

TELEVISION

MAGAZINE

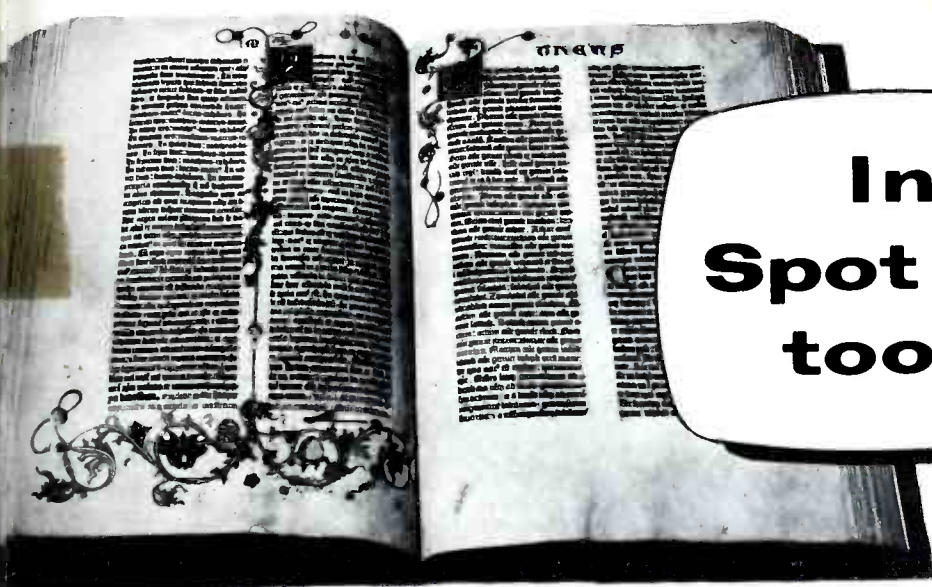
13th year of publication

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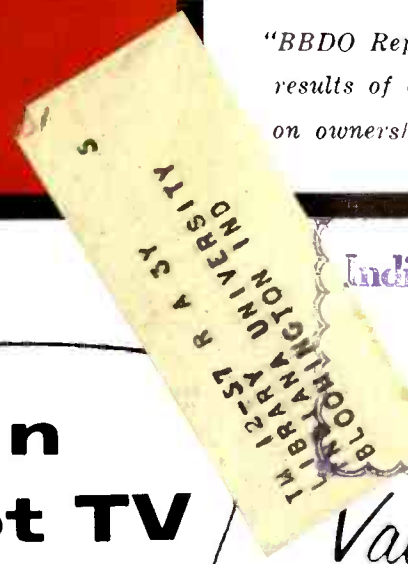
"Newberg of Dodge" — The president of this auto company takes an active role in its use of TV

"BBDO Reports on Color" — First results of agency's research on ownership, commercials, programs



In
Spot TV
too...

Value
increases
with Time!



Indiana University
MAY 21 1956
Library

...rare few of these Gutenberg bibles are still in existence. ...first books ever run off a printing press, their value today ...preless. ...in the most modern form of mass communication, Tele- ...periods made available to the advertiser only a few short ...ago, cannot be had for love or money today. ...unfortunately television is a new and expanding medium, so the ...advertiser can still secure valuable Spot TV franchises. ...we provide you with the facts on such time periods in ...important markets? Their sales power and prospects for con- ...audience growth are man-sized.

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

Represented By

Edward Petry & Co., Inc.

THE ORIGINAL STATION REPRESENTATIVE

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



KPRC-TV Sells Houston With a Southwest Accent

KPRC-TV has sold Houston Gulf Coast folks since 1949 by givin' 'em what they want. Its top local programming is tailored to fit this Southwest audience . . . planned to entertain and sell every income group in Houston's expanding market . . . delivered with a Southwestern accent.

Buy programming experience that best serves the advertiser by first serving the audience . . . buy KPRC-TV.

KPRC-TV
HOUSTON
CHANNEL **2**

JACK HARRIS,
Vice President and General Manager

Nationally Represented by
EDWARD PETRY & CO.

FIRST IN TV — WITH OVER 700 MAN-YEARS EXPERIENCE

www.americanradiohistory.com

SPECIAL BULLETIN: LATEST SPOT FIGURES!

This special insert shows the dollar expenditures of the 200 largest users of national or regional spot for the first quarter of 1956. These figures were released by the TvB after TELEVISION MAGAZINE had gone to press. Full report on the new TvB data and expenditures for the fourth quarter of 1955 appear on page 58 in this issue.

	Estimated expenditure		Estimated Expenditure
1. Procter & Gamble Co.....	\$5,782,800	36. Chrysler Corp.....	\$ 481,700
2. Brown & Williamson Tob. Co.....	2,921,900	37. Chesebrough-Ponds, Inc.....	474,500
3. Sterling Drug, Inc.....	2,252,800	38. Lever Brothers Co.....	471,000
4. General Foods Corp.....	2,053,800	39. Northern Paper Mills.....	448,400
5. Kellogg Company.....	1,780,000	40. B. T. Babbitt Co., Inc.....	433,200
6. Miles Laboratories, Inc.....	1,696,900	41. P. Ballantine & Sons.....	429,600
7. Colgate-Palmolive Co.....	1,583,100	42. Corn Products Refining Co.....	425,900
8. Philip Morris & Co.....	1,542,200	43. Benrus Watch Co.....	417,000
9. National Biscuit Co.....	1,478,400	44. Tea Council of U.S.A.....	403,800
10. General Motors Corp.....	1,264,200	45. Hills Bros. Coffee, Inc.....	403,500
11. Bulova Watch Co.....	1,228,400	46. Thomas Leeming & Co., Inc.....	401,400
12. Anahist Co., Inc.....	1,194,400	47. Vick Chemical Co.....	397,000
13. American Tel. & Tel. Co.*.....	1,143,300	48. Piels Bros., Inc.....	394,200
14. Liggett & Myers Tobacco.....	1,122,900	49. Better Living Enterprises.....	393,900
15. Carter Products, Inc.....	1,059,900	50. Stokely-Van Camp, Inc.....	389,900
16. Ford Motor Co.....	985,100	51. E. & J. Gallo Winery.....	388,400
17. Robert Hall Clothes.....	869,100	52. Bristol-Myers Co.....	384,800
18. Charles Antell, Inc.....	847,300	53. Reader's Digest Assoc.....	378,900
19. Minute Maid Corp.....	839,100	54. Falstaff Brewing Corp.....	377,900
20. Continental Baking Co.....	761,400	55. Pepsi Cola Co./Bottlers.....	373,700
21. Block Drug Co.....	751,200	56. Sales Builders, Inc.....	371,000
22. Warner-Lambert Pharma. Co.....	725,900	57. Seven-Up Co./Bottlers.....	368,400
23. Helaine Seager Co.....	725,200	58. Wildroot Co., Inc.....	364,800
24. Peter Paul, Inc.....	724,700	59. Salada Tea Co., Inc.....	355,900
25. Florida Citrus Commission.....	698,500	60. Tafon Dist., Inc.....	355,500
26. Grove Laboratories, Inc.....	659,700	61. Best Foods, Inc.....	349,400
27. Coca-Cola Co./Bottlers.....	654,800	62. Wesson Oil & Snow Drift.....	346,600
28. Harold F. Ritchie, Inc.....	642,000	63. Radio Corp. of America.....	344,000
29. Borden Co.....	573,600	64. Armour & Co.....	340,500
30. Nestle Co., Inc.....	542,400	65. H. J. Heinz Co.....	327,300
31. Esso Standard Oil Co.....	531,500	66. Anheuser-Busch, Inc.....	325,400
32. J. A. Folger & Co.....	531,300	67. Shell Oil Co.....	324,600
33. Toni Company.....	497,700	68. American Home Foods.....	313,800
34. Campbell Soup Co.....	495,600	69. Pabst Brewing Co.....	313,500
35. R. J. Reynolds Tobacco Co.....	487,800	70. Plough, Inc.....	310,500

	Estimated Expenditure		Estimated Expenditure
71. U. S. Tobacco Co.....	\$ 306,700	111. Grant Co.....	\$ 188,700
72. Ludens, Inc.....	294,600	112. National Brewing Co.....	186,900
73. Great A. & P. Tea Co.....	286,600	113. Converted Rice, Inc.....	185,100
74. Hawley & Hoops, Inc.....	286,100	114. International Cellucotton.....	184,100
75. Standard Brands, Inc.....	285,600	115. Alkaid Corp.....	181,900
76. Smith Brothers, Inc.....	279,900	116. Grocery Store Products Co.....	181,400
77. Mennen Co.....	276,300	117. W. F. McLaughlin & Co.....	179,100
78. Brown Shoe Co.....	273,600	118. Avon Products, Inc.....	174,100
79. Seeck & Kade, Inc.....	273,200	119. Monarch Wine Co., Inc.....	171,600
80. Lee, Ltd.....	270,000	120. B. C. Remedy Co.....	171,600
81. Pharmaceuticals, Inc.....	267,500	121. Welch Grape Juice Co.....	169,500
82. Glamorene, Inc.....	264,200	122. Seabrook Farms, Inc.....	168,600
83. Beechnut Packing Co.....	262,700	123. Phillips Petroleum Co.....	168,600
84. Carling Brewing Co., Inc.....	261,000	124. Ward Baking Co.....	162,200
85. Theo. Hamm Brewing Co.....	260,300	125. Pillsbury Mills, Inc.....	158,300
86. Carnation Co.**.....	258,800	126. Kroger Co.....	156,900
87. General Baking Co.....	230,300	127. San Francisco Brewing Corp...	155,500
88. Standard Oil Co. of Ind.....	230,200	128. Paxton & Gallagher Co.....	155,100
89. P. Lorillard & Co.....	229,500	129. Jackson Brewing Co.....	153,000
90. Simoniz Co.....	227,900	130. Ralston-Purina Co.....	149,400
91. Socony-Mobil Oil Co., Inc.....	227,400	131. Duncan Coffee Co.....	148,300
92. American Chicle Co.....	224,300	132. Top Value Enterprises.....	147,000
93. Cream of Wheat Corp.....	221,500	133. Langendorf United Bakeries...	145,500
94. Sealy Mattress Co./Dlrs.....	218,700	134. Bank of America.....	143,600
95. Eastern Guild.....	217,900	135. Jacob Ruppert Brewery.....	143,100
96. General Mills, Inc.....	217,500	136. S. A. Schonbrunn & Co., Inc.	142,800
97. Morton Frozen Foods, Inc.....	216,300	137. Kraft Foods Co.....	140,700
98. Pacific Coast Borax Co.....	214,900	138. Gordon Baking Co.....	140,200
99. F. & M. Schaefer Brew. Co.....	213,500	139. V. La Rosa & Sons, Inc.....	139,800
100. Thomas J. Lipton, Inc.....	212,800	140. Duquesne Brewing Co.....	138,200
101. Lewis Food Co.....	212,000	141. Buitoni Products, Inc.....	135,800
102. Safeway Stores, Inc.....	211,300	142. Sardeau, Inc.....	135,300
103. Duffy-Mott Co.....	207,900	143. Richfield Oil Corp.....	135,200
104. Liebmann Breweries, Inc.....	206,500	144. Household Finance Corp.....	135,100
105. Libby, McNeil & Libby.....	203,500	145. Drewrys, Ltd.....	134,000
106. Sunshine Biscuit Co.....	203,100	146. International Milling Co.....	132,600
107. Lucky Lager Brewing Co.....	202,200	147. Quality Bakers of America.....	130,900
108. Standard Oil Co. of Ohio.....	199,900	148. Blue Plate Foods, Inc.....	129,800
109. Hudson Pulp & Paper Co.....	192,800	149. G. H. P. Cigar.....	129,000
110. American Bakeries Co.....	190,500	150. George Wiedemann Brewing.....	128,200

