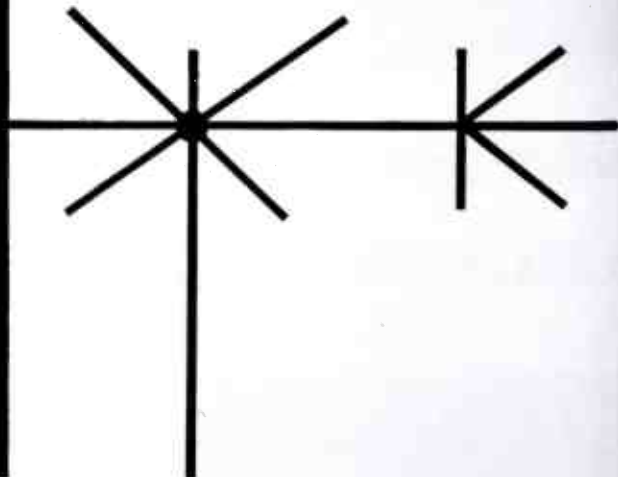
For further proof that WSM-TV is "clearly Nashville's No. 1 TV station" contact WSM-TV's Irving Waugh or your nearest Petry Man.



WSM-TV

CHANNEL 4
NASHVILLE, TENN.

NBC-TV
Affiliate



focus on

PEOPLE



"It's so seldom anyone comes in with such useful information that's so applicable," an account exec said of a presentation on spot availabilities by John Dickinson of Harrington, Richter & Parsons that figured in Philip Morris' move to spot. (see p. 41)



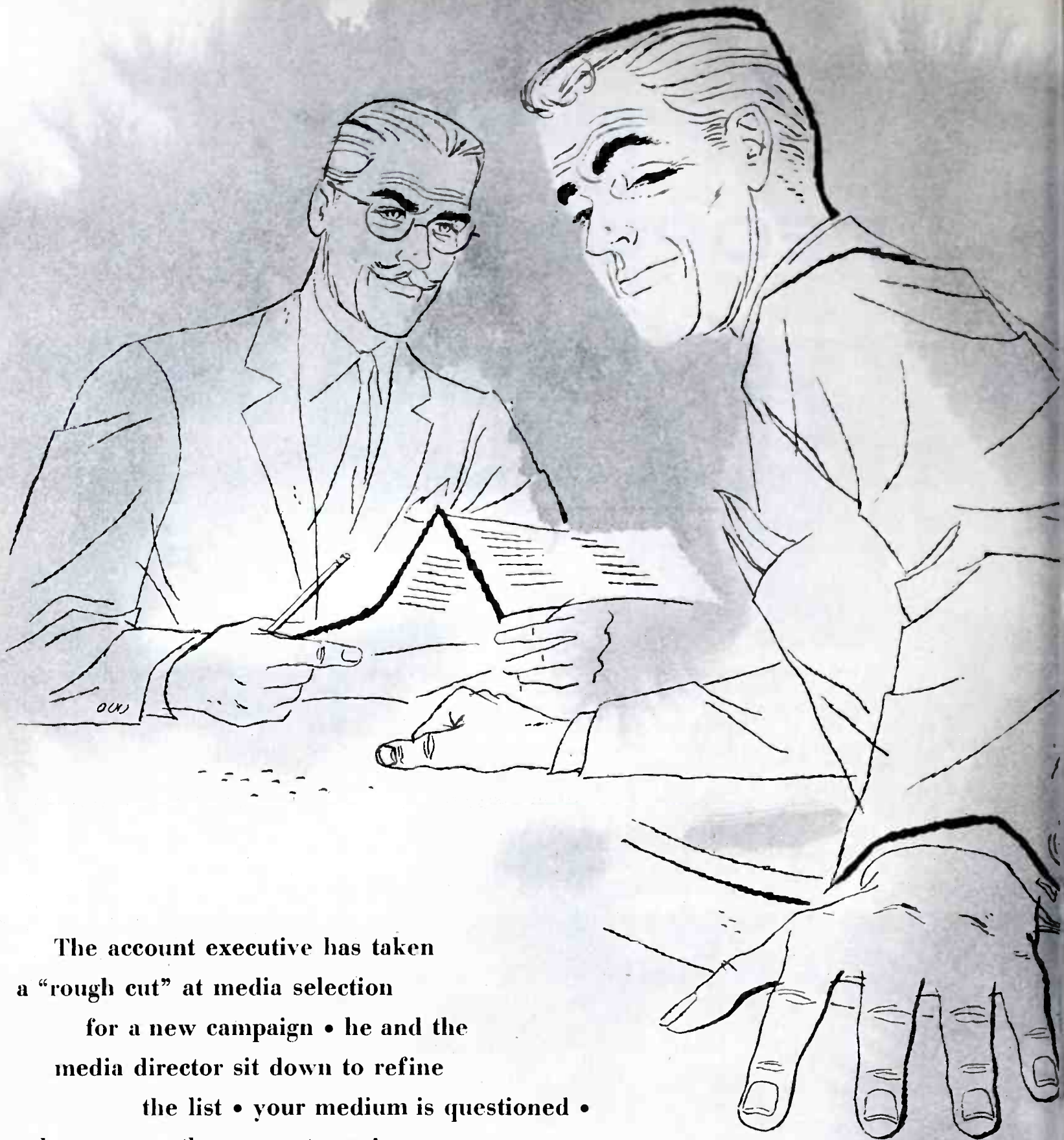
"Mass penetration with continuity" is the objective of U.S. Rubber in returning to national TV, says Carlton H. Gilbert, advertising director. After three years out of network TV, the firm has signed for a big block of participations in NBC's Color Spread.



Complex agency project will be Ketchum, MacLeod & Grove's production of commercials for Westinghouse's CBS telecasts of the 1956 conventions. Lansing B. Lindquist, KMG radio-TV veep, says biggest problem will be placement of the commercials.

Biggest program job for this season goes to Albert McCleery, executive producer of NBC's five hours-a-week Matinee Theater





The account executive has taken
a "rough cut" at media selection
for a new campaign • he and the
media director sit down to refine
the list • your medium is questioned •
they reopen the account man's copy
of Standard Rate... and if you
have a Service-Ad near your listing

you are there

For the full story on the values 1,161 media get from their Service-Ads, see Standard Rate's own Service-Ad in the front of any edition of SRDS; or call a Standard Rate Service-Salesman.

N. Y. C.—Murray Hill 9-6620 • CHI.—Hollycourt 5-2400 • L. A.—Dunkirk 2-8576

Note: According to a study of SRDS use made by National Analysts, Inc., 87% of all account men interviewed make use of one or more of the SRDS publications.



September, 1955

Forecast for fall—impressive gains in local and national spot business, accompanying the boom in network billings. . . . Checks with stations around the country indicate September local business will show gains of 18% or better over the previous year. National spot is expected to be 5% or 10% above the same month of 1954. . . . "Buying activity started a lot earlier this year; September will be way ahead of last year," one station executive said. Another pointed out that the increased activity was coming from advertisers in many different fields, all out to get their share of record consumer spending. Some of the extra coin is coming from companies out to build up company identification, supplementing their product campaigns.

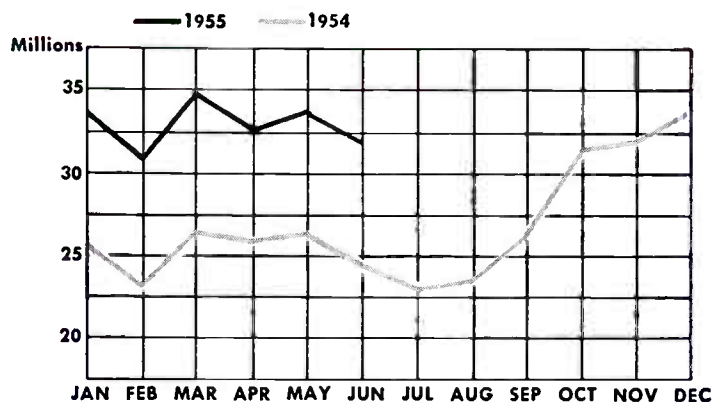
TV ADVERTISERS

GROSS TV NETWORK TIME BY PRODUCT GROUPS

Product Group	Jan.-May 1955
Agriculture & Farming	\$ (none)
Apparel, Footwear & Access.	1,610,193
Automotive, Auto Equip. & Supplies	17,628,755
Aviation, Aviation Access. & Equip.	14,535
Beer, Wine & Liquor	3,048,613
Building Materials, Equip. & Supplies	556,081
Confectionery & Soft Drinks	3,683,344
Consumer Services	668,625
Drugs & Remedies	8,782,442
Food & Food Products	33,936,720
Gasoline, Lubricants & Other Fuels	1,922,496
Horticulture	95,120
Household Equipment & Supplies	13,175,246
Household Furnishings	1,483,816
Industrial Materials	3,153,374
Insurance	877,796
Jewelry, Optical Goods & Cameras	2,160,527
Office Equip., Stationery & Writing Supplies	2,721,941
Publishing & Media	322,498
Radios, Tv Sets, Phonographs, Musical Instruments & Access.	4,184,291
Retail Stores & Direct by Mail	10,392
Smoking Materials	17,313,169
Soaps, Cleansers & Polishes	17,868,326
Sporting Goods & Toys	45,927
Toiletries & Toilet Goods	28,528,726
Travel, Hotels & Resorts	201,225
Miscellaneous	1,543,929
TOTAL	\$165,539,107

Source: PIB

TV NETWORK BILLINGS



	Jan.-June, '55	Jan.-June, '54
ABC	\$ 21,768,605	\$ 15,207,664
CBS	93,841,931	65,916,429
DuM	2,904,680	6,594,935
NBC	78,794,603	62,294,026
Total	\$197,309,819	\$150,013,054

Source: PIB

TV VIEWING WEEKEND-DAYTIME SETS-IN-USE FOR JULY

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time						FOR NETWORK BUYERS % Sets-in-Use by EST Total U. S.	
	Eastern Time Zone		Central Time Zone		Pacific Time Zone		Sat.	Sun.
	Sat.	Sun.	Sat.	Sun.	Sat.	Sun.		
9 AM	5.0	1.6	9.9	0.6	1.9	0.5	2.9	0.9
10 AM	10.7	3.3	14.2	1.5	5.0	1.2	8.9	2.0
11 AM	14.1	5.8	17.0	3.6	12.4	3.8	12.2	3.6
NOON	16.7	10.4	18.0	4.9	15.7	4.5	14.8	6.9
1 PM	16.3	12.7	23.0	7.6	13.6	6.9	15.5	8.6
2 PM	19.5	16.6	26.2	12.9	12.1	15.2	19.8	11.9
3 PM	21.5	19.7	22.1	15.9	14.5	19.8	22.3	15.3
4 PM	20.1	18.8	13.2	17.8	13.1	21.2	19.7	16.1

TV VIEWING WEEKDAY-DAYTIME SETS-IN-USE FOR JULY

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS % Sets-in-Use by EST Total U. S.	
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	Sat.	Sun.
7 AM	3.0	1.8	2.3		1.6
8 AM	5.7	8.0	3.0		4.3
9 AM	7.6	13.2	6.1		6.6
10 AM	12.4	13.4	8.3		10.7
11 AM	13.8	15.1	8.3		12.1
NOON	16.6	11.4	17.2		14.5
1 PM	11.1	16.0	13.4		10.7
2 PM	11.8	19.2	11.6		12.5
3 PM	13.0	17.5	15.8		15.2
4 PM	13.2	18.8	14.0		14.4

TV MARKETS

STATIONS AND MARKETS AS OF AUGUST 1, 1955

1-channel markets	141
2-channel markets	65
3-channel markets	33
4 (or more)-channel markets	11
Total markets	250
Commercial stations U.S. & possessions	420

Source: TELEVISION MAGAZINE

TV RECEIVERS

	June, '55	June, '54
Production	589,793	544,142
Retail Sales	430,347	368,364

Source: RETMA



SAN FRANCISCO



BEAT!

Investigate at once... "San Francisco Beat"... 39 exciting, authentic half-hour detective dramas from CBS Television Film Sales.

A network-proven show, this series stands up under any investigation. As "The Line-Up," it was number one in its time period on the CBS Television Network... rated 62% higher than the average nighttime network program - 43% higher than the average network mystery program.*

"San Francisco Beat" co-stars Warner Anderson and Tom Tully... in powerful, fast-moving drama based on actual cases. Produced "on location," it's a vivid portrayal of big-city police in action, filmed by famed Desilu Productions under the supervision of the San Francisco Police Department.

"San Francisco Beat" is available to all stations for the first time... subject to prior sale. Get all the facts first-hand from...

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

LES
BLUMENTHAL
Vice
President
Wm. H.
Weintraub
& Co., Inc.
says . . .



"Well deserved kudos to the WNHC-TV people in this their 8th telecasting year. In the center of one of America's most prosperous markets they can produce results and many times on extremely limited budgets. Here's one case where experience, and that means 'know-how', certainly pays off."

Compare these facts!

15 County Service Area	
Population	3,564,150
Households	1,043,795
TV Homes	934,448

Channel 8

SERVING HARTFORD & NEW HAVEN AREAS
represented by the katz agency, inc.



props and premium

A REPORT ON
PRODUCTION, SALES, AND
PROMOTION AIDS

By Tad Reeves

Bonanza for those carrying "The Little Rascals"—the Rascals' beanie is back! That famous top-piece of Spanky MacFarland is taking over the neighborhood in localities where *The Little Rascals* is showing. That famous beanie plus an official membership card in "Our Gang" makes the perfect compliment for the show.

One enterprising advertising company has an excellent promotional offer, originated for WBZ-TV, that's ready to roll. This house of supply you with the beanie with your imprint on two sides, and suggested copy for your own version of the "Our Gang" membership card. The self-liquidating premium combination is easy to mail in a standard 6 x 9" manilla envelope.

Bright gummed seals designed by top-notch artists catch the imaginative eye of small fry. They have 1,000 uses at home, school or parties, from children's creative projects to home and party decorations and gift dressings. Each set of seals is faithfully reproduced, die-cut to size, and colorfully bound in handy book-pak form. Just punch and paste on. Covers of booklets show uses and give directions.

Suit the seal to the program, product or age-group. There's a complete selection of nature seals including: wild and game birds; farm, circus and farmyard animals; garden and wildflowers; game fish, dog, autumn leaves, etc. You can choose from bright book-packs of western, circus or antique series, and special storybook-packs like Robin Crusoe and Cinderella, with the entire story printed inside the covers of the booklet.

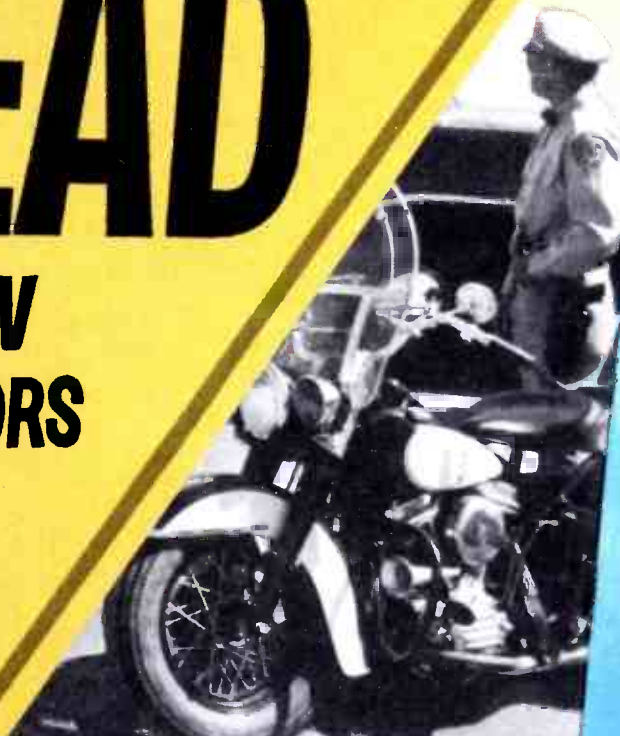
Prices depend upon quantities and series ordered, but approximate cost is \$70.00 per M. Booklets are easily mailed in ordinary executive size envelopes.

To page 7



**RISING
SALES
CURVE
AHEAD**

**FOR TV
SPONSORS**



SMASHING
TO NEW
SALES
RECORDS

LES
BLUMENTHAL
Vice
President
Wm. H.
Weintraub
& Co., Inc.
says . . .



ZIV's NEW TRAFFIC STOPPING TV SERIES

"Well de
to the
ple
te

P
can
and
extrem
budgets.
case when
ence, and the
'know-how'
tainly pays off."

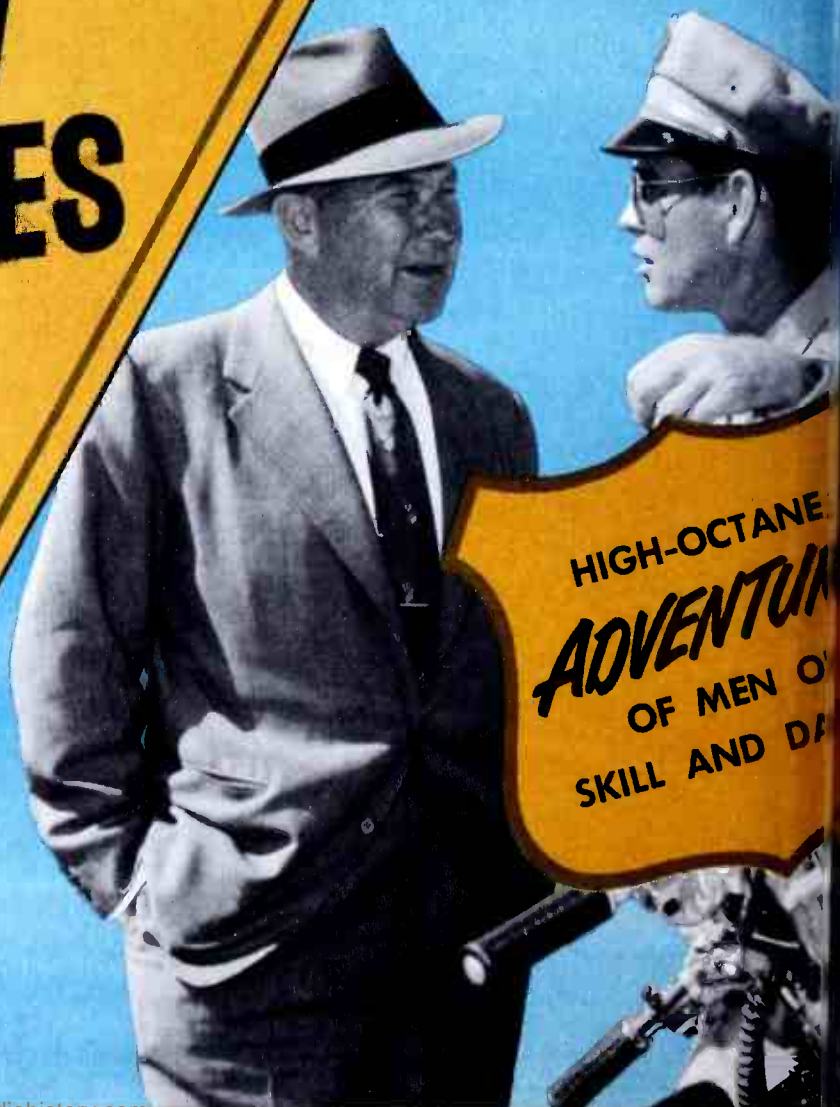
Compare these facts

15 County Service Area	
Population	3,564,150
Households	1,043,795
TV Homes	934,448

Channel 8

SERVING HARTFORD & NEW HAVEN AREAS
represented by the katz agency, inc.

WUHC Television WUHC



FINE BEER

n, Philadelphia, Miami,
ren, Buffalo, Schenectady,
gfield, Mass., Providence,
Wilkes-Barre, St. Peters-
t., Watertown, Orlando

R

polis.

KROGER COMPANY

Louis, Mo., Roanoke, Va., Greensboro,
em, N. C., Huntington, Charleston, W. Va.,
Kansas City, Louisville.

VING

, Cadillac,
Minneapolis,
rgo, N. D.

HURRY! YOUR MARKET
MAY STILL BE AVAILABLE!

OMPANY

acoma, Portland,
o.

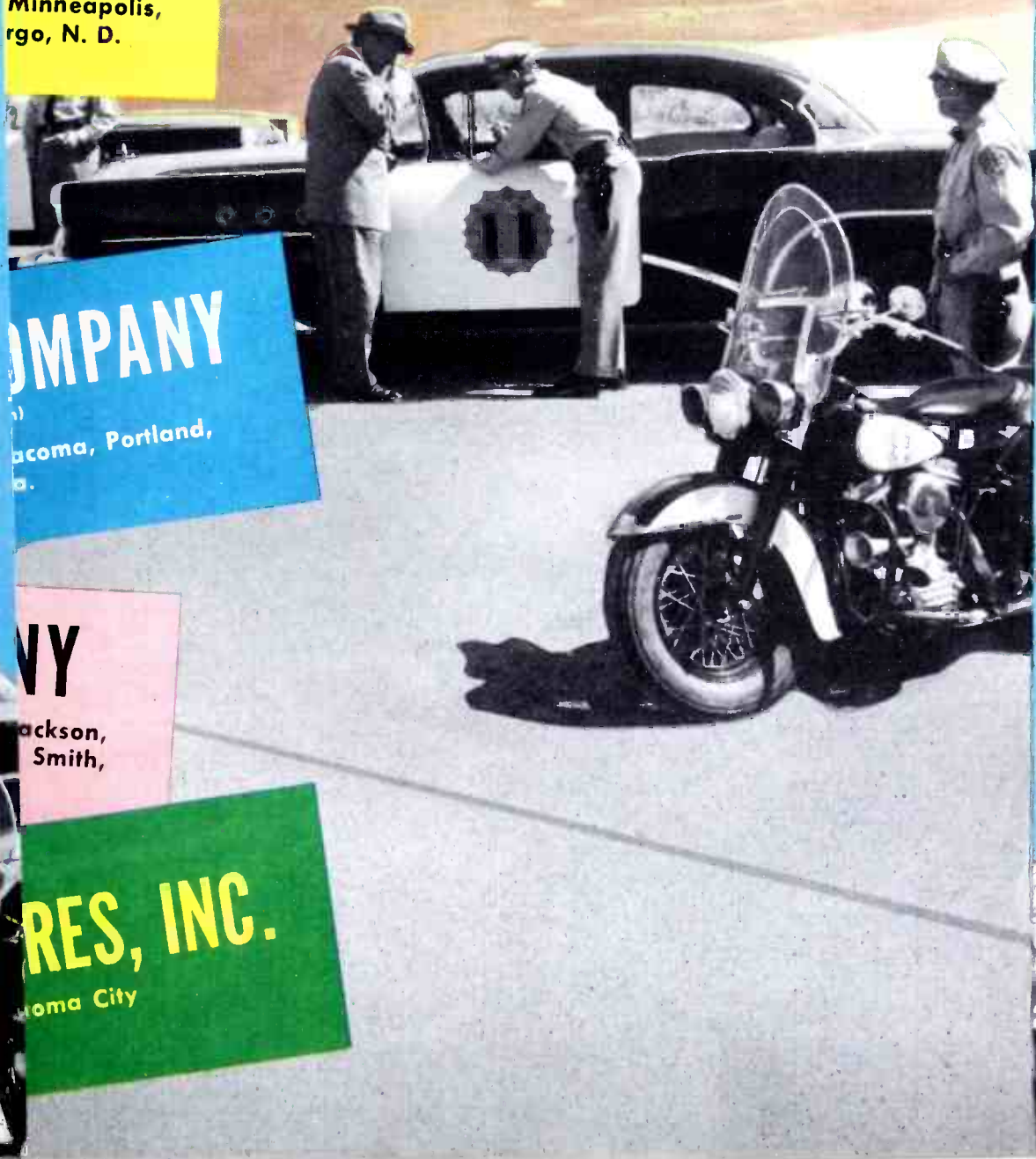
ABLE IN SPANISH

VY

ackson,
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RES, INC.

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LES
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President
Wm. H.
Weintraub
& Co., Inc.
says . . .



SMASHING
TO NEW
SALES
RECORDS

**ZIV'S
NEW
TRAFFIC
STOPPING
TV
SERIES**

"Well de
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case wher
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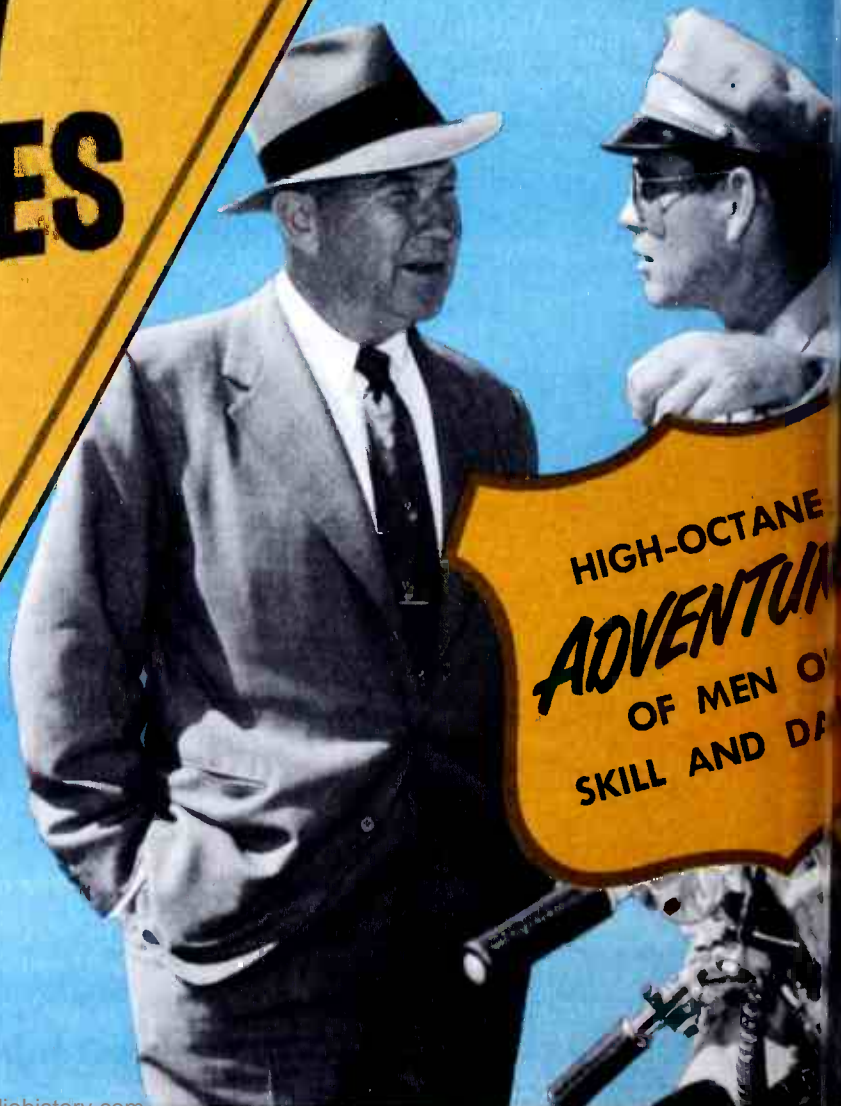
Compare these facts

15 County Service Area	
Population	3,564,150
Households	1,043,795
TV Homes	934,448

Channel 8

SERVING HARTFORD & NEW HAVEN AREAS
represented by the katz agency, inc.

WUHC
WUHC
Television



THE PROGRAM THAT'S "FRONT PAGE" NEWS

Highway Patrol

STARRING ACADEMY AWARD WINNER

**BRODERICK
CRAWFORD**

AS HEAD OF THE HIGHWAY PATROL...

BASED ON THE EXPERIENCES OF HIGHWAY PATROL OFFICERS IN ALL 48 STATES!

AUTHENTIC! TECHNICAL SUPERVISION
BY STATE HIGHWAY PATROL OFFICERS!

**FILMED ON THE
HIGHWAYS!**

...at scenes of real road-
blocks, fires, disasters, in-
vestigations! . . . in real
homes, farms, factories,
along the way! . . . in real
State Patrol headquarters!

**EACH DRAMATIC
HALF-HOUR A
COMPLETE STORY**

- Newest TV camera techniques!
- Imaginative direction!
- Dramatic music!
- Authentic stories!

★ **BRODERICK CRAWFORD as
DAN MATHEWS**

HIS CREED—devotion to duty.
HIS REWARD—unswerving
loyalty of his men.



NEWS... EVERY DAY!

My Patrol

THE MOST IMPORTANT PROGRAM IN YOUR COMMUNITY AND FOR YOUR COMMUNITY! THE PERFECT COMBINATION... A BIG STAR, STIRRING ADVENTURE, TENSE DRAMA, AND FEATURING... A COLORFUL LAW ENFORCEMENT AGENCY IN *ACTION!*

WRITE, WIRE OR PHONE TODAY FOR YOUR AUDITION! NOW AVAILABLE



NEW YORK
CINCINNATI
HOLLYWOOD

PROPS AND PREMIUMS *From page 16*

First scrimmage for fall promotion is the *1955 Football Handbook* compiled and edited by INS. A sure winner with sports fans, it has 48 fact-packed pages! Gives complete college schedules for over 250 leading schools from coast to coast, previews for the coming season with teams and players to watch in both college and pro ball.

The handbook cites official signals and penalties for college and professional football, and bowl, All-Star and conference records with pictures. There's complete professional football information — rosters, ticket prices, stadium diagrams, playing schedules, radio and TV facts.

Costs are reasonable, starting with 200 copies at \$24.25. Cost of imprinting front cover is \$4.00 in lots up to 1,000; \$3.25 per M over that. Imprinting back page (ad space 2½" x 2¼") is \$5.00 for lots up to 1,000; \$4.50 per M over that.

Merchandise-for-time trade brings you top-notch promotional gifts. One of the nation's top doll manufacturers offers you the choice of its catalogue in return for a credit for spot announcements. All dolls are famous-name creations: Toodles, Tiny Tears, Sweet Sue, Ricky, Jr., and the Peepers' Baby. Each is representative of the finest in quality, workmanship and value.

You are free to use the dolls in any way you please, barring resale.

The credit you furnish is based on station's national rate card and is equal to the retail value of the merchandise you select.

The newest reminder gimmick gives a provocative quality to the common memo pad. Each scored page has an adhesive back. Just jot a memo, tear out page and stick to any clean dry surface. Makes first-rate premium or giveaway with general appeal for important memos or labelling at home, office or in the car.

In the handy pocket or purse size (5½" x 2¾"), booklets can be supplied in lots of 100 at 10c each. Can also be furnished with your imprint on the cover in lots of 1,000 booklets, at 10c each. Can be made in any size, style or variation.

Write to Props and Premiums, TELEVISION MAGAZINE, 600 Madison Ave., New York 22, N. Y., for names and addresses of suppliers—or for help with any premium problem.

OUT WHERE THE TALL CORN

GROSSES!

Iowa's farm products bring in more than two billion dollars each year — factories gross three billion more.



WOI-TV, Central Iowa's established television service, delivers Des Moines PLUS 50 additional counties, more than half of the area and population of the entire state.

WOI-TV



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

"HIGHWAY PATROL" OFFERS THE mightiest, the most complete **PROMOTION PLANS**

ever put in the hands of TV Advertisers!

YOU GET THE UNIQUE NEW ZIV-PLANNED

EMPLOYEE ENTHUSIASM KIT

To get your employees talking up your TV show wherever they go, you get a carefully planned kit containing practical suggestions for letters to executives, bulletins to salesmen, postcards to employees' homes, payroll inserts, postage meter designs, etc. Your entire personnel is included in the plan.

YOU GET THE PRESTIGE-BUILDING ZIV-PLANNED

SAFETY KIT

You'll capitalize on community interest in highway safety and win big audiences for your TV show. The kit includes: "road conditions" ad, TV announcements, newspaper editorials on highway safety, "Safety" streamers, letters from Broderick Crawford to newspapers . . . plus National Safety Council tie-in literature.

YOU GET THE FULL-SCALE ZIV-PLANNED

ADVERTISING & PUBLICITY KIT

Packed with ideas to alert customers and prospects to your TV show . . . publicity stories and photos, large and small-space ad campaigns, point-of-purchase display materials, TV announcement series, mass distribution literature, personal "star-signed" letters, etc. . . .

IN ADDITION, you get vast opportunities to make new friends for yourself and your product through timely tie-ins with local and state safety campaigns, safety education programs and safe driving promotions. You'll find your auto club, PTA, highway patrol, chamber of commerce and other civic groups eager to co-operate with you.



LITHO. IN U.S.A.

PROPS AND PREMIUMS *From page 16*

First scrimmage for fall promotion is the *1955 Football Handbook* compiled and edited by INS. A sure winner with sports fans, it has 48 fact-packed pages! Gives complete college schedules for over 250 leading schools from coast to coast, previews for the coming season with teams and players to watch in both college and pro ball.

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W O I - T V



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

Luncheon



with Linnea

There's nothing like being caught in the whirlpool of returning from vacation to find stacks of memos and other reading matter on the desk—an impending hurricane—the possible loss of an A No. 1 secretary—and a new deadline for the column. So, this month's "Luncheon" means luncheon alone, at my desk.

The first question I was asked on my return to the office was "Where's that summer slump people used to talk about?" During the fall and winter months we all put aside special analysis and review jobs that are not really urgent but would be helpful to have in our overall activities, and the months go by without finding time to do them. A few questions are asked and there's a mad scramble to get the next year's campaigns going.

And here we are at the beginning of another bigger and better season, with more shows and more campaigns and many more things we'd like to be doing. It seems, like the medium we're using, we run out of time much too fast.

Some of the comments by buyers, not only over the past months, but also from a long time back, have caused me to be a bit concerned regarding their own feelings about themselves. One point in particular is the fact that they seem almost to have an inner resentment about not always being a part of top-level negotiations when really big network offerings and purchases are made. This is so often a subject under discussion that it should not be bypassed.

There are many facets to agency activities, and many departments working together to produce the best possible results for clients.

The competitive situation among agencies and advertisers in the television field is such that very often the slightest rumor that a good time period, or a good program, or both, will be available, makes it essential

to get top level approval on a highly confidential basis from both the agency executive and the client even before the time is officially available. This means that a fast decision must be made on the basis of general desirability and prestige—and the overall media analysis and market planning then come later.

This doesn't take away from the importance of the media department, nor the time buyers' contribution to the overall agency activity, because selecting the right markets on either a network or spot basis, clearing the time on each station, arranging for station cooperation as necessary, are all essentially important to the effectiveness of the campaign. The continuing analysis and recommendations for station changes or additions must go on throughout the schedule.

Of course, there are always headaches involved, too, particularly if the client has been promised more stations than can be delivered from the start of the series, or if the round figures quoted by the network are somewhat lower than those finally worked out when the estimator gets through going over the individual station list. Some think a purchase should not be made until all such things are ironed out—but while this is being done someone else is buying what you're still thinking about.