	Estimated Expenditure		Estimated Expenditure
151. Hazel Bishop, Inc.....	\$ 127,300	176. Rath Packing Co.....	\$ 108,100
152. Drackett Co.....	126,600	177. Emerson Drug Co.....	107,600
153. Walgreen Co.....	126,100	178. William Wrigley, Jr., Co.....	107,300
154. Gunther Brewing Co.....	125,100	179. Chock-Full-O Nuts.....	106,900
155. General Electric Co.....	124,700	180. American Stores Co.....	106,700
156. Continental Oil Co.....	124,500	181. Rayco Mfg. Co.....	106,000
157. National Enterprises, Inc.....	123,100	182. Jim Clinton Clothing Stores..	105,900
158. Gold Seal Co.....	122,400	183. Stephen F. Whitman & Son.....	105,800
159. Petri Wine Co.....	122,400	184. Holsum Baking/Bakeries.....	105,600
160. G. Heileman Brewing Co.....	122,300	185. Frito Co.....	101,700
161. Bond Stores, Inc.....	120,500	186. S. S. S. Co.....	100,700
162. Assoc. Hospital Service.....	120,400	187. Stroh Brewing Co.....	100,300
163. Wm. B. Reily & Co., Inc.....	120,000	188. Ohio Provision Co.....	100,300
164. Williamson Candy Co.....	119,300	189. International Salt Co.....	100,200
165. Mars, Inc.....	117,900	190. Swift & Co.....	100,000
166. E. I. Du Pont De Nemours.....	117,000	191. Castro Convertible Co.....	98,700
167. M. J. B. Co.....	116,500	192. Schoenling Brewing Co.....	98,500
168. Greyhound Corp.....	115,600	193. Los Angeles Brewing Co.....	97,800
169. Columbia Broadcasting Sys.....	115,600	194. Rev. Oral Roberts.....	97,600
170. Rival Packing Co.....	114,900	195. Oscar Mayer & Co.....	97,100
171. Remington Rand, Inc.....	112,400	196. CVA Corp.....	96,400
172. New England Confectionery.....	111,100	197. G. Krueger Brewing Co.....	96,000
173. Jos. E. Schlitz Brewing Co...	110,500	198. Malt-O-Meal Co.....	95,000
174. General Cigar Co.....	110,100	199. Marlowe Chemical Co.....	94,900
175. National Carbon Co.....	108,900	200. Blumenthal Bros. Choc. Co....	94,700

* Includes All Regional Tel. Cos. ** Includes Albers Milling Co.

BREAKDOWN OF SPOT EXPENDITURES FOR THE FIRST QUARTER OF 1956:

	(add 000)	
Day	\$34,637	34.6%
Night	55,620	55.5%
Late Night	<u>9,952</u>	<u>9.9%</u>
	\$100,209	100%
	(add 000)	
Announcements	\$44,599	44.5%
ID's	12,183	12.2%
Participations	21,410	21.4%
Shows	<u>22,017</u>	<u>21.9%</u>
	\$100,209	100%

ESTIMATED EXPENDITURES OF NATIONAL AND REGIONAL SPOT TV ADVERTISERS
BY PRODUCT CLASSIFICATION

FIRST QUARTER 1956

Product Classification	Estimated Expenditure
Agriculture	\$ 310,000
Ale, Beer & Wine	8,323,000
Amusements, Entertainment	157,000
Automotive	3,280,000
Building Material, Equipment, Fixtures, Paints	805,000
Clothing, Furnishings, Accessories	1,793,000
Confections & Soft Drinks	4,673,000
Consumer Services	2,952,000
Cosmetics & Toiletries	7,442,000
Dental Products	4,253,000
Drug Products	10,726,000
Food & Grocery Products	28,461,000
Garden Supplies & Equipment	134,000
Gasoline & Lubricants	3,123,000
Hotels, Resorts, Restaurants	48,000
Household Cleaners, Cleansers, Polishes, Waxes	1,579,000
Household Equipment	1,505,000
Household Furnishings	768,000
Household Laundry Products	4,747,000
Household Paper Products	1,108,000
Household General	975,000
Notions	80,000
Pet Products	986,000
Publications	564,000
Sporting Goods, Bicycles, Toys	98,000
Stationery, Office Equipment	73,000
Television-Radio, Phonograph-Musical Instruments	626,000
Tobacco Products & Supplies	7,081,000
Transportation & Travel	665,000
Watches, Jewelry, Cameras	1,834,000
Miscellaneous	1,040,000
TOTAL:	\$100,209,000



**“Take this
down”**

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

TELEVISION MAGAZINE

MAY, 1956 • VOLUME XIII, NUMBER 5

BBDO REPORTS ON COLOR	40
<i>First results of agency's "Project Color" research</i>	
WHAT WILL YOUR RATING BE NEXT YEAR?	43
<i>TELEVISION MAGAZINE'S Continuing Audience Study</i>	
NEWBERG OF DODGE	46
<i>This auto company president takes an active role in TV plans</i>	
DEPARTMENT-STORE TV—WHAT'S WRONG?	48
<i>An appraisal of why stores have not done better in TV</i>	
SOFT SELL PACKS HARD-SELL IMPACT	50
<i>Nestlé finds that "light touch" gets above-average results</i>	
SYNDICATED FILM AS A SPOT CARRIER	53
<i>Advertisers finding new opportunities to get good buys</i>	
WHAT WOULD YOU PROGRAM AGAINST SULLIVAN?	54
<i>How some of TV's keenest showmen would meet the challenge</i>	
FOUND: THE OTHER HALF OF THE TV DOLLAR	58
<i>TvB data gives advertisers first dollar measurement of spot</i>	
WHAT'S AHEAD FOR TV'S BOTTLENECK MARKETS?	61
<i>Prospects for increased TV service in 50 key areas</i>	

DEPARTMENTS

LONGSHOTS	7
FOCUS ON BUSINESS	9
FOCUS ON PEOPLE	11
COLOR LETTER	15
MCMAHAN ON THE COMMERCIAL	22
LUNCHEON WITH LINNEA	29
PROPS AND PREMIUMS	34
STATUS MAP	36
FILM BUYING GUIDE	62
<i>Rating record of 13 key shows</i>	
RECEIVER CIRCULATION REPORT FOR MAY	69
<i>Independent set-count estimates for all TV markets</i>	
EDITORIAL	96

SPOT

NEW SPOT DATA! How advertisers are using spot in major markets—exclusive, detailed report starts as a regular TELEVISION MAGAZINE feature in June. . . In the same issue: What advertisers fresh to TV are learning from CBS Spot Sales' plan to help newcomers test the medium in actual use . . . The Washington scene—a clarification of the many recent Congressional and FCC actions and how they affect advertisers . . . An analysis of the audience and programming available in late night, "What Happens When the Networks Sign Off?" . . . "The Women Executives," another in a series of profiles of TV people at work.

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Access road to radio relay station, Rocky Point, Nevada.

A TV CHANNEL IS PART ROAD

The more than 500 radio relay towers of the Bell System are found in all imaginable types of terrain from a Nevada mountaintop to the roof of a New York skyscraper. Yet each must be accessible for maintenance in any season, and under any weather condition.

So the Bell System builds roads which help insure dependable network service for the television industry. In bad weather, jeeps or specially designed snow tractors are needed in some locations.

For a radio relay network is more involved than it might appear. It needs access roads . . . and generators for standby emergency power. And it requires a skilled corps of highly trained maintenance experts across the nation, always available when trouble occurs.

Every Bell System relay station is a combination of all these many elements. Together they help insure the best television transmission it is possible to provide across almost 70,000 channel miles.

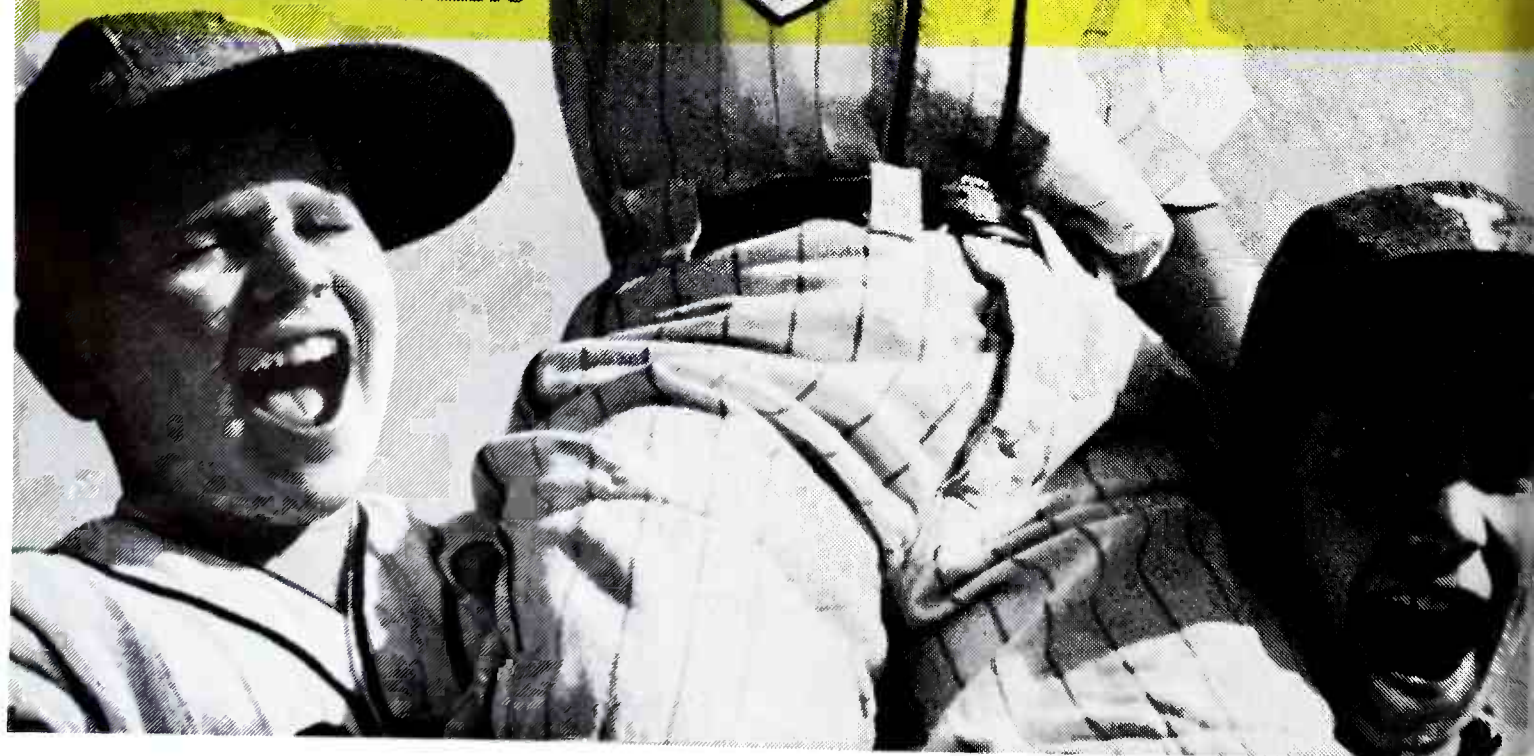
BELL TELEPHONE SYSTEM

PROVIDING INTER-CITY CHANNELS FOR
NETWORK RADIO AND TELEVISION THROUGHOUT THE COUNTRY

TV's
pay-off
pitch to
30 million
youngsters...

the exciting
new 1/2-hour film
series in color
or black-and-white

Junio



JUNIOR SPORTS LEAGUE belongs to America's kids . . . all 30 million of them! Weekly half-hour television "club meetings" with baseball star Phil Rizzuto as National Sportsmaster offer these action-packed attractions:

- Sports lessons by America's champions. Big names, such as Bob Cousy, Frankie Frisch, Tom Gola, Jesse Owens.
- Biographies of America's idols — Babe Ruth . . . Knute Rockne . . . Connie Mack.
- Quiz games — viewers match wits with the experts.
- A complete package of fun and weekly surprises!

JUNIOR SPORTS LEAGUE is an exciting new departure in TV entertainment for sports-minded Young America. Week after week, month after month, the programs follow the sports calendar, covering every type of sport and game. Any boy or girl enrolled in a recognized national or local club can become a JSL member, complete with a valuable membership card. Once seen, JUNIOR SPORTS LEAGUE will keep drawing its young audience back with unswerving loyalty.

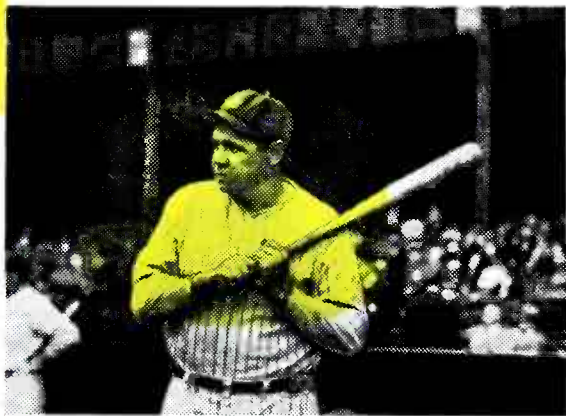
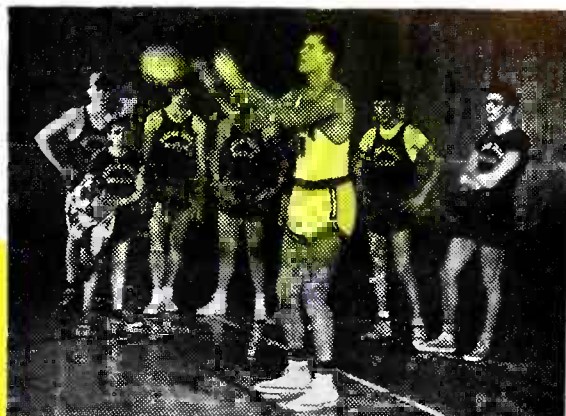
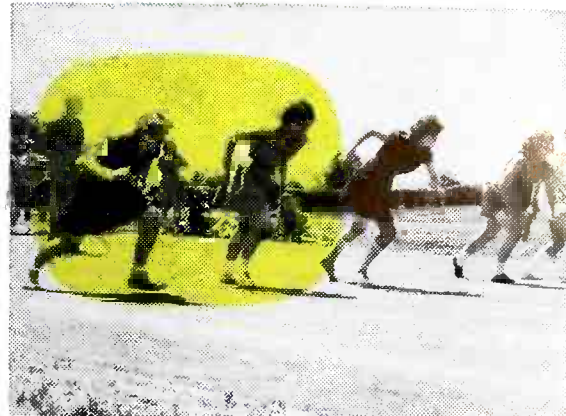
Sports League

JUNIOR SPORTS LEAGUE provides sponsors with a ready-made juvenile market, putting them directly in touch with every boy and girl. Public service tie-ins and JSL support offer unique merchandising plusses and an opportunity to win community prestige.

JUNIOR SPORTS LEAGUE, distributed exclusively by RCA Recorded Program Services, is available in color and black-and-white. For complete details, contact RCA Recorded Program Services today.

 recorded program services

156 East 24th Street, New York 10, N. Y., MUrray Hill 9-7200 / 445 N. Lake Shore Drive, Chicago, Ill., WHitehall 4-3530 / 522 Forsyth Building, Atlanta 3, Ga., LAmar 7703 / 1907 McKinney Avenue, Dallas 1, Texas, RIVERside 1371 / 1016 N. Sycamore Avenue, HOLlywood 38, Calif., OLdfield 4-1660. TMKS®



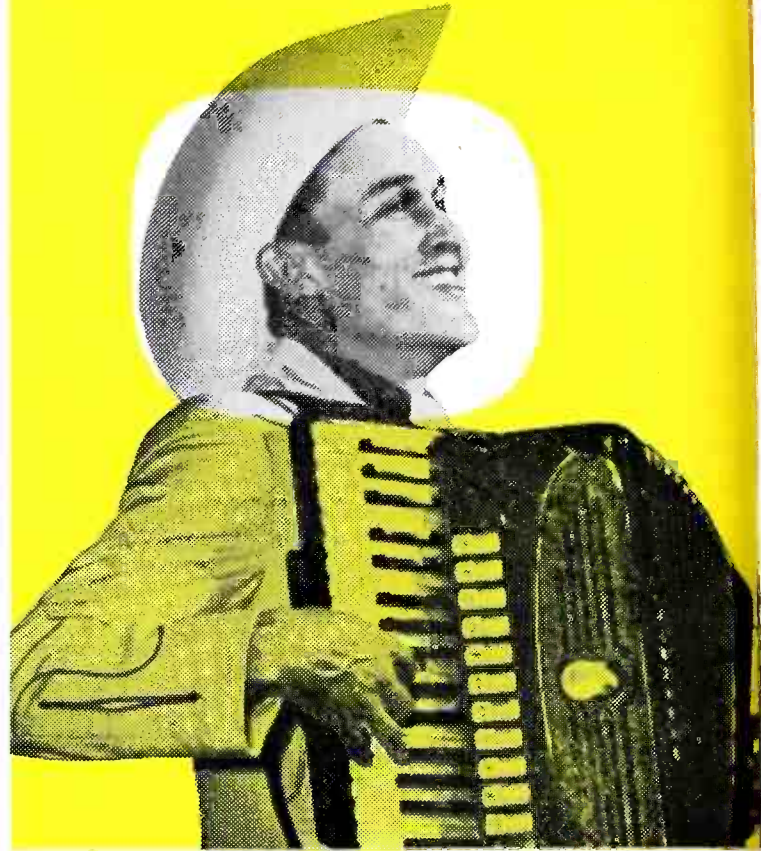
THE WORLD AROUND US

26 dramatic quarter-hours of nature's most startling adventures. They capture the imagination of young and old with rare, spectacularly filmed scenes of animals, birds, tornadoes, forest fires and other exciting phenomena of nature.



TOWN AND COUNTRY TIME

52 fast-moving quarter-hours featuring Jimmy Dean, The Texas Wildcats and other great, great country-style stars. Your opportunity to cash in on the mushrooming popularity of Country-and-Western music. Also 26 half-hours available in black-and-white only.



program for profit with RCA syndicated tv-film shows

RCA Recorded Program Services have the film programs you're looking for to keep your audiences building. Each one of them is available in color and black-and-white. Contact your local RCA Recorded Program Services Representative for details.

 **recorded program service**

155 East 24th Street, New York 10, N. Y., MUrray Hill 9-7200 / 445 N. La Shore Drive, Chicago, Ill., WHitehall 4-3530 / 522 Forsyth Building, Atlanta 3, Ga. LAma 7793 / 1907 McKinney Avenue, Dallas 1, Texas, RIverside 1371 / 1016 1/2 Sycamore Avenue, Hollywood 38, Calif., OLdfield 4-1660. TMKS

THE SAM SNEAD SHOW

39 five-minute golf shows with one of the great pros of all time, "Slammin'" Sammy Snead, explaining the do's and don't's of the game.



FOY WILLING AND THE RIDERS OF THE PURPLE SAGE

100 three-minute features, adaptable to five, fifteen and thirty-minute shows, starring Foy and the Riders of the Purple Sage in Western songs.



LONGSHOTS

FROM CHICAGO:

PHILIP MORRIS EXHIBIT AT NARTB CONVENTION POINTS TO MORE DIRECT CONTACT between advertisers and stations, with agencies no longer the formidable barrier between them. . . . Clients are becoming more aware of importance of good station relations as spot billings grow.

THE 30-SECOND SPOT IS GAINING IN USE, DESPITE DEFINITE RESISTANCE by stations which find shorter announcements profitable and by advertisers who like their economy. However, Walter Damm's argument—that 30-second spot offers more opportunity to get across sales message and lowers total number of commercials hitting viewers in succession—is beginning to get through.

NO NEW STATIONS DUE FOR SOME TIME IN BOSTON, PITTSBURGH, CHARLOTTE. For summary of situation in key areas, see "What's Ahead for TV's Bottleneck Markets?", page 61.

TIMETABLE FOR TAPE: Beginning late August, CBS and NBC will use Ampex prototypes to playback network feeds on West Coast. They've ordered three units each. . . . Individual station orders—over 70 units—won't be filled until early 1957. . . . RCA, with huge investment in tape development, denies Ampex has jump, claims its own strength is in color (Ampex puts color adaptation year or so away), says that RCA equipment will reach market with two years field testing behind it. Company admits its system can only record 15 minutes on a 20-inch reel, while Ampex can put hour show on 14-inch reel. . . . ABC won't buy now, might within a year. Network's technical heads claim new ABC kine process going into Chicago delivers 35mm kine prints in as little as 4½ minutes with quality "far superior to present tape."

UNION STRUGGLES AHEAD MAY DELAY SOME PRODUCTION USES till jurisdiction is finally settled. . . . Implications for studios making TV-film commercials serious. Unless they re-equip for tape, becoming TV rather than film studio operations, they will inevitably lose out. But film studio heads continue to be skeptical of tape. . . . Film diehards still maintain tape cannot match film for complex opticals and special effects.

HOW TAPE WILL BE USED: 1) to replace standard kine systems for delayed telecasts; 2) to record news and sports events for rapid playback, providing TV with a new flexibility approaching that of the audio medium; 3) to shoot sequences in and out of studio for use in specific shows, with taped sequences replacing film clips; 4) to transcribe live network shows for presentation via tape, as with taped radio programs; 5) to aid director and cast of live show by permitting them to see what performance looks like before air time; 6) to shoot commercials and establish stricter control over timing and quality of live pitches; 7) to replace film in shooting for syndication.

In Omaha, WOW-TV - By a LANDSLIDE!

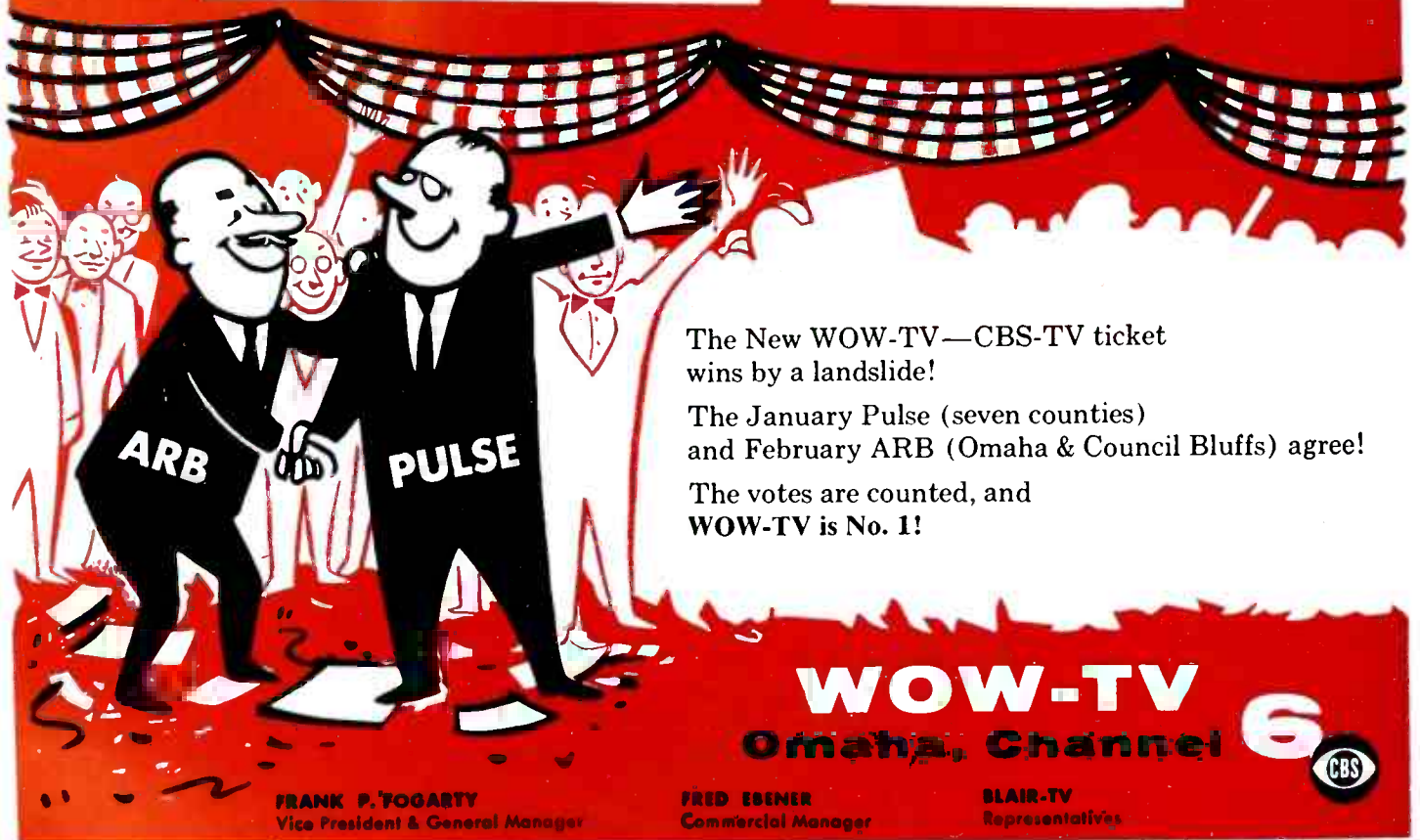
QUARTER HOUR FIRSTS

	WOW TV	OTHER STATION
PULSE	193	97
ARB	265	192

Because Pulse lists average rating for each Mon.-Fri. daytime quarter hour, it reports less total quarter hours than ARB.