The television department, on the other hand, with its acknowledged creative ability, has the responsibility of the follow-through on the production of the commercial content of the program as well as a good share of the responsibility for the production and direction of the program itself. Even if a complete package program is purchased, this agency guidance is necessary.

In some areas of agency buying there is a feeling that it is safest simply to purchase commercial time on established programs, either net-

To page 78

**IN MAY, 1949
WE ASKED
THE QUESTION.**

Television has
come a long way
since then . . .

but the principle of
specialized representation
by a company
exclusively devoted
to television
as sound today
it was then

**Harrington, Richter
and Parsons, Inc.**
national
representatives for

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

Does Television Deserve Stepchild Representation?

is addressed to those people who have had the courage to invest millions of dollars in this new medium of television. You've invested money in towers, sites and technical equipment, you've planned the programming, set up technical staffs that had to be schooled, you've organized your business and local sales structures and you took for granted that your sales representation was as soundly planned as all your other planning.

Television is different

No one has to tell you that this "newest medium" is *different*. It is no stepchild of radio by a long shot. It is unto itself. It is the most powerful medium yet developed. You appreciate this, or you would not have put the huge sums into it you have. Let's not kid ourselves. Television is competitive with all media—magazines, newspapers, supplements, outdoor, radio, network and spot. The public knows it's competitive. You know from your own experience with your own station at home. No one yet has figured a way to read a magazine and look at a television station at the same time.

Television has arrived

Agencies are showing their clients how television right now is an economical advertising buy on a dollar basis. Advertisers are not only anxious but well aware they must get into television to protect their trade positions. But whom can their agencies turn to for full-time advice, full-time service and information?

National advertisers and their agencies have always been well informed on media, but have little or no information on television stations and have a hard time getting it. In many cases they have had to go direct to you for it.

Ask yourself these questions:

★ *Does your representative have the same faith and confidence in the television medium you have?*

★ *Is your representative making any investment such as you have in the future of television?*

★ *Is your representative providing the television manpower necessary?*

★ *Is your representative giving you the adequate sales effort you need?*

★ *How well has your representative familiarized himself with your local television operation?*

The answers to these questions are all too clear. More than a few representatives have actually stated that they wished television had never happened and would give plenty to get the guy who invented it. Your representative today is taking the easy way out—is doing as little for you as fits *his* pocketbook. And, this is all too understandable.

They have done well with AM. They have worked hard and long and built up a prosperous organization. You can't blame them for not wanting to start all over again. After all, life's too short. They've made their money. Television today is only a headache and an expense to them.

Furthermore, let's face the facts about what REALLY happens when a radio representative sets up a TV Department within his own organization. Both cannot get the services of the best people—the full-time wholehearted application that's required to do a real job. From the management level right down the line AM or TV or both *must* suffer.

How do you come out?

You have a big investment in TV. You expect TV to develop into the greatest advertising medium ever, but you need help. You need sales help that means the kind of manpower that can give you intelligent service in the national field *full time*. Your story must be told to advertisers and their agencies with aggressiveness, experience, ability and a singleness of purpose. You need a specialized organization to help solve the complex problems arising in television—problems that have never arisen before in advertising. You need the *undivided* attention of a company for the efficient development of new accounts that find television a natural but who have found other consumer media difficult to use. You need an organization whose conscience is clear on television, one that is not torn between the other older media and the new.

Now's the time

Why wait? You can get what you need now. Ours is an organization with the know-how to provide effective and *active* service. It's a young company looking to the future with conviction and confidence in television. *Our revenue and business future depend solely on television.*

HARRINGTON, RIGHTER & PARSONS is not complicated with radio and/or newspaper problems which thwart your television progress in the national field. Further, we have the stability and interest to do the sound selling job you need in television.

Harrington, Righter & Parsons, Inc.

THE FIRST INDEPENDENT TELEVISION STATION REPRESENTATIVE

CHANNEL 8
WISH-TV
INDIANAPOLIS

1,000 FOOT TOWER

316,000 WATTS



**SEE THE
BOLLING COMPANY
FOR
AVAILABILITIES**

**the most popular programs
in the Indianapolis area
are now on **WISH-TV****



DAYTIME PARTICIPATIONS

Don't underestimate the efficiency of the one-minute daytime spot

Despite the inevitably growing acceptance of daytime television, many advertisers still complain about low circulation, particularly when participations are the issue.

It's true that the audience available during the morning and afternoon hours is neither as large nor as varied as that which can be reached during prime time. In terms of people reached per dollar, though, daytime TV is an economical buy. This is one of the main reasons for the heavy use of this time area.

On a cost-per-thousand basis, day time participations in programs of every category have turned in some outstanding results.

Take WCCO-TV's *Axel and His Dog*,



"Range Rider" in Chicago—\$.91 cpm.

whose c-p-m is the lowest scored in this month's study. A cost per thousand homes of \$.87, for a full minute of commercial time, can compare with anything available on TV.

A syndicated film, *Range Rider* on

WBBM-TV, holds second place in this study with \$.91, earned on a 10.9 rating.

In TELEVISION MAGAZINE's May study on ten-second ID's, the lowest c-p-m score came to \$.41, the highest to \$.98. For the programs charted below, the cost-per-thousand average is \$1.43, ranging from \$.87 to \$2.07, for 60 seconds of commercial time as opposed to ten seconds for ID's.

Particularly for the advertiser whose commercial story demands more time and is directed at a more specialized audience, the advantages of using daytime participations are substantial.

NOTE: Because summer schedules may not be representative, March was used as the base-month.

Market, Station, Program & Time	Rating (ARB, 3/55)	# Homes Reached	Cost per Participation	C/M Homes
Baltimore, WAAM Playhouse 13, 4-5 p.m., M-F	5.6	39,032	\$ 75.00	\$ 1.92
Boston, WBZ-TV Swan Boat, 9-10 a.m., M-F	9.9	124,544	170.00	1.36
Chicago, WBBM-TV Range Rider, 5-5:30 p.m., M-F	10.9	219,772	200.00	.91
Chicago, WNBQ Elmer the Elephant, 5-5:30 p.m., M-F	10.5	211,707	225.00	1.06
Cincinnati, WKRC-TV Ladies Home Theatre, 5-6 p.m., M-F	7.5	34,947	60.00	1.72
Minneapolis-St. Paul, WCCO-TV Axel and His Dog, 5:30-5:45 p.m., M-F	19.2	98,665	85.00	.87
New Orleans, WDSU-TV Cap'n Sam, 5:30-5:45 p.m., Wed.	27.8	86,526	112.50	1.30
Oklahoma City, KWTV Western Trails, 11 a.m.-noon, Sat.	17.0	45,336	50.00	1.11
St. Louis, KSD-TV Russ David Show, 4-4:30 p.m., MWF	7.8	53,564	105.00	1.96
Washington, WTOP-TV Billy Johnson, 8:30-9:30 a.m., M-F	7.7	43,577	90.00	2.07



When "The FALCON

ADVENTURE

its town, ratings soar!

First-run sponsorship

may still be available in your market

NBC Film Division's "Adventures of the Falcon" makes a habit of raising station ratings substantially in its time period. Out of nineteen major ARB-measured markets where before-and-after information is available, "The Falcon" boosted ratings in *fourteen!* In Memphis, for instance, a 14.4 rating *before* "The Falcon" soared to 25.6 *with* "The Falcon." That's the kind of spectacular rating-increase scored by the series virtually everywhere it runs!

Advertisers of every description have strengthened their competitive position by sponsoring "The Falcon." Brewers, grocers, appliance dealers, furniture retailers, banks and loan companies, department stores — they've all discovered its built-in selling power.

"The Falcon" *sells* because it *pulls audience* . . . immediately! Exciting episodes of adventure all around the world, the exotic flavor of authentic locales, a great new star — Charles McGraw — whose movie fame is expanding rapidly . . . these are the strong audience-values you get with sponsorship of "The Falcon." You also get an exclusive package of advertising, promotion, exploitation and merchandising, unmatched in the industry!

First-run syndication sponsorship, at a down-to-earth cost per thousand, may still be available in your market. Write, wire or phone NOW!

NBC FILM DIVISION

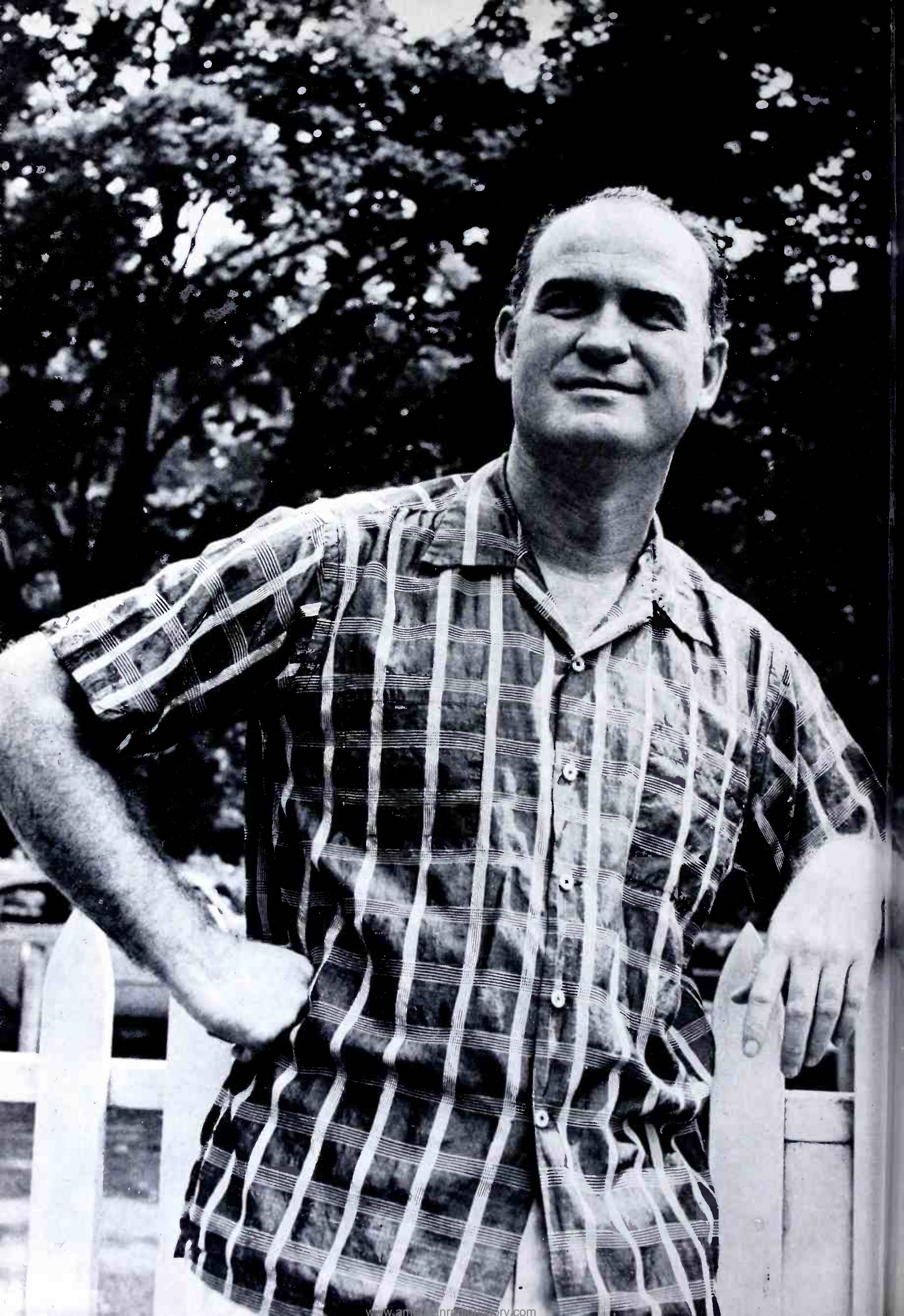
servicing all sponsors

servicing all stations

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.

ALL OVER THE WORLD!





"THAT TOM... HE MAKES MONEY!"

A real flair for profits has General Teleradio's O'Neil

That Tom, he makes money." This commentary on Thomas Francis O'Neil, 40, by his father, William F. O'Neil puts the finger on the distinguishing feature of the spectacular career of the newest tycoon of the radio, television and movie fields.

Many broadcasters also are astute businessmen. Brawny, youthful Tom O'Neil is a businessman who's also an astute broadcaster and now is out to demonstrate that he can be an astute moviemaker.

His penchant for profits has brought him the solid backing and financial support of William F., 69, founder and president of General Tire & Rubber Co. As one General Tire executive commented a couple of years ago, "The most enviable position in our setup is Tom O'Neil's... he just keeps asking for money and gets it."

He got \$5,000,000 from General Tire to swing the \$25,000,000 purchase of RKO Radio Pictures from Howard Hughes by General Teleradio, financing the remainder with a \$20,000,000 loan from Chase-Manhattan.

And if Tom can turn as neat a profit on the latest deal as he did in some of his previous ventures, he undoubtedly can count on Papa O'Neil for still more advances if he needs them.

It's his concentration on where the dollar is that in five years has catapulted Tom O'Neil from the comparative obscurity of a vice president of the Yankee network at age 35 to a place alongside the Sarnoffs, Paleys and other giants of the industry.

His profit philosophy was revealed anew by his change of strategy in the middle of the Hughes deal.

Negotiations were begun by O'Neil primarily to obtain films for TV. After he got into the deal he saw the profit possibilities for theatrical movies.

"Now motion pictures are a more compelling feature than television," he reports, adding that General Teleradio's interest in RKO "is from a business standpoint."

After General Teleradio had acquired 58 per cent interest in the Mutual Broadcasting System in 1951, O'Neil also gave expression to his profit philosophy when he told an interviewer, "We're not in Mutual to lose money."

In a number of cases since then he has translated that philosophy into dollars: His leasing of WOR-TV's \$3,000,000 studios between 66th and 67th Sts. to NBC for \$150,000 a year; the purchase from the Bank of America of 30 feature films for \$42,000, each with a syndication return to date of \$70,000 apiece; and the *Million Dollar Movie* that put WOR-TV into the black.

O'Neil, meanwhile, has remained something of a mystery man with a minimum of personal publicity, despite the wide attention attracted by his business deals. But associates say it's because of his impatience to get on with business that he's so reluctant to sit for interviews and picture-making sessions, rather than any aversion to publicity *per se*.

William F. O'Neil, in the dual role of father and boss, had opportunity to spot young Tom's moneymaking proclivities before they came to public attention.

Immediately upon graduation from Holy Cross in Boston in 1937—just 30 years after William F. received a degree from the same institution—

Tom began his career with General Tire.

He hit the road as a salesman for the West Coast territory, contacting distributors and helping them with sales campaigns.

"The dealers out there still think the sun rises and sets in Tom," says one associate. "He was a very aggressive guy and helped them make money."

After several years on the West Coast, O'Neil went to Washington to work on government sales.

Just before World War II he transferred to Boston, where he worked in General's division sales office on special programs for boosting sales.

To page 76



Mr. and Mrs. Thomas Francis O'Neil at home in Fairfield County, Connecticut.

TELEVISION VERSUS NEWSPAPERS

Some months ago, TELEVISION MAGAZINE published a comparative study of local television and newspapers, using the respective "transportation costs" of the two media as a yardstick of their relative efficiency.

Titled "*All Business Is Local*," the article argued the thesis that *an advertiser with a given amount of money could reach more people in a particular market through television than he could through newspaper space*—the word "reach" meaning "viewing" of a program and "noting" of a printed advertisement.

These conclusions have been disputed by Mr. Harold S. Barnes, director of the American Newspaper Publishers Association's Bureau of Advertising, who has raised a number of objections concerning the validity of the entire project.

Far from overlooking the difficulties involved in comparing media costs, the article spelled out these limitations at its outset:

"The trouble with undertaking a comparison of the relative costs of different media is that the venerable 'apples and oranges' argument inevitably rears its protesting head.

"Naturally, no purely arithmetical evaluation of the relative values of newspaper space and television time can be conclusive—there are far too many variables. And yet, if these two media were truly non-comparable, they would also be non-competitive, which is obviously not the case.

"Theoretically, the *nature* of the advertised product governs media selection, but . . . the advertiser must

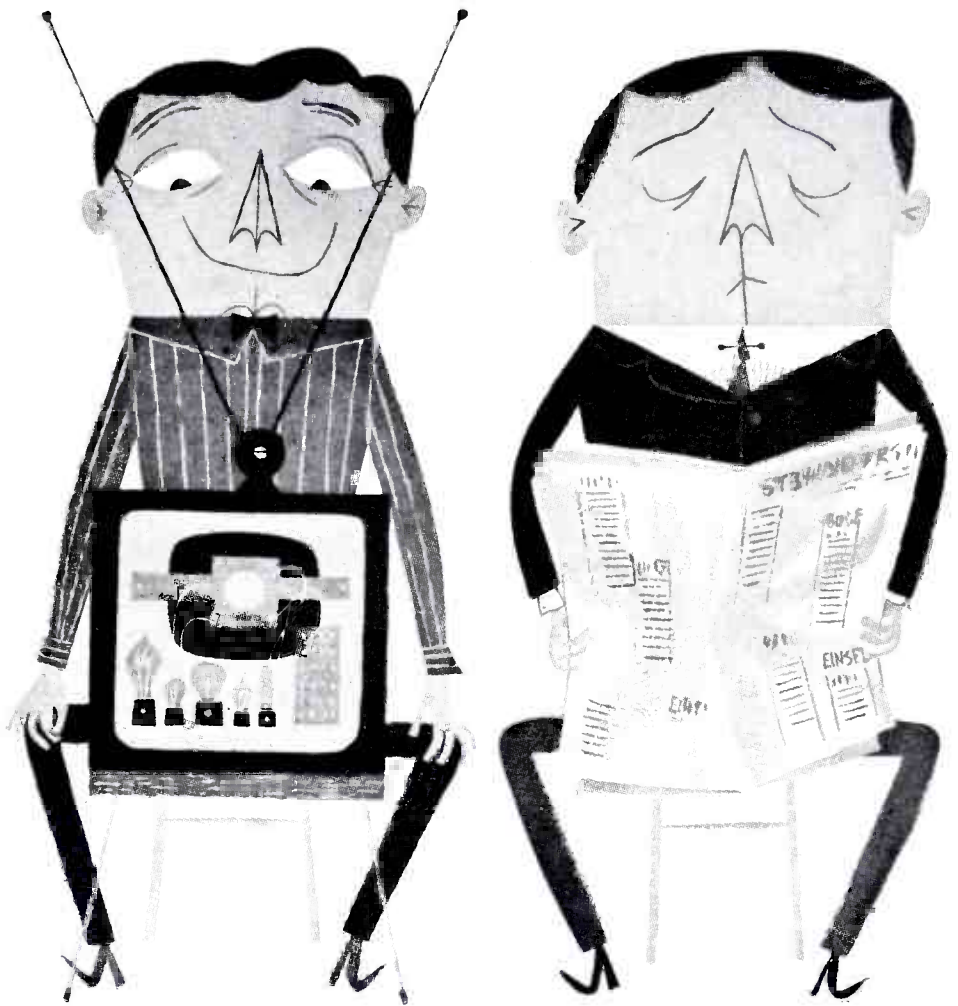
decide whether to place the emphasis of his campaign on television, newspapers, magazines, outdoor, or what have you. And after he's sifted through the barrage of competing claims, he's still faced with the problem of where he'll get the largest return for his investment.

"The intangibles, such as the printed word's relative durability and reference value and television's greater impact, defy measurement. What it often gets down to is simply this: *Is it more expensive to carry your message to a thousand people via television than it is via newspapers? Or vice versa?*

"True, you can't compare apples and oranges, but you *can* measure fairly accurately, the vitamin content, say that a dollar's worth of each will give you, just as you *can* estimate the number of people a dollar's worth of TV time or newspaper space will yield."

Using "transportation cost"—the cost to the advertiser of transporting his message into the consumer's home—as a gauge, the article went on to state the case for TV. Costs were obtained for nine local television programs, in as many cities, and the same amounts were applied to the purchase of space in the highest-circulation newspaper in each of the markets. To determine the newspaper's readership, the standard figure of 2.1 readers per circulated copy was applied to the latest ABC circulation audit. Of this total readership, the number noting an ad of a particular size was calculated according to averages derived from the Advertising Research Foundation's Continuing Newspaper Study. The standard cost-per-thousand procedure, using ARI

Newspaper Association's
 Bureau of Advertising
 disputes TELEVISION MAGAZINE's
 claim that the
 TV dollar buys more



ratings, was used to obtain the comparable television costs.

The results (see the chart which is reprinted on page 68) consistently showed the cost per thousand *viewers* to be a great deal lower than the cost per thousand *readers*.

The article was *not* intended to answer the question of which medium *every* advertiser should use. The cost-per-thousand concept is obviously important, but a blind adherence to it is senseless. Cost per thousand is only a starting point—it doesn't measure the *strength* of the impressions delivered, the waste circulation, duplication by other media, number of *genuine prospects* reached, and so forth.

With this in mind, and because it's impossible to ignore the fact that most advertisers *are* faced with the difficult problem of choosing between various media, TELEVISION MAGAZINE is printing Mr. Barnes' letter and its own reply. Here in full and point by point are his objections with rebuttal by TELEVISION MAGAZINE's editor and publisher, Fred Kugel:

BARNES: You compare *average* newspaper readership with the performance of nine *selected* programs. Since the ARB ratings ranged from 8.9 to 21.7—with a median rating of 14.6—it seems doubtful that these were *average* programs.

KUGEL: We compared the *highest-circulation* newspaper in each city with local programs avail-

able on television. This is a realistic kind of decision an advertiser faces in a local market. Certainly there were TV shows in these cities which would have given less value, just as there were others which might have given more, *and just as there were newspapers, other than the ones assigned to this study, which would have depressed the newspaper picture even further.* While we did use *average* readership figures, the conclusion would not have changed if we had arbitrarily *doubled* or even *tripled* these averages.

BARNES: You assume that every person tuned in to a program listens intently to the commercials. Come, come, Mr. Kugel! Have you never engaged in conversation—refilled the highball glasses—or deported on some less gregarious errand when a commercial was on?

I wonder whether you happened to read in the November 1954 issue of TELEVISION MAGAZINE an article headed "Let's Start with the Sell" by Robert D. Holbrook, now Chairman of Compton Advertising, Inc. In it, Mr. Holbrook made this statement:

"We have already found that people's behavior in front of the TV set is by no means

To page 68

Everybody knows

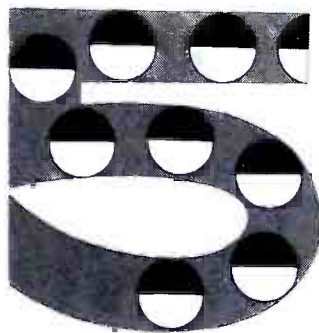
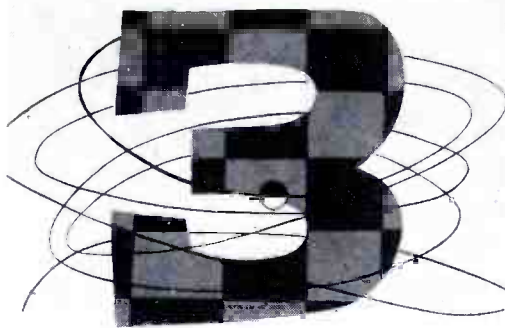
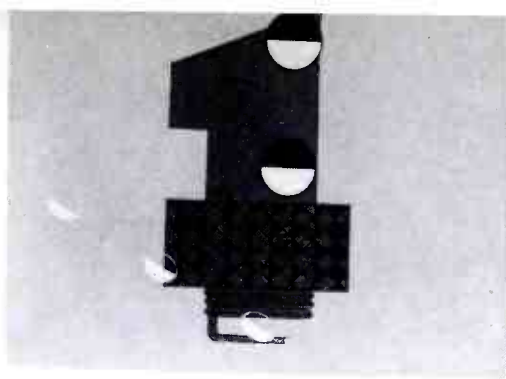
(or do they?)

that

THE COMMERCIAL'S THE

Agency people are in a mediocrity rut, neglect
creativity, says W. B. Doner of Detroit





THING!

BY W. B. DONER, President, W. B. Doner & Co.

Commercials that sell, like the Speedway "Birdcage" series (left) and the award-winning E-Z Pop Popcorn films, help bring the W. B. Doner agency \$11,500,000 in annual billings.

The receptionist called through the intercom, "A gentleman from Half-Hour Films to see you." He was interviewed in the lobby and asked to leave his pilot print.

Next a sports promoter phoned to offer exclusive rights to a TV boxing show in three markets. He was asked to mail in the offer.

A station rep called to present a time avail on a Virginia TV station. He was referred to the media department.

Next, "Mr. Jones of Glendale Commercial Films is in the lobby. He wants to show you a new technique of combining live with animation." The answer was quick. "Send him right in, and hold my calls."

Capsuled though this sequence may be, it is typical of what goes on among the partners (nine of them) indigenous to the five offices of this agency.

In spite of the good growth of the agency (*Editor's note: \$11,500,000 currently, over half in television*), with its accompanying departmentalization, the one man who can always get a meeting at the summit is the man who can help us improve or vary our television commercials.

Everyone knows commercials are important. Or do they? No agency ever became big in print media without doing effective print advertisements. But many an agency is

in seven-figure television billing without ever having produced one outstanding television commercial.

Yet the commercial is the thing. We're no better and no worse than other agencies in time buying. We buy smart where we know the markets and the media people personally. When both are unfamiliar, we buy by statistics, which are more fallible than people.

But every commercial is written to attract, to convince, to move. And if possible, to entertain.

40 commercials an evening

In a four-hour viewing evening, a viewer sees approximately forty commercials. Formerly, these represented only ten to fifteen products. Today, there is network magazine-concept programming. There is co-sponsorship. There is the different-product-per-spot theory as pioneered by the soapers. Today, the forty spots represent over thirty products.

Who can remember more than one or two? Who *wants* to? That is, who wants to besides the kind of people who read this kind of article?

It's hard to explain how agency people fell into this trough of mediocrity. Let me try. To explain, that is.

First, we were all mesmerized by the effectiveness of the medium. It was as close to a personal man-to-

man sales talk as you could get. Too, people were grateful for the TV programming, and they flocked to show their gratitude. Registers rang, check-out counters bottlenecked, "as advertised on TV" displaced free dishes as the irresistible inducement. Those good old days are gone forever, and the chief mourner is back rapping at you from the inside of the drugstore window.

Second, the top echelons of both clients and agencies don't see much television. Print is easy. You can see tear sheets from publications all over the country within a space of an hour on any Monday morning. In radio, air checks are submitted. Again you could educate yourself during working hours. In television, by heck, you've got to watch, even if you do think it's beneath you intellectually.

With apologies to *Woman's Day*, you've got to *stay in* to watch television.

Third, too few people understand a storyboard. Lots of people act like they do, but the client is rare indeed who will take the responsibility for okaying a storyboard. He was sharp on newspaper layout. He trained himself to evaluate jingles and straight-sell radio. But television is tougher. He'll approve the wording but he's really not equipped with the

To next page

"The real climate of the commercial is TV itself; not any one program"

kind of *audio-visual* stereopticon needed to look at storyboard and automatically envision the finished spot. P. S.—There aren't too many agency people who can do it either.

Fourth, good film commercials are budget busters, and the costs are not always controllable. Let me explain. You approve a storyboard, holding your left ear for luck.

Two weeks later you hear the sound track, and approve it grudgingly. That is, you wish it could be touched up here and there, but you know it will delay the animation sequence, and delivery is scheduled fairly close to air time anyway. Later, you okay models for the live action. You have good men from client and agency supervising live filming and approving rushes. Then you wait.

Finally, after what seems an eternity but actually is according to schedule, your answer print arrives. Somehow you're out of breath and your head aches as you screen it. It's good, or it's poor, or somewhere in between.

Ninety-nine chances out of a hundred, it goes on the air as is, with at most, minor changes. Why? Because the animation is done, the live talent has been dismissed, the cameras are cold and the studio lights are out. Any drastic changes involve substantive rebudgeting.

When your budget was in print media, you had three chances to change your mind—at layout time, at finished art time, at proof time. Television is different, isn't it?

Fifth, doing good commercials is the hardest job in all advertising. If the writers want this as a testimonial they can have it. Whenever I see a great commercial, such as Remington-Rand's "peach-fuzz" spot, or Helene Curtis' "doors" spot, I award the copy man a mental Pulitzer prize for the spot and a mental Purple Heart for what he went through in the way of creative acrobatics to produce it.

Creating—only one-man job left

So it's a hard job. Is that enough reason why there aren't more done? You bet it is. As Steinbeck says in "Sweet Thursday," people will work their heads off to avoid work. They'll interview space reps, play golf with clients, research all the production men and stenographers in the agency, call creative conferences, even write articles for trade papers . . . any-

thing to avoid doing the tough job, the only real one-man job left in the agency business—creating.

Of course, most of *our* clients are regional. Even the ones that are growing into national proportions are handled on a regional or by-market basis. On purpose. Each of our film commercials gets a minimum of fifty plays, and sometimes as many as two hundred plays. That is the only way a fully produced, expensive film commercial can be economically sound for a regional sponsor. This in turn puts a tremendous burden on the effectiveness of each production.

For the network sponsor, with his giant investment in fewer plays of one commercial, the demand for effectiveness goes up by geometric progression.

Much has been written about qualitative magazine circulation, how an advertisement in the *Saturday Evening Post* should pull more inquiries per thousand than the identical ad in the identical position in *Confidential*. Little has been said about the psychic setting for television commercials. Perhaps it is because of the difficulty of measuring results. Pretty hard to establish "constants" for media-pull testing in television.

But I suspect there is very little differential in effectiveness between a film commercial run on a variety program and the same commercial run on a dramatic program, assuming the audience make-up is adjusted for sex and age. An ad may be believable in *Good Housekeeping* because of the testimonial climate of the magazine.

With television, it's different. The psychic setting of television programs changes so frequently throughout an evening of viewing, that the only real mood or climate or implied endorsement is the medium itself—television—and not any one program.

And so it all comes back to one must—a good commercial. An outstanding film commercial in a TV wrestling show is far better than a mediocre one on a top-flight dramatic show.

Till we have a good commercial, we have nothing. You can always buy an audience for your money.

Are there exceptions? Of course. In the early stages of a program's popularity, the program virtually *becomes* the commercial. Modern alchemy—gold out of air. Hazel Bishop found this bonanza, the first few

months of *This Is Your Life*. Revlon is finding it today with \$64,000 *Question*. Ford found it on the 50th Anniversary show, with *no* commercial. They are still trying to remember the formula they used.

But they all wear thin. There's a consumer stream-of-consciousness that can best be described as "How smart-the-sponsor-is-to-sponsor-such-a-show-he-must-naturally-make-a-good-product-I'll-try-it." When the reaction sets in, the show is just another good advertising medium, with a certain audience and a certain cost per thousand. Of all the explanations that have been made about the ineffectiveness of *I Love Lucy* in selling product, this seems the most valid.

So it all comes back to the commercial.

It may be good, but will it sell?

All right, suppose you have an outstanding commercial. And you buy yourself a TV audience at whom you aim said commercial. Will it sell merchandise? You bet it will, like no other medium since Lautrec packed them in at the Moulin Rouge.

Case history: E-Z Pop Popcorn is a clever product, with a good potential market among both children and adults. A commercial was conceived to demonstrate the product and to entertain simultaneously.

Whether we bought floating minutes in feature movies, or participations in sports programs, or co-sponsorship on mystery or dramatic or variety programs, the commercial helped move the product.

Case history: A series of three spots were filmed to introduce National Bohemian Beer into the state of Michigan. They were intended to identify the product as a fine beer made locally. They also were entertainment spots.

They did the job, completely outpenetrating competitive beer advertising, and helped the beer make substantial inroads into a market that had previously been regarded as the special province of just four big brands.

The commercial concept can do the trick. Miller, Mackay, Hoeck and Hartung did it for Bardahl. Guild Bascom and Bonfigli did it for Sippy Peanut Butter. Campbell-Mithun did it for Hamm's Beer.

It was a great day in the life of
To page 8

Television
Magazine's
Continuing
Study
of the
TV Audience



Jackie Gleason: Favorite of 10.7% of respondents, but 6% feel he is not as good as he used to be.

WHAT WILL YOUR RATING BE NEXT YEAR?

The viewers' own comments about programs reveal strengths and weaknesses that are not always reflected in ratings

Which shows are going to slip? Which could build up bigger audiences? These are questions that ratings can't answer immediately. A high rating can conceal increasing viewer dissatisfaction with a program, or a low rating can hide the potential popularity of a show that is telecast at an inconvenient hour.

Only the viewers know how they feel about programs—which ones they're growing tired of, which ones they're enthusiastic about. Since these attitudes are clues to future rating performance, TELEVISION MAGAZINE commissioned The Pulse, Inc. to interview 1,000 metropolitan New York set-owners. The first 500 were interviewed in November, 1954; the second, in May, 1955. Each time Pulse asked these questions:

1. Can you name a program that you really like, that you go out of your

way to see? Why do you like it?

2. Can you name a program that you still view, but feel isn't as good as it used to be? Why isn't it as good?

3. Can you name a program that you really like, but don't get to see very often? Why don't you get to see it?

Indications of the potential strength and weakness of various programs are found in the tabulated responses, which are charted on the following pages. (For details of the initial survey, see "What Will Your Rating Be Next Year," February and April, 1955, TELEVISION MAGAZINE.) Particularly interesting are changes that have occurred between surveys.

The high percentage of viewers who go out of their way to see such top-rated shows as *Jackie Gleason* and *Toast of the Town* reveals an intense viewer loyalty which points

to continued good ratings. *Toast*, between surveys, has jumped from 11th place to second on this score.

Arthur Godfrey (viewers didn't specify which of his three programs they meant) and *I Love Lucy* are still fairly strong in the really-like group, but they have dropped a few notches from their November positions. A possible danger signal—there are now more viewers who feel these two programs are slipping.

Among the relatively new programs which showed evidence of greater potential than their recent ratings indicate are *Medic* and *Person to Person*, which topped the shows-I-like-but-seldom-see scale, and also did well on the really-like scale. *Omnibus*, not mentioned by respondents to the first survey, was second on the list of favorites that are infrequently viewed. *To next page*



"Toast" shows largest popularity gain.



Many Godfrey viewers feel he's slipped.



Viewers tell why they go out of their way to see programs they like

- "Ed Sullivan's show is wholesome and darn good. Corny but human."
- "You never know what Groucho will say next."
- "Medic does away with fears and superstitions of the average person."
- "Danny Thomas is down to earth. Real family type show."
- "Public Defender shows there is still justice in this world."
- "Godfrey may cut up a lot but he does talk a lot of common sense."
- "I would never get to see the personalities at home that I see in Person to Person."
- "I like Loretta Young's clothes."
- "I'm a homebody and I get a lot out of the Home program."
- "Lucy's nonsense and I enjoy it."
- "Medic seems to be so factual. You see yourself in the patient's place."

- "Like to remember the old days in Clubhouse Gang."
- "Love the spectaculars on Channel 4 because they're such big productions for free."
- "Murrow isn't afraid of controversy. He acts independent."
- "George Gobel is very funny—good watching."
- "Like Gleason's good cast and his good-looking women."
- "Medic is wonderful. All these years doctor's ways have always been so secret."
- "Arthur Godfrey fills a void for lonesome housewife."
- "Jack Barry is a wonderful comedian."
- "George Gobel has a different type humor, more entertaining."
- "Medic is extremely good. Teaches people not to be afraid of hospitals."

What they say about programs they still view, but feel are slipping

- "Maybe it's just Godfrey's publicity. He crams things he likes down your throat."
- "Gleason used to be variety, now it's just situation comedy."
- "Robert Montgomery's plays seem to lack an ending. Leave you in the air as to the conclusion."
- "They are getting too experienced in guessing on What's My Line."
- "Imogene Coca and Sid Caesar need each other to make the program good. They were perfect together."
- "I'm tired of I Love Lucy."

- "Milton Berle should act himself and not ape other programs."
- "Tell Jackie it's disgusting the way he fights with his wife all the time. It's like washing your face in public."
- "Too many people and not enough puppets lately on Howdy Doody."
- "There's no comedy any more on the Colgate Comedy Hour."
- "Godfrey fired all those nice people."
- "Jackie Gleason only sticks to honeymooners. Preferred him when he had more variety."

Why they don't get to see some programs they really like more often

- "I like watching Medic but it depends on the subject."
- "Omnibus is on at a terrible hour. Can't they make it an evening program?"
- "I'm confused on the time Foreign Intrigue is on. It's been changed so often."
- "Creative Cookery puts on singing and dancing, and what housewife has time for that?"
- "I like Robert Montgomery but prefer to see all of Studio One."
- "I only see half of Studio One because it conflicts with Robert Montgomery."
- "I Love Lucy and Medic conflict with each other."
- "Person to Person is on too late."
- "My husband wants to see the fights instead of This Is Your Life."
- "Arthur Godfrey is good but so is Disney."

- "The Colgate Hour is on at the same time as Ed Sullivan."
- "I'd like to watch Dragnet but we have only one TV set."
- "Burns and Allen interferes with Sid Caesar."
- "I like Life with Father but the family likes Milton Berle."
- "I Love Lucy is on too late for the children."
- "I can't seem to be sure when the Jimmy Durante Show is going to be on."
- "My wife usually wants to watch something else besides baseball."
- "I'm too busy in the morning to watch Arthur Godfrey."
- "It's a little too late to watch Ed Murrow."
- "I can't watch Kraft because my husband likes to see the baseball night games."
- "I am too busy in the morning to watch Garry Moore."

◀ Conflicting programming is among main reasons given for not seeing more of Medic.

"Can you name a program that you really like, that you go out of your way to see?"

PROGRAMS NAMED (No. Answering: May, 469; Nov., 552)	REASONS GIVEN IN MAY SURVEY											
	NO. RESPONDENTS		% RESPONDENTS		Interesting, Well Done, Appealing	Unique, Non-routine	Educational, Informative	Like Type of Show	True to Life	Like Star, Members of Cast	Funny, Amusing	Miscellaneous
	May '55	Nov. '54	May '55	Nov. '54								
Jackie Gleason	50	41	10.7	7.4	21	2	—	—	3	22	5	2
Ed Sullivan	27	15	5.8	2.7	28	3	—	—	—	—	—	—
Groucho Marx	26	21	5.6	3.8	3	—	1	—	1	11	10	—
I Love Lucy	26	39	5.6	7.1	6	—	—	—	—	6	18	—
Dragnet	21	28	4.5	5.1	10	—	—	8	2	3	—	—
Baseball	21	*	4.5	*	35	—	—	20	—	—	—	—
Medic	20	26	4.3	4.7	7	2	11	—	4	—	—	—
Person to Person	17	15	3.6	2.7	9	—	4	—	2	2	—	1
This Is Your Life	15	14	3.2	2.5	9	4	—	—	5	—	—	—
Arthur Godfrey	13	31	2.8	5.6	4	—	—	—	—	6	2	1
Disneyland	13	12	2.8	2.2	11	1	1	1	—	—	—	—
Bishop Sheen	12	14	2.5	2.5	3	1	7	—	—	3	—	—
Sid Caesar	12	*	2.5	*	4	1	—	—	—	5	5	—
George Gobel	11	*	2.3	*	2	2	—	—	1	1	9	—
U. S. Steel Hour	10	*	2.1	*	12	—	—	—	2	—	—	3

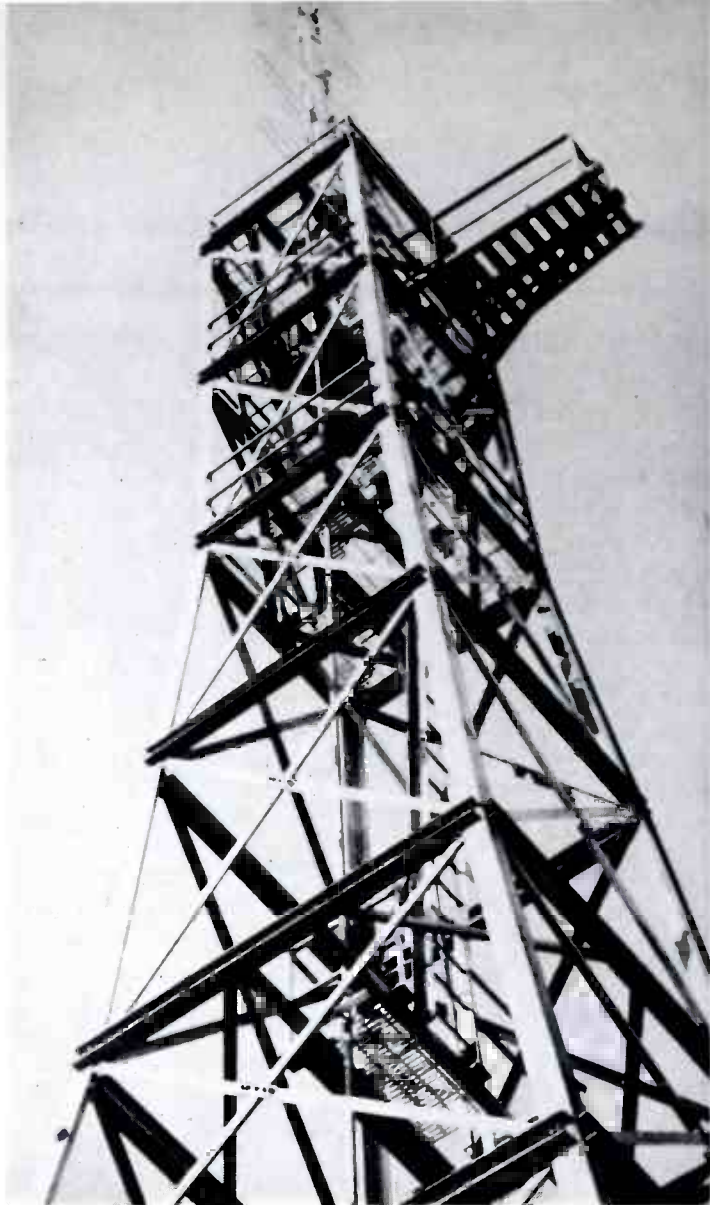
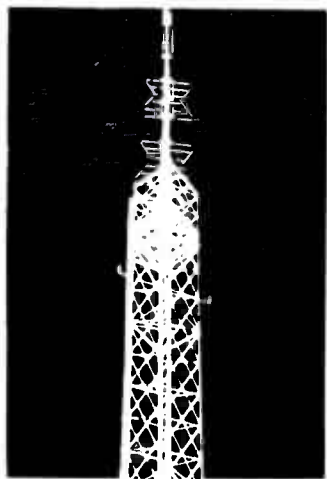
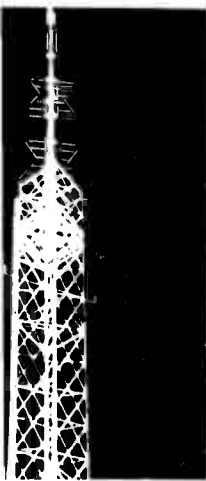
"Can you name a program you still view, but feel isn't as good as it used to be?"

PROGRAMS NAMED (No. Answering: May, 469; Nov., 552)	REASONS GIVEN IN MAY SURVEY											
	NO. RESPONDENTS		% RESPONDENTS		Repetitious, Stale, Boring	Miss Former Cast Member	Poorer Material or Talent	Star Has Become Obnoxious	Not So Funny	New Style Format Not So Good	Silly, S'apstick	Miscellaneous
	May '55	Nov. '54	May '55	Nov. '54								
Arthur Godfrey	86	47	18.1	8.5	33	12	14	42	—	—	—	3
I Love Lucy	48	46	10.2	8.3	36	—	2	—	1	2	12	1
Milton Berle	48	79	10.2	14.3	15	—	3	13	16	—	6	2
Jackie Gleason	28	15	6.0	2.7	21	—	—	3	2	—	4	3
Imogene Coca	13	19	2.8	3.4	2	6	1	—	3	—	—	—
Dragnet	12	16	2.5	2.9	11	—	3	1	—	—	—	—
Sid Caesar	9	42	1.9	7.6	—	7	2	—	—	—	—	1

"Can you name a program that you really like, but don't get to see very often?"

PROGRAMS NAMED (No. Answering: May, 469; Nov., 552)	REASONS GIVEN IN MAY SURVEY											
	NO. RESPONDENTS		% RESPONDENTS		Not at Home, Working	Inconvenient Time	Conflict with Other Programs	Busy	On Too Seldom	Forget It's On	Have Company	Miscellaneous
	May '55	Nov. '54	May '55	Nov. '54								
Medic	22	22	4.7	4.0	3	—	7	3	8	—	—	1
Omnibus	17	11	3.6	2.0	5	4	2	1	5	—	—	1
Studio One	16	10	3.4	1.8	1	6	5	—	2	—	—	—
Jackie Gleason	12	19	2.5	3.4	11	—	—	—	—	—	1	—
Baseball	12	*	2.5	*	5	—	2	5	—	—	—	—
Person to Person	11	17	2.3	3.1	3	6	2	—	—	—	—	—
I Love Lucy	10	16	2.1	2.9	2	2	2	2	2	—	—	—
This Is Your Life	10	9	2.1	1.6	2	1	5	—	—	—	—	2
Disneyland	9	5	1.9	0.9	3	2	—	2	2	—	—	—
Arthur Godfrey	8	11	1.7	2.0	2	1	3	3	—	—	—	—
George Gobel	8	*	1.7	*	5	—	—	1	2	—	—	—
Steve Allen	7	9	1.5	1.6	—	7	—	—	—	—	—	—
See It Now	6	8	1.3	1.4	1	5	—	—	—	—	—	—
Dragnet	6	8	1.3	1.4	3	—	2	—	—	—	—	1
Ed Sullivan	6	11	1.3	2.0	2	—	4	—	—	—	—	—
Home	5	*	1.1	*	2	2	—	1	—	—	—	—
Meet Millie	5	*	1.1	*	3	—	—	1	—	—	—	—
Kraft Theatre	5	*	1.1	*	1	1	1	—	—	1	—	1
Late Show	5	6	1.1	1.1	—	5	—	—	—	—	—	—

* Too few to tabulate.



OPERATION SATELLITE

Is it the advertiser's answer to low-cost TV coverage of small markets?

Is the television satellite the answer to the problem of reaching the small market at a cost that's economically feasible?

It is, say the pioneers in this new type TV operation. Further, they contend, it's virtually the only hope for any service at all in many areas too small or too sparsely populated to provide economic support for a regular station.

A check with licensees of two satellite operations already in being and four soon to take the air brings these claims:

1. For the advertiser, it offers added coverage in small markets at a low cost.
2. For the licensee, it can mean a sound operation in a community that otherwise might not be able to support TV.
3. For the viewer in the satellite area, it can mean service where he might have none at all. And the com-

bined operation can bring a quantity of network and top film programming for viewers of both satellite and mother station that neither could attract alone.

One unresolved question is that of network affiliation, but to date this has been covered by extension of the contract of the mother station to include the satellite.

One of the most enthusiastic satellite advocates is Tom Bostic, vice-president and general manager of KIMA-TV in Yakima, Washington, and its satellite, KEPR-TV in Pasco.

Declares Bostic:

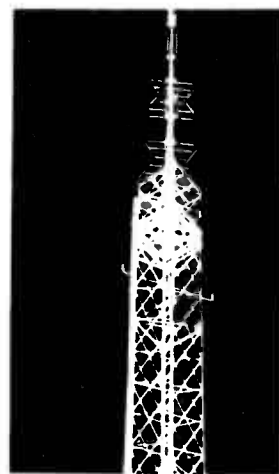
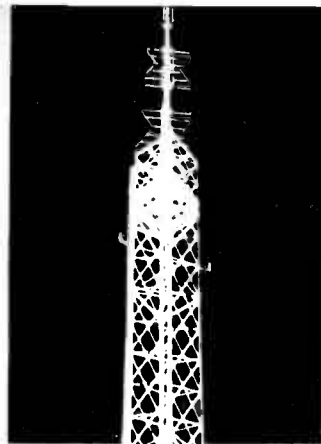
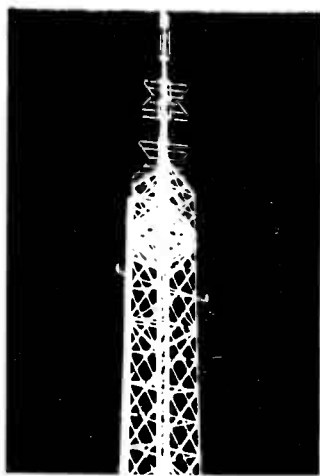
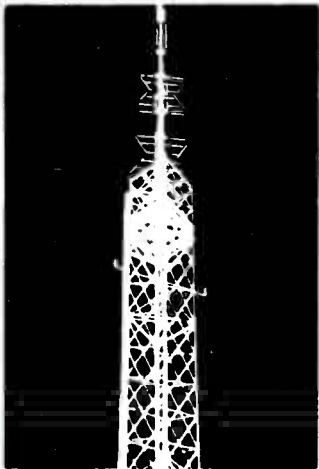
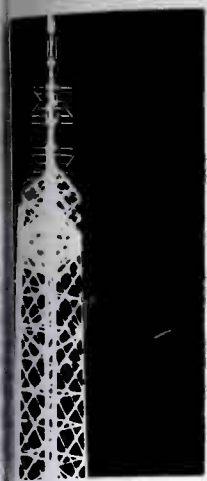
"It is our belief that the satellite is the answer to the problem of bringing television to a market that would have difficulty providing economic support for a regular station."

Adds Joe Floyd, president of KELO-TV, Sioux Falls, South Dakota, and its satellite, KDLO-TV, Florence, due to start by world-series time:

"This [satellite] method is going to bring the answer for the small market. The day we go on at KDLO the people in that area will have 200 monthly hours of network shown to them. If this station were to open up alone, I doubt if it would be able to have over 18 hours a month of network programming, and it would be handicapped economically."

Where the mother station also operates the satellite, say the licensees, there are considerable savings in both technical and management personnel, besides the obvious economies in programming. And the addition of a satellite, they point out, can put it and the mother station, combined, above the minimum market size required by some national advertisers before they'll buy a market.

In the operations directed by Floyd and Bostic, both mother station and satellite are under the same ownership. So are satellite KPAR-TV, Sweet-



water, Texas, and KDUB-TV, Lubbock; satellite KTSF, Scottsbluff, Nebraska, and KFBC-TV, Cheyenne, Wyoming; and Hawaiian satellites KMAU-TV, Wailuku, and KHBC-TV, Hilo, and the mother station, KGMB-TV, in Honolulu. The only independent is KTRE-TV of Lufkin, Texas, which will pick up network and some other programming from KPRC-TV, Houston.

Bostic says KIMA-TV, in Yakima, on the air since mid-1953 with a market area of 150,000, had a sharp upturn in business when KEPR-TV went on the air as a satellite last December. KEPR is in Pasco, 70 miles away, and serves an area with 170,000 population.

It meant, he declares, a doubling of market area at a cost of \$125,000 for plant and \$60,000 a year for operations, including depreciation. The operating staff consists of eight people—three engineers, four salesmen, and a secretary—or about a third the minimum for a regular station.

One result, Bostic relates, was a jump of 100 per cent in national spot business.

"And by lumping the two markets we were able to attract network advertisers neither would have been able to attract alone," he says.

The combined operation, which takes feeds from all the networks, carried nine of the 10 highest-rated web shows of the past season.

Although the satellite added a market area bigger than that of the mother station, the class A card rate was raised only 50 per cent—\$300 an

hour for the combo, compared with the former \$200 for KIMA-TV alone.

Advertisers with distribution in both markets are required to buy the combination. But a sponsor with distribution in only one market, such as a retailer, can buy KIMA-TV alone for \$200 or KEPR-TV alone for \$150. Spots are scaled accordingly.

Bostic emphasizes that by no means has the satellite been merely a tail on the KIMA-TV kite. During the latest month on which he ran a check, KEPR-TV carried 209 locally originated commercials, 334 locally originated public-service announcements, and 10 live half-hours of local programming.

Live camera for satellite

KEPR-TV began with a slide projector but Bostic says a live camera chain to handle local live commercials and programs is a necessity for a successful satellite. Consequently, KEPR-TV will add live facilities this fall. Meanwhile, KIMA-TV's remote unit at Yakima has been traveling to Pasco frequently to originate live local programs for this area.

A big advantage of a satellite over a booster—which would merely retransmit telecasts of the mother station in toto—is that it can offer facilities to the local advertiser in the satellite area, its proponents contend.

The KIMA-TV (Channel 29) and KEPR-TV (19) combination is the only UHF satellite operation thus far. The other existing operation, in Hawaii, and those just coming on are VHF.

KELO-TV has one of the more ambitious satellites in its KDLO-TV at Florence, with an estimated plant cost of \$268,000.

Nevertheless, Floyd says integration of staffs and coordination of operations will result in significant savings. KELO-TV employs 75 people, while KDLO-TV will have only 20.

"Management will be integrated between the two stations, as will be traffic, continuity, and the film production crew," says Floyd.

The satellite at Florence, serving Watertown, Aberdeen, and Huron, will be connected to the mother station by a 24-hour microwave link as well as a full-time telephone circuit plus TWX for transmission both ways of news, sports, and weather.

The combination card rate for network and national and regional spot will be \$350 per class A hour, compared with the former \$300 for KELO-TV alone.

But opportunities also will be offered to local advertisers over the satellite alone. Half the time KELO-TV is transmitting local programs, satellite KDLO-TV will originate its own local shows.

William C. Grove, general manager of KFBC-TV, Cheyenne, reports that satellite KSTF at Scottsbluff, Nebraska, now testing, "will sell locally at the outset." It will have film and slide facilities within 60 days of the start, he says, and will add live facilities later.

Although Scottsbluff is 90 miles

To page 84



from the pages of the most popular book in the world...

Alexandre Dumas'

THE COUNT OF

**Produced for quality by
Edward Small, master
showman, of Monte Cristo
movies' fame.**

**"Timeless and boundless
in its appeal"
Andre Maurois**

intrigue!



suspense!



MONTE CRISTO

starring

GEORGE DOLENZ

the coming idol of the TV screen

co-starring

FAITH DOMERGUE



**This brand new half-hour TV series is for
advertisers who want the very best!**

**If your product calls for an exciting, quality,
dramatic program which appeals to every
member of the family—"The Count of Monte
Cristo" is the treasure you are seeking.**

For higher sales through quality programs



Television Programs of America, Inc.

477 MADISON AVENUE, NEW YORK • PLAZA 5-2100

How these
 agencies
 proposed spending

\$3,500,000

J. WALTER THOMPSON CO.

TV & Radio	\$1,710,000	48.8%
Newspapers	668,000	19.1
Magazines	650,000	18.6
Trade	50,000	1.4
Canadian (Magazines & Newspapers)	150,000	4.3
Production and Reserve	272,000	7.8
	<hr/>	
	\$3,500,000	100.0%

BENTON & BOWLES, INC.

TV	\$1,875,000	53.6%
Radio	375,000	10.7
Newspapers	400,000	11.4
Magazines	650,000	18.6
Production	200,000	5.7
	<hr/>	
	\$3,500,000	100.0%

AD BUDGET

Here are the allocations presented to the Florida Citrus Commission

GRANT ADVERTISING, INC.

Magazines	\$ 644,000	18.4%
Supplements	277,000	7.9
B & W Newspapers	832,000	23.8
Radio	840,000	24.0
TV	541,000	15.4
Outdoor	13,500	.4
Trade	55,000	1.6
Production and Reserve	296,500	8.5
	<hr/>	
	\$3,500,000	100.0%

The unprecedented public presentations recently made by five major advertising agencies before the Florida Citrus Commission provide a rare opportunity to compare different agency approaches to media.

Three gave detailed breakdowns of their proposed campaigns, on the basis of a \$3,500,000 budget, later cut to \$3,000,000. Two gave generalized presentations without dollar allocations.

On the basis of these presentations, the commission selected its new agency, Benton & Bowles. What was the decisive factor? While many considerations undoubtedly entered into the commission's decision, cold statistics show it was the presentation with the heaviest emphasis on television that won out.

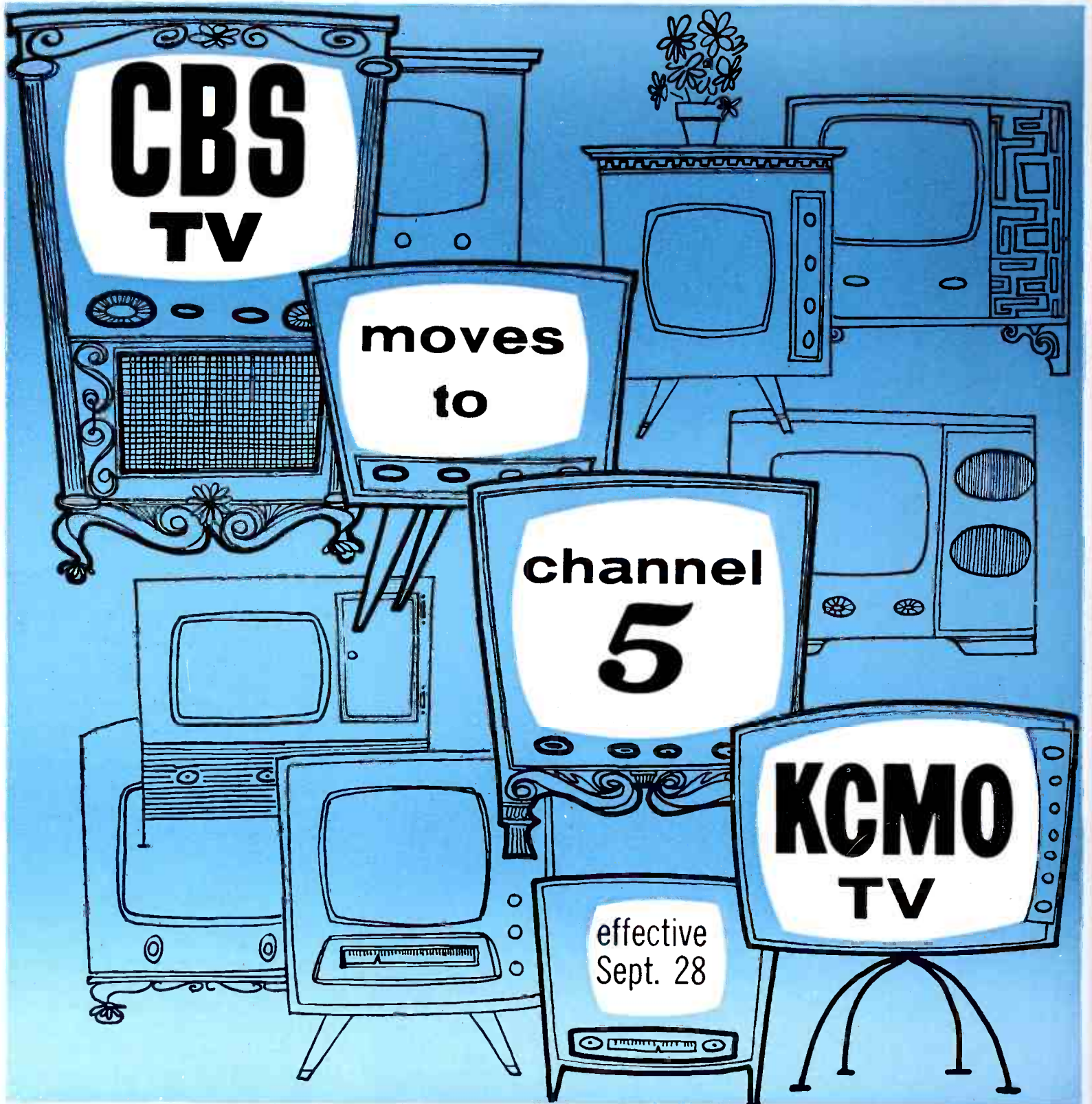
"I would hesitate to suggest that Benton & Bowles got the account because of their heavier emphasis on TV," says P. S. Patterson, the commission's advertising director. "Rather it was on their demonstration of their use of each of the media and their knowledge of the citrus field."

Patterson adds, however, "The commission is very definitely sold on the effectiveness of television in solving the citrus industry's problems. It has proved to be very effective."

The three specific proposals for the original \$3,500,000 budget, when translated to percentages, break down as follows:

Benton & Bowles: TV, 53.6%; magazines, 18.6; newspapers, 11.4; radio, 10.7; and production, 5.7.

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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 810 kc. ABC	TV Channel 5 CBS	RADIO 620 kc. ABC	TV Channel 8 CBS	RADIO 910 kc. ABC	TV Channel 5	RADIO 590 kc. CBS	TV Channel 6 NBC

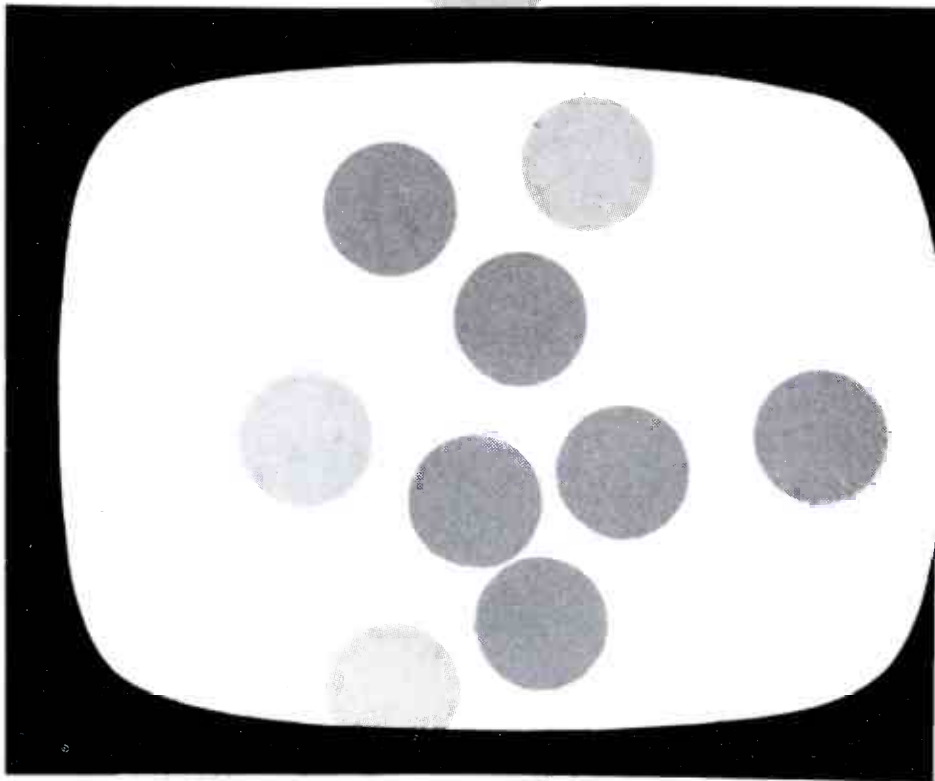
Represented by KATZ AGENCY INC.

JOHN BLAIR & CO. BLAIR TV, INC

The opportunities
that spot TV
affords the
fast-moving client
are emphasized
by the story of
how and why
Philip Morris
built a strong
spot schedule
after it
dropped "Lucy"

GOOD SPOTS

CAN STILL BE HAD



"I'd like to use spot TV but you can't get decent availabilities to save your life." This is a perennial complaint.

But the fact is, there's enough client turnover to enable the advertiser to obtain good periods at almost any time he chooses, if he goes about it properly.

Philip Morris demonstrated this when it moved strongly into spot TV after ending its five-year romance with *Lucy*.

Part of the evidence that led to the Philip Morris swing to spot was provided by a presentation made last March to the company and its agency by John Dickinson of the Harrison, Righter and Parsons rep firm.

The main points are of significance to all advertising men today:

1. Every May and June there are great seasonal schedule shakeups on TV stations. Many expiring contracts are not renewed. This offers a chance to get into many markets.

2. In many cases cream time is involved, which means that even on the most popular stations you may be able to build an imposing schedule.

To prove the point, the presentation took four of the "tightest" stations represented by the firm and studied the expirations of the previous year.

"During May and June of 1954," it said, the four stations "dropped a total of 44 choice evening schedules.

And the presentation shows that 1954 was not unique in this respect.

The 1955 expirations in prospect were equal to those of the year before in number and quality.

These are not isolated cutbacks, confined to a handful of key markets. It happened everywhere in spot TV—in St. Louis, Philadelphia, New York, Baltimore and yes, even in Pittsburgh, long a one-station city.

"The fact is that during the spring months, a major transfer of spot TV ownership occurs. It occurs because some people just don't advertise on summer TV and others do."

For example, on WBEN-TV, Buffalo, Bulova dropped out of the 8:30 p. m. period on Monday and Wednesday and out of the 9:30 p. m. period on Tuesday and Thursday. Sun Oil exited 7:30 p. m. Sunday and 10:30 p. m. Monday. Fine time slots thus became available.

In Kansas City, 19 companies let go a total of 29 evening periods on

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PROGRAM PROMOTION BEGINS AT HOME

New Ziv project concentrates on employee relations

A salesman rarely is better than his interest in what he's selling—whether he's a bank teller or a dairy routeman.

The paralytic effects of the stale sales pitch and general employee indifference are well known—hence pep talks, house organs, and other programs designed to arouse and maintain employee enthusiasm have become standard in U. S. business.

Television provides not only a new advertising medium but a new opportunity for promotional activities within the ranks.

Into this relatively unexploited area Ziv Television Programs, Inc., under the supervision of advertising director Leo Gutman, has brought a new kind of promotion kit, which capitalizes on the potency of word-of-mouth as a sales tool.

Using its syndicated-film *Science-Fiction Theatre* to launch its new scheme, Ziv has prepared what it calls an "Enthuse Kit" for sponsors who buy the film. The kit spells out a whole series of ways for management to drum up enthusiasm among employees.

(Ziv, incidentally, already has scored significantly in this area. It recently managed to dislodge a competitor's film from a large brewer's lineup—replacing it with Ziv's *Eddie Cantor Theatre*—by polling the company's employees. When the poll indicated that only a handful of workers were aware of their firm's current TV property, the pitch for the Cantor show was a downhill job.)

The plan consists of three basic steps. The first is intended to stir the enthusiasm of salesmen; the second is aimed at other employees; and the

third offers suggestions for *sustaining* this enthusiasm in the entire company.

Step A gives the following "suggestions to help you generate more selling enthusiasm in your selling force":

- A letter from the president of the company to each salesman's wife, because "she is the one to depend on for telling neighbors and friends about the show."

- A special mailing to salesmen of the simulated four-page *Science Fiction Reporter* tabloid newspaper contained in Ziv's regular promotion kit, with a personal memo from the sales manager attached. Suggested text for the note: "Thought you'd like to see the attached, one of a number of exciting ideas we're using to help you write more orders."

- Simulated "guest tickets" for personal distribution by salesmen, giving the name of the show, time, station, and sponsor.

Step B gives "suggestions to help you intensify enthusiasm among your office, plant, and factory people," as follows:

- A letter signed by the company president and mailed to all employees' families to let them know what the company is doing to increase its business and promote future job security for its personnel.

- A pay-envelope stuffer, highlighting the contents of the show and talking it up as a plan to brighten job futures. "Anything enclosed with a pay check is certain to capture the complete attention of everyone in your employ," the outline states.

- A colorful bulletin-board poster announcing the show to "the people

who deserve to know *first*—your company employees." It is suggested that the personnel department be given a sense of participation by being consulted on the best locations for these posters.

- Wall streamers for the cafeteria, with the door, rear wall, and counter suggested as desirable locations. Both streamers and posters have as a copy theme: "This program helps win new customers. . . . Talk it up among friends and neighbors. The bigger our audience. . . . the bigger our business!"

- A suggested design for incorporating the name of the show into the company's postage-meter stamp.

- Using the public address system every morning at lunch time, and before quitting time to announce particulars, such as time and station, for the program.

- Asking receptionists to remind employees about the show as they arrive each morning during the program's premiere week.

- Switchboard publicity, with the operator asked to add the following to the standard "Good morning" or "Good afternoon" greeting: "We invite you to see *Science Fiction Theatre (day)* at *(time)* on *(station)*."

Step C is designed to *keep* the level of enthusiasm high, with these "miscellaneous suggestions to help you promote new enthusiasm throughout your company":

- Announcing the show's premiere in the company house organ, with the editor brought in for consultation on "unusual approaches." It is suggested that material from the regular promotion kit be used here

To page 82

To see how "enthuse" campaign worked for two advertisers, turn to page 44

HERE'S YOUR COMPANY'S
NEW PLAN
TO INCREASE BUSINESS AND

...to help brighten your job future!

Payroll stuffer unfolds to give the show's highlights.

SCIENCE FICTION REPORTER EVERY FRIDAY WZIV-TV 10:30 P. M.

ATOMIC AGE NO THREAT AND ROMANCE

...RIES REVEALS!
...taking Stories
...ntific Facts!

Celebrated Commentator
...cases handle the
...making Program
...Every Program!

MYSTERY! **THRILLING!**

Simulated tabloid sent to salesmen with covering memo from sales manager.

SEE ON TV

**DRAMA!
ADVENTURE!
ROMANCE!**

"SCIENCE FICTION THEATRE"

AMAZING
BECAUSE IT'S
SCIENCE!

GRIPPING
BECAUSE IT'S
FICTION!



A ZIV-TV PRODUCTION

THIS PROGRAM HELPS WIN NEW CUSTOMERS...

TALK IT UP among friends and neighbors
The **BIGGER** our audience...the **BIGGER** our business!

WZIV-TV 10:30 PM EVERY FRIDAY • YOUR NAME HERE

Bulletin-board poster for use in employee gathering places.