TOP 15 SHOWS

	WOW TV	OTHER STATION
PULSE	11	4
ARB	13	2



The New WOW-TV—CBS-TV ticket wins by a landslide!

The January Pulse (seven counties) and February ARB (Omaha & Council Bluffs) agree!

The votes are counted, and WOW-TV is No. 1!

WOW-TV
Omaha, Channel **6**



FRANK P. YOGARTY
Vice President & General Manager

FRED EBENER
Commercial Manager

BLAIR-TV
Representatives

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

Represented by KATZ AGENCY INC.

JOHN BLAIR & CO. BLAIR TV, INC.

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

focus on BUSINESS

May, 1956

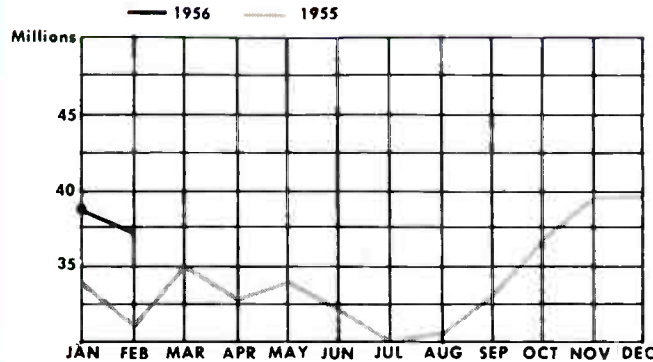
Although data on network billings for 1956 is now available through February, going back to the 1955 PIB figures provides some interesting comparisons with the TvB report on spot expenditures in the fourth quarter of last year.

The details of how more than 3,000 companies invested \$103,872,000 in gross spot time appear elsewhere in this issue. (See "Found: the Other Half of the Spot Dollar.") Contrasted at the right are the ten categories of advertisers that spent the most money in each arm of national TV.

While the product groupings from TvB are not identical with the PIB listings, these figures do accent the importance of alcoholic beverages and consumer services as TV advertisers and demonstrate that companies in these fields plus manufacturers of food, drugs, confections and soft drinks spent more for spot than they did for network.

A look at the strategy that has made the automakers large users of TV is given in this month's profile, "Newberg of Dodge."

TV NETWORK BILLINGS



	Feb. '56	Feb. '55
ABC	\$ 6,418,210	\$ 3,567,696
CBS	16,928,361	14,694,726
DuM	—	597,275
NBC	13,845,000	12,419,641
Total	\$37,191,571	\$31,279,338

Source: PIB

TV SPOT AND NETWORK TEN LEADING CATEGORIES OF ADVERTISERS

SPOT TIME 4TH QUARTER 1955

RANK	CATEGORY	EXPENDITURE
1	Food & Grocery Products	\$27,106,000
2	Alcoholic Beverages	9,446,000
3	Drug Products	8,909,000
4	Cosmetics & Toiletries	7,864,000
5	Tobacco Products & Supplies	6,440,000
6	Confections & Soft Drinks	5,391,000
7	Automotive	5,321,000
8	Household Laundry Products	4,318,000
9	Gasoline & Lubricants	3,698,000
10	Consumer Services	3,146,000

NETWORK TIME 4TH QUARTER 1955

RANK	CATEGORY	EXPENDITURE
1	Food & Food Products	\$21,729,134
2	Toiletries & Toilet Goods	19,766,336
3	Automotive & Accessories & Equip.	15,270,973
4	Soaps, Cleansers, & Polishes	13,179,562
5	Smoking Materials	11,285,050
6	Household Equipment & Supplies	9,500,454
7	Drugs & Remedies	7,318,294
8	Confectionery & Soft Drinks	2,697,563
9	Industrial Materials	2,657,742
10	Beer, Wine, & Liquor	1,972,873

Source: Spot, TvB-Rorabaugh Report; Network, PIB, Gross Time Costs

TV VIEWING

AVERAGE TV USAGE PER HOME PER DAY

TOTAL U.S. TV HOMES			
Month	Average Hours Used	Month	Average Hours Used
Jan. '56	6.02	Jan. '55	5.81
Dec. '55	5.84	Dec. '54	5.46
Nov.	5.61	Nov.	5.40
Oct.	4.81	Oct.	4.61
Sept.	4.28	Sept.	4.38
Aug.	3.88	Aug.	3.90
July	3.72	July	3.68
June	4.30	June	3.98
May	4.17	May	4.67
April	4.93	April	4.71
March	5.25	March	5.20
Feb.	5.89	Feb.	5.35

Source: NIELSEN TELEVISION INDEX

TV CIRCULATION

APRIL 1, 1956

Number of U.S. TV homes.....	35,500,000
% of U.S. homes owning TV sets	73.0%
Total number of TV markets.....	256
Commercial stations U.S. and possessions	436

Source: TELEVISION MAGAZINE

TV RECEIVERS

	Feb. '56	Feb. '55
Production	576,282	702,514
Retail Sales	530,554	626,613

Source: RIAI

MORE AUDIENCE* THAN

ANY STATION IN MILWAUKEE

.....THAT'S WHAT

WNBF-TV, BINGHAMTON, N.Y.

DELIVERS DAY AND NIGHT

SEVEN DAYS A WEEK—AT

LOWER COST PER 1000.

YOUR BLAIR-TV MAN HAS

THE EVIDENCE FOR YOU.

* Also more audience than any station in Baltimore, Houston, Minneapolis-St. Paul and other major markets; at lower cost than every station in eight of the ten major markets.
Telepulse, December, 1955.



Channel 12

NBC-TV • ABC-TV

focus on

PEOPLE

Shulton, manufacturers of Old Spice men's toilet products, is the latest addition to the growing list of advertisers backing networks' efforts to program mature information shows as ad vehicles. Copywriter-turned-ad manager Maxine Rowland helped guide Shulton's choice of *See It Now's* two-part series on Africa. Agency is Wesley Associates.

Possible emergence of Transcontinent Television Corp. as a major station-ownership organization was presaged by its purchase, within one week, of a large share of each of two complete radio-TV operations. David C. Moore, former IBM division head, is president of the new organization which teamed with NBC's Hamilton Shea to purchase WSA (Harrisonburg, Va.), and with General Railway Signal Co. to buy WHAM (Rochester, N. Y.) A Rochester company, Transcontinent was formed last year to buy communications facilities here and abroad, but these are its first moves.

One of the last major advertisers to enter television is American Telephone & Telegraph, which, through N. W. Ayer, launched *Telephone Time* on CBS last month. Guiding hand behind long-awaited move into TV was AT&T president Cleo F. Craig, whose association with country's communications giant dates back to 1913. AT&T, which had been planning to enter medium for some time, was waiting for combination of proper time and vehicle.

Growing trend of television outlets to establish strong identification with community is pointed up by recent dedication of Atlanta station WSB-TV's new home, "White Columns." Ultra-modern radio and TV setup is housed inside a traditional Southern Classic building designed after the governor's mansion. Among the key men responsible for White Columns are: James M. Cox, Jr., vice chairman of the board, Atlanta Newspapers, Inc., owners of WSB-AM-TV; WSB-TV's general manager John M. Outler and executive director J. Leonard Reinsch.

Philosophy of WMT-TV, winner of Peabody citation for local public service, is summed up by general manager William B. Quarton: "... station manager must be genuinely interested in serving the public as well as the advertisers." The Cedar Rapids station won award for producing series called *The Secret of Flight* which showed viewers aerodynamic phenomena rarely seen outside the laboratory, and never before on television.

Maxine Rowland



David C. Moore



Cleo F. Craig



J. Leonard Reinsch



James M. Cox, Jr.



John M. Outler

William B. Quarton





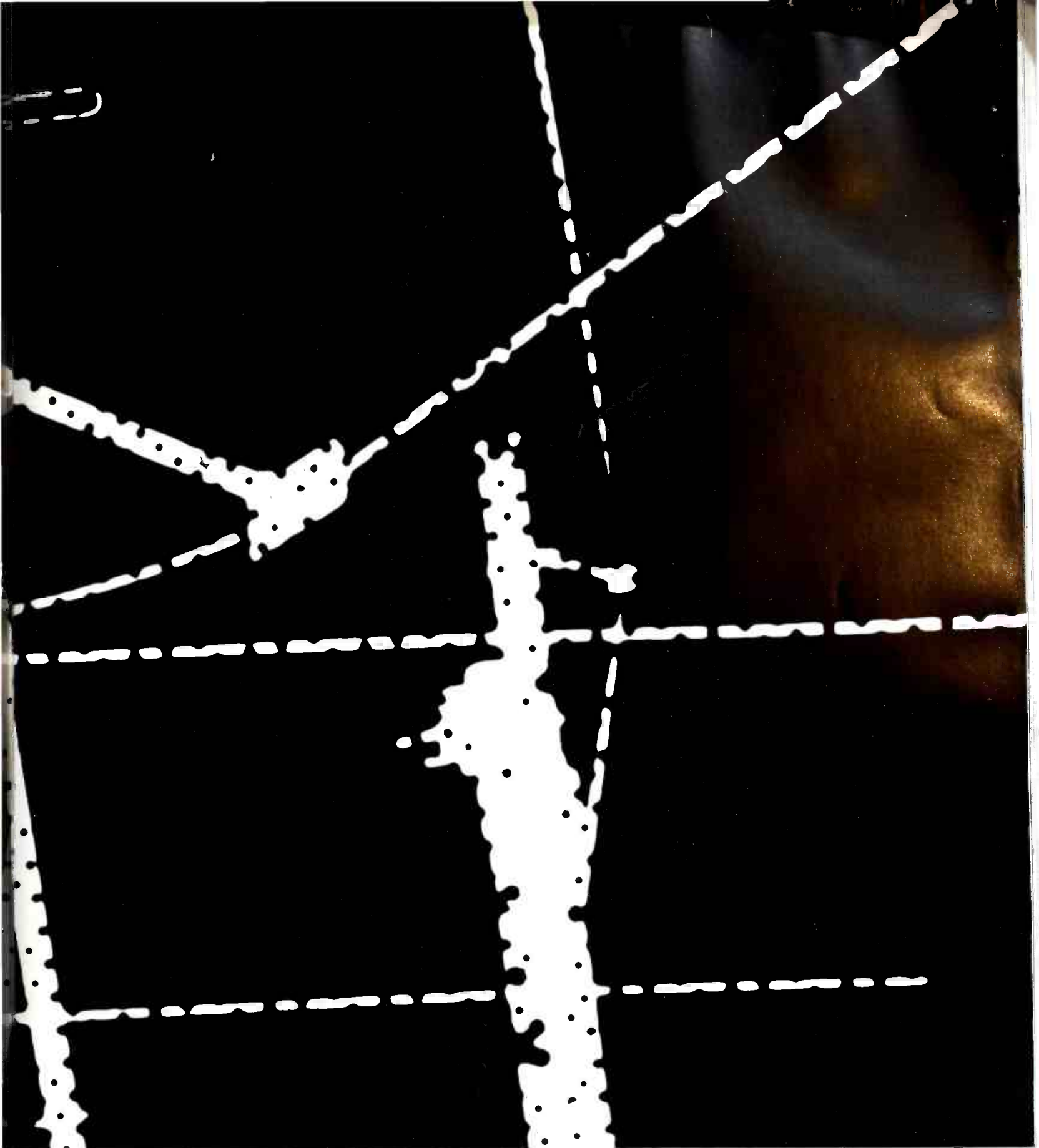
Everybody's business

Ironing board covers are just as much at home on network television as automobiles. A small-budget manufacturer of lawn seed thinks of it as a basic medium just as readily as a big-budget manufacturer of refrigerators.

New sales patterns developed by NBC have placed network television within the reach of every category of

business. And as these sales patterns continue to free network television from the rigid system of sponsorship inherited from radio, more and more advertisers will be able to profit from its unparalleled impact.