◀ Personal letter from president is sent to salesmen's wives.

Step-by-step "enthus" kit details promotion.

(Your Executive Letterhead Here)

Dear Mrs. ----:

Because you always see to it that your family has the best of everything, I thought you would want to know about a really fine television program your husband's firm is sponsoring -- a show your whole family can enjoy!

This exciting new TV program is called "Science Fiction Theatre" and consists of stories about people, families, their adventures and quest of new ideas. You'll see it on WZIV, every _____ day, at 10 o'clock.

We are writing to enthuse you about our new show because we know your good opinion is important to your husband -- it means a lot to him to know you like the kind of TV entertainment and advertising his company sponsors.

Just by talking up our show around the house, and outside to your friends and neighbors, you'll be helping us create a bigger audience and more potential customers for the product your husband sells.

Congratulations to you and your family for your important contribution to your husband's continuing success with our organization.

Very truly yours,

President

SUGGESTED LETTER FROM YOU TO THE "MRS."

...for mailing to the wife of each salesman...

Here's how to

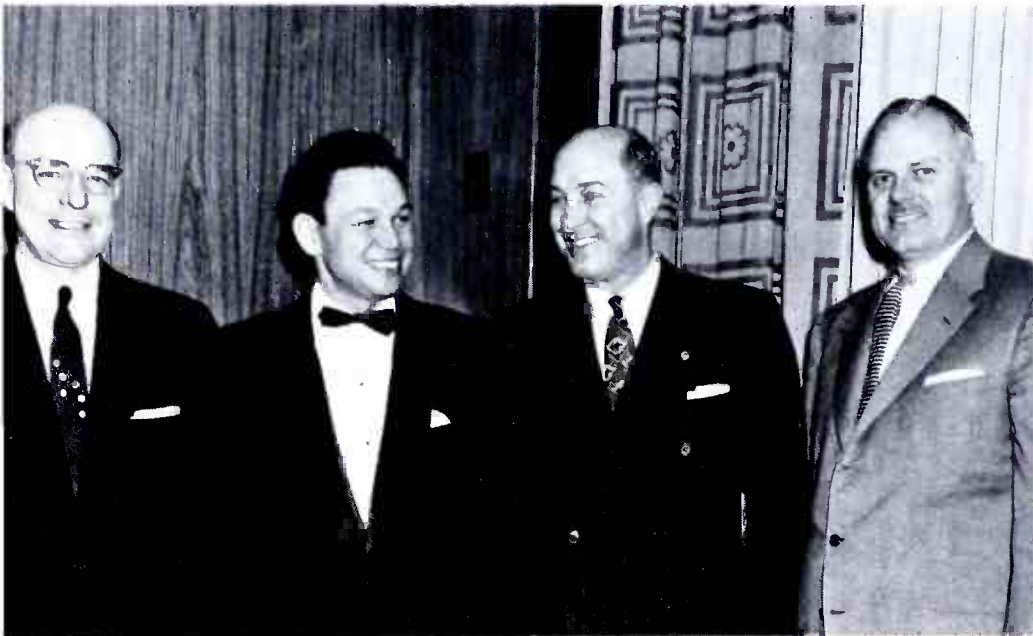
**GET EVERYBODY
IN YOUR COMPANY
ENTHUSED**

over your new TV series...

"I LED 3 LIVES" GETS ENTHUSE TREATMENT



Impact of Phillips Petroleum's promotional activities hits all company echelons. Above, Herbert Philbrick reports on resistance groups behind the Iron Curtain to distributor's employees. Photo below shows him at reception with Phillips top brass: (l. to r.) president Paul Endacott, executive committee head Stanley Learned, and board chairman K. S. Adams.



Heavy emphasis is put on visits to sponsor's employees, dealers, distributors, in Philbrick's public-appearance tours.



Meeting with Phillips division manager Ames (right) results in news coverage and goodwill.



Phillips ad executives (l. to r.) Kinderman, Rice, and Bettis discuss promotion with Philbrick.



Ziv man conducts special preview for employees of the Mercantile National Bank, Dallas sponsor.



Hail, Hail The Gang's All Here

PARADE TIME: 4-6 P. M. DAILY ON

wbns-tv

An exciting razzle-dazzle line-up of high rated top notchers parade on **wbns-tv**, presenting triple-action impact, led by veteran TV rating pullers.

LINE-UP SCHEDULE

4:00 P.M.—AUNT FRAN — whose popular fun-packed stories, crafts and games reach the "influence-buying" corduroy set. This tried-and-true 6-year old show was rated *First* in shows of a comparable nature by the younger viewing group in a White House Conference survey.

4:30 P.M.—THE LITTLE RASCALS—introduced by **wbns-tv's** Clown, Bob Marvin, are none other than those beloved members of the "Our Gang" comedies — Jackie Cooper, Dickie Moore, Alfalfa, Farina, Spanky MacFarland, to name but a few. Adults who remember them from years before, now re-live their delightful antics with the youngsters of today.

5:00 P.M.—WESTERN ROUNDUP — the pace-setting western features starring Gene Autry and Roy Rogers, and introduced by **wbns-tv's** Wrangler Dick Zobel, ALL in one show. Western fans, from toddlers to cane-carriers, won't miss one of these films which are introduced by the Wrangler in a live western setting . . . a grand climax to any parade.

Every segment of this two-hour parade has racked up unbelievably high show and sales ratings individually. Now, **wbns-tv** teams them together for TV's best buy in the middle west. Join the parade and get your message over to the 464,756 families in a buying income group of approximately three billion dollars.

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

REPRESENTED BY BLAIR TV

wbns-tv

CHANNEL 10
COLUMBUS, OHIO



Dr. E. L. Deckinger

WHICH WAY TO BETTER RATINGS?

First of a series of debates on the value of the ARF report

Nearly a year ago, a special task force of the Radio-TV Ratings Review Committee of the Advertising Research Foundation issued a report recommending 22 optimum standards for audience measurement.

This report had been expected to be a bombshell, but surprisingly few people in the industry gave it the serious consideration it deserved.

To call attention to what we feel is an important step toward better research, TELEVISION MAGAZINE opened its pages to a debate on these recommendations.

Dr. E. L. Deckinger, v.p. in charge of research at Biow-Beirn-Toigo and chairman of the ARF subcommittee which produced the report, has acted as moderator. Enlisting the aid of 29 agency researchers, he assigned to each one the defense or criticism of the various points in the report which have been considered most controversial. Thus, the contributors' comments do not necessarily represent their personal opinions.

This debate will be continued in subsequent issues of TELEVISION MAGAZINE.

Positive action is practical now

Yes—DR. MYRON HELFGOTT, *Research Director, Ogilvy, Benson, Mather.*

Probably the best way to assess the practicality of the ARF standards is to determine the degree to which their requirements are met, or could be met, in the actual practices of the organizations involved in estimating radio and television audience sizes.

Since the relationship of practice to the standard requirements is

measurable (even though such measurement may not be very precise), the Research Department of Ogilvy, Benson and Mather attempted to assess the practicality of the standards by surveying six leading practitioners in the field (ARB, Hooper, Nielsen, Pulse, Trendex, Videorex).

Each of the practitioners was asked to answer the following question for each of the 22 ARF standards: "In our opinion, our organization presently meets this standard . . . (always, sometimes, never)."

If the answer for any standard was "sometimes" or "never," the practitioner was asked to answer an additional question for that standard: "If we wanted to meet this standard, and put all of our available resources behind an effort to do so, we could meet it completely in . . . (approximate period of time, or 'never')."

Just as the responses of a group of students to a test can be used to assess either the student (as in the measurement of abilities), or the test (as in item analysis), we tabulated these data, not to judge the resources of the individual practition-

ers, but rather to judge the practicality of the standards. This tabulation appears below:

Multiplying six practitioners by 22 standards, we have 132 possible situations of a practitioner attempting to meet a standard.

In 95 of the 132 attempts, the standard was reported to be *always* met in present practice. In 13 of the 132, it was reported to be *sometimes* met. In 24 of the 132, it was reported to be *never* met.

There are 37 situations of the 132 where the standard is reported as *not always met*.

In 22 of the 37, it was reported that the standard *could be met immediately* if the practitioner applied to it all of his available resources. In 15 of the 37, it was reported that the standard *could never be met* within the scope of the practitioner's presently available resources.

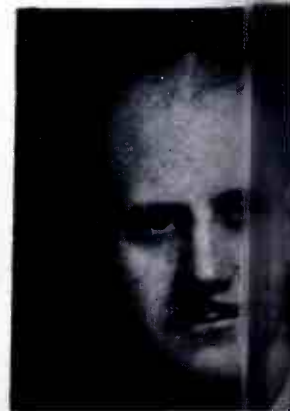
Counting each of the 132 situations equally, and giving full-credit for always meeting a standard, and half-credit for sometimes meeting a standard, and no credit for never meeting it, we find that the standards bat .769 in *present practice* and .886 in *possible immediate practice*.

Ad men participating in this debate on the ARF's ratings proposals include (l. to r.) Dr. Myron Helfgott, Ogilvy, Benson, Mather; Harold J. Rudolph, Chas. W. Hoyt Co.; Read H. Wight, J. M. Mathes Inc.; Alan Greenberg, Doyle, Dane, Bernbach; Lee Copp, Maxon, Inc. Not shown, is George MacGovern, Esty.

HELFGOTT



RUDOLPH



Counting equally each of the 37 situations where the standard is reported to be not always met now, and giving full-credit for being able to meet it immediately, and no credit for never being able to meet it, we find that the standards bat .595 in possible immediate practice where not presently practiced.

From this we conclude: That the requirements of the standards are, more often than not, being met in practice now, and that where they are not, most can be met in practice immediately.

Positive action is practical now

No—HAROLD J. RUDOLPH, *Research Director, Charles W. Hoyt Co.*

In taking the position that the standards are not practical, I would like to point out that the various rating methods differ so fundamentally that it is not possible to set up a set of standards which would apply to all methods and still permit each to realize its fullest potential.

In certain respects, the standards have been set so high that they cannot be met by some techniques, while in other cases they seem lower than necessary.

For example, the standards stipulate that all broadcast hours between 6 a.m. and midnight should be measured. This presents no particular problem for recorders, diaries and various recall techniques, but for the telephone coincidental and the personal coincidental it is practically impossible to reach people during early morning or late evening hours.

To cite another example, the stipulation that audience size measurements should be provided for specific segments of a program, such as commercials, is an almost impossible goal. Only the recorder can deliver reliable estimates of audience size, minute by minute.

Perhaps the classic example of an impractical standard is the stipulation that the unduplicated household audience to two or more broadcasts should be measured. Actually, only the diary and the recorder can provide such information and, in the

case of the recorder, the value of the end result might be questioned because it provides a measure of tuning only—not listening or viewing.

It can be argued that the standard has been set too low with the specification that exposure to broadcasts be measured in terms of set “tuning” rather than “listening.” To assume that “tuning” implies listening or viewing is almost as erroneous as to accept magazine circulation as synonymous with magazine reading.

The sample size requirement of 1,200 households nationally or 400 for a local program, seems reasonable. Actually, under certain conditions, it could become impossible.

Let's take an extreme situation wherein it is desirable to measure the local audience for all radio programs. If we use the telephone coincidental method, we will need to call 400 homes every half hour, or 7,000 per day. At the end of one week, we would have called 49,000 homes. This means that in a city of 200,000 population, it would be necessary to use every home in the city to avoid calling the same home twice.

This is admittedly an unusual case, but it does demonstrate the fact that a sample of 400 households locally is a lot of homes when a constantly changing sample is used.

In the case of programs with small audiences, the sample size established by the committee would not result in a satisfactory audience measurement because the relative sampling error would be too high.

Average audience should be basis

Yes—READ H. WIGHT, *Director of Radio & TV, J. M. Mathes, Inc.*

The two major functions of a TV rating are to determine the overall size of the audience and to serve as a measure of comparison between one program and another or one time period and another. Comparisons being complicated at best, it is essential that the simplest and most direct method should be used for the most accurate result.

Because the average audience measurement presents a single figure denoting the average number of

viewers with sets tuned throughout a given time period, such a system permits a more uniform comparison for programs of different duration.

To use the total audience system for the shows of longer duration could tend towards inflating the picture, especially for an advertiser interested most in how many people saw his commercial. With the pres-

HOW MANY OF THE 6 RATING SERVICES COULD MEET ARF STANDARDS NOW?

ARF STANDARDS	NO.
1. Exposure should be measured by set tuning	5
2. The unit should be the household	6
3. All sets should be measured	5
4. Entire reception area	5
5. All households should be represented	4
6. Average instantaneous audience	4
7. Number of households expressed	4
8. Total household audience	5
9. Unduplicated audience to two or more broadcasts	4
10. Audience as per cent of all households	6
11. Households using receivers	6
12. Audience characteristics	6
13. Audience size for specific segments of program	5
14. Full network audience by specific time periods	5
15. Probability sample	6
16. The audience during a single week should be measured	6
17. Each commercially sponsored segment of the broadcast reported	6
18. All hours from 6 A.M. to midnight	5
19. Varying frequencies, depending upon the market	6
20. The measurement should be available within one month	6
21. Sampling errors adequately controlled	6
22. Net effect of non-sampling errors should not exceed sampling error	6
TOTAL	117
Six Organizations: American Research Bureau, Hooper, Nielsen, Pulse, Trendes, Videodex.	

ent trend towards participating programs, this is very important.

The average audience rating would be of greater value to a participating sponsor, in particular, because it gives one rating figure for an entire show which is immediately comparable with another show of the same or different duration. It further has the safeguard of being a minimum rating figure as compared to a possible maximum under the total audience system.

Average audience should be basis

No—ALAN GREENBERG, *Research Director, Doyle, Dane, Bernbach, Inc.*

Let me first start by stating that
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WIGHT



GREENBERG



COPP



Maxwell means "MOXIE"
 That's what makes the
 difference in the

"BOB MAXWELL SHOW"

12 NOON TO 1:00 P.M. SATURDAYS



Entertain, sell; sell, entertain. They're one and the same to Bob Maxwell, major-domo of this sparkling weekend feature on WWJ-TV.

To the delight of teen-agers and young adults, astute Mr. Maxwell presents a parade of guests from the show world—especially top recording artists who sing their latest releases *live*. Other typical features are spotlight segments on current fads, sports cars, the newest in clothes and other dominant interests of the young in heart. Earl Stuart's orchestra gets in plenty of good licks, too.

Spice your Detroit campaign with Maxwell's "moxie". Full participation details are immediately available at all Free and Peters offices.



**BIG MAN
 ON RADIO,
 TOO!**

From 6 to 9 A.M. weekdays on WWJ, Bob Maxwell captures a huge home-and-highway audience with music with a melody, news, weather and traffic condition reports . . . Better check on this, also.

*In Detroit . . .
 You Sell More
 on channel*



WWJ-TV

NBC Television Network
 DETROIT
 Associate AM-FM Station WWJ

FIRST IN MICHIGAN • Owned and Operated by THE DETROIT NEWS
 • National Representatives: FREE & PETERS, INC.

With Congress's investigation fever cooled, **THE FCC**
HAS THE BALL

and must cope with TV's problems itself

A story goes around Washington about a member of Congress who frequently is heard demanding "an investigation of TV" who ran into another member of Congress who frequently is heard demanding "an investigation of TV."

According to the yarn, Lawmaker No. 1 cased the corridor in which they met, lowered his voice and said: "Senator, just what are we up to, about TV, I mean?"

The other indulged in a moment of statesmanlike silence, then replied softly: "You got me. Sometimes I think it's bigger than both of us."

However apocryphal the story may be, it could have happened.

Much talk continues about television problems and solutions. But as temperatures have soared in Washington, the investigation fever that grabbed headlines in early 1955 has definitely cooled.

It appears to be a matter of how Washington can come to grips with an operation so vast and complex and with such a hold on the public's imagination, without dropping a monkey wrench into the machinery and having it fly back into congressional faces.

So far as Congress is concerned, it's all off until next year.

According to Capitol Hill sources,

Senator Kilgore's Judiciary Subcommittee, which is investigating monopolies in general, has quietly dropped plans for a monopoly-look at TV which the West Virginian had announced several months ago.

With Congress in recess, the Kilgore Committee returned to Washington the other day for additional monopoly hearings, taking up general industrial distribution practices and foreign trade. There's nothing on its schedule, soon or late, relating to broadcasting.

Kilgore himself shuns comment on the matter but the report is he has decided to leave this entire subject, every facet of it, to Senator Magnuson's Interstate Commerce Committee. And that committee now has postponed its scheduled hearings on radio and TV until January 17, 1956.

Indications are that Magnuson, with many irons in the fire, will leave much of the presiding to Senator Pastore of Rhode Island, the committee's second-ranking Democrat.

According to Magnuson: "The staff of the committee has been and is developing data with respect to networks and other phases of the television industry and will use the recess period to continue their work."

He added that a non-government engineering committee "is making

definite progress with respect to the television (channel) allocations and certain UHF-VHF problems." The committee of distinguished engineers, headed by Prof. Edward Bowles of Massachusetts Institute of Technology, is advising the Commerce Committee on technical matters.

Hanging fire is Magnuson's proposal that the Fund for the Republic, originally set up by the Ford Foundation, invest \$250,000 in a basic study of some phases of broadcasting, including political broadcasting and possibly, subscription TV. So is his suggestion that the Carnegie Foundation do similar research on censorship in radio and TV.

FCC study at standstill

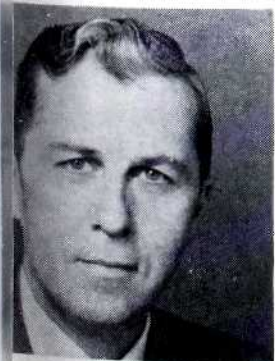
The FCC has done little towards its projected "study of radio and TV network broadcasting" beyond the naming of a special committee of its members to organize the project, for which the Commission has been given an \$80,000 appropriation. On the committee are Republicans George C. McConaughy, Rosel H. Hyde and John C. Doerfer plus Democrat Robert T. Bartley.

At this point, no one knows—not even the FCC—exactly what kind of "study" this will be. The only decision the Commission has reached is that it's regular staff can't drop its day-to-day work and outside help will have to be brought in for the project.

Around FCC headquarters, it's generally agreed the \$80,000 supplied by Congress will just about finance a study of the proposed study—that is, a determination of what direction the study will take.

It will take a further appropriation, in another sitting of Congress, to get the show on the road.

To next page



M.M. JOHN C. DOERFER



SEN. JOHN O. PASTORE



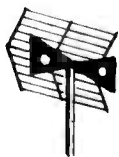
SEN. WARREN G. MAGNUSON

ARE YOU IN THIS PICTURE?

WSBT-TV SOUTH BEND, IND.

34

BETTER TAKE A CLOSE LOOK AT THIS PICTURE. WE THINK YOU OUGHT TO BE IN IT AND HERE'S WHY . . .



WSBT-TV DOMINATES THE SOUTH BEND MARKET

No other station, UHF or VHF, whose signal reaches the South Bend Market, even comes close to WSBT-TV in share-of-audience. South Bend is a fringe area for Chicago and Kalamazoo TV stations. To illustrate: After WSBT-TV began carrying the Ed Sullivan Show, this program's South Bend audience increased over 300%! Further proof: When WSBT-TV went on the air, set ownership in South Bend jumped from 29% to 80%! (Hooper, Nov., 1954).



WSBT-TV VIEWERS COMPRISE ONE OF AMERICA'S RICHEST MARKETS

South Bend's Metropolitan Area is the Nation's 5th richest in family income. The South Bend-Mishawaka City Corporate Area is Indiana's 2nd largest in income and sales!



WSBT-TV GIVES YOU A BIG, PROSPEROUS 14-COUNTY COVERAGE AREA

Population of the station's coverage area is 814,600 or 248,900 homes. Effective Buying Income . . . \$1,342,802,000. An exceedingly important market!



WSBT-TV REACHES 181,953 UHF EQUIPPED SETS

95% of the TV homes in the area are UHF-equipped to receive WSBT-TV.

WSBT-TV SOUTH BEND, IND.
CHANNEL 34 CBS DuMont

A CBS BASIC OPTIONAL STATION

ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVES

FCC HAS THE BALL *From page 49*

Meanwhile, Commissioner Doerfer's VHF-UHF proposal has caused the dulltest thud recorded on Washington's dull-thud seismograph in a long time.

Other commissioners tripped away quietly for their August vacations after one horrified look at his proposal for deleting all VHF channels from the major metropolitan areas, substituting only UHF coverage.

In resuming regular sittings this month after the August recess, the FCC also will have before it the milder suggestion of Commissioner Hyde that the channel allocation table be re-examined in the light of economic factors, not now considered.

The FCC reads the *Congressional Record* and in it there's a comment by Senator Magnuson that "the Commission has a real and moral responsibility to inform the public as quickly as possible as to what it expects to do on the question of selective deintermixture."

Some action in that field is due soon. FCC indecision on the question currently is holding up possible new grants in a half dozen locations.

Each commissioner found on his desk upon his return to Washington a memorandum suggesting that between 200 and 500 additional V channel allocations could be created for the benefit of U operators by "drop-ins" between existing channel assignments.

The proposal was prepared and submitted by members of the Washington law firm of Welch, Mott and Morgan, who worked on the idea with radio engineer John Mullaney.

They suggested the FCC had been too generous on mileage separations in the present allocation table.

The drop-ins of additional V's could be made, they said, on a case-by-case basis by reducing the separations and, where necessary, authorizing directional antennas, reduced power and lower antennas.

The memorandum, which combined and elaborated on a number of ideas previously advanced, had as its basic thesis a projected guarantee that every existing station would have at least as much service area protection as it now enjoys through the modifications in standards proposed for the drop-in outlets.

Proponents of the idea insist the FCC could go ahead promptly on such a program without instituting the lengthy rulemaking procedure usually involved in revision of regulations.

What the Commission thinks about this remains to be seen. **END**

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

STATION SHARES OF AUDIENCE

Monday through Friday

	MORNING 9 AM - 12 N	AFTERNOON 12 N - 6 PM
KRON-TV	49.7%	40.3%
Station B	45.7	32.4
Station C	4.6	27.2
Others	#	0.1

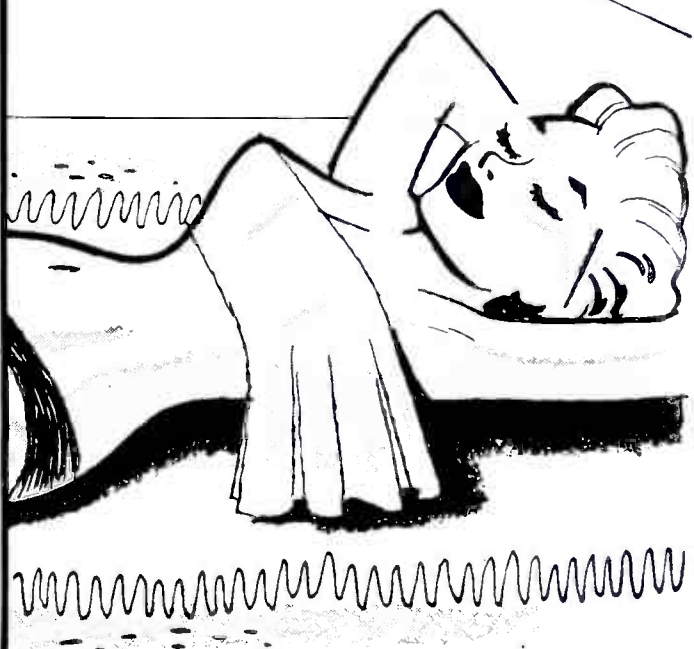
Sunday through Saturday

	NIGHT 6 PM - MID	TOTAL DAY 6 AM - MID
KRON-TV	47.8%	44.6%
Station B	32.7	33.7
Station C	19.3	21.6
Others	0.2	0.1

Nielsen Station Index TV Report April 1955

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. 5 in the series, "What Every Time Buyer Should Know About KRON-TV"

OUR FIRST YEAR

**Time
for a
check-up**



AND LOOK!...We're in excellent condition

WGR-TV HAS LED IN TOP 15 SHOWS ALL YEAR

pulse:	Sept., 1954 — 10 of top 15	Jan., 1955 — 12 of top 15	May, 1955 — 10 of top 15
	Oct., 1954 — 8 of top 15	Feb., 1955 — 9 of top 15	June, 1955 — 10 of top 15
	Nov., 1954 — 9 of top 15	Mar., 1955 — 9 of top 15	July, 1955 — 8 of top 15
	Dec., 1954 — 9 of top 15	Apr., 1955 — 8 of top 15	

arb:	Oct., 1954 — 6 of top 10	Feb., 1955 — 6 of top 10	July, 1955 — 7 of top 10
-------------	--------------------------	--------------------------	--------------------------

WGR-TV

CHANNEL



Not the oldest...but the leader!

**184 BARTON ST.
BUFFALO, N. Y.**

television case history

CARBONA PRODUCTS

Is television the most efficient means of getting quick and wide distribution for a new product?

A test campaign in Worcester, Mass., proved to Carbona Products Co. that TV, which the company had never used regularly before, could establish distribution of its new Instant-Foam Lather rug cleaner at only 40% of the normal cost of such an operation.

Carbona traditionally launches new products with newspaper and point-of-sale advertising but decided to introduce this easy-to-demonstrate foam cleaner via TV alone. Station WWOR-TV was chosen to carry the campaign in the test market of Worcester.

At the end of 13 weeks, a survey showed these results: Carbona Instant-Foam Lather was considered "a good item" in 100% of the variety stores in the area, 96% of the drug stores, 92% of the hardware stores, 87% of the department stores, and 50% of the food outlets.

The lag in food stores is attributed to adamant refusal of some chain store food distributors to recognize the market created for the new product. In a supermarket, shoppers don't ask for an item, they just pick what they want off the shelves. The store manager and distributor are left in the dark as to other goods they would have purchased had they been stocked.

The selection of WWOR-TV to put the new product across marked Carbona's first regular campaign in TV. It also was the first time full sales responsibility for a manufacturer's product in the Worcester market had rested solely upon the medium of television.

It was decided by the C. J. Herrick agency, the manufacturer, and station management that the most effective plan would be one live demonstration of the product a day plus run-of-schedule ID's identifying stores handling the product. The 13-week campaign was set for launching the last week of March.

The live demonstrations were placed in a local women's program, and in or near other local programs. All these times were Class B. The ID's were purchased at the package rate, bringing the cost down to about half the onetime rate.

A week prior to the first telecast, the agency sent an experienced demonstrator to the station to instruct two of its feminine personalities on the proper product-demonstration technique.

At this point Carbona faced the dilemma that confronts all new products: the distributor is reluctant to handle a product for which he has received no requests from his dealers, and on the other hand the dealer is unable to sell the item if he doesn't have it on his shelves.

The problem, which could well negate any advertising program, was handled in two ways.

First, Carbona sales representatives and the station promotion manager began calling on the distribu-

To page 54



In TV's infancy, manufacturers found that "to be advertised on TV" was the open sesame to dealers' shelves. Carbona, in a test campaign for its new Instant-Foam Lather on WWOR-TV, Worcester, learned that TV has lost none of its vitality as a distribution force.



Sioux City Sue has a "steak" in your future

That may sound like a pun, but it makes a point. You see, Sioux City's stockyards are 3rd in the nation for cattle receipts — 5th for all livestock. It's a thriving industry that keeps thousands of packing house workers busy, too. Chances are there's a steak from Sioux City in your future.

Sue has a "stake" in your future, too. For Sioux City is more, much more than a leading agricultural market. Manufacturing, Wholesale and Retail Trades, Food Processing, Transportation and Commerce account for the majority of Sue's \$991 million buying income. It's a stable income based on a healthy balance of diversified industry that makes Sioux City an important market for you.

Where does Sioux City Sue spend her money? That depends largely on who asks her to buy. She keeps an eye on KVTV Channel 9 for a lot of suggestions. Your Katz representative can tell you why.

CBS ABC
KVTV
Channel 9

SIoux CITY, IOWA

Serving Iowa's Second Largest Market

A Cowles Station. Under the same management as WNAX-570, Yankton, South Dakota — Don D. Sullivan, Advertising Director.

CARBONA PRODUCTS *From page 53*

tors who in turn would sell the 2,700 department, drug, food and variety stores in the area. Carbona, respected 84-year-old name in the cleaning fluid line, did some hard selling on the merit of the new product and emphasized the upcoming sales campaign on WWOR-TV.

Second, of course, was the appeal directly to the consumer, and this WWOR-TV did.

Initially, approximately three out of ten distributors stocked Carbona Instant Lather—out of respect for the manufacturer and the fact that the new product was to be sold on the only local TV station. But this loyalty was tempered by concern over the prospect of "another new product on the shelf" and first orders were small—totally inadequate to cover the market.

TV makes its impact

But as the weeks passed, the impact of television was felt. Viewers were told to ask for the new product at their favorite store. Taxi posters throughout the city called attention to the TV demonstrations then going on.

Dealers handling the product were mentioned on WWOR-TV. Point-of-purchase recall signs, saying "As advertised on WWOR-TV," were distributed. Woolworth's conducted a week-long demonstration of the product at a special counter, and sold hundreds of cans.

Consumer demand led dealers to request the product from their distributors, which in turn paved the way for Carbona sales representatives to go back and sell where they had been turned down earlier.

At the end of the 13 weeks a new product had been launched successfully—using television advertising alone.

As a result of its successful TV venture, Carbona currently is planning the same sales approach in other TV markets throughout the country and is outlining a fall campaign on WWOR-TV as a followup to their test drive. **END**

In every field
there's one basic
reference source,
in television it's . . .

TELEVISION MAGAZINE

AROUND FARGO, WDAY-TV PITCHES A SHUTOUT!



LATEST Fargo-Moorhead Hoopers credit WDAY-TV with an almost clean sweep of audience-preference honors. The chart shows that between 5 and 6 times as many Metropolitan Fargo families tune to WDAY-TV as to the next station.

Look at the sets-in-use—a whopping big 65% at night!

Although Metropolitan Fargo represents an important segment of WDAY-TV's coverage, it's not the whole story. WDAY-TV is also the preferred station in *most* of the heavily-saturated Red River Valley. Ask Free & Peters for the proof.

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • ABC



FREE & PETERS, INC.
Exclusive National Representatives

HOOPER TELEVISION AUDIENCE INDEX
Fargo, N. D. - Moorhead, Minn. — Nov., 1954

	TV-SETS- In-Use	Share of Television Audience	
		WDAY-TV	Station B
AFTERNOON (Mon. thru Fri.) 12 noon — 5 p.m.	28	86	14
5 p.m. — 6:30 p.m.	48	88	13
EVENING (Sun. thru Sat.) 6 p.m. — 12 midnight	65	85*	17*

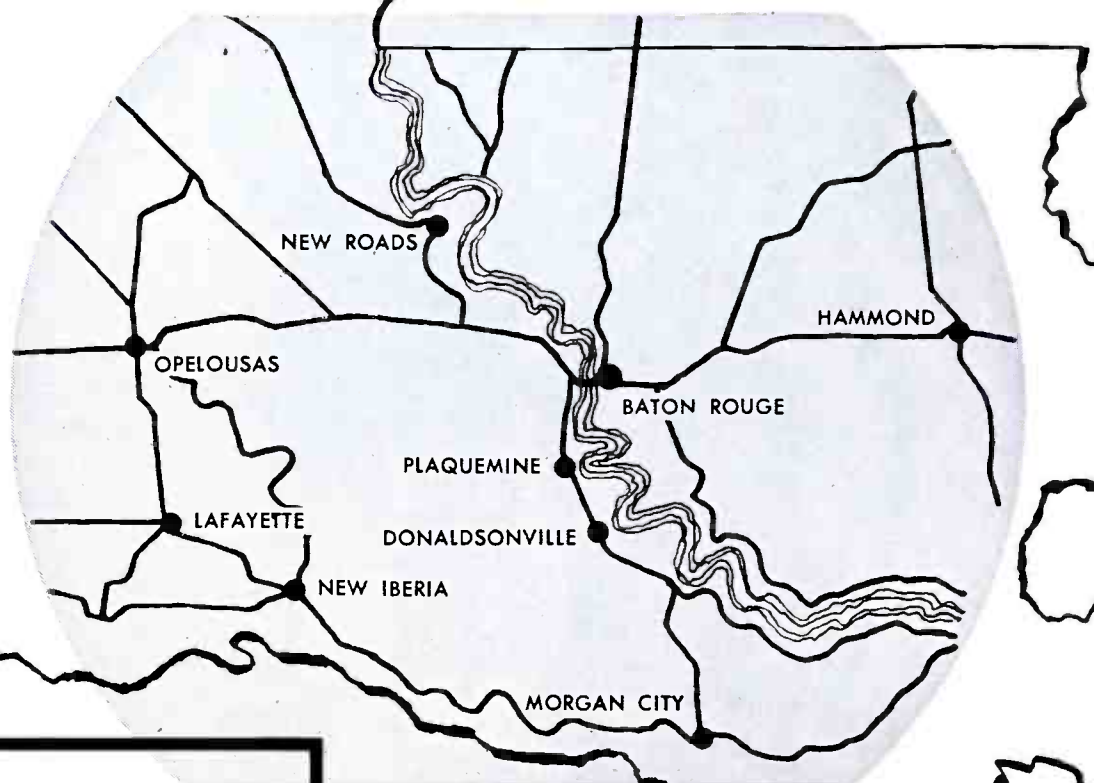
(*Adjusted to compensate for fact stations were not telecasting all hours)

There's a BIG new Picture in prosperous Louisiana

WBRZ Channel 2

BATON ROUGE, LOUISIANA

*The only TV station completely
covering the rich heartland of Louisiana*



MARKET DATA PREDICTED SERVICE Area* WBRZ, Channel 2

Population	860,000
†TV sets in area	164,650
Effective Buying Power	\$899,481,000
Retail Sales	\$580,937,000
Food Sales	\$129,460,000
Automotive Sales	\$122,571,000
Drug Sales	\$ 16,371,000

SOURCE: Sales Management's Survey of Buying power, 1954

*Class "B" †Television Magazine

NBC-ABC

**POWER:
100,000 watts**

**MORE TOWER:
1001 ft. 6 inches**

**Largest TV Antenna
in the United States
12 Bays—Channel 2**

\$899,481,000.00 Effective Buying Power!

Television Magazine's Exclusive

RECEIVER CIRCULATION REPORT

for September

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 findings of the research services also are used as 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 will vary, depending on channel,

antenna location and height, power, etc.

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

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

Only stations which signed on before August 1 are listed.

In defining market coverage, we have used all available data—the research services, engineering contours, RETMA shipments, and rating re-

ports 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.

UNLIKE OTHER PUBLISHED SET COUNTS, THESE FIGURES ARE NEITHER STATION NOR NETWORK ESTIMATES.

CIRCULATION AS OF SEPTEMBER 1

ABILENE, Texas—66.7	58,230	AMES, Iowa—82.3	212,830	BANGOR, Maine—83.7	85,540
KRBC-TV (A,D,N)		WOI-TV (A,C,D,N)		WABI-TV (A,D,N); W-TWO (C)	
ADA, Okla.—63.8	87,410	ANCHORAGE, Alaska	13,900	BATON ROUGE, La.	170,080
KTEN (A)		KENI-TV (A,C); KTVA (D,N)		WAFB-TV† (A,C,D); WBRZ (A,N)	†73,390
ADAMS-PITTSFIELD, Mass.	††	ANDERSON, S. C.—50.5	†85,140	BAY CITY-SAGINAW, Mich.	230,160
WMGT†		WAIM-TV† (C)		WNEM-TV (D,N); WKNX-TV† (A,C,D)	†147,600
AKRON, Ohio—25.9	†72,160	ANN ARBOR, Mich.—20.6	†21,590	BEAUMONT, Texas	73,920
WAKR-TV† (A)		WPAG-TV† (D)		KBMT† (A,D,N); KFDM-TV (C)	†52,650
ALBANY, Ga.—36.1	49,240	ASHEVILLE, N. C.	370,180	BELLINGHAM, Wash.—72.9	68,530
WALB-TV (A,D,N)		WISE-TV† (A,C,D); WLOS-TV (A,D)	†42,380	KVOS-TV (D)	
ALBANY-SCHENECTADY-TROY, N. Y.	457,100	ASHTABULA, Ohio—38.5	†26,980	BETHLEHEM-ALLENTOWN-	
WROW-TV† (A,C); WRGB (A,C,D,N)	†134,750	WICA-TV†		EASTON, Pa.—26.0	†65,570
ALBUQUERQUE, N.M.—50.6	59,000	ATLANTA, Ga.—73.9	577,900	WLEV-TV† (N); WGLV† (A,D)	
KGGM-TV (C); KOAT-TV (A,D);		WAGA-TV (C,D); WLW-A (A);		BILLINGS, MONT.—50.6	17,710
KOB-TV (D,N)		WSB-TV (N)		KOOK-TV (A,C,D)	
ALEXANDRIA, La.—49.3	59,010	AUGUSTA, Ga.—56.0	121,470	BINGHAMTON, N. Y.—79.5	395,990
KALB-TV (A,C,D,N)		WJBF-TV (A,D,N); WRDW-TV (C)		WBNF-TV (A,C,D,N)	
ALLENTOWN-BETHLEHEM-EASTON, Pa.—26.0	†65,570	AUSTIN, Minn.—68.8	92,190	BIRMINGHAM, Ala.—66.7	328,560
WLEV-TV† (N); WGLV† (A,D)		KMMT (A,C,D)		WABT (A,D,N); WBRC-TV (C)	
ALTOONA, Pa.—79.0	388,050	AUSTIN, Texas—67.8	114,380	BISMARCK, N. D.—52.1	16,150
WFBG-TV (A,N)		KTBC-TV (A,C,D,N)		KFYR-TV (C,D,N)	
AMARILLO, Texas—70.3	74,240	BAKERSFIELD, Cal.	126,140	BLOOMINGTON, Ill.—52.4	†44,490
KFDA-TV (A,C); KGNC-TV (D,N)		KBAK-TV† (D); KERO-TV (C,N)	†68,630	WBLN-TV†	
		BALTIMORE, Md.—93.2	681,110	BLOOMINGTON, Ind.—84.0	533,150
		WAAM (A,D); WBAL-TV (N);		WTTV (A,C,D,N)	
		W'MAR-TV (C)		(Includes Indianapolis)	

THESE STATISTICS ARE COPYRIGHTED AND MAY NOT BE REPRODUCED WITHOUT THE PUBLISHER'S PERMISSION.

Of Iowa's
Six
Largest
Cities,
the
Number
One
TV Station
in Three
(Cedar Rapids,
Waterloo
and
Dubuque)
is
WMT-TV

Channel 2 100,000 watts
Mail address: Cedar Rapids
National Representatives:
The Katz Agency

BLUEFIELD, W. Va.	††
WHIS-TV (N)	
BOISE-MERIDIAN, Ida.—56.8	48,170
KIDO-TV (A,D,N); KBOI (C)	
BOSTON, Mass.	1,327,900
WBZ-TV (D,N); WNAC-TV (A,C);	†145,820
WTAO-TV† (A,D)	
BRIDGEPORT, Conn.—14.0	†62,930
WICC-TV† (A,D)	
BUFFALO, N. Y.	447,460
WBEN-TV (A,C,D); WBUF-TV† (A,C,D);	†183,680
WGR-TV (A,D,N)	
BURLINGTON, Vt.—74.6	124,520
WCAX-TV (A,C,D,N)	
BUTTE, Mont.—62.0	15,070
KXLF-TV (A,N)	
CADILLAC, Mich.—66.7	146,540
WWTW (A,C,D)	
CAPE GIRARDEAU, Mo.—49.1	142,780
KFVS-TV (C,D,N)	
CARTHAGE-WATERTOWN, N. Y.—80.4	74,850
WCNY-TV (A,C,D)	
CEDAR RAPIDS, Iowa—78.4	227,990
KCRG-TV (A); WMT-TV (C,D)	
CHAMPAIGN, Ill.—69.2	331,260
WCIA (C,D,N)	
CHARLESTON, S. C.—71.1	149,100
WCSC-TV (A,C); WUSN-TV (D,N)	
CHARLESTON, W. Va.—69.4	323,610
WCHS-TV (C,D)	
CHARLOTTE, N. C.—73.5	518,180
WBTV (A,C,D,N)	
CHATTANOOGA, Tenn.—64.6	150,130
WDEF-TV (A,C,D,N)	
CHEYENNE, Wyo.—60.2	20,830
KFBC-TV (A,C,D,N)	
CHICAGO, Ill.—93.0	2,141,700
WBBM-TV (C); WBKB (A); WGN-TV (D);	
WNBQ (N)	
CHICO, Cal.—50.6	63,150
KHSL-TV (C,D,N)	
CINCINNATI, Ohio—85.2	532,840
WCPO-TV (A,D); WKRC-TV (C);	
WLW-T (N)	
CLEVELAND, Ohio—92.1	1,186,800
WEWS (A); WNBK (N); WXEL (C,D)	
COLORADO SPRINGS-PUEBLO, Colo.—52.0	51,220
KKTU (A,C,D); KRDO-TV (N);	
KCSJ-TV (N)	
COLUMBIA, Mo.—57.0	96,100
KOMU-TV (A,C,D,N)	
COLUMBIA, S. C.	130,940
WCOS-TV† (A,D); WIS-TV (N);	†80,140
WNOK-TV† (C,D)	
COLUMBUS, Ga.	177,030
WDAK-TV† (A,D,N); WRBL-TV (C)	†57,050
COLUMBUS, Ohio—86.2	470,740
WBNS-TV (C); WLW-C (N);	
WTVN (A,D)	
CORPUS CHRISTI, Texas—44.6	†37,820
KVDO-TV† (N)	
DALLAS-FT. WORTH, Texas—77.5	537,070
KRLD-TV (C); WFAA-TV (A,D,N);	
WBAP-TV (A,N)	
DANVILLE, Ill.—43.2	†37,240
WDAN-TV† (A)	
DAVENPORT, Ia.—ROCK ISLAND,	
Ill.—80.3	271,090
WOC-TV (N); WHBF-TV (A,C,D)	
DAYTON, Ohio—86.0	465,090
WHIO-TV (A,C,D); WLW-D (N)	
DECATUR, Ala.—39.4	†26,910
WMSL-TV†	
DECATUR, Ill.—62.7	†150,540
WTVP† (A,C,D)	
DENVER, Colo.—80.6	254,530
KBTV (A); KFEL-TV (D); KLZ-TV (C);	
KOA-TV (N)	
DES MOINES, Iowa—79.7	202,920
KRNT-TV (C); WHO-TV (N)	

4 • 4 • 4 • 4 • 4 • 4 • 4 • 4



ON CHANNEL 4

192% GREATER
AUDIENCE POTENTIAL
IN THE COLUMBUS, GEORGIA
BILLION DOLLAR MARKET

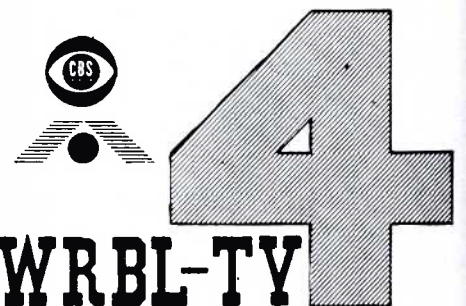
163,700
TV HOMES

Television Magazine Aug. 1, 1955

187,327
TV HOMES

Our estimate as of Aug. 1, 1955

Ask any Hollingbery man
for comparative TV maps



Columbus, Georgia

Full Power 100 KW

4 • 4 • 4 • 4 • 4 • 4 • 4 • 4

NEW FACTS & FIGURES ON WTVD DURHAM-RALEIGH



POWER
NOW
316,000 watts



COLOR
NOW
TRANSMITTED



SETS
NOW
275,680



REP
NOW
Ed. Petry Co.

WTVD

CHANNEL 11
DURHAM-RALEIGH
NBC - ABC

DETROIT, Mich.-WINDSOR, Can.—92.5	1,412,010
CKLW-TV (D); WJBK-TV (C); WWJ-TV (N); WXYZ-TV (A)	
DOTHAN, Ala.—32.2	24,020
WTVY (C)	
DULUTH, Minn.-SUPERIOR, Wis.—64.2	89,370
KDAL-TV (N); WDSM-TV (C)	
DURHAM, N. C.—62.4	275,680
WTVD (A,N)	
EASTON-BETHEHEM- ALLENTOWN, Pa.—26.0	†65,570
WGLV† (A,D); WLEV-TV† (N)	
EAU CLAIRE, Wis.—57.8	61,850
WEAU-TV (A,D,N)	
ELKHART-SOUTH BEND, Ind.—59.4	†153,730
WSJV-TV† (A,C,D,N); WSBT-TV† (A,C,D,N)	
EL PASO, Texas-JUAREZ, Mexico—81.4	75,620
KROD-TV (A,C,D); KTSM-TV (N); XEJ-TV	
ENID, Okla.—68.1	76,540
KGEO-TV (A)	
ERIE, Pa.	187,840
WICU (A,D,N); WSEE-TV† (C)	†65,620
EUGENE, Ore.—50.5	59,890
KVAL-TV (N)	
EUREKA, Cal.—65.0	26,390
KIEM-TV (C,D,N)	
EVANSVILLE, Ind.-HENDERSON, Ky.—51.7	†92,130
WFIE-TV† (A,D,N); WEHT† (C)	
FAIRBANKS, Alaska	††
KFAR-TV (A,C,N); KTVF (C,D)	
FARGO, N. D.—44.0	77,220
WDAY-TV (A,C,D,N)	
FAYETTEVILLE, N. C.	††
WFLB-TV† (C,N)	
FLORENCE, S. C.—60.1	150,070
WBTW (A,C,D,N)	
FT. DODGE, Iowa	†17,540
KQTV†	
FT. MYERS, Fla.—46.6	16,170
WINK-TV (A)	
FT. SMITH, Ark.—56.7	†29,430
KFSA-TV† (A,D,N)	
FT. WAYNE, Ind.—45.9	†112,320
WIN-T† (A,C); WKJG-TV† (D,N)	
FT. WORTH-DALLAS, Tex.—77.5	537,070
WBAP-TV (A,N); KRLD-TV (C); WFAA-TV (A,D,N)	
FRESNO-TULARE, Cal.—67.6	†144,120
KJEO-TV† (A,C,D); KMJ-TV† (C,N); KVVG† (D)	
GALVESTON-HOUSTON, Texas—75.5	455,640
KGUL-TV (C); KPRC-TV (N); KTRK-TV (A,D)	
GRAND JUNCTION, Colo.—38.1	10,360
KFXJ-TV (A,C,D,N)	
GRAND RAPIDS, Mich.—86.4	411,260
WOOD-TV (A,D,N)	
GREAT BEND, Kans.—58.9	68,500
KCKT-TV (N)	
GREAT FALLS, Mont.—29.1	19,240
KFBB-TV (A,C,D,N)	
GREEN BAY, Wis.—77.0	198,890
WBAY-TV (A,C,D)	
GREENSBORO, N. C.—72.0	320,620
WFMY-TV (A,C,D)	
GREENVILLE, N. C.—62.1	134,880
WNCT (A,C,D,N)	
GREENVILLE, S. C.	294,860
WFBC-TV (N); WGVLT† (A,D)	†92,060
HANNIBAL, Mo.-QUINCY, Ill.—75.6	146,210
KHQA-TV (C,D); WGEM-TV (A,N)	
HARLINGEN-WESLACO, Texas—65.7	64,580
KGBT-TV (A,C); KRGV-TV (N)	
HARRISBURG, Ill.—39.6	†26,290
WSIL-TV†	
HARRISBURG, Pa.—65.9	†172,060
WCMB-TV† (A,D); WHP-TV† (C); WTPA† (A,N)	
HARRISONBURG, Va.—58.5	92,660
WSVA-TV (A,C,D,N)	



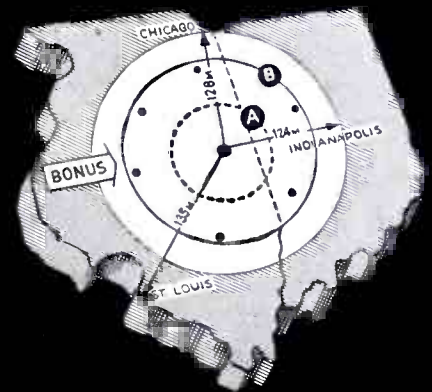
47th TV MARKET

(Television Magazine, March 1955)



CBS
Official Outlet

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



1,700,800 People
in A and B Contour
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COVERING THIS GREAT
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100,000 WATTS

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(a 2-station market)

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FIRST in Altoona
(a 2-station market)

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Get full details from your KATZ man!

HARTFORD-NEW BRITAIN, Conn.—48.3	†251,550	LUBBOCK, Texas—72.0	78,820
WGTH-TV† (A,D); WKNB-TV† (C)		KCBD-TV (A,N); KDUB-TV (C,D)	
HENDERSON, Ky.—EVANSVILLE, Ind.—51.7	†92,130	LYNCHBURG, Va.—67.6	199,620
WEHT† (C); WFIE-TV† (A,D,N)		WLVA-TV (A,C,D)	
HENDERSON-LAS VEGAS, Nev.—75.0	22,130	MACON, Ga.—63.1	98,120
KLRJ-TV (N); KLAS-TV (A,C,D,N)		WMAZ-TV (A,C,D)	
HOLYOKE-SPRINGFIELD, Mass.—74.5	†160,770	MADISON, Wis.—55.7	†101,210
WHYN-TV† (C,D); WWLP† (A,N)		WKOW-TV† (C); WMTV† (A,D,N)	
HONOLULU, T. H.	63,720	MANCHESTER, N. H.—87.9	231,270
KGMB-TV (A,C); KONA (D,N);		WMUR-TV (A,D)	
KULA-TV (A)		MARINETTE, Wis.—77.8	139,080
HOUSTON-GALVESTON, Texas—75.5	455,640	WMBV-TV (A,N)	
KPRC-TV (A,N); KGUL-TV (A,C,D)		MASON CITY, Iowa—67.0	97,950
HUNTINGTON, W. Va.—68.8	388,380	KGLO-TV (C,D)	
WSAZ-TV (C,D,N)		MEDFORD, Ore.—35.2	29,220
HUTCHINSON-WICHITA, Kansas	231,930	KBES-TV (C,D,N)	
KTVH (C,D); KAKE-TV (A);	†134,520	KEDD† (N)	
KEDD† (N)		IDAHO FALLS, Ida.—69.1	34,690
IDAHO FALLS, Ida.—69.1	34,690	KID-TV (A,C,D,N)	
KID-TV (A,C,D,N)		INDIANAPOLIS, Ind.—84.6	589,660
INDIANAPOLIS, Ind.—84.6	589,660	WFBM-TV (C,D); WISH-TV (A,C,D,N)	
WFBM-TV (C,D); WISH-TV (A,C,D,N)		(See also Bloomington)	
JACKSON, Miss.—48.5	146,710	JACKSON, Tenn.—52.4	80,700
WJTV (A,C,D); WLBT (N)		WDXI-TV (C)	
JACKSON, Tenn.—52.4	80,700	JACKSONVILLE, Fla.	287,670
WDXI-TV (C)		WJHP-TV† (A,D,N); WMBR-TV (A,C,D,N)	†59,430
JACKSONVILLE, Fla.	287,670	JEFFERSON CITY, Mo.—60.6	75,210
WJHP-TV† (A,D,N); WMBR-TV (A,C,D,N)	†59,430	KRCG-TV (C)	
JEFFERSON CITY, Mo.—60.6	75,210	JOHNSON CITY, Tenn.—54.5	184,700
KRCG-TV (C)		WJHL-TV (A,C,D,N)	
JOHNSON CITY, Tenn.—54.5	184,700	JOHNSTOWN, Pa.	*510,760
WJHL-TV (A,C,D,N)		WARD-TV† (A,C,D); WJAC-TV (A,C,D,N)	†60,990
JOHNSTOWN, Pa.	*510,760	JOPLIN, Mo.—55.8	83,870
WARD-TV† (A,C,D); WJAC-TV (A,C,D,N)	†60,990	KSWM-TV (C)	
JOPLIN, Mo.—55.8	83,870	KALAMAZOO, Mich.—86.9	577,280
KSWM-TV (C)		WKZO-TV (A,C,D,N)	
KALAMAZOO, Mich.—86.9	577,280	KANSAS CITY, Mo.—75.9	466,180
WKZO-TV (A,C,D,N)		KCMO-TV (D); KMBC-TV (A,C);	
KANSAS CITY, Mo.—75.9	466,180	WDAF-TV (N)	
KCMO-TV (D); KMBC-TV (A,C);		KEARNEY, Neb.—55.9	64,680
WDAF-TV (N)		KHOL-TV (A,C,D)	
KEARNEY, Neb.—55.9	64,680	KNOXVILLE, Tenn.	226,240
KHOL-TV (A,C,D)		WATE-TV (A,N); WTSK-TV† (C,D)	†95,990
KNOXVILLE, Tenn.	226,240	LA CROSSE, Wis.—50.8	62,690
WATE-TV (A,N); WTSK-TV† (C,D)	†95,990	WKBT (A,C,D,N)	
LA CROSSE, Wis.—50.8	62,690	LAFAYETTE, Ind.—65.7	†49,410
WKBT (A,C,D,N)		WFAM-TV† (D)	
LAFAYETTE, Ind.—65.7	†49,410	LAFAYETTE, La.—40.7	52,300
WFAM-TV† (D)		KLFY-TV (C)	
LAFAYETTE, La.—40.7	52,300	LAKE CHARLES, La.	67,920
KLFY-TV (C)		KPLC-TV (A,N); KTAG-TV† (A,C,D)	†37,960
LAKE CHARLES, La.	67,920	LANCASTER, Pa.—87.0	649,890
KPLC-TV (A,N); KTAG-TV† (A,C,D)	†37,960	WGAL-TV (A,C,D,N)	
LANCASTER, Pa.—87.0	649,890	LANSING, Mich.	382,320
WGAL-TV (A,C,D,N)		WJIM-TV (A,C,D,N); WTOM-TV† (A,D)	†65,190
LANSING, Mich.	382,320	LAS VEGAS-HENDERSON, Nev.—75.0	22,130
WJIM-TV (A,C,D,N); WTOM-TV† (A,D)	†65,190	KLAS-TV (A,C,D,N); KLRJ-TV (N)	
LAS VEGAS-HENDERSON, Nev.—75.0	22,130	LAWTON, Okla.—73.5	51,230
KLAS-TV (A,C,D,N); KLRJ-TV (N)		KSWO-TV (D)	
LAWTON, Okla.—73.5	51,230	LEWISTON-PORTLAND, Me.—86.4	174,100
KSWO-TV (D)		WCSH-TV (D,N); WGAN-TV (C)	
LEWISTON-PORTLAND, Me.—86.4	174,100	LEXINGTON, Ky.—29.8	†30,720
WCSH-TV (D,N); WGAN-TV (C)		WLEX-TV† (A,D,N)	
LEXINGTON, Ky.—29.8	†30,720	LIMA, Ohio—54.8	†56,550
WLEX-TV† (A,D,N)		WIMA-TV† (A,C,D,N)	
LIMA, Ohio—54.8	†56,550	LINCOLN, Neb.—71.0	137,820
WIMA-TV† (A,C,D,N)		KOLN-TV (A,C,D)	
LINCOLN, Neb.—71.0	137,820	LITTLE ROCK-PINE BLUFF, Ark.—48.9	120,000
KOLN-TV (A,C,D)		KARK-TV (N); KATV (A,C,D)	
LITTLE ROCK-PINE BLUFF, Ark.—48.9	120,000	LONGVIEW, Texas—44.0	†37,620
KARK-TV (N); KATV (A,C,D)		KTVE (C,D)	
LONGVIEW, Texas—44.0	†37,620	LOS ANGELES, Cal.—94.1	2,072,830
KTVE (C,D)		KABC-TV (A); KCOP; KHJ-TV (D);	
LOS ANGELES, Cal.—94.1	2,072,830	KNBH (N); KNXT (C); KTLA; KTTV	
KABC-TV (A); KCOP; KHJ-TV (D);		LOUISVILLE, Ky.—71.6	493,680
KNBH (N); KNXT (C); KTLA; KTTV		WAVE-TV (A,D,N); WHAS-TV (C)	
LOUISVILLE, Ky.—71.6	493,680	LUBBOCK, Texas—72.0	78,820
WAVE-TV (A,D,N); WHAS-TV (C)		KCBD-TV (A,N); KDUB-TV (C,D)	
LUBBOCK, Texas—72.0	78,820	LYNCHBURG, Va.—67.6	199,620
KCBD-TV (A,N); KDUB-TV (C,D)		WLVA-TV (A,C,D)	
LYNCHBURG, Va.—67.6	199,620	MACON, Ga.—63.1	98,120
WLVA-TV (A,C,D)		WMAZ-TV (A,C,D)	
MACON, Ga.—63.1	98,120	MADISON, Wis.—55.7	†101,210
WMAZ-TV (A,C,D)		WKOW-TV† (C); WMTV† (A,D,N)	
MADISON, Wis.—55.7	†101,210	MANCHESTER, N. H.—87.9	231,270
WKOW-TV† (C); WMTV† (A,D,N)		WMUR-TV (A,D)	
MANCHESTER, N. H.—87.9	231,270	MARINETTE, Wis.—77.8	139,080
WMUR-TV (A,D)		WMBV-TV (A,N)	
MARINETTE, Wis.—77.8	139,080	MASON CITY, Iowa—67.0	97,950
WMBV-TV (A,N)		KGLO-TV (C,D)	
MASON CITY, Iowa—67.0	97,950	MEDFORD, Ore.—35.2	29,220
KGLO-TV (C,D)		KBES-TV (C,D,N)	
MEDFORD, Ore.—35.2	29,220	KEDD† (N)	
KBES-TV (C,D,N)		IDAHO FALLS, Ida.—69.1	34,690
KEDD† (N)		KID-TV (A,C,D,N)	
IDAHO FALLS, Ida.—69.1	34,690	INDIANAPOLIS, Ind.—84.6	589,660
KID-TV (A,C,D,N)		WFBM-TV (C,D); WISH-TV (A,C,D,N)	
INDIANAPOLIS, Ind.—84.6	589,660	(See also Bloomington)	
WFBM-TV (C,D); WISH-TV (A,C,D,N)		JACKSON, Miss.—48.5	146,710
(See also Bloomington)		WJTV (A,C,D); WLBT (N)	
JACKSON, Miss.—48.5	146,710	JACKSON, Tenn.—52.4	80,700
WJTV (A,C,D); WLBT (N)		WDXI-TV (C)	
JACKSON, Tenn.—52.4	80,700	JACKSONVILLE, Fla.	287,670
WDXI-TV (C)		WJHP-TV† (A,D,N); WMBR-TV (A,C,D,N)	†59,430
JACKSONVILLE, Fla.	287,670	JEFFERSON CITY, Mo.—60.6	75,210
WJHP-TV† (A,D,N); WMBR-TV (A,C,D,N)	†59,430	KRCG-TV (C)	
JEFFERSON CITY, Mo.—60.6	75,210	JOHNSON CITY, Tenn.—54.5	184,700
KRCG-TV (C)		WJHL-TV (A,C,D,N)	
JOHNSON CITY, Tenn.—54.5	184,700	JOHNSTOWN, Pa.	*510,760
WJHL-TV (A,C,D,N)		WARD-TV† (A,C,D); WJAC-TV (A,C,D,N)	†60,990
JOHNSTOWN, Pa.	*510,760	JOPLIN, Mo.—55.8	83,870
WARD-TV† (A,C,D); WJAC-TV (A,C,D,N)	†60,990	KSWM-TV (C)	
JOPLIN, Mo.—55.8	83,870	KALAMAZOO, Mich.—86.9	577,280
KSWM-TV (C)		WKZO-TV (A,C,D,N)	
KALAMAZOO, Mich.—86.9	577,280	KANSAS CITY, Mo.—75.9	466,180
WKZO-TV (A,C,D,N)		KCMO-TV (D); KMBC-TV (A,C);	
KANSAS CITY, Mo.—75.9	466,180	WDAF-TV (N)	
KCMO-TV (D); KMBC-TV (A,C);		KEARNEY, Neb.—55.9	64,680
WDAF-TV (N)		KHOL-TV (A,C,D)	
KEARNEY, Neb.—55.9	64,680	KNOXVILLE, Tenn.	226,240
KHOL-TV (A,C,D)		WATE-TV (A,N); WTSK-TV† (C,D)	†95,990
KNOXVILLE, Tenn.	226,240	LA CROSSE, Wis.—50.8	62,690
WATE-TV (A,N); WTSK-TV† (C,D)	†95,990	WKBT (A,C,D,N)	
LA CROSSE, Wis.—50.8	62,690	LAFAYETTE, Ind.—65.7	†49,410
WKBT (A,C,D,N)		WFAM-TV† (D)	
LAFAYETTE, Ind.—65.7	†49,410	LAFAYETTE, La.—40.7	52,300
WFAM-TV† (D)		KLFY-TV (C)	
LAFAYETTE, La.—40.7	52,300	LAKE CHARLES, La.	67,920
KLFY-TV (C)		KPLC-TV (A,N); KTAG-TV† (A,C,D)	†37,960
LAKE CHARLES, La.	67,920	LANCASTER, Pa.—87.0	649,890
KPLC-TV (A,N); KTAG-TV† (A,C,D)	†37,960	WGAL-TV (A,C,D,N)	
LANCASTER, Pa.—87.0	649,890	LANSING, Mich.	382,320
WGAL-TV (A,C,D,N)		WJIM-TV (A,C,D,N); WTOM-TV† (A,D)	†65,190
LANSING, Mich.	382,320	LAS VEGAS-HENDERSON, Nev.—75.0	22,130
WJIM-TV (A,C,D,N); WTOM-TV† (A,D)	†65,190	KLAS-TV (A,C,D,N); KLRJ-TV (N)	
LAS VEGAS-HENDERSON, Nev.—75.0	22,130	LAWTON, Okla.—73.5	51,230
KLAS-TV (A,C,D,N); KLRJ-TV (N)		KSWO-TV (D)	
LAWTON, Okla.—73.5	51,230	LEWISTON-PORTLAND, Me.—86.4	174,100
KSWO-TV (D)		WCSH-TV (D,N); WGAN-TV (C)	
LEWISTON-PORTLAND, Me.—86.4	174,100	LEXINGTON, Ky.—29.8	†30,720
WCSH-TV (D,N); WGAN-TV (C)		WLEX-TV† (A,D,N)	
LEXINGTON, Ky.—29.8	†30,720	LIMA, Ohio—54.8	†56,550
WLEX-TV† (A,D,N)		WIMA-TV† (A,C,D,N)	
LIMA, Ohio—54.8	†56,550	LINCOLN, Neb.—71.0	137,820
WIMA-TV† (A,C,D,N)		KOLN-TV (A,C,D)	
LINCOLN, Neb.—71.0	137,820	LITTLE ROCK-PINE BLUFF, Ark.—48.9	120,000
KOLN-TV (A,C,D)		KARK-TV (N); KATV (A,C,D)	
LITTLE ROCK-PINE BLUFF, Ark.—48.9	120,000	LONGVIEW, Texas—44.0	†37,620
KARK-TV (N); KATV (A,C,D)		KTVE (C,D)	
LONGVIEW, Texas—44.0	†37,620	LOS ANGELES, Cal.—94.1	2,072,830
KTVE (C,D)		KABC-TV (A); KCOP; KHJ-TV (D);	
LOS ANGELES, Cal.—94.1	2,072,830	KNBH (N); KNXT (C); KTLA; KTTV	
KABC-TV (A); KCOP; KHJ-TV (D);		LOUISVILLE, Ky.—71.6	493,680
KNBH (N); KNXT (C); KTLA; KTTV		WAVE-TV (A,D,N); WHAS-TV (C)	
LOUISVILLE, Ky.—71.6	493,680	LUBBOCK, Texas—72.0	78,820
WAVE-TV (A,D,N); WHAS-TV (C)		KCBD-TV (A,N); KDUB-TV (C,D)	
LUBBOCK, Texas—72.0	78,820	LYNCHBURG, Va.—67.6	199,620
KCBD-TV (A,N); KDUB-TV (C,D)		WLVA-TV (A,C,D)	
LYNCHBURG, Va.—67.6	199,620	MACON, Ga.—63.1	98,120
WLVA-TV (A,C,D)		WMAZ-TV (A,C,D)	
MACON, Ga.—63.1	98,120	MADISON, Wis.—55.7	†101,210
WMAZ-TV (A,C,D)		WKOW-TV† (C); WMTV† (A,D,N)	
MADISON, Wis.—55.7	†101,210	MANCHESTER, N. H.—87.9	231,270
WKOW-TV† (C); WMTV† (A,D,N)		WMUR-TV (A,D)	
MANCHESTER, N. H.—87.9	231,270	MARINETTE, Wis.—77.8	139,080
WMUR-TV (A,D)		WMBV-TV (A,N)	
MARINETTE, Wis.—77.8	139,080	MASON CITY, Iowa—67.0	97,950
WMBV-TV (A,N)		KGLO-TV (C,D)	
MASON CITY, Iowa—67.0	97,950	MEDFORD, Ore.—35.2	29,220
KGLO-TV (C,D)		KBES-TV (C,D,N)	
MEDFORD, Ore.—35.2	29,220	KEDD† (N)	
KBES-TV (C,D,N)		IDAHO FALLS, Ida.—69.1	34,690
KEDD† (N)		KID-TV (A,C,D,N)	
IDAHO FALLS, Ida.—69.1	34,690	INDIANAPOLIS, Ind.—84.6	589,660
KID-TV (A,C,D,N)		WFBM-TV (C,D); WISH-TV (A,C,D,N)	
INDIANAPOLIS, Ind.—84.6	589,660	(See also Bloomington)	
WFBM-TV (C,D); WISH-TV (A,C,D,N)		JACKSON, Miss.—48.5	146,710
(See also Bloomington)		WJTV (A,C,D); WLBT (N)	
JACKSON, Miss.—48.5	146,710	JACKSON, Tenn.—52.4	80,700
WJTV (A,C,D); WLBT (N)		WDXI-TV (C)	
JACKSON, Tenn.—52.4	80,700	JACKSONVILLE, Fla.	287,670
WDXI-TV (C)		WJHP-TV† (A,D,N); WMBR-TV (A,C,D,N)	†59,430
JACKSONVILLE, Fla.	287,670	JEFFERSON CITY, Mo.—60.6	75,210
WJHP-TV† (A,D,N); WMBR-TV (A,C,D,N)	†59,430	KRCG-TV (C)	
JEFFERSON CITY, Mo.—60.6	75,210	JOHNSON CITY, Tenn.—54.5	184,700
KRCG-TV (C)		WJHL-TV (A,C,D,N)	
JOHNSON CITY, Tenn.—54.5	184,700	JOHNSTOWN, Pa.	*510,760
WJHL-TV (A,C,D,N)		WARD-TV† (A,C,D); WJAC-TV (A,C,D,N)	†60,990
JOHNSTOWN, Pa.	*510,760	JOPLIN, Mo.—55.8	83,870
WARD-TV† (A,C,D); WJAC-TV (A,C,D,N)	†60,990	KSWM-TV (C)	
JOPLIN, Mo.—55.8	83,870	KALAMAZOO, Mich.—86.9	577,280
KSWM-TV (C)		WKZO-TV (A,C,D,N)	
KALAMAZOO, Mich.—86.9	577,280	KANSAS CITY, Mo.—75.9	466,180
WKZO-TV (A,C,D,N)		KCMO-TV (D); KMBC-TV (A,C);	
KANSAS CITY, Mo.—75.9	466,180	WDAF-TV (N)	
KCMO-TV (D); KMBC-TV (A,C);		KEARNEY, Neb.—55.9	64,680
WDAF-TV (N)		KHOL-TV (A,C,D)	
KEARNEY, Neb.—55.9	64,680	KNOXVILLE, Tenn.	226,240
KHOL-TV (A,C,D)		WATE-TV (A,N); WTSK-TV† (C,D)	†95,990
KNOXVILLE, Tenn.	226,240	LA CROSSE, Wis.—50.8	62,690
WATE-TV (A,N); WTSK-TV† (C,D)	†95,990	WKBT (A,C,D,N)	
LA CROSSE, Wis.—50.8	62,690	LAFAYETTE, Ind.—65.7	†49,410
WKBT (A,C,D,N)		WFAM-TV† (D)	
LAFAYETTE, Ind.—65.7	†49,410	LAFAYETTE, La.—40.7	52,300
WFAM-TV† (D)			



Is This "COVERAGE"?



**VIDEODEX JULY, 1955 REPORT
LINCOLN-LAND STUDY**

Summary Table — Average Ratings — % TV Homes

	KOLN-TV	"B"	"C"	"D"
SUNDAY: 1:00— 5:00 P.M.	12.2	3.0	7.9	2.7
5:00—11:00 P.M.	19.0	7.9	9.3	3.9
MONDAY THRU FRIDAY:				
1:00— 5:00 P.M.	11.6	4.6	6.1	2.2
5:00—11:00 P.M.	20.3	8.5	9.3	3.3
SATURDAY: 1:00— 5:00 P.M.	16.4	4.2	5.5	2.4
5:00—11:00 P.M.	19.1	9.7	8.6	3.6
TOTAL: 1:00— 5:00 P.M.	12.3	4.6	6.2	2.4
5:00—11:00 P.M.	19.9	8.5	9.2	3.4

YOU'RE HALF NAKED IN NEBRASKA COVERAGE IF YOU DON'T REACH LINCOLN-LAND — 42 counties with 200,000 families — 125,000 unduplicated by any other station. The Videodex table shows that KOLN-TV gets *almost* as many LINCOLN-LAND viewers as the three other stations *combined* — both afternoon and night!