There are more advertisers on TODAY alone than there were on the leading radio *network* a decade ago. The



ndely applied TODAY pattern of participation has opened
levision to many new advertisers looking for flexible,
onomical, highly merchandisable ways to use the
edium. And the Color Spectaculars offer new ways
r more sponsors to capitalize on the audience appeal
big 90-minute shows and to begin reaping the bene-
s of displaying their products in Color.

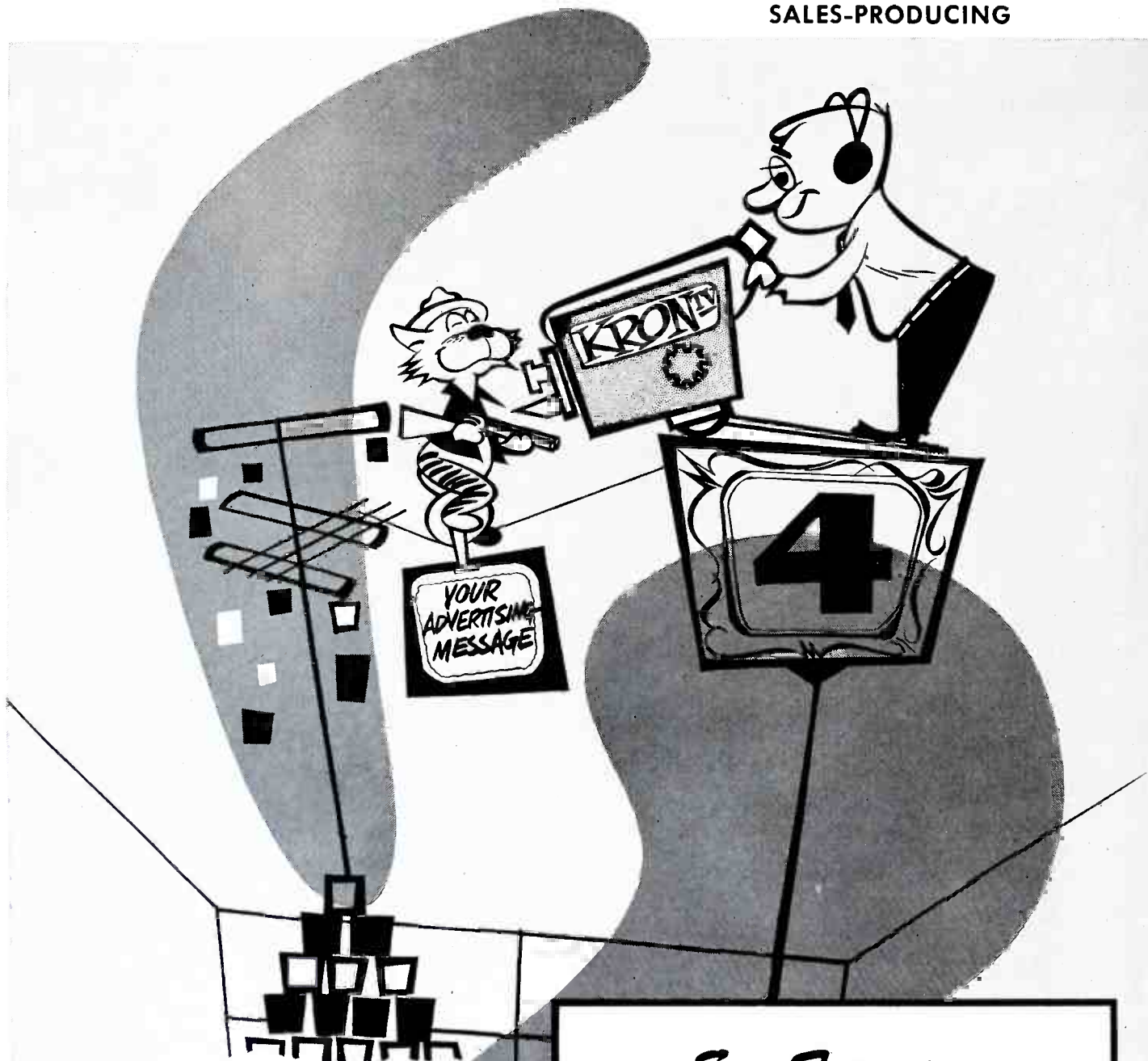
With programs to attract *all* the American publics, and
with its pioneering sales patterns, NBC places network
television at the service of *everybody's* business.

exciting things are happening on

NBC Television
a service of 

KRON-TV'S NEW MERCHANDISING PLAN FOR DAYTIME ADVERTISERS (before 7:30 P.M.) featuring "IN-STORE SPECTACULARS"*

COLORFUL . . . ANIMATED
SALES-PRODUCING



*Colorful, animated figures
that move back and forth on
wires elevated above all other
merchandise in the store.

Call the "Colonels" of Peters, Griffin,
Woodward, Inc. or Norman Louvau at
KRON-TV for complete details of this
exclusive new merchandising plan.

San Francisco
KRON-TV

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

Color Letter



AS OF MAY . . .

Network colorcasts now being carried by 210 stations. Number of stations equipped to originate color is 67, of which 64 have film and slide equipment and 25 are set up for live production. These are the outlets now transmitting local tint:

Baltimore	WBAL-TV	Huntington	WSAZ-TV	New Orleans	WDSU-TV
Buffalo	WBEN-TV	Indianapolis	WFBS-TV	New York	} WCBS-TV } WRCA-TV
Charlotte	WBTW	Johnstown	WJAC-TV		
Chicago	} WNBQ } WGN-TV	Los Angeles	} KNXT } KRCA } KTLA	Oklahoma City	WKY-TV
Detroit				WJBK-TV	San Antonio
Fort Worth	WBAP-TV	Miami	WTMJ-TV	San Francisco	WOAI-TV
Fresno	KJEO-TV	Milwaukee	WCCO-TV	Seattle	KRON-TV
		Minneapolis			KOMO-TV

Color programming on the networks will total over 47 hours in May: 42½, plus occasional color news inserts in *News Caravan*, on NBC; 4½ on CBS.

KMTV DOES 60 COLOR SHOWS A MONTH

In addition to transmitting 40 network shows in color per month, KMTV (Omaha) has been colorcasting two cross-the-board daytimers, a three-times-a-week garden show, a weekly *Colorama* travel film and such special events as a locally-produced opera, which was sponsored by Kilpatrick Department Stores, and a Gilbert and Sullivan color film. Practically all of the regularly scheduled shows are carrying tint commercials for local advertisers. Straight card rate is charged and all additional production and art expenses—approximately 30% over black-and-white—are billed to the client.

KMTV's management stresses the importance of having at least two color cameras: Quality lags if there is only one, and viewers have become used to the movement provided by multi-camera operation in monochrome. To simplify the selection of colors that are effective in tint or black-and-white, KMTV staffers have worked out a color wheel which instantly relates 200 different hues to a gray scale.

RCA'S LATEST MOVES ON THE COLOR FRONT

At a meeting for receiver manufacturers held in conjunction with WNBQ's all-color debut, RCA president Frank M. Folsom offered complete blueprints and production information to other setmakers. Another spur to production is RCA's reduction of the manufacturer's price on a 255-square-inch color picture tube from \$100 to \$85. NBC president Robert Sarnoff told the group of the network's plans to have at least one color program aired in prime evening hours every night of the week, starting this fall. Shows selected will be colorcast regularly.

On the consumer front, four-color spreads in leading national magazines heralding the variety of TV fare now available in color have begun to run over the NBC name. RCA has set a fall magazine tie-in campaign with

To page 18

THESE ARE THE

*Television
stations*



THAT MAKE

**PETERS, GRIFFIN
WOODWARD, INC.**

NEW YORK
250 Park Avenue
PLaza 1-2700

CHICAGO
230 N. Michigan Ave.
Franklin 2-6373

DETROIT
Penobscot Bldg.
Woodward 1-4255

ATLANTA
Glenn Bldg.
Murray 8-5667

FT. WORTH
406 W. Seventh St.
Edison 6-5349

HOLLYWOOD
1750 N. Vine St.
Hollywood 9-1688

SAN FRANCISCO
Russ Building
Sutter 1-3798

EAST, SOUTHEAST

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

MIDWEST, SOUTHWEST

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

WEST

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

Color Letter *From page 15*

Cluett Peabody, highlighting "The Look of Compatible Color" in Arrow shirts and on TV screens.

NEW RECEIVERS AND TELECAST EQUIPMENT ANNOUNCED

Admiral, heretofore bearish on color set sales, is taking the lead in breaking the price barrier, as it did with its black-and-white sets, by putting a \$499.95 tag on its new 21" model. . . . General Electric revealed its plans to enter the color receiver market in the latter half of 1956. . . . Westinghouse, back in production, will market its new color set this month. Initial run: 10,000 units. . . . Sears is introducing a 21" console under its Silver-tone label, starting at \$595, with a \$90 one-year service contract. . . . RCA will announce its new line early in June. It is expected to include models priced below RCA's present \$675 low.

Recently announced in the equipment field: DuMont's Color-Pac, a package plan which offers stations a complete color pickup system for live, film or slide projection for \$59,000. . . . Philco's CineScanner changeover, which permits a color scanner to be remotely switched for monochrome operation. . . . RCA's optical color filter, which converts its 3-Vidicon film camera system for use with Eastman Kodak's new Lenticular 35mm film.

COLOR CAN CHANGE APPARENT SIZE OF PRODUCT

Pertinent points for displaying products in TV commercials appear in one of DuPont's valuable "Color Conditioning" studies. Phenomenon of irradiation causes bright colors to appear larger than deep colors. "Yellow is the largest of hues, followed in diminishing succession by white, red, green, blue and black. Pale colors appear less heavy than deep colors. . . . Size and dimension can be emphasized by making the featured object warm in hue, light in value and strong in purity. When it is then contrasted against a cooler background of deeper value and lesser purity (grayer) it will be given maximum emphasis."

LOCAL ADVERTISERS CAN TEST COLOR COMMERCIALS

Color-conscious Ziv has made available to all companies sponsoring its shows at least one color print to be aired locally as a test for tint commercials. Advertiser and station report to the film syndicator on the quality as seen on different types of receivers, ease of transition from program color to commercial color, and so forth. Across the country, Ziv is averaging one test per week, is thus compiling data on reproduction and transmission problems.

STATION ROUNDUP

May 3 was designated Color Day in Wichita, and KARD-TV scheduled five color films and a number of NBC tint shows. . . . KOMO-TV, Seattle, and WTMJ-TV, Milwaukee, report success with 90-minute color film processing. . . . KJEO-TV in Fresno will increase its live color to 15 hours per week in June. Station's added tint hours will come from expanding the length of some of its four cross-the-board shows and its Wednesday newscast. . . . Color Clinic every Tuesday—that's the operation of KRON-TV, San Francisco. From 1:30 to 3 p.m., agencies are invited to bring their clients' products, display materials and so forth for closed-circuit testing. Station personnel will demonstrate proper lighting and backgrounds. . . . Full speed ahead with color film alone is KTRK-TV's current plan. Acquisition of RCA Recorded Program Services' *Town and Country Time* and *Poy Willing* stanzas bring this Houston outlet's locally originated color time to five hours a week.



**It takes a heap o' compost
to make a house a home**

What with P. Adler, E. A. Guest and W. M. Tee all sounding off on house-to-home alchemy, there's no telling where it will all end—but in Eastern Iowa at least you can be sure of this:

If it's a home in WMT-TV's primary service area (25 counties and 3 of the 6 largest cities in Iowa) chances are it has a tv set (80.9% ownership).

And if it has a tv set, chances are it's tuned to WMT-TV. All the top 15 once-a-week shows and all the top 10 multi-weekly shows are on WMT-TV.

Data from Telepulse

WMT-TV

Mail address: Cedar Rapids
CBS Maximum power Channel 2
National Representatives: The Katz Agency



He walks
with the
stars

David Stone Martin

www.americanradiohistory.com



Familiar to television audiences from coast to coast is *The Whistler*. . . and famous are the stars who accompany him in pursuit of suspense and high-impact drama. Stars like Paul Kelly, Miriam Hopkins, Audrey Totter, Maureen O'Sullivan, Lon Chaney, Howard Duff, Patric Knowles, John Ireland, Barton MacLane, Tom Brown, Marguerite Chapman, Charles Winninger and Les Tremayne.