The KOLN-TV tower is 75 miles from Omaha! This LINCOLN-LAND location is farther removed from the Omaha market than is Cincinnati from Dayton, Buffalo from Rochester or Toledo from Detroit.

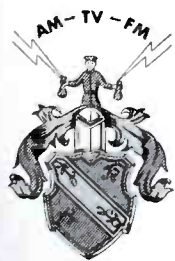
Let Avery-Knodel give you all the facts on KOLN-TV — the official CBS-ABC outlet for Southern Nebraska and Northern Kansas.

CHANNEL 10 • 316,000 WATTS • LINCOLN, NEBRASKA

KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representative



The Feltzer Stations

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

Associated with
WMBD — PEORIA, ILLINOIS



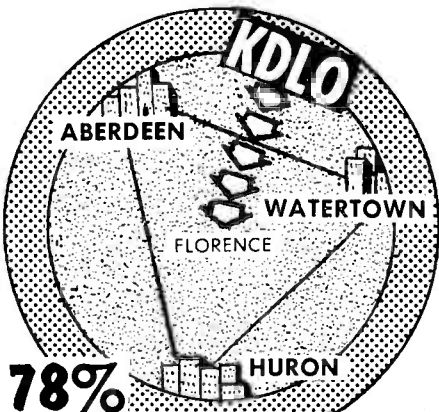
NOW!

TWIN JOE FLOYDS!

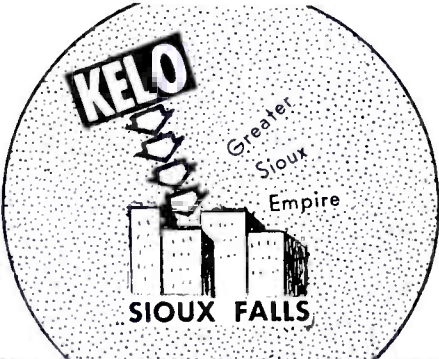
One Helluva Combination!

Yes, Joe has created a whole new, choice market . . . 78,000 single-station homes in the Aberdeen-Watertown-Huron triangle, with all eyes on the Floyd-operated KDLO-TV. Add that to Joe's spectacularly popular KELO-TV, Sioux Falls, and you get twice the audience reach, twice the enthusiastic sell, two big markets for your one buy across the board.

Micro-Link Interconnected
24 Hours Every Day



78%
Coverage of South Dakota
— Plus Minnesota and Iowa



KELO-TV

JOE FLOYD, President

Evans Nord, Gen. Mgr. • Larry Benton, V.P.
Represented by H-R TELEVISION

NBC PRIMARY
CBS • ABC • DuMONT

PHILADELPHIA, Pa.—93.7	1,784,050
WCAU-TV (C); WFIL-TV (A,D); WPTZ (N)	
PHOENIX, Ariz.—80.5	135,960
KOOL-TV (A,C); KPHO-TV (C,D); KTVK (A); WVAR (D,N)	
PINE BLUFF-LITTLE ROCK, Ark.—48.9	120,000
KATV (A,C,D); KARK-TV (N)	
PITTSBURG, Kansas—57.4	104,760
KOAM-TV (A,D,N)	
PITTSBURGH, Pa.	1,015,320
KDKA-TV (A,C,D,N); WENS† (A,C)	†316,770
PLATTSBURG, N. Y.—79.6	98,390
WIRI (N)	
POLAND SPRING, Me.—82.3	224,270
(Mt. Washington, N. H.) WMTW (A,C,D)	
PORTLAND-LEWISTON, Me.—86.4	174,100
WCSH-TV (D,N) WGAN-TV (C)	
PORTLAND, Ore.	††309,060
KOIN-TV (C); KPTV† (A,D,N); KLOR-TV (A)	
POUGHKEEPSIE, N. Y.—24.3	†34,680
WKNY-TV† (A,C,D,N)	
PROVIDENCE, R. I.—92.2	751,980
WJAR-TV (A,D,N); WPRO-TV (C)	
PUEBLO-COLORADO SPRINGS, Colo.—52.0	51,220
KCSJ-TV (N); KKTU (A,C,D); KRDO-TV (N)	
QUINCY, III.-HANNIBAL, Mo.—75.6	146,210
WGEM-TV (A,N); KHQA-TV (C,D)	
RALEIGH, N. C.—44.5	†96,610
WNAO-TV† (A,C,D)	
RAPID CITY, S. D.	††
KOTA-TV (A,C,D,N)	
READING, Pa.—33.6	†157,520
WHUM-TV† (A,C)	
RENO, Nev.—78.3	20,980
KZTV (A,C,D,N)	
RICHMOND, Va.—77.9	201,370
WTVR (A)	
ROANOKE, Va.—67.0	289,510
WSLS-TV (A,N)	
ROCHESTER, Minn.—66.1	87,710
KROC-TV (D,N)	
ROCHESTER, N. Y.—90.7	290,060
WHAM-TV (A,D,N); WHEC-TV (A,C); WVET-TV (A,C)	
ROCKFORD, III.	276,990
WREX-TV (A,C); WTVO† (D,N)	†107,800
ROCK IS., III.-DAVENPORT, Ia.—80.3	271,090
WHBF-TV (A,C,D); WOC-TV (N)	
ROME, Ga.—72.4	141,180
WROM-TV	
ROSWELL, N. M.—48.3	23,470
KSWS-TV (A,D,N)	
SACRAMENTO, Cal.	351,600
KBET-TV (C); KCCC-TV† (A,D,N)	†137,040
SAGINAW-BAY CITY, Mich.	230,160
WKNX-TV† (A,C,D); WNEM-TV (D,N)	†147,600
ST. JOSEPH, Mo.—78.1	141,830
KFEQ-TV (C,D)	
ST. LOUIS, Mo.	750,210
KSD-TV (N); KTVI† (A,D); KWK-TV (C)	†295,640
ST. PETERSBURG-TAMPA, Fla.	166,480
WSUN-TV† (A,D); WFLA-TV (N); WTVT (C)	†144,890
SALINAS MONTEREY, Cal.—72.3	105,710
KSBW-TV (A,C,D,N)	
SALISBURY, Md.—71.6	†50,550
WBOC-TV (C)	
SALT LAKE CITY, Utah—76.4	166,630
KSL-TV (A,C,D); KTVT (N); KUTV (A)	
SAN ANGELO, Texas—63.5	24,260
KTXL-TV (A,C,N)	
SAN ANTONIO, Texas	219,660
KCOR-TV†; KENS-TV (A,C,D); WOAI-TV (N)	††
SAN DIEGO, Cal.-TIJUANA, Mexico—91.9	311,910
KFMB-TV (A,C); KFSD-TV (N); XETV	

**Don't Overlook
ILLINOIS' STATE
CAPITAL MARKET**

**WICS CHANNEL 20
SPRINGFIELD, ILL.**

ONE OF THE BEST UHF
MARKETS IN THE U. S.
98% CONVERTED—ARB MARCH 1955



**20
COUNTIES***

510,578
POPULATION
165,241 FAMILIES
22,260 FARM FAMILIES
\$785,390,300 EBI
\$595,717,000 ANNUAL RETAIL SALES
*Source: SM, Survey of Buying Power,
May 1954

IT'S A FACT:

Sangamon County (WICS Channel 20 home county) ranks 58 in the nation in GROSS CASH FARM INCOME.* (SM, Survey of Buying Power, May 1955) with 7 other counties of the WICS coverage area ranking in first 171 counties, AND IT'S ALSO A FACT THAT . . . Al Pigg, WICS Farm Director, ranks top man with the farm families of Channel 20's coverage area. Al knows farm work and the farmers' problems. He attends their meetings, visits their farms — he's one of them and they know it when Al conducts his daily "HIGH NOON" (12 noon to 12:30) and "DOWN ON THE FARM" (5:45 P.M. to 5:55 P.M.) shows on Channel 20. Why not have Al sell YOUR product?

ANOTHER BIG REASON WHY
WICS IS YOUR BEST BUY

WICS SERVING
ILLINOIS'
STATE
CAPITAL
MARKET

Channel 20

SPRINGFIELD, ILLINOIS
ADAM YOUNG TV CORPORATION

Ask your Adam Young rep. for complete details and new market brochure on this outstanding State Capital Market.

Now in operation!

WXEX-TV

CHANNEL 8

with the basic

NBC-TV NETWORK

serving

RICHMOND

PETERSBURG and CENTRAL VIRGINIA

The rich market of Richmond, Petersburg, and Central Virginia gets a great new TV station! WXEX-TV has

MAXIMUM POWER - 316 KW

MAXIMUM TOWER HEIGHT-

1049 ft. above sea level

943 ft. above average terrain — 100 ft. higher
than any station in the Richmond market.

CHOICE AVAILABILITIES NOW-

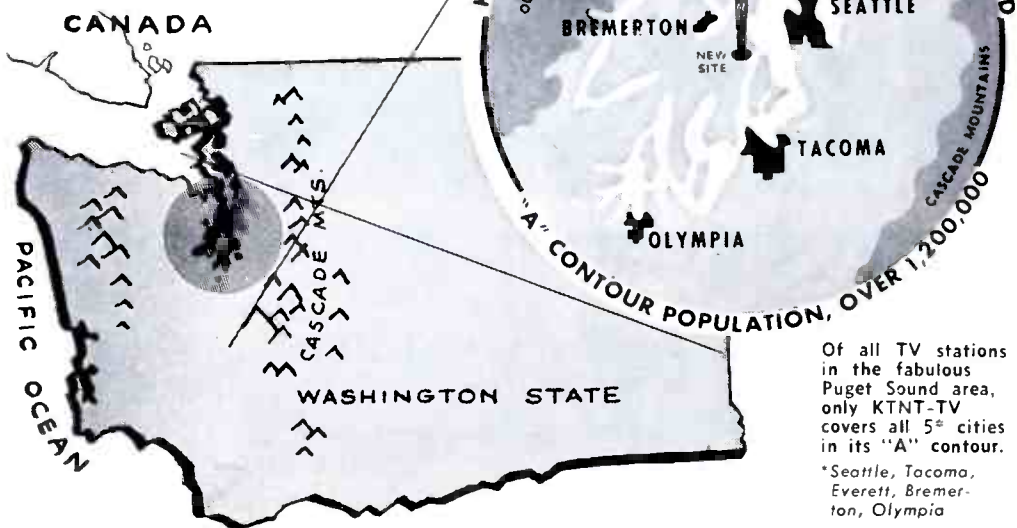
but they're going fast! See your Forjoe man!

A GEOGRAPHY LESSON . . . One of a Series

THEY CAN'T FIND WASHINGTON, D. C., PROVIDENCE and CAMBRIDGE in WASHINGTON STATE



These two explorers are slightly mixed-up! So let's set them right!



Of all TV stations in the fabulous Puget Sound area, only KTNT-TV covers all 5 cities in its "A" contour.
*Seattle, Tacoma, Everett, Bremerton, Olympia

We, out here in the vibrant northwest corner of the nation, have great respect for Washington, D. C., Providence, and Cambridge. That's why we are using these cities to tell our story. Our story is this: the combined population of these three cities is about 1,200,000. And there are more than that number of people living within the "A" Contour of KTNT-TV, the CBS television station for Puget Sound. In addition, there are 800,000 more living outside the "A" Contour, well within KTNT-TV's INFLUENCE AREA. And average incomes in the Puget Sound area exceed the national average.

In Washington State, Advertise Where the PEOPLE are . . . Buy KTNT-TV



316,000 WATTS

Antenna Height
1000 FT. ABOVE SEA LEVEL

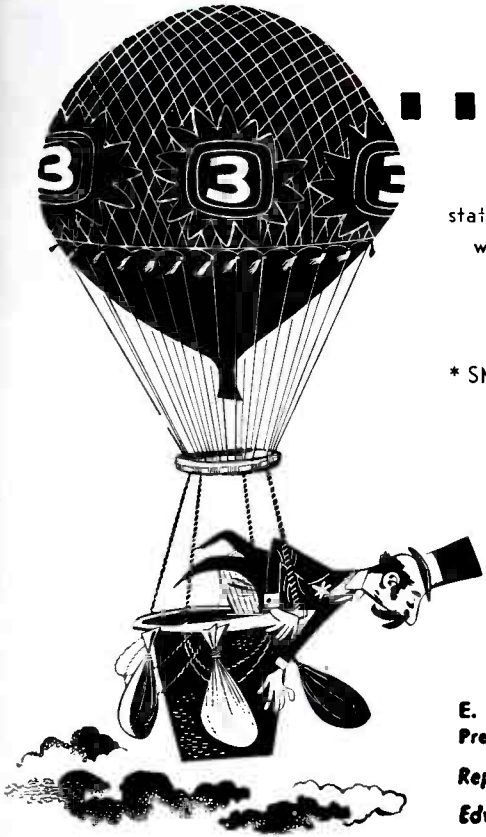
CBS Television for Puget Sound

Represented Nationally by Weed Television
KTNT-TV, TACOMA 5, WASHINGTON

"The Word Gets Around... Buy Puget Sound"

SAN FRANCISCO, Cal.	1,118,740
KGO-TV (A); KPIX (C,D); KRON-TV (N); KSNB-TV†	†182,040
SAN JOSE, Cal.	††
KNTV	
SAN JUAN, P. R.	††
WAPA-TV (A,D,N); WKAQ-TV (C)	
SAN LUIS OBISPO, Cal.—72.9	91,420
KVEC-TV (A,D)	
SANTA BARBARA, Cal.—75.9	123,410
KEY-T (A,C,D,N)	
SAVANNAH, Ga.—60.4	62,170
WTOG-TV (A,C,D,N)	
SCHENECTADY-ALBANY-TROY, N. Y.	457,100
WRGB (A,C,D,N); WROW-TV† (A,D)	†134,750
SCRANTON-WILKES-BARRE, Pa.—66.5	†241,730
WARM-TV† (A); WGBI-TV† (C); WTVU†; WBRE-TV† (N); WILK-TV (A,D)	
SEATTLE-TACOMA, Wash.—79.9	427,540
KING-TV (A); KOMO-TV (N); KTNT-TV (C,D); KTVW	
SEDALIA, Mo.—61.0	36,780
KDRO-TV	
SHREVEPORT, La.—66.0	83,420
KSLA (A,C,D,N)	
SIoux CITY, Iowa—81.2	134,520
KVTV (A,C,D,N)	
SIoux FALLS, S. D.—59.3	113,620
KELO-TV (A,D,N)	
SOUTH BEND-ELKHART, Ind.—59.4	†153,730
WNDU-TV† (N); WSBT-TV† (A,C,D,N); WSJV-TV† (A,C,D,N)	
SPOKANE, Wash.—57.2	141,570
KHQ-TV (A, N); KXLY-TV (C,D)	
SPRINGFIELD, Ill.—56.1	†63,460
WICS† (A,D,N)	
SPRINGFIELD-HOLYOKE, Mass.—74.5	†160,770
WWLP† (A,N); WHYI-TV† (C,D)	
SPRINGFIELD, Mo.—60.2	100,920
KTTS-TV (C,D); KYTV (A,N)	
STEBENVILLE, Ohio	*342,110
WSTV-TV (C)	
STOCKTON, Cal.—79.9	1,147,040
KOVR (D)	
(Includes San Francisco)	
SUPERIOR, Wis.-DULUTH, Minn.—64.2	89,370
WDSM-TV (C); KDAL-TV (N)	
SYRACUSE, N. Y.—88.8	364,610
WHEN-TV (A,C,D); WSYR-TV (N)	
TACOMA-SEATTLE, Wash.—79.9	427,540
KTNT-TV (C,D); KTVW; KING-TV (A); KOMO-TV (N)	
TAMPA-ST. PETERSBURG, Fla.	166,480
WFLA-TV (N); WTVT (C); WSUN-TV† (A,D)	†144,890
TEMPLE-WACO, Texas	103,310
KCEN-TV (N); KANG-TV† (A,D)	†50,320
TERRE HAUTE, Ind.—75.8	190,330
WTHI-TV (A,C,D)	
TEXARKANA, Texas—59.7	156,950
KCMC-TV (A,C,D)	
TOLEDO, Ohio—89.1	355,240
WSPD-TV (A,C,D,N)	
TOPEKA, Kansas—68.0	126,550
WIBW-TV (A,C,D)	
TRAVERSE CITY, Mich.—52.5	25,780
WPBN-TV (N)	
TUCSON, Ariz.—53.5	41,250
KOPO-TV (C,D); KVOA-TV (A,N)	
TULARE-FRESNO, Cal.—67.6	†144,120
KVVG† (D); KJEO-TV† (A); KMJ-TV† (C,N)	
TULSA, Okla.—71.3	275,650
KOTV (A,C); KVOO-TV (N)	
(See also Muskogee)	
TWIN FALLS, Ida.	††
KLIX-TV (C)	

.. AIR BORNE!



On the air at last with the ONLY low channel, the ONLY MAXIMUM POWER station serving the Shreveport area. We're operating at 100,000 watts Video, 69,800 watts Audio from a tower 1143 feet above average terrain, 1153 feet above ground and 1403 feet above sea level.

. . . 1,351,700 population* . . . 151,941 TV Sets† . . . \$Billion Market*

* SM May, 1955 † RETMA

THE BEST TV BUY
BETWEEN ATLANTA
AND DALLAS

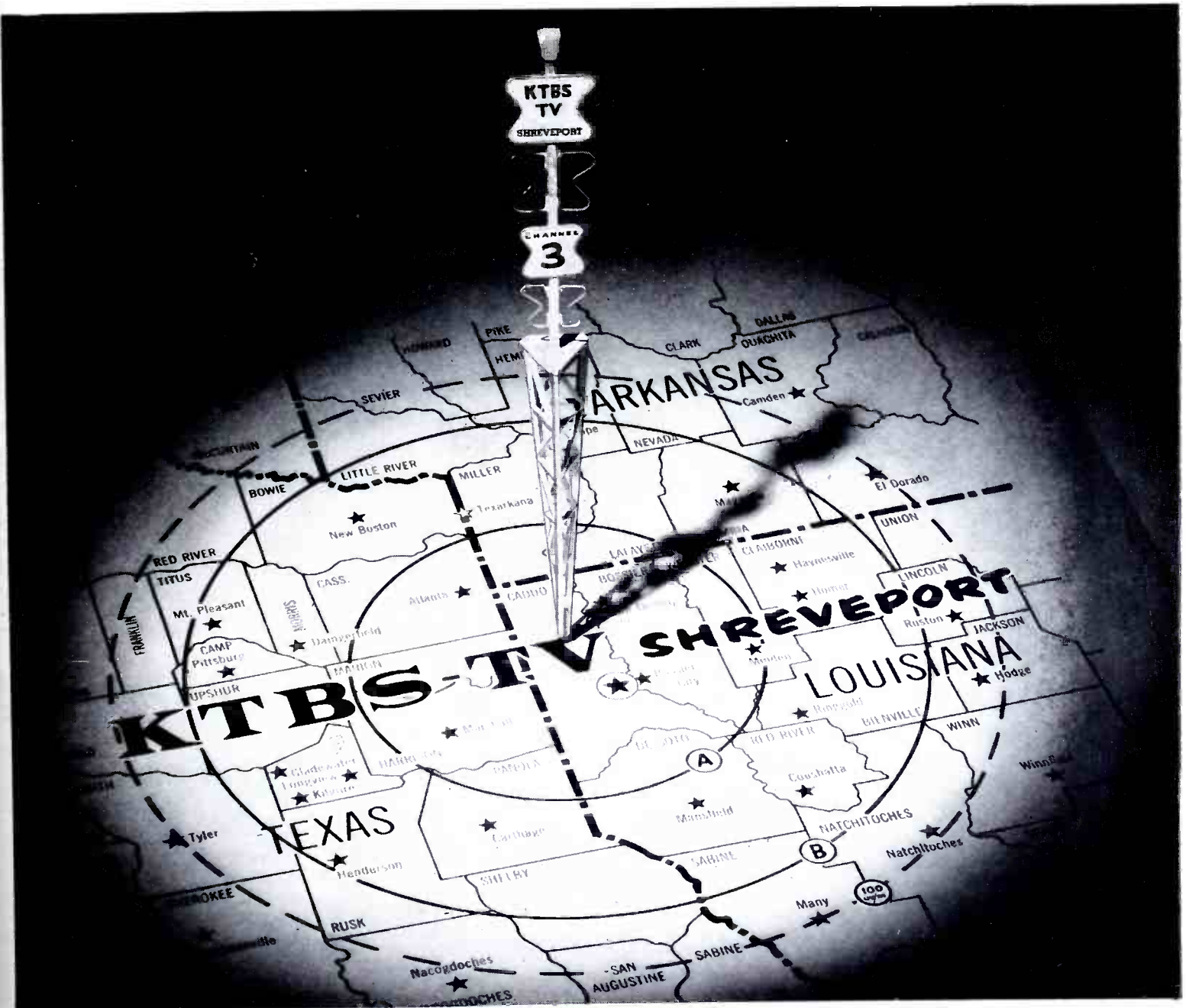
E. NEWTON WRAY
President and General Manager
Represented by
Edward Petry & Company



KTBS-TV

CHANNEL 3

SHREVEPORT, LA.



There's
ONLY ONE
 in Washington's
MIDDLE MARKET



Here's a rare television buy. A big, booming market completely isolated by mighty mountains, separated by miles from the state's two other population centers and served *only* by KIMA-TV with its satellite KEPR-TV. For the fabulous facts and figures on this important segment of the Pacific Northwest contact our representative—he's got 'em . . . you need 'em.



KIMA-TV

YAKIMA with its Satellite

KEPR-TV PASCO

NATIONAL REPRESENTATIVES: REED TELEVISION
 PACIFIC NORTHWEST: MOORE AND LUND

TYLER, Texas—48.8	67,340
KLTV (A,C,D,N)	
UTICA-ROME, N. Y.—84.4	196,650
WKTV (A,C,D,N)	
VALLEY CITY, N. D.—46.0	77,200
KXJB-TV (C,D)	
WACO-TEMPLE, Texas	103,310
KANG-TV (A,D); KCEN-TV (N)	†50,320
WASHINGTON, D. C.—91.8	604,690
WMAL-TV (A); WNBW (N);	
WTOP-TV (C); WTTG (D)	
WATERBURY, Conn.—46.0	†95,860
WATR-TV† (A,D)	
WATERLOO, Iowa—75.9	204,850
KWWL-TV (D,N)	
WAUSAU, Wis.—50.4	57,760
WSAU-TV (A,C,D,N)	
WESLACO-HARLINGEN, Texas—65.7	64,580
KRGV-TV (N); KGBT-TV (A,C)	
WEST PALM BEACH, Fla.	84,010
WEAT-TV (A); WIRK-TV† (D,N);	†41,350
WJNO-TV (N)	
WHEELING, W. Va.—79.5	305,360
WTRF-TV (A,N)	
WICHITA-HUTCHINSON, Kansas	231,930
KAKE-TV (A); KEDD† (N);	†134,520
KTVH (C,D)	
WICHITA FALLS, Texas—70.7	103,250
KFDX-TV (A,N); KWFT-TV (C,D)	
WILKES-BARRE-SCRANTON, Pa.—66.5	†241,730
WBRE-TV† (N); WILK-TV† (A,D);	
WARM-TV† (A); WGBI-TV† (C); WTVU†	
WILMINGTON, Del—94.7	193,950
WDEL-TV (D,N)	
WILMINGTON, N. C.—46.3	77,230
WMFD-TV (N)	
WINSTON-SALEM, N. C.	246,490
WSJS-TV (N); WTOB-TV† (A,D)	†73,630
WORCESTER, Mass.—29.1	†97,890
WWOR-TV† (A,D)	
YAKIMA, Wash.—41.1	†41,840
KIMA-TV (A,C,D,N)	
YORK, Pa.—71.4	†89,750
WNOV-TV† (D); WSBA-TV† (A)	
YOUNGSTOWN, Ohio—47.5	†165,300
WFMJ-TV† (N); WKBN-TV† (A,C,D)	
YUMA, Ariz.—64.9	19,080
KIVA-TV (D)	
ZANESVILLE, Ohio—58.5	†45,340
WHIZ-TV† (A,C,D,N)	

† UHF circulation.

†† Incomplete data.

††† VHF-UHF.

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

AUGUST OPENINGS: 1

Market	Station	Channel
Petersburg, Va.	WXEX-TV	(8)

SEPTEMBER TARGETS: 11

Market	Station	Channel
Big Spring, Tex.	KBST-TV	(4)
Daytona Beach, Fla.	WESH-TV	(2)
Ft. Worth, Tex.	KFJZ-TV	(11)
Huntington, W. Va.	WHTN-TV	(13)
Little Rock, Ark.	KTHV	(11)
Mobile, Ala.	WKRG-TV	(5)
Sacramento, Cal.	KCRA-TV	(3)
Shreveport, La.	KTBS-TV	(3)
Thomasville, Ga.	WCTV	(6)
Washington, N.C.	WITN	(7)
Wichita, Kans.	KARD-TV	(3)

NOW MAXIMUM POWER WITH 25% MORE SETS THAN ANY OTHER NORTH CAROLINA STATION

WSJS-TV Winston-Salem — now one of the South's biggest TV markets. Its maximum power taps over 4 billion dollars in buying power and reaches 627,982 TV homes — 25% more than any other N. C. station! And its headwaters are the rich Golden Triangle of key industrial cities—Greensboro, Winston-Salem and High Point.

NEW — MAXIMUM POWER — 316,000 watts!

NEW — MAXIMUM HEIGHT — 2,000 feet above average terrain!

MORE — COVERAGE — 91 counties in five states.

MORE — TV HOMES — 627,982 sets, 3,943,000 people. \$4,530,000,000 buying power.

WSJS-TV WINSTON-SALEM CHANNEL 12

NBC for } WINSTON-SALEM
 GREENSBORO
 HIGH POINT

Affiliate
 HEADLEY-REED, Representatives

*First with the Most in the wealthy
Fort Worth - Dallas Market!*

WBAP-TV

*on the air
Sept. 1948*

with full power

*with top-rated
local programs*



*with complete
studio facilities*

**with finest
technical equipment**

And...

COLOR

Latest and most modern technical facilities and equipment, plus carefully trained technicians now in their second year of color-televasting make WBAP-TV an ideal proving ground for slides, film or live shows in color.

SET COUNT

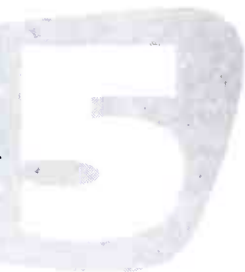
NOW

544,860

"TEXAS LIVING", with attractive, personable Margret McDonald, featuring fashions, food, beauty and other subjects of special interest to women! "THE JONES PLACE", starring Neal Jones in a tremendously popular western-style show! Two examples of the flexible and effective color programming for introducing and testing new products and services in the coming new medium—color. Available only on WBAP-TV, full power, Channel 5.

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

reflected by program ratings. Contrary to previously expressed opinion, there appears to be no captive audience for a TV commercial. To put it another way, to a high degree, a commercial must earn its own audience. Thus it is important that commercials be measured by a technique which is adapted to the actual, normal conditions under which people watch a TV show.

"You will see immediately that this stresses the problem of TV selling as separate and distinct from the problems of TV programming. Our investigations showed that almost half the audience of several high rating nighttime shows we tested were either completely absent from the screen or inattentive to it at the time of the commercials. It is an inescapable conclusion that a program can deliver a satisfactorily large audience and still fail in its major purpose, if the commercials do not work to hold that audience and communicate your selling message."

KUGEL: We would no more contend that commercials get every person's undivided attention than we would that every word of a printed ad is covered by every reader. This point was made in the original article, where it was stated as follows:

"A frequent objection to this sort of comparison is based on the alleged disparity between a program's rating and the rating of a commercial within that program. This argument holds that because of

this disparity, it is unfair to use ratings and noting averages as equivalent measures

"It probably is true that an intensive survey would reveal a drop in a program's rating during the time a commercial is on, but this spread would come nowhere near the spread between a newspaper's total circulation and the number of readers noting any single advertisement."

Noting figures for newspapers are based on *recognition*—how many readers *recognize* the ad when they are shown it. And it is logical to assume that the chances of a program's viewer missing the commercial to the point of being unable to *recognize* it, either *visually or aurally*, are far less than the chances of a reader by-passing a printed ad completely.

The only study we know of that has used comparable recognition techniques on television commercials is one conducted by NBC for *You Bet Your Life* (Groucho Marx). The percentage of viewers who *recognized* any one commercial was averaged at 80.8. Had we counted only 80.8% of the viewers as having seen the commercials, the final result would not have changed.

BARNES: A cynic might ask why you happened to choose ARB ratings instead of Pulse, Trendex, Hooper or some other service.

One example of how different the arithmetic might have been if you had used another rating service: The February 1955 Hooperating (for Chicago) gives *Gene Autry* a 10. ARB gives it a 21.3.

KUGEL: We believe Mr. Barnes was misinformed on the ratings he quotes. Hooper's February average for *Gene Autry* was reported as 18, and not 10 as cited above.

Had we used Pulse (Trendex does not issue local rating reports and Hooper had just announced the discontinuation of its TV operation), another cynic might have questioned that choice. We used ARB primarily because it gives audience composition figures, necessary for our purposes, for each program. But even another service would give substantially similar results.

BARNES: You ignore the warning of the Advertising Research Foundation that readership figures in the Continuing Study of Newspaper Reading are *not* to be projected.

KUGEL: If ARF figures are so unrepresentative of the readership of the newspapers studied, one cannot help questioning their value on any basis. We concur that there is a degree of inaccuracy in projecting these readership figures. However, in order to invalidate our premise—that an advertiser can reach

WHAT THE SAME MONEY BUYS IN NEWSPAPERS AND TV

	Cost	# People	Cost/M Person
This Is Your Zoo, WAAM	\$535	513,074	\$1.04
Baltimore Sun, M & E	535	103,325	5.18
Gene Autry, WBBM-TV	250	982,010	.25
Chicago Tribune	250	89,206	2.80
Midway Playhouse, WJBK-TV	170	356,303	.48
Detroit Free Press	170	45,626	3.73
Movie Matinee, WKZO-TV	127.50	201,008	.63
Kalamazoo Gazette	127.50	20,130	6.33
Amos 'N' Andy, KNXT	400	743,935	.54
Los Angeles Times	400	84,649	4.73
Sundown Theatre, WAVE-TV	130	174,913	.74
Louisville Courier-Journal & Times	130	37,311	3.48
Glenn & Mickey, WTVJ	100	59,178	1.69
Miami Herald	100	24,430	4.09
Million Dollar Theatre, KFMB-TV	70	97,813	.72
San Diego Tribune-Union	70	17,354	4.03
News, Sports & Weather, KOTV	120	81,317	1.48
Tulsa Tribune-World	120	21,961	5.46



"Gran'pappy seen it on Garry Moore. It's a Toni."

more people through local television than through newspapers—one would have to take the untenable position that readership among those groups *not* represented in the Continuing Study's sample is several times that recorded.

BARNES: You assume that even if every viewer *did* listen to every commercial, every one of them is a prospect for the sponsoring product.

That ignores the fundamental difference between the audience of a radio or TV program and the audience of a magazine or newspaper advertisement.

In radio and TV, a person is attracted by program content—and not by the type of product sponsoring that program.

The only reason for reading a newspaper or magazine ad is interest—whether remote or immediate—in the product advertised. Thus a printed advertisement may attract a smaller *gross* audience than a radio or a TV program—but a larger *net* audience of real prospects.

In 1949, Dr. Paul Lazarsfeld made a study entitled "Psychological Impact of Newspaper and Radio Advertisements." In my opinion, his findings are just as applicable to television as to radio advertisements. You might be interested in a few excerpts from this study (which I don't think I've lifted unfairly from their context):

"The indication that attention paid to newspaper advertisements is more active and more selective than the attention paid to radio advertisements can be documented by additional specific findings."

"When the women were asked whether they had any special *interest* in the advertisements they *recalled having heard or seen*, a much greater proportion reported a special reason for looking at advertisements in the newspapers than for listening to radio ads." (Italics are Dr. Lazarsfeld's.)

"When the respondent's attention is not controlled and she is confronted with the existing advertising fare within the context of a radio program or a newspaper page, the newspaper advertisement reader's greater selectivity pays off in the stronger buying impact of advertisements in that medium."

Comment seems superfluous.

KUGEL: Television commercials are not scattered at random by an advertiser. Just as a newspaper advertiser bases his selection of a particular newspaper—or section of a newspaper—on the *quality* of its readers, and is not likely to place a detergent ad in the sports section, a television advertiser does not place his razor blade commercial in a

kiddie show or try to sell lollipops on a boxing program.

The primary concern of every advertiser is to hit as many potential clients as possible, and his choice of program or newspaper depends on the nature of his product.

The basic fallacy of Mr. Barnes' argument on this point lies in his assumption that radio's impact is equivalent to television's. The advantage of newspapers' visual impact is lacking in radio, whose advantages lie in its aural impact, and to a limited degree, its immediacy and movement. Television not only combines the strong features of the other two media, but adds a *dynamic* impact to the visual effect of the purely static printed ad. We cannot agree that Dr. Lazarsfeld's findings, valid though they might be for radio, can legitimately be applied to television.

As for the question of genuine prospects reached via either of the two media under discussion, it would be foolish to argue that everyone who sees a TV commercial is an automatic customer, and equally foolish to make that statement about everyone who sees a newspaper ad. But we disagree with the allegation that "interest in the product advertised" is the only factor governing ad readership. Many noting figures represent nothing more than a simple awareness, on a superficial level, of having seen the ad in the process of turning a page. Often, the attention drawn by an ad is irrelevant to the product advertised—a pretty girl, for example, will do the trick—and may have no relation whatsoever to product interest.

BARNES: At the outset, I called attention to the fact that your comparison was based on a selected group of programs with highly respectable ratings versus the *average* readership of newspaper ads of given sizes. The readership figures quoted are, I assume, the average of readership by men and women of all ads—those with low product interest or high product interest—high interest for women, low for men and vice versa.

Isn't it somewhat defeatist (or over-optimistic) to assume that *no* advertising agency will create better-than-par newspaper advertising?

You quote 4% as the *average* readership of newspaper advertisements between 100 and 199 lines. Let's take a look at two things: First, the possible effect of product interest and, second, the kind of readership that really *good* advertising can produce.

Based on the 142 newspapers covered by the Continuing Study of Newspaper Reading, here are the median and the maximum readership of advertisements in the 100-199

To page 73



**WHO's Farm Director,
HERB PLAMBECK
gets behind the
IRON CURTAIN!**

YOU'VE been hearing about the twelve American farm experts who are now touring Russia, while twelve Russian farmers study American agriculture in Iowa.

We of WHO are tremendously proud that our own Herb Plambeck was chosen as the *only* radio farm news man to accompany the American delegation to Russia. He's taking pictures and making on-the-spot recordings. You will be able to hear these on WHO. His material will be available to NBC, ABC, CBS, MBS, Clear Channel Broadcasting Service and the U. S. Department of Agriculture.