The Whistler is television's master storyteller. His tales of mystery and intrigue are second to none for sheer excitement and suspense. And every half-hour program is a masterpiece of skilled production and artful direction. The result is that, wherever he appears, *The Whistler* attracts substantial audiences right from the start . . . consistently walks away with the highest ratings in its time period in many areas. (Two examples: In Spokane, a 3-station market, *The Whistler* draws a 28% larger rating than competing shows on the other two stations *combined*. In Montgomery, Ala., it's the highest-rated syndicated film on the air.*)

To build the prestige *and the sales* that come from sponsorship of a major dramatic vehicle, call or wire the distributor of the fastest-moving films in television . . .

CBS Television Film Sales, Inc.

New York, Chicago, Los Angeles, Detroit, San Francisco, Boston, St. Louis, Dallas, Atlanta. In Canada: S. W. Caldwell, Ltd.

*Latest available Telepulse



McMahan on the commercial

How to evaluate a TV commercial script

BY HARRY WAYNE McMAHAN, v.p., radio-TV commercials, McCann-Erickson, Inc.

How do you analyze the potential of a commercial by just reading the script? Is it a sound advertising message? A worthwhile creative effort? A feasible production job?

There needn't be such a mystery about it, and perhaps the first key to its solution begins with "How to Read a Script." Most people read the audio first because—well, because there's the copy, there's the words. But suppose you tackle it another way:

Block off the audio and *read the video first*.

Read it all the way through and see if it makes an interesting, logical, fluid series of pictures in your mind. And then, ask yourself a few questions:

1. *How well does the video tell the story, without audio?* If you can grasp a sound, solid message from the video, before you've even read the audio, you're a long way to success.

2. *Is the video completely graphic?* Does it tell you what techniques—cartoon, live action, stop motion—are to be employed? (Especially when more than one technique is mixed into one script.) Does it adequately describe staging and camera action? Not in trick trade jargon, but simply from a continuity standpoint. Does it describe the cast and settings sufficiently well for you to picture them mentally?

Now, if there is a storyboard prepared, take a look at the *pictures only* (you still haven't read the audio). Does it form the same pictures that the script visualized in your mind? If it doesn't, then the video is open to too many interpretations and production trouble brews.

Go on to the audio now. Read it by itself.

3. *Does the audio "listen" well?* Is it simple spoken language? Read it again, aloud, with a watch on it. At a likely pacing, and *thinking* of the video, do you find it times out reasonably closely? A tape machine is handy here, because it helps to give you a more objective analysis.

Scene-by-scene

Next, read the video and audio together, but only one scene at a time.

4. *Does each scene lock together audio and video?* This is elementary of course, but you will be surprised at the number of times the video can be improved to make the audio more meaningful. Sometimes there are tricky words or copy points in the audio that must have video titles to make them completely clear or improve their impact. And when there are titles in the video, do they really match the audio?

To page 26



THIS MONTH'S CHOICE

Coca-Cola is creating news these days with a new advertising agency, a new family-size bottle and a new TV commercial technique.

Brightly keyed to a new "Bring Home the Coke" jingle and clever sound tracks, the series' visual treatment is in keeping with the product's lively character. Sets are stylized—windows and lamps hang in mid-air and sections of walls suggest dimension.

Of the many recent experiments in the area of live-action stylization, this series represents what is perhaps the most successful art direction. The freshness of its technique makes it worthy of study by all in the commercial field.

Art direction is by S. Rollins Guild, with David Lippincott heading the creative task force. Agency producer and director for the Coke films is Robert Nathe, and Bert Hecht is production coordinator for Bill Sturm Studios.

Part of a heavy saturation campaign to introduce Coke's new 26-ounce bottle, these commercials broke in New York about two months ago. Campaign is moving West, market-by-market.

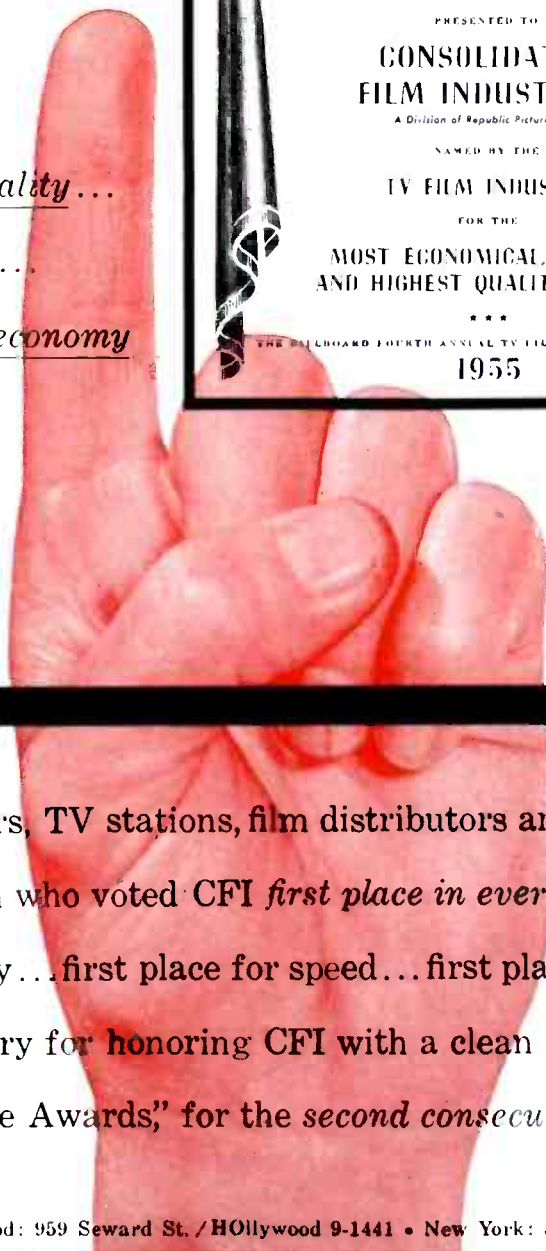
CFI WINS FIRST PLACE TWO YEARS IN A ROW FOR ALL THREE!



first place for quality...

first place for speed...

first place for economy



CFI is grateful to the producers, TV stations, film distributors and advertising agencies throughout the nation who voted CFI *first place in every laboratory category*. First place for quality... first place for speed... first place for economy. Thanks to the entire TV industry for honoring CFI with a clean sweep of "The Billboard TV Film Service Awards," for the *second consecutive year!*

CONSOLIDATED FILM INDUSTRIES Hollywood: 959 Seward St. / HOLLYWOOD 9-1441 • New York: 521 W. 57th St. / CIRCLE 7-4400

design: sy edelstein

The Coat's Okay... BUT

How does the ENTIRE

IN OKLAHOMA CITY, BOTH WKY-TV AND THE 2ND STATION BASE THEIR RATES ON THE MARKET AREA!

AS ALWAYS, IN THE 30-COUNTY A.R.B. SURVEY

WKY-TV IS FIRST!

(Survey subscribed to by the 2nd station also.)



IN DAYTIME

(All quarter-hours from 6:45 am to 6 pm M-F)

WKY-TV leads in 124 periods. 2nd station in 101 periods. (Yes, this includes the 20 periods they lead with Mickey Mouse.)



IN NIGHTTIME

(All quarter-hours 6 pm to sign-off — 7 days a week)

WKY-TV leads in 99 periods. 2nd station in 65 periods. (and there are three ties.)



IN LOCAL LIVE PROGRAMING

(1st in the hearts as well as the eyes of the entire market)

WKY-TV's leading periods include 56 local live shows. 2nd station only 2 local live shows.

Perhaps, this local live superiority is more revealing than anything else. Programs come and go, but this close feeling between Oklahomans and the staff of WKY-TV is a measurement of authority and community standing.

AND HAS A DIRECT RELATIONSHIP TO SELLING POWER.

Represented by the Katz Agency

COVERAGE LOOK?



All figures in this message are from the latest A.R.B. Area Audience Survey, (Jan. 31-Feb. 6, 1956) covering the 30 counties shown on this map. No special time periods were selected — and no time period was included during which WKY-TV was on the air, and the second station was not!

Channel **4**
WKY-TV NBC ABC
THE NATION'S FIRST COLOR TELEVISION STATION
OKLAHOMA CITY

Less than 1/3 of the Oklahoma City television market is in the "metropolitan" Oklahoma City area. Look at the station standings in the entire market and you'll find WKY-TV—as always—is the 1ST station.



T I M E
comes
gift-wrapped
on
WNHC-TV



STANLEY HAMER
Time Buyer
DANCER-FITZGERALD-SAMPLE
says:

"WNHC-TV's 'Time Package' is more than fancy ribbons. It's a real wrap-up of all the elements a time buyer dreams of--nearly a million TV families in the nation's richest State where effective buying income is 129 per cent of the national average--plus merchandising, courtesy announcements, newspaper ads and letters to the trade. These are items that time buyers can't ignore."

Call Your Katz Man

WNHC television
channel **8**

316,000 WATTS MAXIMUM POWER
Pop. Ser. 3,564,150--TV Homes 948,702

covers connecticut completely

McMahan on the commercial *From page 22*

Right now, as you check video-audio, scene by scene, you can prevent future production problems.

5. *Is the video correctly timed for the audio in each individual scene?*

If there are only two or three audio words against a completely new scene in video, look out for trouble. Normally, it takes four or five seconds to orient a viewer to a completely new scene. Closeups of previous scenes take less. If you can, act out the "business" of the video and be certain there is sufficient time to accomplish the action desired.

And watch for the reverse problem, where there is a long audio scene, and not enough video action. As a rule of thumb, remember that a scene which holds longer than six seconds without something moving (the camera itself or the action within the scene) tends to be static.

6. *Are there too many scenes?* Too many scenes is a far more frequent fault than too few, because a single scene, if it is properly planned for action and camera movement, can readily sustain interest for 20 or 30 seconds in a commercial (as it can, even for minutes, in a movie).

There is no hard-and-fast rule which places a maximum on the number of scenes in commercials, but more than two scenes in a 10-second spot, four in a 20-second spot and 10 in a minute spot can be confusing.

But always remember that, to the viewer, a closeup from a previous scene is not new.

7. *Could any video scene be omitted?*

Often two scenes can be blended through better staging or skillful camera movement, achieving greater fluidity in the picture and eliminating the choppiness often present.

Now, a final check of the script:

8. *How is the product identified?*

Certainly there are no hard-and-fast rules for this one. But you might well check how early in the commercial the product or trademark is identified in closeup and copy, how many times in all, and the clarity of the closing identification.

Now put the script away

By now, you should have a thorough exposure to the script and have its format and message clearly in mind. Okay. Put the script away and get out your noodling pad for a few questions on what you've retained—and what the viewer might retain.

9. *Does it win immediate attention?*

The opening not only must win attention and gain interest, but also must be entirely relevant to the sales

story. Don't be trapped with an attention-getting gimmick that is over in left field. Try to involve the viewer in the very first scene with a logical lead-in to your story.

10. *Does it picture a consumer benefit?* What has the commercial done to earn the viewer's time and impress him with something informative, useful, entertaining, personally profitable?

11. *How well does it demonstrate?* Demonstration for products can dramatize graphically how they are made, how they are used, why they are better or what they do for the consumer. Demonstrations are TV's long suit—but be certain they talk in terms of superiority—from the viewpoint of the consumer.

Heart of the problem

12. *How visual is the claim?* Here is the heart of the problem: Too many commercials depend on a spoken claim (with maybe a title in video). But the really successful commercials almost invariably have a graphic, memorable visualization of the claim that lingers with the viewer. Think this over, it's a vital key. And it goes almost without saying that there should be only one major claim.

13. *Could a rival brand name be substituted?* Is the claim, the copy too generic? Just for fun, think of the commercial with a rival brand name substituted throughout. If it fits too well, something's wrong.

14. *If it quotes price, does it establish value first?* This, too, is elementary in advertising, but somehow the TV boys seem to forget.

15. *Can it do a sales job by itself?* Suppose this is the only exposure the viewer gets to your advertising, how complete and effective might it be?

How dependent is this commercial on a series? How well does it tie in with your print advertising?

16. *Is it believable?* This is the question you can ask first, last and always.

Finally, ask yourself something every writer, and every writer who works with writers, should ask:

17. *Does it have an honest creative spark? Are you proud of it?* On this one, you're on your own. You know for certain some scripts can defy a lot of these questions and still have an indefinable quality that makes them succeed.

No yardstick will help you here—call on experience, instinct, intuition, what you will—but look for it. It is the tradition-breaking creativity television needs!