You can imagine the pressure that must have been used by every sort of medium, for representation on this trip. *Why was Herb selected?* Because, in addition to being the favorite farm commentator in

America's most productive farm area, he was recommended by the U. S. Department of Agriculture and by the nation's three largest farm organizations—The American Farm Bureau Federation, the National Grange and the National Farmers' Union (also by the National Association of Radio and TV Farm Directors, and other groups).

Herb's Russian tour is a tremendous "plus" for WHO listeners *and advertisers*. It's the sort of "plus" you always expect—AND GET—from Iowa's most important station.

WHO-TV

Channel 13 • Des Moines



Col. B. J. Palmer, President
P. A. Loyet, Resident Manager



Affiliate



FREE & PETERS, INC., National Representatives

**THIS
IS
JUST
THE
BEGINNING
OF
16 MM!**



Talk was that other film sizes than 16mm could do better jobs in the industrial, educational and commercial fields.

Not while there is a film laboratory like Precision, bringing 16mm to the peak of perfection. In fact, we are demonstrating daily that 16mm can do more – and better – things in movies than have been done before.

Precision Film Laboratories developed unique equipment to realize the fullest potentialities in 16mm, such as the optical track printer; timing, fades and effects without notching originals; direct electric printing and many others.

No, 16mm is just beginning. Depend on it for your next film project and, of course, depend on Precision to do exactly the right job in bringing life and sparkle to the best of your production efforts.

you'll see



and hear

P R E C I S I O N

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

A DIVISION OF J. A. MAURER, INC.

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

NEWSPAPERS VS. TV From page 70

line group in six product classifications:

Product Classification	Average Size	Median		Maximum	
		Men	Women	Men	Women
Alcoholic beverages	143	3.4%	1.9%	14%	18%
Toilet requisites	142	2.8	4.9	17	22
Medical	131	2.5	3.9	21	38
Cigars	139	6.0	3.9	25	24
Soft drinks	159	5.2	5.9	25	22
Cold cereals	133	9.0	9.4	45	53

Just as *This is Your Zoo* got a 21.7 rating and *Gene Autry* a 21.3 rating, it would seem to me not only possible but probable that a good agency can produce newspaper ads that will secure readership closer to the maximum than to the median figures.

Especially when you remember that—for getting pages of special interest such as sports, society and food—the median readership of all pages with general news and advertising is 64% for men and 73% for women. That's an awful lot of "sets-in-use"! If an advertiser doesn't get his due share it looks suspiciously like low product interest or poor advertising—or both.

Television is a powerful advertising medium. Of that there can be no doubt. But do you increase the stature of television—do you build up confidence in the medium on the part of the advertiser—by claiming that it is both the best *and* the cheapest medium for *any* product in *any* market?


Let's all concentrate on our major objective—to help the advertiser use our medium still more productively and more economically. If we'll just do that, there'll be more business for all good media.

KUGEL: We do not hold that TV *misused* is a better value than newspapers used properly.

There are a dozen factors, external in the sense that they have nothing to do with the inherent quality of the advertising, that govern both program ratings and noting figures. Noting, for example, depends on page traffic to a large extent, and any timebuyer can tell you about the disparate ratings the *same* television program can achieve in different markets.

Just how representative are the maximums quoted above? Let's take, as an example, the medical advertising group. Assuming that mean noting average is similar to the median, the 21% noting maximum for men must be offset by 37 ads with a noting figure of 2% each to average 2.5%.

To sum up, we think television needs no apologists. We have never made the claim that it is *the best* of all possible media in *every conceivable situation*, nor do we intend to. What we do say is that, purely in terms of number-of-people-reached-per-dollar, it is more efficient than newspapers.



The New Look

at KBTB Denver

DENVER'S KBTB CHANNEL 9

"The Prettiest Picture in Denver"

will be the only TV station to ever dominate the nation's 24th market for 3 solid hours Monday thru Friday

CORKY'S CLUB					
4:00 to 5:00 P.M. Monday thru Friday					
MICKEY MOUSE CLUB					
5:00 to 6:00 P.M. Monday thru Friday					
	Monday	Tuesday	Wednesday	Thursday	Friday
6:00-6:30	ANNIE OAKLEY	SUPERMAN	SKY KING	HOPALONG CASSIDY	LONE RANGER
6:30-7:00	VOICE OF FIRESTONE	AMOS & ANDY	DISNEY-LAND	JUNGLE JIM	RIN TIN TIN

Fall Availabilities NOW BEING BOOKED!

JOHN C. MULLINS
President

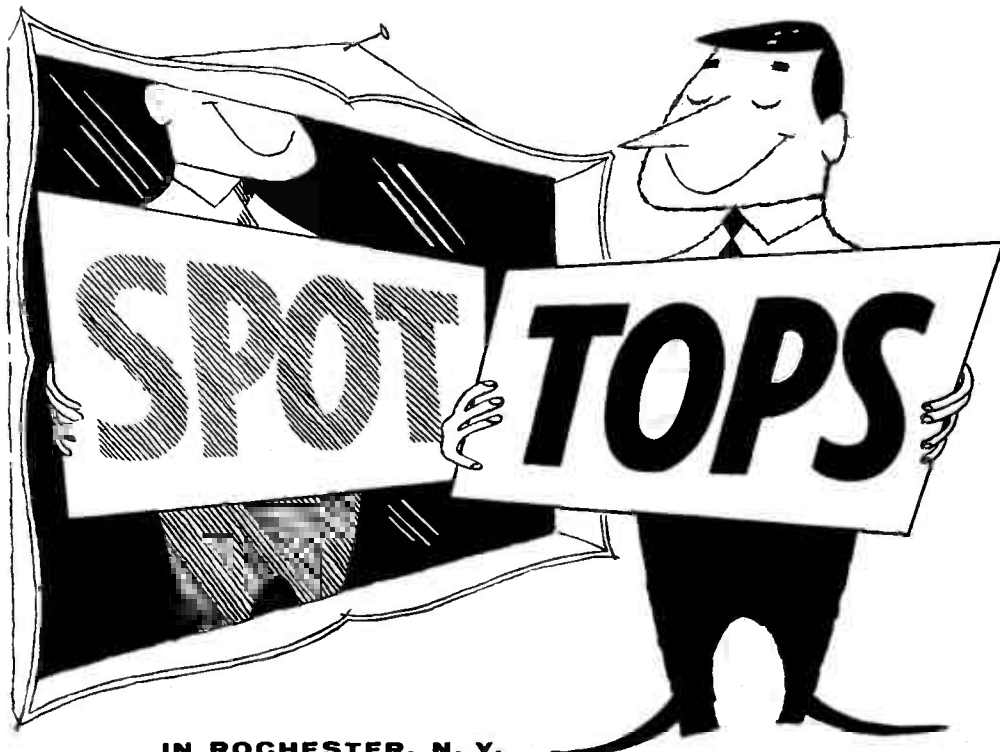
JOE HEROLD
Station Manager

K B T B

1089 BANNOCK • DENVER
Phone Tabor 5-6386

Free & Peters, Inc.
National Representative

ANY WAY YOU LOOK AT IT..



IN ROCHESTER, N. Y.

...A "10" SPOT IS TOPS!

Have you got spots in front of your eyes? If so, be sure to focus on Channel 10, Rochester, where top-rated network programs, plus strong, popular local shows, offer spot adjacencies that deliver to you the eyes, the ears and *the buyers* of the rich Rochester territory!

Channel 10, basic CBS and affiliated with ABC, lists on its program schedule the finest programs of *two* major networks!

When the highly-cherished "Emmys" were last handed out, no less than *nine* of them were awarded to programs and stars that are heard and seen regularly on Channel 10!

We are *especially* proud of our daytime schedule which is, and always has been, rated tops among Rochester viewers! *Don't delay! Contact us, or our national representatives, today!*

**COVERAGE AREA
A Rich and Ready Market!**

POPULATION..... 1,107,267
EFFECTIVE BUYING POWER
in Metropolitan Rochester, \$5,977
per family, 13.3% above national
average in 1954. Throughout the
nine counties—\$5,397.

RETAIL SALES..... 1,062,301,000
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.

J. Walter Thompson: television and radio combined, 48.8%; newspapers, 19.1; magazines, 18.6; Canadian magazines and newspapers, 4.3; trade, 1.4; and production and reserve, 7.8.

Grant Advertising: newspapers and supplements, 31.7%; radio, 24; magazines, 18.4; TV, 15.4; trade, 1.6; outdoor, 0.4; and production and reserve, 8.5.

No media breakdowns were offered by Dancer - Fitzgerald - Sample and Cunningham and Walsh.

After the commission reduced its budget from \$3,500,000, because of a smaller-than-usual carryover of funds from the previous season and prospects of a small crop, B&B came back with a revised budget breaking down as follows: TV, 46%; newspapers and supplements, 28.5; magazines, 10.8; radio, 4.7; trade, 1.7; production, 5; and reserve, 3.3.

The revised B&B budget in dollars follows: TV, \$1,380,000; radio, \$140,000; newspapers, black and white, \$425,000; newspaper supplements, \$430,000; magazines, \$325,000; production, \$50,000; trade, \$50,000; and reserve, \$100,000; for a total of \$3,000,000.

This compares with 1954-55 season expenditures under J. Walter Thompson, which had held the contract the past five years, of: TV, 29.6%; radio, 23.3; newspapers, 22.5; magazines, 21.8; and 0.7 for outdoor, publicity and rate increase reserve.

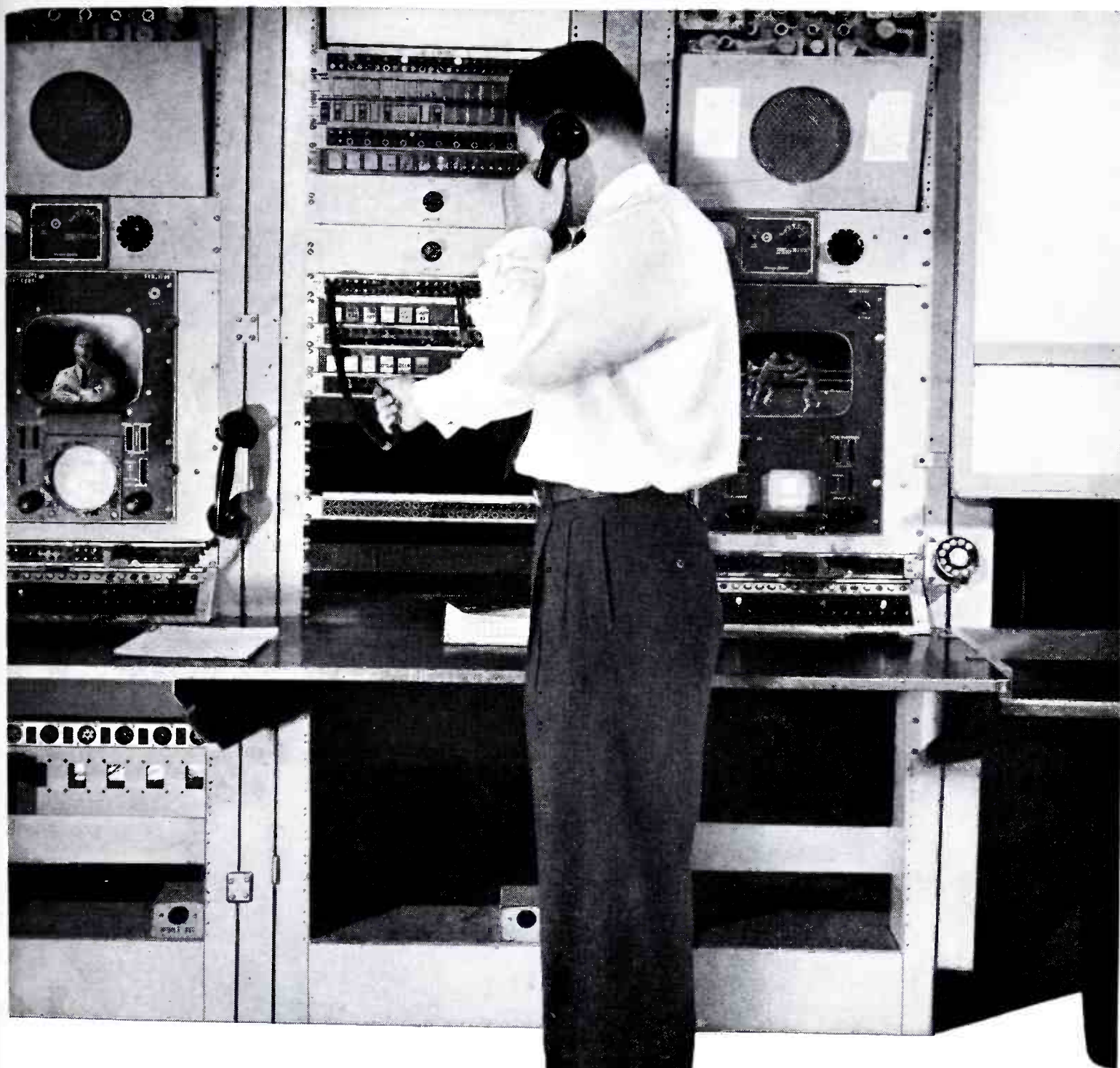
An interesting similarity in the three specific presentations was that all emphasized spots and participations in their proposed use of TV. Both B&B and Grant proposed participations in *Today* on NBC and J. Walter Thompson suggested participation in NBC's *Tennessee Ernie*.

The concentration on spot TV ends the commission's \$720,000 sponsorship of ABC's *Twenty Questions*. The paring of the radio allocation ends the \$800,000 sponsorship of Tom Moore's daily *Florida Calling* on MBS radio.

Further emphasizing TV's role in the commission's campaign is an analysis of the coming season's revised budget, compared with that of the past season. Although the overall budget will now be 14% smaller, actual dollar expenditures for TV will be 35% greater.

The only other dollar allocation to be larger than last season is that for newspapers, including supplements. This is up nearly 13%. That for radio is down 82%; for magazines, down 51%; and for trade, down 33%.

END



TV star that nobody sees

One of the real TV network "stars" is this technician at work in one of the scores of Bell System TV control rooms across the country.

You never see him on a television screen. But because of his work, television network programs — black and white or color — are successfully transmitted from city to city.

His job is to keep an eye on TV—to make sure that

the picture is high quality, to switch programs from one pickup city to another, to add stations to the network, to change channels as necessary.

He is one of more than a thousand trained technicians who are engaged in this work.

They use special equipment, like that shown above, to provide the finest possible television transmission on nearly 70,000 channel miles of Bell System network.



BELL TELEPHONE SYSTEM

Providing transmission channels for intercity television today and tomorrow.

THE QUAD-CITIES

Rock Island • Moline
East Moline, Ill. • Davenport, Ia.

**NOW
1/4 MILLION
PEOPLE**

According to Sales Management's Survey of Buying Power (May 10, 1955) the Quad-Cities now have 250,200 people with an Effective Buying Income of \$5843 per family or \$1794 per capita. Cover this good 450 million dollar market with WHBF radio or TV—the Quad-Cities' favorites.



Quad-Cities' favorite

WHBF AM
FM
TV

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

"A Must . . ."

says PAUL PRICE, TV Advisor,
Allied Artists Productions,
Hollywood, of:

Television Program Production

by CARROLL O'MEARA, TV Consultant
and Agency Representative; formerly
Producer-Director, NBC-TV.

INDISPENSABLE help for all connected with TV—Packed with up-to-the-minute help on staging, lighting, use of graphic materials, etc.; discusses today's best techniques for various program formats—extempore, educational and demonstration, drama, comedy and variety, special events and sports. Explains remote telecasting, kinescope, tape recording, writing, producing commercials. Covers new problems raised by color TV. 23 ills., 360 pp., \$5

"The most thorough, easy-to-understand book I ever read on broadcasting."—JOHN GUEDEL, Producer of "You Bet Your Life," "People Are Funny," etc.

- Send for this book. Save postage by remitting with order. Book returnable if not satisfactory.

THE RONALD PRESS COMPANY
15 East 26th St., New York 10

"THAT TOM . . . HE MAKES MONEY!" From page 25

Although on arrival he was regarded with the usual "boss's son" skepticism, young Tom quickly began to give a good account of himself and boosted division sales by lining up the tire business of a number of big New England trucking firms.

Came the war and he went into the Coast Guard for four and a half years, serving part of that time as Skipper of an LST in the Philippines.

Afterward, O'Neil returned to Boston in a dual role, working for both General and the Yankee network which General had acquired in 1942, while he was in service. He became a Yankee vice president in 1947, marking the start of his transition from the tire to the broadcast field, and also was named to the Mutual board of directors as Yankee's representative.

It was under O'Neil's regime that Yankee put its highly profitable WNAC-TV on the air in 1950. He also took a key role in General Tire's acquisition of the Don Lee network the same year. It and Yankee were merged as Thomas S. Lee Enterprises and he was made president.

Then in 1951 O'Neil quarterbacked the merger of R. H. Macy's WOR and WOR-TV with General Tire's other broadcasting properties into General Teleradio (General Tire's 90%, Macy 10%) with him as president. The amalgamation now held 58 per cent of Mutual, of which O'Neil became board chairman. He also assumed the MBS presidency in 1952, succeeding Frank White.

He has been a member of the board of General Tire since late 1948 and vice president since 1950. And with acquisition of RKO-Radio Pictures, he added the board chairmanship of that firm to his collection of titles.

The O'Neils are in position to swing General Tire behind any of Tom's ventures quickly. Family holdings are estimated at 24 per cent of its 1,241,452 common shares, or more than \$17,500,000 worth, at current market prices. The last proxy statement listed Tom's holdings as 28,261 or nearly \$1,700,000. This represents only his direct holdings, however, and would not include shares held by members of his own family.

O'Neil's total compensation in his various capacities is not known. It was estimated a few years ago by one financial publication at \$34,500 annually, but by now it undoubtedly would be substantially more. In addition, dividends on the stock he owns would run far above that amount.

General Tire's expansion into

broadcasting and movies is part of a program of diversification that had led it into a number of other fields as well.

The first General Tire broadcasting venture, the Yankee Network, involved purchase of all its capital stock for \$1,340,000. The company paid \$12,320,000 for Don Lee as an investment for the pension trust fund set up for its employees. The acquisition of WOR and WOR-TV was a stock deal, with Macy getting 10% of the merged company.

One O'Neil venture that reportedly did not make money was purchase of 55% interest in WGTH-TV (Channel 18) in Hartford. When it didn't turn out as expected, he arranged to buy the Hartford Times' 45% interest and then sell the station to CBS for \$650,000. His next step—buying WEAT-TV (Channel 12) at West Palm Beach, Fla.

Although he's by no means a lone wolf and calls freely on associates for advice (which he often takes), O'Neil has no well-defined team of executives.

O'Neil's right arm: Jack Poor

However, Jack B. Poor, 40, boyhood friend and son of Samuel S. Poor, veteran General Tire executive and director, has emerged as O'Neil's "right arm." Poor, after graduation from Harvard Law School, engaged in private practice in Boston for several years before joining General Teleradio in May 1952.

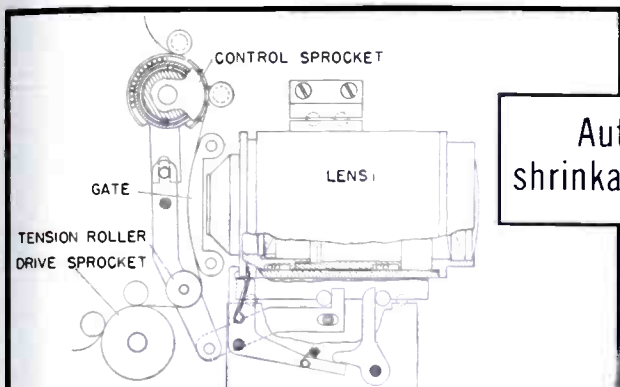
Now he sits in with O'Neil on virtually every major conference. He is vice president and director of General Teleradio, executive vice president and director of MBS, and member of the board of RKO-Radio Pictures.

Otherwise, O'Neil calls in his lieutenants largely according to the phase of his operations that's concerned. They include: Dwight Martin, vice president and director of General Teleradio heading the film division; J. Glen Taylor, vice president of both GT and MBS, in charge of GT's owned and operated stations; James E. Wallen, vice president, finance, of GT and also an MBS veep; Robert Schmid, vice president of both GT and MBS, in charge of advertising, promotion, public relations and research; Earl M. Johnson, also a dual vice president, in charge of station relations; and George Ruppel, vice president and treasurer of MBS.

Added to the executive family since the RKO deal are Daniel T. O'Shea, named president of the film

To page 78

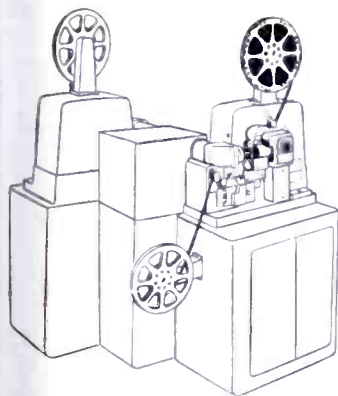
New Eastman Continuous Motion Projector assures sharp, bright, clean television pictures from film—monochrome or color; ends faulty color registration, shading problems and smear.



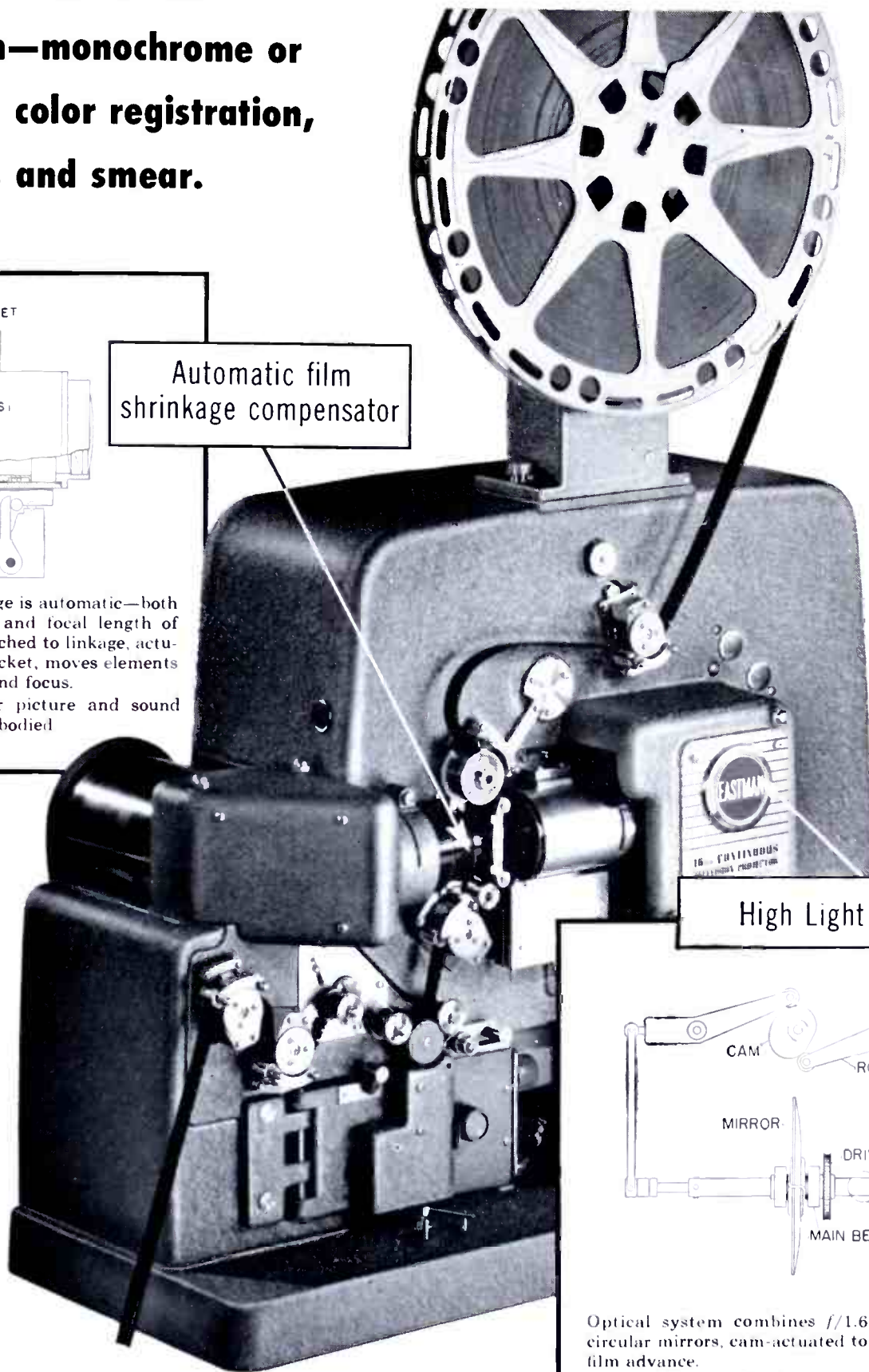
Automatic film shrinkage compensator

Compensation for film shrinkage is automatic—both for pitch of control-sprocket and focal length of objective. Tension control, attached to linkage, actuates base circle of control-sprocket, moves elements of lens to adjust focal length and focus.

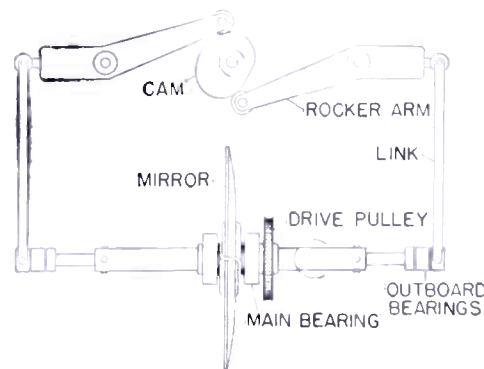
IMPORTANT: Shift-focus for picture and sound emulsion (front or back) is embodied in assembly.



Eastman Continuous Motion Projector Model 300, mounted upon artist's conception of scanner unit and phototube pickup.



High Light level



Optical system combines $f/1.6$ lens with semi-circular mirrors, cam-actuated to follow continuous film advance.

Mirrors are located out of focal plane—eliminating dust effects on the receiver.

What does the new Eastman Model 300 mean to station, sponsor, and home-viewer?

Because of uniform high light level, full color values are obtained from varying densities of color film.

Because shrinkage compensation is automatic, film condition requires little or no attention. System, in fact, is easy on *all* film.

Because projector is simple, sturdy and built to remarkably close tolerances, quiet, year-after-year, trouble-free operation is assured.

For further information, consult your customary source for television station equipment or inquire direct.

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

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

Midwest Division
 137 North Wabash Avenue
 Chicago 2, Illinois

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

portrait of a market...



...where dreams come to life

As with this local show of bridal fashions, WRGB brings dreams to life for the men, women and children of 30 counties in New York and New England.

For dreams and reality, entertainment and fact, more than 442,300 families turn to WRGB in Schenectady, N. Y. for their television viewing.

Represented Nationally by



WRGB

A General Electric Television Station
Albany—Troy—Schenectady, N. Y.

"THAT TOM . . . HE MAKES MONEY!" *From page 76*

firm; Charles Glett, executive v.p. of RKO; and C. R. Manby, GT vice president named to maintain liaison between GT and RKO.

O'Neil himself, despite his occasional spectacular deals, does not fit the popular concept of a human dynamo.

He arrives at his desk at 1440 Broadway promptly at 9:15 a.m. He has the typical round of telephone calls, meetings, and appointments—all taken care of by one secretary, pretty, red-haired Betty Green.

Then, depending on the amount of work to be done, O'Neil catches the 6.08 or 7:02 New Haven train out of Grand Central for his home in Greenwich, Conn., and family: wife Claire and children Shane, Mark, Eileen, Conn and baby Claire.

O'Neil is himself one of six children. He was born in Kansas City, Mo., where William F. had moved to take a Firestone dealership rather than join the business of his own father, M. O'Neil, who owned Akron's biggest department store.

However, William F. took his family back to Akron to found General

Tire while Tom still was an infant.

Although the son of well-to-do parents, Tom did not go to private school and attended St. Vincent's grade and high schools, and he and his brothers had friends from both sides of the tracks.

"He was one of those guys known for breezing through school and had top grades without seeming to try," recalls one classmate. It was the same at college.

He met his wife, the former Claire Miller McCahey, while in service and they were married in Chicago June 15, 1946.

Since O'Neil changed his headquarters from Boston to New York, he and the family have been living in an 80-year-old colonial-type home in the Belle Haven section. But in keeping with his expanding family and business status, he has been in the process of moving to a more spacious and more modern residence off Round Hill Road.

Golf is O'Neil's only real hobby and, one of his links partners comments, "He knocks the living hell out of the ball." And that's also the way he goes about a business deal. **END**

LINNEA *From page 18*

work or spot, because then the audience, cost per thousand, and other factors are known and the networks or stations are fully responsible for program production.

This would almost seem to parallel the buying on print media with the purchase of only the advertising portion. This might tend to eliminate the very necessary function of the creative planning in the purchase or building of programs that would tie in with the product and identify an advertiser with a specific program.

All planning and purchases depend on the product, the budget and the overall campaign. Even in print media others besides the buyers at times have a voice in recommending the publications to be used.

Perhaps what I'm getting at is that no one individual or department within an advertising agency is autonomous and that each needs the best thinking and cooperation of the others in order to provide the best possible client service. There's nothing in the world to stop any of us from making recommendations . . . and just think how lucky we are that no one of us individually is responsible for some "flops"! **END**

60%

of the homes
in western
Montana
watch TV

that means

KGVO-TV

Missoula, Mont.

**Sells 'em
regularly!**

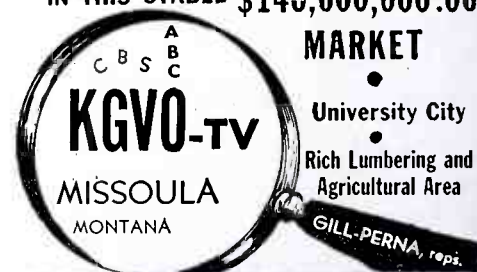
MAGNIFY YOUR SALES

IN THIS STABLE \$140,000,000.00

MARKET

University City

Rich Lumbering and
Agricultural Area



167 Mountainous Miles from Spokane

**MORE TOWER—
MORE POWER—
Delivers
A NEW
Multi-Market
AREA!**

319,667 ARB TV HOMES

IND.
ILL.
KENTUCKY
★ NASHVILLE
TENNESSEE
ALA.

402,974 TV Families in Total Area
319,667 TV Families in ARB-0.1 MV Area

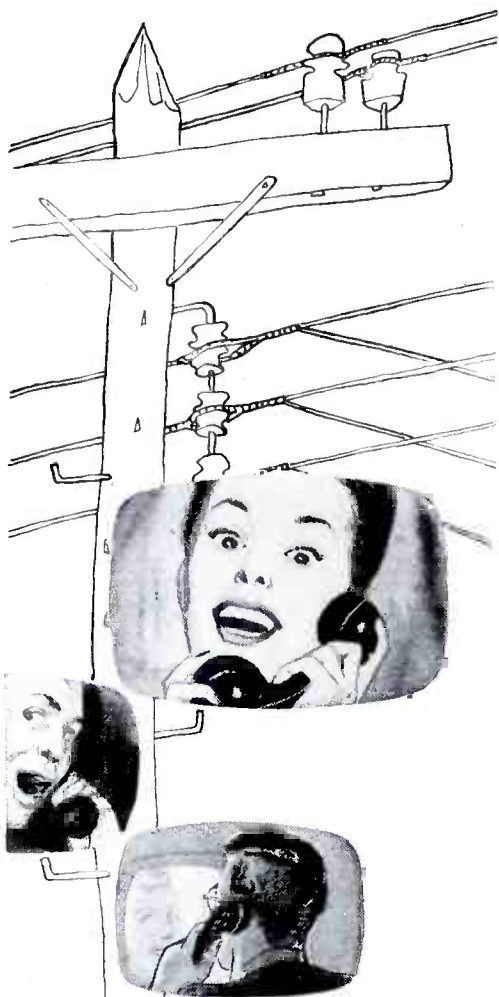
WLAG-TV BASIC CBS Nashville



HEIGHT IN FEET ABOVE GROUND	247	578	1,179
ABOVE AVE. TERRAIN	690	680	1,367

THE SOUTH'S GREAT MULTI-MARKET STATION

NATIONAL REPRESENTATIVES: THE KATZ AGENCY



Our latest telephone poll ...

... over 6,000 kitchen gadgets were sold as a result of demonstration announcements over WNCT ... 1,000 to viewers who phoned their order direct to the station. We're a bit jumpy nowadays when the phone rings—but why not phone us anyway—for the complete WNCT story? Chief Operator Hart Campbell will gladly pay the bill! And remember—WNCT WILL SOON BE 316,000 WATTS!

WNCT

The ONLY TV station covering ALL of Eastern Carolina

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

Primary CBS Affiliate

WHICH WAY TO BETTER RATINGS? From page 47

there is some value to both an average instantaneous measurement and to a total audience measurement. The question then resolves itself into, on the assumption that only one measurement should be recommended as a standard, whether there is relatively greater value for purchasers of rating services in one measurement than in the other.

An analysis of the pluses and minuses of each type of measurement tilts the scales in favor of the total audience concept. The main reasons are these:

1. The prime purpose of audience measurement is to measure the size of the audience. When an advertiser buys a half-hour program rather than a fifteen-minute program he is buying, generally at a larger cost, a larger audience.

The fact that the average instantaneous audience concept makes comparisons between programs of varying lengths possible is only incidental to what an advertiser wants to know about the specific program he has bought or is contemplating buying.

2. One of the arguments for the acceptance of the average audience concept as the standard is that the measurement is unambiguous; there is no necessity for taking an arbitrary period of time, i.e. six minutes, as the standard for classifying a home or people as listeners or viewers.

The unambiguity of the average audience concept is more apparent than real. To illustrate this point an exaggerated case will be made. Three 15-minute TV programs all have an average instantaneous audience rating of ten.

AVERAGE RATING CONCEALS VIEWING PATTERN

Viewing Pattern	A	B	C
% viewing first 5 minutes	10%	20%	0%
% viewing next 5 minutes	10	10	30
% viewing third 5 minutes	10	0	0
Average audience	10%	10%	10%

There is nothing unambiguous about the average instantaneous rating of 10% in the case of the three programs. In Program A the same 10% listen to the entire program. In B, 20% see the first five minutes, then half drop out during the next five minutes and finally they drop out during the last five minutes. Total audience for A would be 10%, for B, 20%, and for C, 30%.

Can one truthfully say that the similar average audience of 10% in each case makes the three programs directly comparable while the total audience is ambiguous? One figure is no less ambiguous than the others

if all that was known was the rating. 3. The average instantaneous audience concept and a cumulative rating concept are impossible. To obtain cumulative ratings one needs some measurement of total audience; be it a six-minute minimum or a two-minute minimum. Cumulative audience is a must for many advertisers. The average audience concept cannot possibly fill this. A total audience measurement will be a necessity in this case.

4. Average audience as a matter of simple mathematics is always less than total audience for a program. The ratio of average audience to total audience varies by type of program.

A drama program would have much less spread between the two measurements than a variety program. Similarly, the longer the program, the greater the spread between average and total audience. The worth of certain types of program, especially those of longer duration, would tend to be minimized—this in exchange for the dubious value of making programs comparable from a mathematical viewpoint.

5. The average instantaneous audience concept is incompatible with audience characteristic measurements. Programs are purchased with a view toward appealing to population groupings. An average audience rating concept cannot be used to determine specific characteristics of audience. This would vitiate one of the reasons for ratings being in existence.

To sum up, while there is a certain positive value in an average instantaneous audience concept, the negatives in the concept plus the positive values of a total audience concept far outweigh them. My opinion would be that the total audience concept should be the recommended standard, while the average audience concept should be considered the supplementary standard.

Households should be the unit

Yes—LEE COPP, Research Director, Maxon, Inc.

The perfect count of TV and radio audiences requires having observers dog the footsteps of a representative panel of men, women, and children every minute of the day from waking to bedtime, recording every twist of the TV and radio dials and every stop at the favorite bar. This close observance would be nearly 100% correct—and costly.

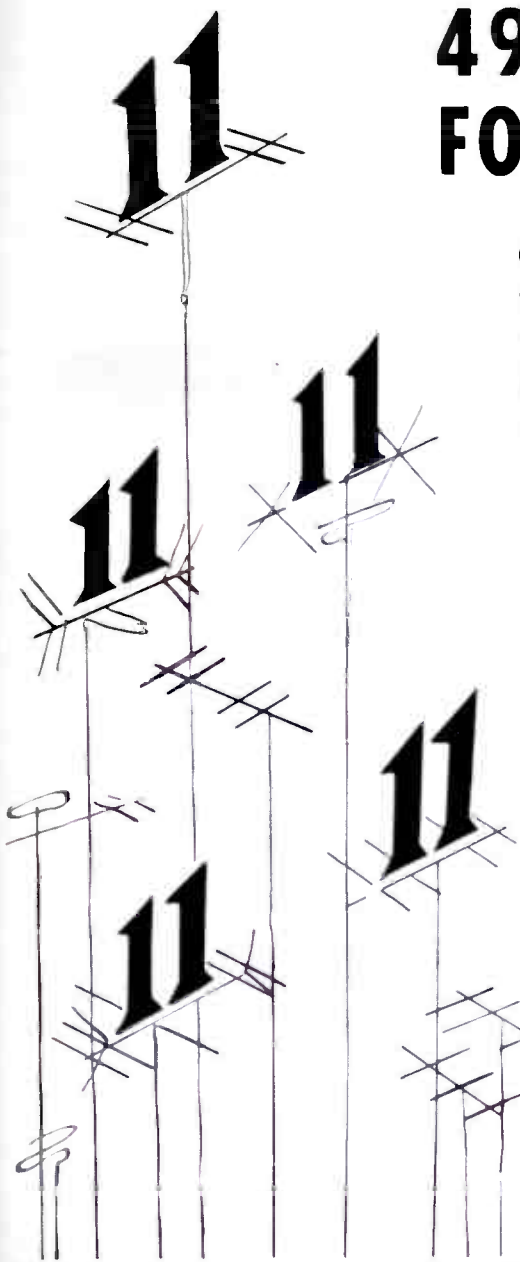
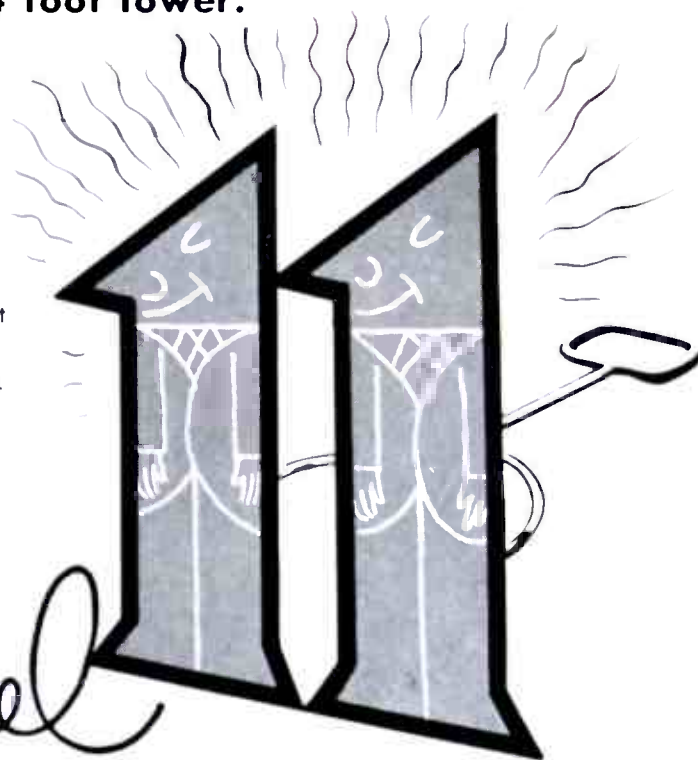
To page 82

Channel 11 NOW ON THE AIR

490,000 TV SETS IN THE FORT WORTH-DALLAS AREA

are carrying the NEW BRAND IN TEXAS Channel 11 . . . the new brand destined for fame . . . bringing a new view and quality in TV entertainment . . . with 210,000 watts power . . . 1074 foot tower.

See your H-R TV man or Clarke Brown Company NOW and get in on the biggest roundup of viewers in the Southwest. They have the program schedules and availabilities and your times are guaranteed in this two billion dollar market.



Channel

KFJZ-TV



FORT WORTH, TEXAS

REPRESENTED NATIONALLY BY H-R TELEVISION, INC.
REGIONALLY BY CLARKE BROWN COMPANY

WHICH WAY TO BETTER RATINGS? From page 80

In the absence of this ideal, the acceptable rating service is limited by practicality and cost. The most accurate rating service in the world is no good if it is so costly that no one will buy it and so unwieldy that no one can use it.

Within the limits of what *can be done* rating-wise, at a cost that is not prohibitive, the count of households is preferable to a count of individuals.

Users understand it. The household is a common unit of measurement. Most surveys on product use, including those by the Federal Reserve Board and Bureau of the Census, are done in terms of households.

Costs are held within reasonable limits. To measure the non-household audience of all programs with the same accuracy as the household audiences entails costs disproportionate to the need.

Major purchases for the home are primarily household purchases requiring consideration and contribution from the household as a unit. It is the buying unit rather than the individuals at whom most advertising is addressed.

With the basic measurement being in households, from time to time, supplemental studies of general nature can be made to reveal the audiences added by away-from-home viewing and listening. These supplemental studies need be made infrequently and need cover program classes rather than individual shows, e.g., sports generally, rather than individual events, or women's programs as a whole.

Households should be the unit

No—GEORGE MACGOVERN, *Director of Research, William Esty Co., Inc.* Audience measurements of individuals have much in their favor as a marketing tool, provided they are obtained as an adjunct to, and not a substitute for, ratings based on homes.

If an absolute choice had to be made between homes exclusively or individuals exclusively as the base for audience measurement, homes would be indicated, since they constitute the more generally applicable criterion.

Any rating method able to obtain a quantitative count of individuals is able also, with little additional effort,

to ascertain the qualitative characteristics of these individuals; thus, any discussion of ratings based on individuals shall include the availability of audience composition data.

The latter are particularly useful to advertisers of products for which the individual, rather than the household, is the primary purchasing unit. For example, with razor blades, interest is centered on the male audience, while with popular-priced candy bars, the number of children is basic.

There have been many situations in which, in selecting a program for a client from among two or three availabilities with comparable audience ratings, costs and station clearances, the final decision was based on audience composition.

Advertisers are constantly seeking radio or TV properties with audiences substantially tailor-made for their marketing requirements. In approximating this goal, competent ratings of individuals, with concurrent audience composition data, are definitely helpful. **END**

PROGRAM PROMOTION From page 42

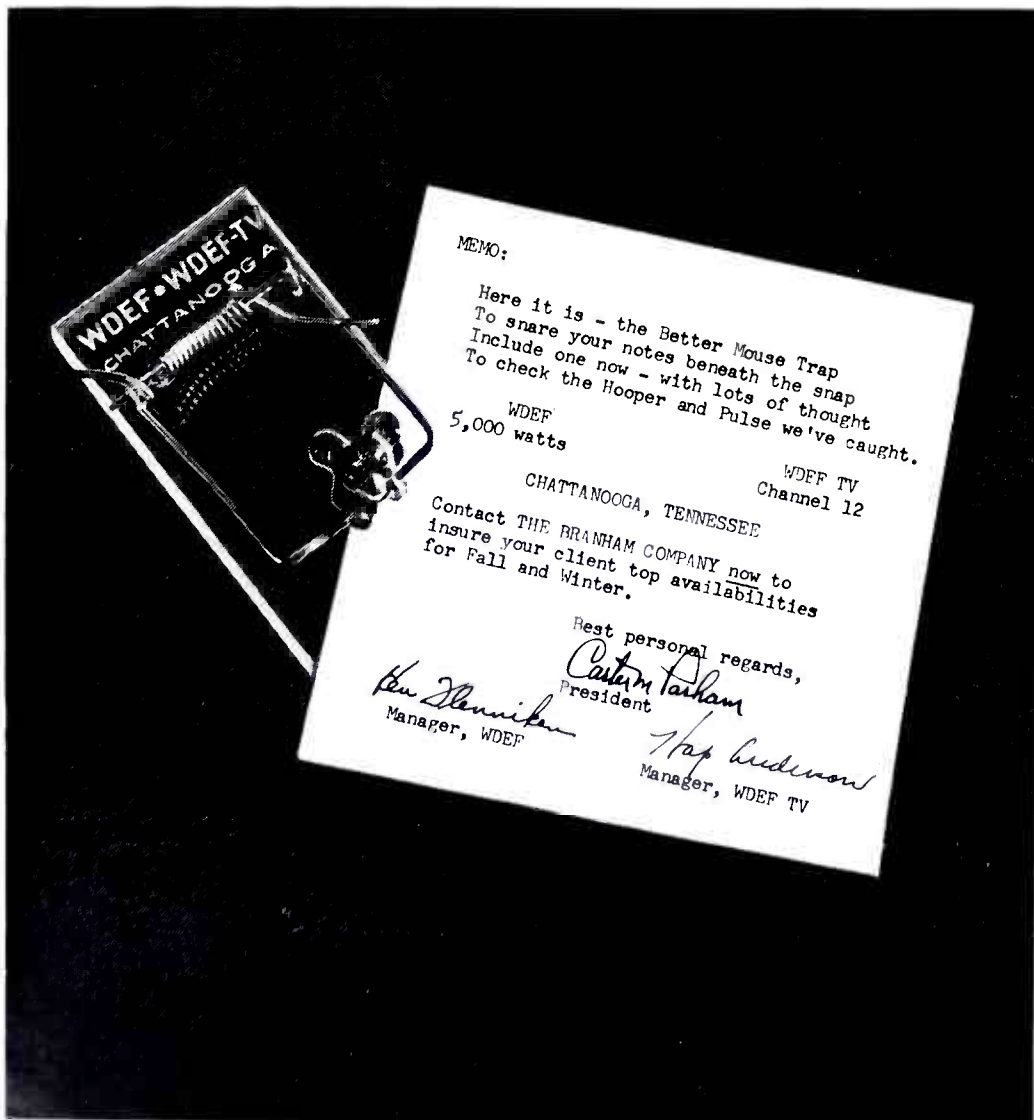
and that subsequent issues carry follow-up reminders.

- An employee contest, asking for suggestions to publicize the show either inside or outside the company. Mimeo bulletin, pay-envelope stuffer, and/or house organ are suggested ways of announcing the contest and rules.

- A general companywide meeting, planned by the public-relations director, on the day the show is announced. The agenda calls for general talk about the show, what it means to each employee and his job, and advertising and promotion plans.

- Because "direct mail is an easy, effective way to alert families of every employee to your new show and remind them to tune in each week," a series of four postcard mailings rounds out step C. Cards are to be sent a week apart, beginning two weeks before the show's premiere and ending the week following. It is suggested that any of the teaser ad mats from the large promotion kit be used for these postcard mailings. Suggestions for copy to accompany the mats are given for each mailing.

General enough to be adaptable to the requirements of nearly every type of advertiser, Ziv's "Enthuse Kit" goes beyond the usual film promotion program in that it actually enters the advertiser's internal organization structure and enlists the power of word-of-mouth at the source. **END**



T. V. story board

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

SARRA

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



Today's quality-conscious consumer is appealed to directly and dramatically by the commercial series for SWIFT & COMPANY. A "New Way to Buy Meats" heralds SWIFT's innovation in packaged, tender-frozen beef, lamb and pork. Eye-compelling, stop-motion sequences tell the story quickly and forcefully. An excellent job of "educational pre-selling." Produced by SARRA through McCann-Erickson, Inc.

SARRA, Inc.

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



A refreshing change from the "hard-sell" approach is the series produced for SLENDERELLA, the chain of reducing salons. Because the service is essentially aesthetic in appeal, a fanciful "through-the-looking-glass" dance sets the scene. This approach leaves an imprint of ease in gaining the desired result as compared with old-fashioned pills, strenuous diets and excessive exercise. Created by SARRA for SLENDERELLA SYSTEMS, INC. through Management Associates.

SARRA, Inc.

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



Do as cooking champions do is the appeal of these live-action films to gain FLUFFO a big share of the intensely competitive shortening market. Red Barber interviews these real-life prototypes to greatly enhance the believability of the messages. Closeups of pie and cake-making and chicken frying aid in selling viewers with a "show me attitude." Produced by SARRA for THE PROCTER AND GAMBLE CO. through Biow-Beirn-Toigo, Inc.

SARRA, Inc.

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



The remarkable success of "Millie's Millions," a TV commercial recently produced by SARRA for STOPETTE, has catapulted a single test commercial into a series. The current sequel, "Tillie's Hapless Holiday," is built around an old movie-type setting with all the nostalgia and whimsical humor of The Gay 90's. Although done in a light vein, it conveys a hard-hitting sales message and provides instant identification for over-the-counter sales. For: Jules Montenier, Inc. Thru: Earle Ludgin & Company.

SARRA, Inc.

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

OPERATION SATELLITE *From page 35*

from Cheyenne, Grove says KFBC-TV's \$150 card rate will not be raised for the combination at the start, although it probably will be later. The new area, he adds, has only 5,000 to 7,000 sets at present, but the number is expected to go up fast when service starts. He estimates that the satellite will cover a market area of 80,000 to 100,000.

He expects the original cost estimate of \$67,000 for the satellite to be exceeded, with a final figure closer to \$100,000. But he says it can be operated with a manager and staff of six.

In Hawaii, KGMB-TV at Honolulu operates its two satellites to fill in areas blocked off from its signals by mountains, and they are sold only in combination with the mother station.

A satellite, but planning a more independent operation than most and under separate ownership, will be KTRE-TV, in Lufkin, Texas. It has an arrangement under which it is permitted to pick up any or all programs of KPRC-TV, Houston, including NBC network shows. However, KTRE will

not share in the revenue of the KPRC-TV programs it picks up, although it may sell spot announcements preceding and following any such rebroadcasts. KTRE also has to bear all the costs of bringing the KPRC-TV programs to its transmitter.

In effect, the arrangement appears to provide KTRE free programming around which to sell commercials and gives KPRC-TV added coverage at no extra cost to its advertisers.

However, if KPRC-TV has to pay extra fees on film or other programs because of their rebroadcast over KTRE-TV, then KTRE-TV has to reimburse it.

The top initial card rate for KTRE-TV has been set at \$150, compared with KPRC-TV's top of \$900.

Richman Lewin, vice-president and general manager of the Lufkin station, says it will serve an area with 80,325 families in which he estimates present set circulation at 22,000. But he forecasts that the number of sets will jump to 60,000 within 12 months.

Lewin reports that KTRE-TV plans to carry very few of KPRC-TV's live

local programs. On any that are carried, the Houston sponsor's commercial would be deleted if he did not want to buy KTRE-TV.

Adds 70,000 homes to Lubbock area

KPAR-TV in Sweetwater, Texas, satellite of KDUB-TV, Lubbock, plans a fall start in an area with just under 70,000 families. Set circulation is estimated at 44,000.

The card rate has not been set, but, the station reports, "will be in keeping with the market." Time will be sold locally at card rate or in combination with KDUB-TV at its rate plus a percentage.

Although there has been no great rush into satellite operations, numerous other projects are in the exploratory or planning stages.

Meanwhile, the proposed use of boosters that would only relay the full programming of mother stations remains under study by the FCC. Considerable industry sentiment seems to be to use them principally to fill in spots in normal service areas of UHF stations, rather than for extending service into new areas. END

GOOD SPOTS CAN STILL BE HAD *From page 41*

WDAF-TV. Some of the companies: Procter & Gamble, Elgin, Ford, Mennen, and Peter Paul.

Similarly, 13 companies dropped 17 periods on WTMJ-TV, Milwaukee, and 13 firms gave up 18 periods on WHAS-TV, Louisville.

The implication is obvious—if you are ready to leap when these schedule changes appear, you have a good chance of lining up a set of outstanding availabilities.

"Philip Morris," it said, "can clear excellent spots in April, May and June this year in the major markets of your choice. Never has there been a more suitable time."

Here were a few of the possibilities at the time of the presentation: Instant Maxwell House was letting go a prime group of ten-second periods, eight of them every night of the week, over WBEN-TV. General Foods was dropping an outstanding group of seven on WDAF-TV and three on WHAS-TV.

"Some advertiser is going to buy announcements like these all over the United States," commented the presentation. "These expiring accounts are national accounts, and the time they relinquish will be in a very broad list of markets."

While Dickinson's presentation was by no means the sole factor in

the Philip Morris swing to spot, it played an important part. As one of the agency account men said: "It's so seldom that anyone comes in with such useful information that's so applicable." The Television Bureau of Advertising carried the ball after HR&P got the drive started.

John Harrington, head of HR&P, declares other advertisers also can find good availabilities in spot if they go after them. For instance, he says about 60 per cent of all spot contracts that expire in June are not renewed.

When seasons end, spots open

Harrington adds that the situation in June is duplicated in December. That's when you find the short-term seasonal campaigns ending.

In fact, there usually are good availabilities throughout the year and many advertisers base their spot-buying on this premise.

For example, B. T. Babbitt, Inc., goes in for alternating six-week campaigns that would be impossible if schedules were as tight as they're sometimes cracked up to be.

Seasonal advertising is commonplace with cold remedies hitting hard during the cold weather, sunburn preventives during the hot.

The important thing, Harrington

declares, is to watch the spot scene closely. It is up to the agency to keep a watchful eye on the situation and up to the rep to see that information about availabilities is relayed immediately to the agencies.

If you are out for the long haul, you might try waiting patiently for the very best periods to open, then tie them up for 52 weeks at a time. A number of advertisers do just this. One of the most successful, according to Harrington, is the National Biscuit Co., which sought cream Class A time only, but wanted only two or three periods a week. The spot budget was set aside. Slowly the firm built an imposing schedule which it apparently is going to hold onto for years.

Although some station managers may be loathe to admit the SRO sign sometimes comes down, the simple fact is that TV is "the most volatile of media."

Most schedules run less than 52 weeks. This means that change is of the essence in TV. And while new advertisers may come in with sizeable budgets, customers of long standing may suddenly go elsewhere.

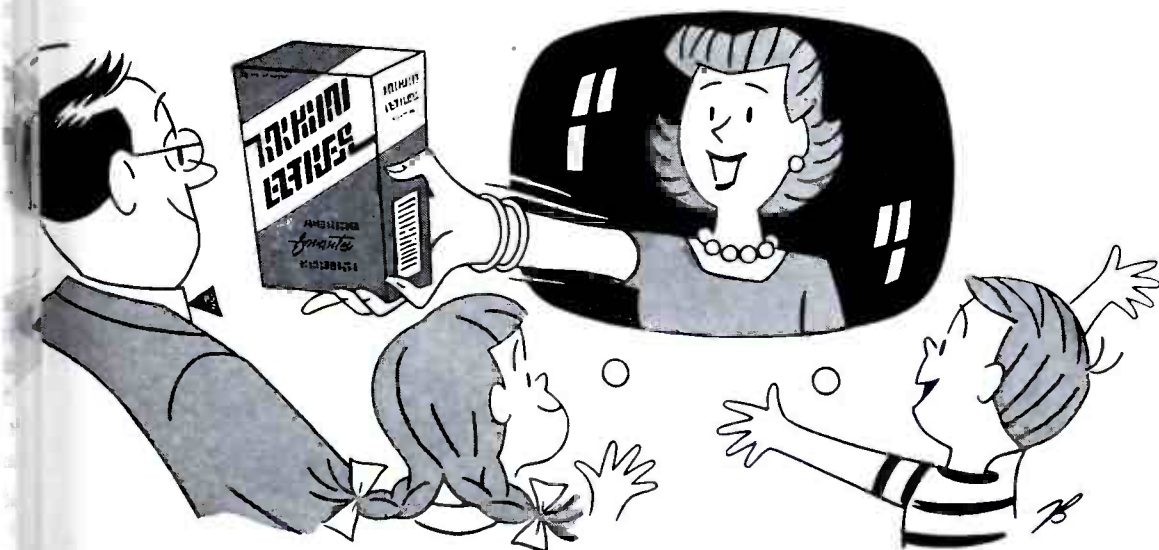
All this means an ever-present opportunity to build good spot schedules. END

How to make your **film programs**

produce "live" picture interest

WHEN your film programs have the "snap" and realism characteristic of "live" pick-ups, you have a client benefit that sells itself and pays off handsomely. If you can achieve picture quality which will make it difficult for a television viewer to know whether the program coming into his home is "live" or "on film," you're in business!

It's possible to do just this with good black and white films—simply by replacing outmoded equipment.



studio realism— highest picture quality

RCA's TK-21 Vidicon Film Camera is the answer. This improved equipment offers the dimension associated with "live" programs, provides studio realism and highest picture quality. It's so life-like, the viewer gets the impression that the show is being presented in the studio just for him! Thus, the spot advertiser is offered the psychological advantage of "live" programming at the low cost of film. Competitively, this is your bread-

and-butter business and its growth will be measured in direct proportion to its effectiveness.

A check of some of the more technical advantages shows why the TK-21 Film Camera is a station's best investment for extra profits . . .

"Live" picture sharpness

The TK-21 is the only film system with enough signal output to use aperture correction to bring picture detail up to

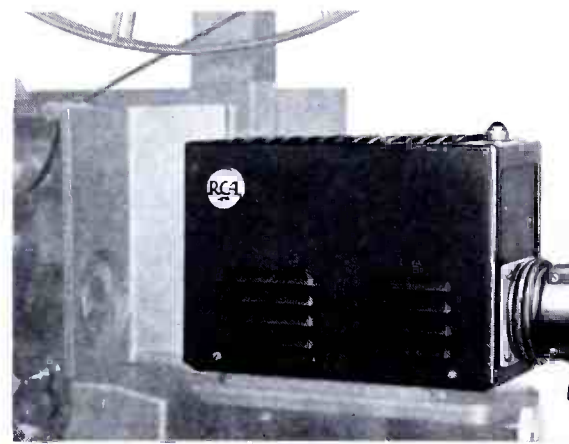
maximum sharpness (detail resolution 100% at 350 lines) with a high signal to noise ratio.

"Live" picture contrast

The Vidicon tube is ideal for film reproduction. It has unexcelled contrast range and assures realistic gray scale rendition over entire picture. This means you can get studio realism in your film pictures.

Edge-lighting, shading eliminated

The RCA Vidicon operates entirely without edge-lighting, electrical shading, or any other form of supplemental lighting. This camera virtually runs by itself.



Used for finest quality reproduction of monochrome motion picture films or slides in a television system, the TK-21 may be mounted directly to projectors or multiplexed.

For complete information about the TK-21 Vidicon Film Camera, call your RCA Broadcast Sales Representative.

Ask
the Engineer
—he knows



**RADIO CORPORATION
of AMERICA**

ENGINEERING PRODUCTS DIVISION • CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

THE COMMERCIAL'S THE THING *From page 30*

our agency when we convinced one of our clients to spend real money for a film commercial. Up to then, all our clients believed the show was the thing. Buy a good show, and the Great God Video would do the rest.

It worked for a while. But soon we all discovered that the straight sell was not here to stay.

The public got smart or bored. Nobody could be that continuously sincere about a commercial product.

Locally, where the personal salesmen lost their influence even earlier, the sponsors were ripe for good film commercials. One of our most imaginative clients, Speedway Petroleum, gave us the money to make a now-famous (in Michigan) film commercial known as "Dry Bones." It was a quick success. It got playback. It increased gallonage. After that, our job with other clients was easier.

There are some do's and don'ts, as we see it.

Do spend the time and energy to crystallize the storyboard before the animation and live filming begin.

Do complete an audition disc on the sound track, if only for agency use, before you begin animation.

Do insist on having the film pro-

ducer present at the final recording session. He often inserts sound effects that "make" the spot.

Do use music. This is obvious, in the case of a jingle. But even with monolog or dialog, an instrumental background unifies the commercial.

Do try for playback phrases. They give you the greatest bonus of all, word-of-mouth advertising.

Do merchandise the film spot. The copy, the live or animation characters, the backgrounds . . . all should be reflected in point-of-sale.

Do use the sound track on AM if at all practical. It accelerates consumer penetration, and delivers added circulation at low cost.

Don't make more than one spot at a time. Naturally, the TV commercial film producer wants to deliver his merchandise at a low price, and he will do his best to sell you a series. This cuts down the cost per spot, but dilutes his creativeness.

Don't worry if the viewer doesn't "get" the entire product story completely and succinctly the first time. Remember, he will see the spot again.

Don't overplay the spot, then discard it. There is such a thing as a spot being "too good." If the impact

is great, play it for a few weeks, then pull it. When you re-schedule it some weeks later, viewers will welcome it.

The other day, I was talking to a copywriter who works on a cigarette account. The account bills about \$12,000,000 most of it in television. He informed me that the copy group on that account consists of one copy chief and three assistants. That's all. Imagine! Nearly \$2,000,000 in agency commissions, and less than \$150,000 for work.

I wonder why. Is it because agencies have erected such an overwhelming superstructure of non-creative costs that they can only afford a few copy people? Is it because the client demands so many extras in public relations and sales promotion and account executiveness that copywriting in the grand manner is subordinated?

Unlike Pat Weaver, I am unable to "reminisce about the future." But a greater proportion of agency time has to go into selling clients' goods. Otherwise the rising tide of television costs will drown us.

In television, the opportunity for selling is unlimited. But make no mistakes. The commercial's the thing. ENI

IT'S A FACT-

As of August 15, forty advertisers (national, regional and local) had contracted for fall sponsorship of programs on WGN-TV. They know the importance of the nation's second market AND WGN-TV's reputation for delivering results.

Are you doing an adequate job in Chicago? Now is the time to contact your WGN-TV representative for prime availabilities and programs for fall.

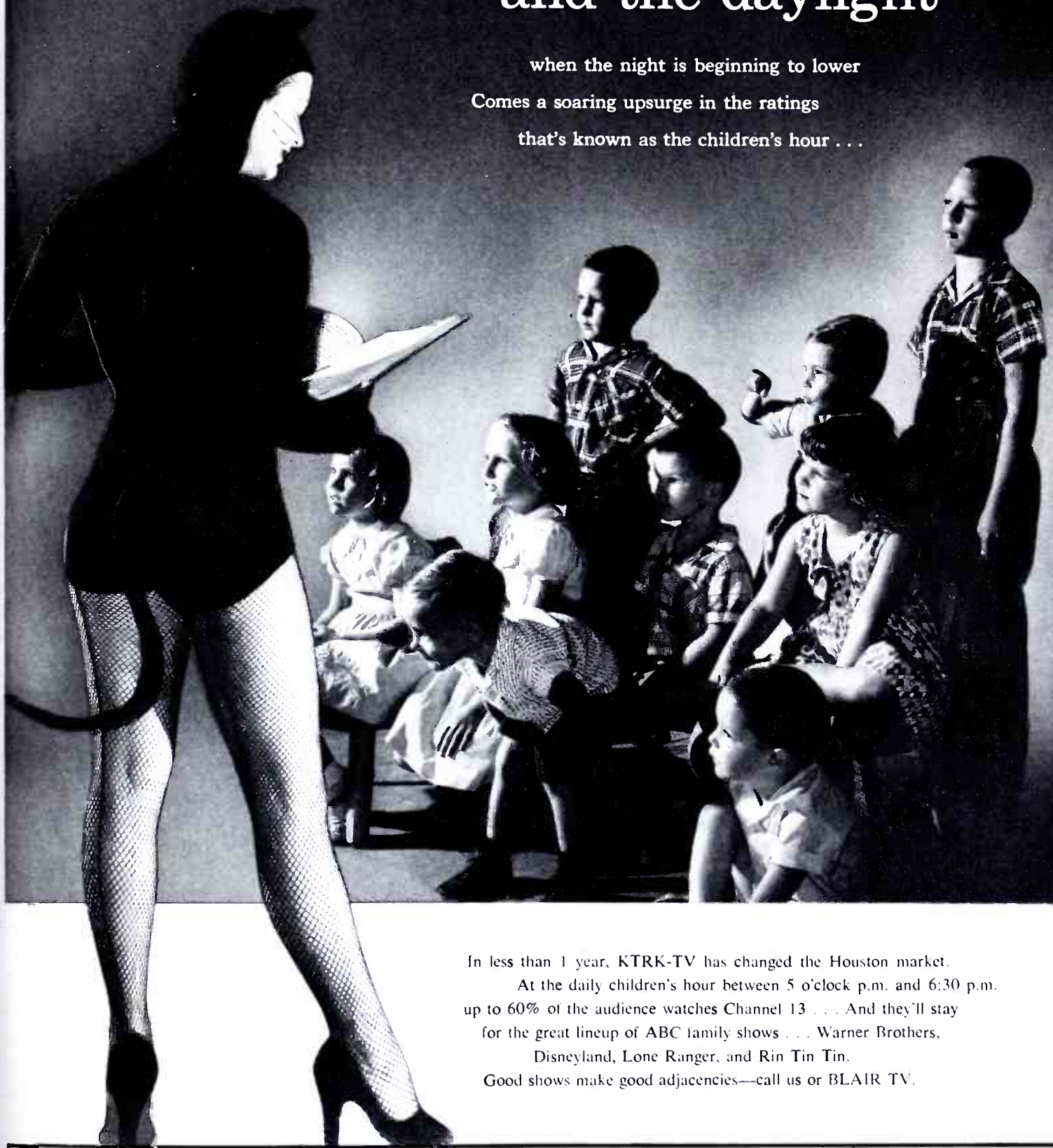
Increase your sales in the rich Chicago market on Chicago's Top TV Station.

441 N. MICHIGAN AVENUE
CHICAGO 11
ILLINOIS



Between the dark and the daylight

when the night is beginning to lower
Comes a soaring upsurge in the ratings
that's known as the children's hour . . .



In less than 1 year, KTRK-TV has changed the Houston market.

At the daily children's hour between 5 o'clock p.m. and 6:30 p.m.
up to 60% of the audience watches Channel 13 . . . And they'll stay
for the great lineup of ABC family shows . . . Warner Brothers,
Disneyland, Lone Ranger, and Rin Tin Tin.
Good shows make good adjacencies—call us or BLAIR TV.

KTRK-TV

THE CHRONICLE STATION, CHANNEL 13, P. O. BOX 12, HOUSTON 1, TEXAS — ABC BASIC
HOUSTON CONSOLIDATED TELEVISION CO., General Mgr., Willard E. Walbridge; Commercial Mgr., Bill Bennett
NATIONAL REPRESENTATIVES: BLAIR-TV, 150 E. 43rd St., New York 17, N. Y.



DEAR SENATOR MAGNUSON

Did you get a chance to read FCC Commissioner Doerfer's recent proposal for a solution to the allocation problem? It is almost impossible to believe the man was serious.

For example, Commissioner Doerfer recommended that all V channels in New York be converted to U's. Obviously this thinking is so irresponsible that it makes one pause to reflect about the overall effectiveness of the Commission. More on this later.

Senator, there has been a powerful lot of talk in the past few months about investigations of the networks, the UHF dilemma and many other industry ills. It seems to me you're on the wrong target. First, wouldn't it be much more pertinent to check into the Commission's past and present actions?

It would be interesting to find out how the FCC, after a three-year freeze for the purpose of studying a nationwide allocation system and consideration of color, could come up with such an unbelievable mess.

Why not review their momentous color decision—the initial one in favor of CBS—which, of course, couldn't stand up and didn't?

Senator, whatever happened to your directive to the FCC to get going on deintermixture? All you have to date is a few memos on the consideration it's getting, plus pretty talk about creating isolated UHF islands and how little this would help the national picture.

Getting into all these industry problems cannot help but be confusing to men like yourself. Somewhere along the line you have to depend on the experts. If networks or stations are not operating in the public interest, convenience or necessity as outlined in the FCC Act of 1934, the Commission certainly should be in the best position to uncover any violations.

In fact, we maintain that if the FCC were staffed with the right people there wouldn't be any need for investigations. But how on earth can the Commission be in a position to investigate or make decisions on any matter until the commissioners know what they are doing themselves?

That's why the statements and opinions of the commissioners are so important to you.

Let's get back to Commissioner Doerfer again and two specific proposals he placed before the commission:

1. Make immediate and final determination of all cases now ready for decision but being held in abeyance because of the deintermixture petitions.

2. Instruct the staff to prepare a proposed rule looking toward the deletion of all VHF channels in the city of New York and substitute instead all UHF channels.

The commissioner stated: "A realistic approach requires incentives (a) to manufacture upon a large scale all-channel receivers with high standards of selectivity and (b) to attract the large advertisers to the use of UHF channels."

Actually it isn't a question of UHF or VHF. The answer isn't in all-channel receivers or plans to attract advertisers to the use of UHF channels.

The whole problem is purely one of economics. Advertising can support only so many stations. Many markets can support only one station. Only a handful can support more than three.

There are several pending proposals that might bolster the UHF stations and insure coverage on a nationwide basis. Among them are boosters, satellites and drop ins of additional VHF channels. But if you are going to get any action on the much-needed deintermixture and other possible remedies, Senator, the nature of your investigation, the extent of FCC action, all should be determined this September.

I sincerely hope that you will give serious consideration and attention to the FCC itself before going on to broader fields. The networks and stations are in a tough spot. It's kind of difficult to openly oppose Commission policy when this government body controls license renewals and has the final decision on the granting of station applications.

Let's save a little of that money that is allocated for an investigation of network practices etc., etc., and put some of it aside for a little probing of the FCC, which obviously in the long run is still the body which must make the decisions which will have far-reaching effect on the great American public.

Fred Rogel