END

in IOWA:

KRNT-TV AGAIN **Sweeps Ratings!**

18 OUT OF TOP 20

9 out of top 10 Multi-Weekly Shows
9 out of top 10 Once-A-Week Shows

NEW A·R·B
REPORT!

MULTI-WEEKLY				ONCE-A-WEEK		
1.	10:00PM News (Russ Van Dyke).....	10:00PM	35.4	1.	I Love Lucy.....	58.8
2.	News and Sports (Russ Van Dyke-Al Coupee)	10:15PM	26.6	2.	\$64,000 Question	54.0
3.	Art Linkletter	1:45PM	20.0	3.	Ed Sullivan Show.....	49.1
4.	Bill Riley's Little Rascals....	5:15PM	19.9	4.	What's My Line.....	45.7
5.	Captain Kangaroo	8:30AM	18.3	5.	Jack Benny	43.8
6.	Guiding Light	11:45AM	16.8	6.	Lassie	43.0
7.	Garry Moore	9:15AM	16.3	7.	Lux Video Theatre.....	40.5
8.	Local News (Paul Rhoades)...	6:00PM	16.0	8.	December Bride	39.4
9.	Doug Edwards News.....	6:15PM	15.9	9.	The Lucy Show.....	39.0
10.	Pinky Lee.....	4:00PM	15.9	10.	Person to Person.....	37.3

DES MOINES TELEVISION



CHANNEL 8 IN IOWA

**Katz Has The Facts On That—
Very Highly Audience Rated,
Sales Results Premeditated,
CBS Affiliated
Station in Des Moines!**

Leadership!



***broadcast center**

CBS primary affiliate in America's 79th Market

Represented by THE BRANHAM CO.

Luncheon



with Linnea

Preemptions are major problem to media people

When I heard that C. H. (Herb) Masse, national sales manager of WBZ-TV, the Westinghouse station in Boston, was to have an appointment at the Kudner Agency, Inc. on the day of my luncheon, I suggested that he be invited. It was a lucky thing I did, because two of the buyers were forced to cancel at the last minute.

During the morning Herb phoned Jack Sisk of Kudner to say he had been delayed and would not be on time for his appointment. I therefore suggested that Jack and John Marsich, Kudner's associate media director in charge of timebuying, also come along. This meant that Gerald Gibson, head timebuyer for Doherty, Clifford, Steers and Shenfield, was the only member of the group originally scheduled to attend.

Herb brought Charles Kinney of Peters, Griffin, Woodward, Inc. (known as Free & Peters until recently). We couldn't resist asking him what companies do with all their old letterheads when a firm name changes. It seems like a good idea to stamp the new name over the old for a time in order to make sure everyone knows about the change.

If this sounds confusing . . . these gatherings frequently are! We all know that in this business you'd like to be able to keep all the dates you make, and you'd also like to be on time for them—but it isn't always possible. Whether you're a buyer or a salesman, there are delays, waits and cancellations.

With the upcoming political broadcasts, this subject is on everyone's mind and so we could not avoid commenting on the anticipated confusion due to having programs preempted.

John Marsich asked whether the individual stations make or lose money during a political campaign. Herb explained that on network broadcasting no revenue change takes place because there is simply an exchange of money source . . . the time being paid for by the

To page 32



GERALD GIBSON



C. H. (HERB) MASSE



familiar
to
every
family

WGAL-TV

LANCASTER, PENNA.
NBC AND CBS

WGAL-TV's outstanding programs are completely familiar to 917,320 TV families. Make this market's 3 1/2 million people, with \$5 1/2 billion to spend, familiar with your product.

Channel 8 Multi-City Market

Harrisburg	Reading
York	Lebanon
Hanover	Pottsville
Gettysburg	Hazleton
Chambersburg	Shamokin
Waynesboro	Mount Carmel
Frederick	Bloomsburg
Westminster	Lewisburg
Carlisle	Lewistown
Sunbury	Lock Haven
Martinsburg	Hagerstown



316,000 WATTS

STEINMAN STATION
CLAIR McCOLLOUGH, PRES.

Representatives:

MEEKER TV, INC.

New York
Los Angeles

Chicago
San Francisco

KCMO-TV

is now operating
with **MAXIMUM** power-



KCMO-TV
TOWER
1042 Feet

EIFFEL
TOWER
984 Feet



IT'S HIGHER THAN THE EIFFEL TOWER!

- 1042 feet above ground...
- 1130 feet above average terrain...
- 2049 feet above mean sea level...

Here's the KCMO-TV advantage in the Kansas City metropolitan and Mid-America market.

Write today for KCMO-TV's colorful new brochure with the latest coverage data. Address: KCMO-TV, 125 E. 31st St., K. C. 8, Mo., or contact your nearest Katz man.

from the world's tallest self-supported tower...

beaming the clearest and most powerful picture...

in the booming Kansas City market area...

18th ranking market in the United States

and KCMO-TV is the basic CBS-TV affiliate for Kansas City and Mid-America... with all the top CBS-TV shows



KCMO-TV

CHANNEL 5 KANSAS CITY, MISSOURI

affiliated with the publishers of Better Homes & Gardens and Successful Farming
Represented by The Katz Agency



In the Shreveport Area

KTBS-TV

CHANNEL 3

LEADS!

According to February, 1956
ARB Shreveport Area Rating
Survey.

MORNING!

55% of the viewing audience
watches Channel 3 from
sign-on time at 10 A.M. to 12 noon.

AFTERNOON!

82% of the weekday after-
noon audience prefers
Channel 3—leading in 49 out of 60
quarter-hours from 1 P.M. to 4 P.M.
Saturdays KTBS-TV accumulates a total
of 322 rating points compared to 254
for Station B.

NIGHT!

72% of the nighttime NBC
audience in the Shreve-
port Area watches KTBS-TV 7 days a
week.

- 200,000 TV SETS
- MAXIMUM POWER
- 1153-FT. TOWER

KTBS-TV

CHANNEL 3

**SHREVEPORT
LOUISIANA**

E. NEWTON WRAY, President & Gen. Mgr.

NBC and ABC

Represented by

Edward Petry & Co., Inc.

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

Luncheon with Linnea From page 29

political advertiser instead of the product advertiser.

However, in a national election season such as this, it is quite possible that many stations will not find themselves really making money because the preponderance of political business will be on network.

On local political programming, when an advertiser earning a 52-week rate is preempted for a program earning only the one-time rate, the station has an opportunity of making some additional money.

When an individual station pre-empts a network program, the station collects a higher net rate than would have been paid by the network for the time.

While I was talking with Gerry Gibson to find out what problems he might have, I was listening with half an ear to the conversation at the other side of the table. Jack Sisk, who never did have his earlier business appointment with Herb, was asking how he could get a good Class "A" half-hour for a good Class "A" program which he needs so desperately. . . .

So that brought us to a few minutes of talk on the scarcity of prime TV time and what buyers would have to do as individuals to protect their clients' interests.

Herb Masse, like many others, told us it is just impossible to keep a waiting list. A station can't make a list of advertisers or programs, because all too often the period that becomes available would not be suitable for the advertiser who is number one on the list because of either product or program sequence. All too often, it just happens that when time does become available, it goes to one of the many who have had

recent personal contact with the station — whoever has the most desirable program, from the station's point of view.

Herb mentioned that it is necessary to do this in order to keep a "healthy" station. John Marsick asked what was meant by this, to which Herb replied that a healthy station is one that has a good spread (its share) of network and a proportionate share of non-network sponsored periods in station time, as well as a good balance of participation and non-sponsored periods. Eighty per cent sold is a pretty healthy station.

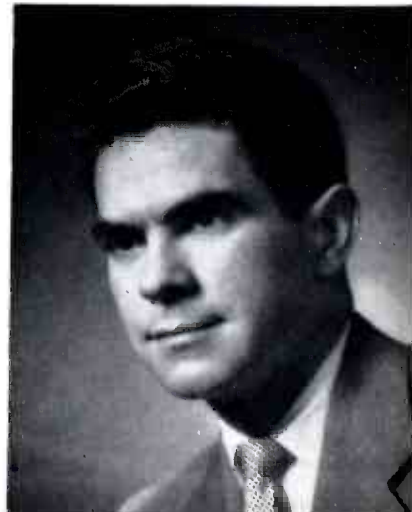
(I can hear some saying: "If it's only 80% sold, why can't we get time?" When you want only Class "A" time you won't settle for Class "D"—and every minute a station is on the air goes into the 100% total!)

It's a good thing Gerry Gibson had no serious problems, because we were all interested in learning some of the station problems. Gerry has the *Mickey Mouse Club*, among other things, and has no trouble clearing time. We all know from the ratings that no one can be complaining!

One of the really serious situations many stations will be running into more and more is the problem of when and whether to cancel a previously scheduled local basketball or baseball game, for example, for one of the really super network shows. Do you get more people mad at you for cancelling basketball to carry *Richard III* or vice versa? Will an upcoming Shakespearean program be more in the public interest than the Red Sox? Many meetings are sometimes held in an effort to make the right decision . . . and we on the buying end sure scream when the axe falls on us! **END**



JOHN P. MARSICK



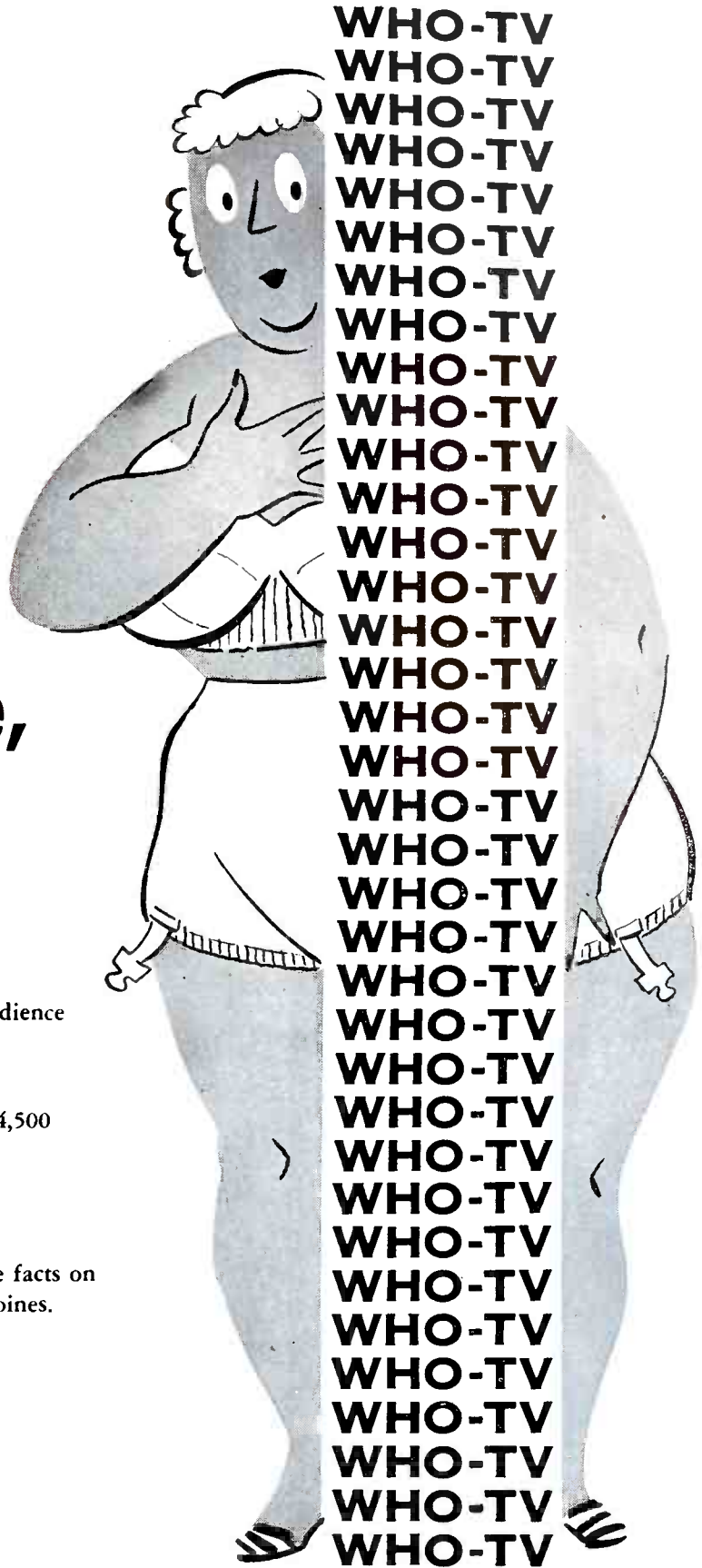
JOHN J. SISK, JR.

She's A Big One, All Right!

WHO-TV is as big a *television* value—and getting bigger all the time!

As of March, *last year*, the Iowa Television Audience Survey found that 74.2% of all Iowa families owned television sets. *Today* we conservatively estimate that WHO-TV's coverage area has 284,500 television sets—viewed by over one million people, divided almost exactly 50-50 between urban and non-urban families.

Ask Peters, Griffin, Woodward, Inc. for all the facts on WHO-TV—Channel 13—NBC-TV in Des Moines.



WHO-TV

Channel 13 • Des Moines



Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Peters, Griffin, Woodward, Inc.
National Representatives



Here's Why KSBW-TV

SALINAS-MONTEREY

CHANNEL



CBS • NBC • ABC

HAS
136

hours of Network Programming

96

Nationally Advertised
programs a month

1. **A FACT** . . . Salinas-Monterey has the highest per capita income in the nation.

2. **THE PRESENT** . . . KSBW-TV is the only network station in the Central Coast Counties of California.

3. **THE FUTURE** . . . KSBW-TV is keeping pace with the fastest growing area in the nation.

DOMINANT ON 109,110 TELEVISION SETS* IN CALIFORNIA'S CENTRAL COAST COUNTIES

*Television Data Book, 1956



props and premium

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

Smooth premium—hand-lotion “pillows” for pocket or purse. Like match folders in appearance and size, these lotion booklets hold five metallic hand-lotion pillows. Each pillow holds a single application; lotion contains lanolin. To use, just puncture pillow and squeeze lotion into palm of hand. Good summer or winter, here's a practical premium women will use. Men will like it, too, in pocket or clubhouse locker.

Lotion-packs are priced at \$66 for lots of 1,000, and \$300 for 5,000. Cover imprinting of eight lines (one color printing in standard blue, green, red or black inks) is included in these prices. Additional lines are 25c each. Large imprinting areas available on front and back covers of booklet.

TV-sized backdrops give illusion of depth to small studio staging areas. A St. Louis studio has made a specialty of 9' x 12½' backdrops for television that can be used either as depth background behind set pieces or used alone. The firm has an extensive catalogue of available drop scenes, including farm, western, mountain landscape in deep perspective, golf links, office window overlooking city skyline, carnival, formal garden, mountain lodge. This firm also will execute any special drop desired, working from clippings, sketches or photos.

Made from 2.85 scenery canvas with four-inch fir batten at top and 26-gauge tubular steel roller at bottom, each drop is complete in itself. Operating ropes and pulleys are attached to batten, so that drop can be hung from pipes, grid or ceiling.

New item in this year's catalogue is the Profile Cut-Out. Cut-outs of a wide variety of scenes come painted on muslin which can either be



hung or mounted and cut out. The cut-it-yourself method saves considerable money, but the manufacturer will cut out and mount, if desired. Write for free catalog.

Smart politics in a bid for public approval during this election year: *The Voter's Guide*, a pocket-size information booklet and dictionary of political terms. Edited by a reliable publishing firm, it is completely non-partisan in nature and appropriate to all sections of the country. Packed into 36 pages are definitions of such commonly used but generally misunderstood terms as "log rolling," "complimentary vote," "seniority rule," plus a bonus of handy voting information; rundown on duties and powers of Congress, the President and Cabinet; general facts on taxes and expenditures; explanation of the UN and other forms of government; and a tally page for keeping score during the election returns.

Measuring 8"x3 3/4", booklet is mailable in a standard No. 10 envelope. Cost runs from \$56.25 for 500 to \$92.50 for 1,000 and \$390 for 5,000. Included in prices are four lines of imprinting on front cover.

Identify your show or station with Scotchlite bumper emblems or Reflecto license plates. Eye-catching day or night, these signs tell your station's story all around town.

Scotchlite bumper strips are sized to fit within the bumper width—approximately 2 1/4"x6"—but can be used on equipment or other surfaces. Emblem carries call letters along with selling phrase or safety message in all-weather Scotchlite that stays bright for years. Available in red or blue letters on either gold or silver background. Cost is \$35 per 100 emblems. Add \$10 per 100 for 2 colors painted on Scotchlite.

The second item is a filler for that empty license bracket—Reflecto plastic 1956 autoplate. Made of durable, weather-resistant, bakelite plastic, this promotional license plate carries a TV camera silhouette "suped" over a home antenna in one corner with the station call letters and channel number emblazoned across the rest of the plate. Unless otherwise specified, colors are white letters on blue background which reflects light. One plate costs \$1.50; 25 are \$1 each.

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

IT'S AS CLEAR AS **BLACK** AND WHITE—

CHANNEL 10 IS THE ONE THAT MOST ROCHESTERIANS PREFER!



DAYTIME (Sign-on to 5:00 P.M.)

Rochesterians prefer Channel 10 **six days out of seven!** (Out of 256 competitive quarter-hours, Channel 10 rates **147 firsts!**)



NIGHTTIME (5:00 P.M. to Sign-off)

Rochesterians prefer Channel 10 **five nights out of seven!** (Out of 212 competitive quarter-hours, Channel 10 rates **126 firsts!**)

DAY AND NIGHT TOTAL

Out of the total of 468 weekly competitive quarter-hours, **CHANNEL 10 RATES 273 FIRSTS!**

Moreover—8 OF THE TOP TEN TV PROGRAMS IN ROCHESTER ARE CHANNEL 10 PROGRAMS!

ABOVE INFORMATION BASED ON ROCHESTER TELEVISION AUDIENCE A.R.B. REPORT FEBRUARY, 1956

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.

TELEVISION MAGAZINE'S STATUS MAP



STATIONS AND MARKETS AS OF APRIL 1, 1956

1-channel markets	139
2-channel markets	73
3-channel markets	31
4 (or more)-channel markets	13
Total markets	256
Commercial stations U.S. & Possessions	436

XXXI

A NEW CHAPTER IN
RICHMOND HISTORY

Since 1925, the voice of WRVA Radio has been an inseparable part of the Richmond scene. And public regard has earned WRVA Radio the warmest welcome in Richmond homes . . . the firmest place in Richmond tradition.

Now, rooted in 31 years of acceptance, the same high standards of management, skilled personnel, and creative talent bring a new television station to the people of Richmond. With WRVA-TV, a new chapter enhances a history of unique service over three decades old. On the air April 29, 1956, WRVA-TV is a full-time operation, with a complete schedule of CBS programs, ingenious local origina-tions—and the assurance of a hearty response from Richmond viewers.

WRVA-TV,
represented
by Harrington,
Richter and
Parsons, Inc.

276



WRVA-TV

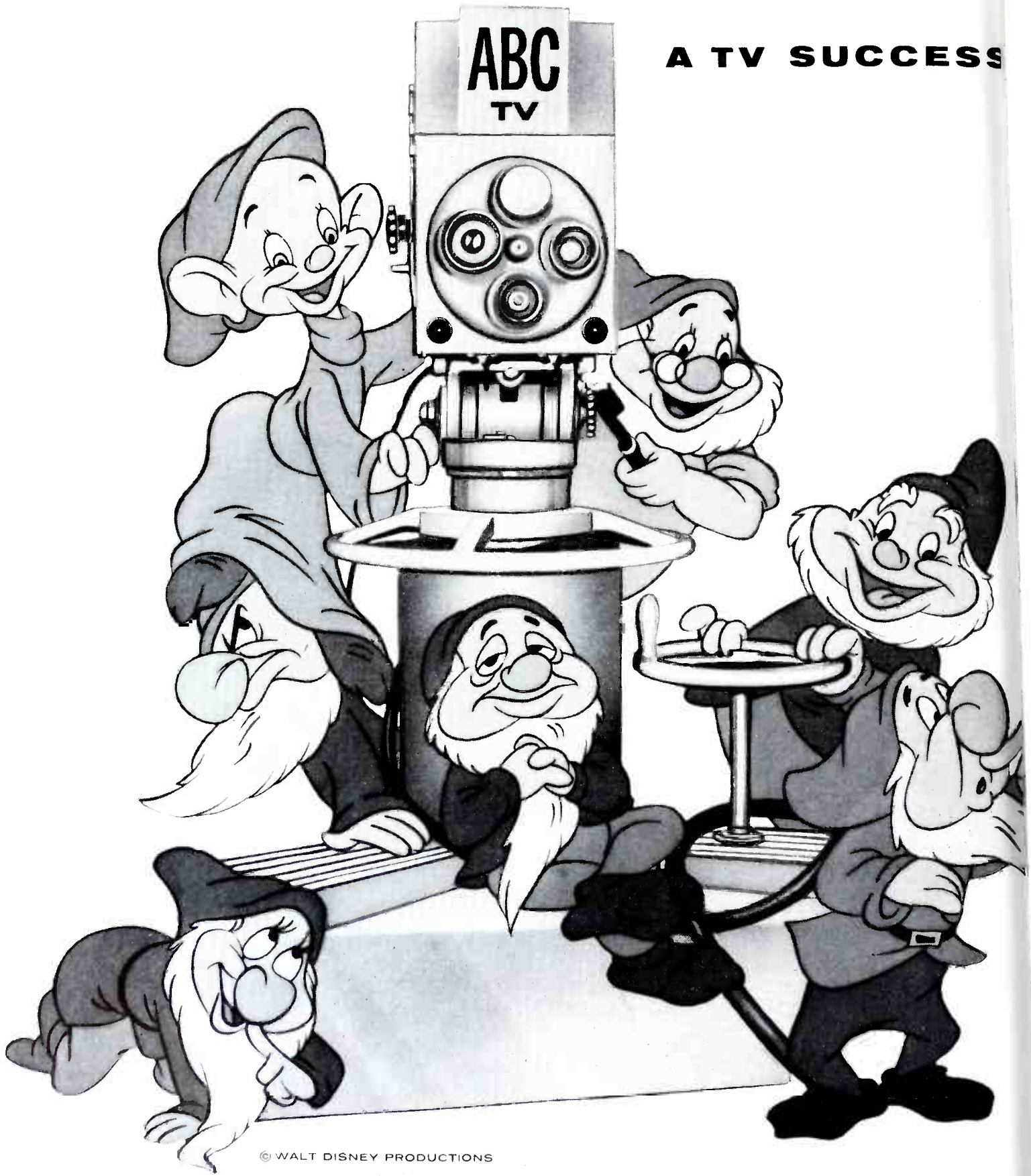
Richmond, Va.

CBS Basic

Channel 12

C. F. Lucy, President Barron Howard, Vice President and General Manager James D. Clark, Jr., Sales Manager

A TV SUCCESS



© WALT DISNEY PRODUCTIONS

STORY THAT **DWARFS** ALL OTHERS

We'd be **Dopey** if we kept the news a secret! Fact is, ABC-TV has two towering successes in its Disneyland and Mickey Mouse Club shows. The **Happy** news about Disneyland is that every one of its advertisers has renewed until the fall of '57 . . . making the show a complete sellout. Small wonder — because this award-winning program (an Emmy, this year and last, among others) has been a top-tenner ever since its first performance. And, as for the Mickey Mouse Club, it's awakened the **Sleepy** world of daytime TV with a start . . . simply by being *the* top-rated daytime show ever since its premiere. And what sponsor could be **Grumpy** about a cost per thousand homes of 68 cents (lowest in daytime and nighttime TV)! Obviously, this low, low price is just what the **Doc** ordered for low-cost, high-potency television. Many of the Mickey Mouse Club sponsors have renewed for the '56-'57 season. If you'd like to join them, don't be **Bashful**. Get in touch with your ABC-TV rep *now!*

HEY, WHAT ABOUT ME ?

Sorry, **Sneezy**, we had to leave you out.
This success story is nothing to sneeze at!



ABC TELEVISION NETWORK

BBDO REPORTS ON COLOR

Top agency gears for tint—here is an exclusive account of its findings

BY BEN GEDALECIA, Director of Research, Batten, Barton, Durstine & Osborn

BBBDO's president, Ben Duffy, recently issued the following memo:

"Many of our clients have already used color television; others are very much interested. We're convinced color TV means increased advertising impact. We also know that it means added costs. If we are to continue giving advertisers counsel on how best to use color, we've got to learn everything about it."

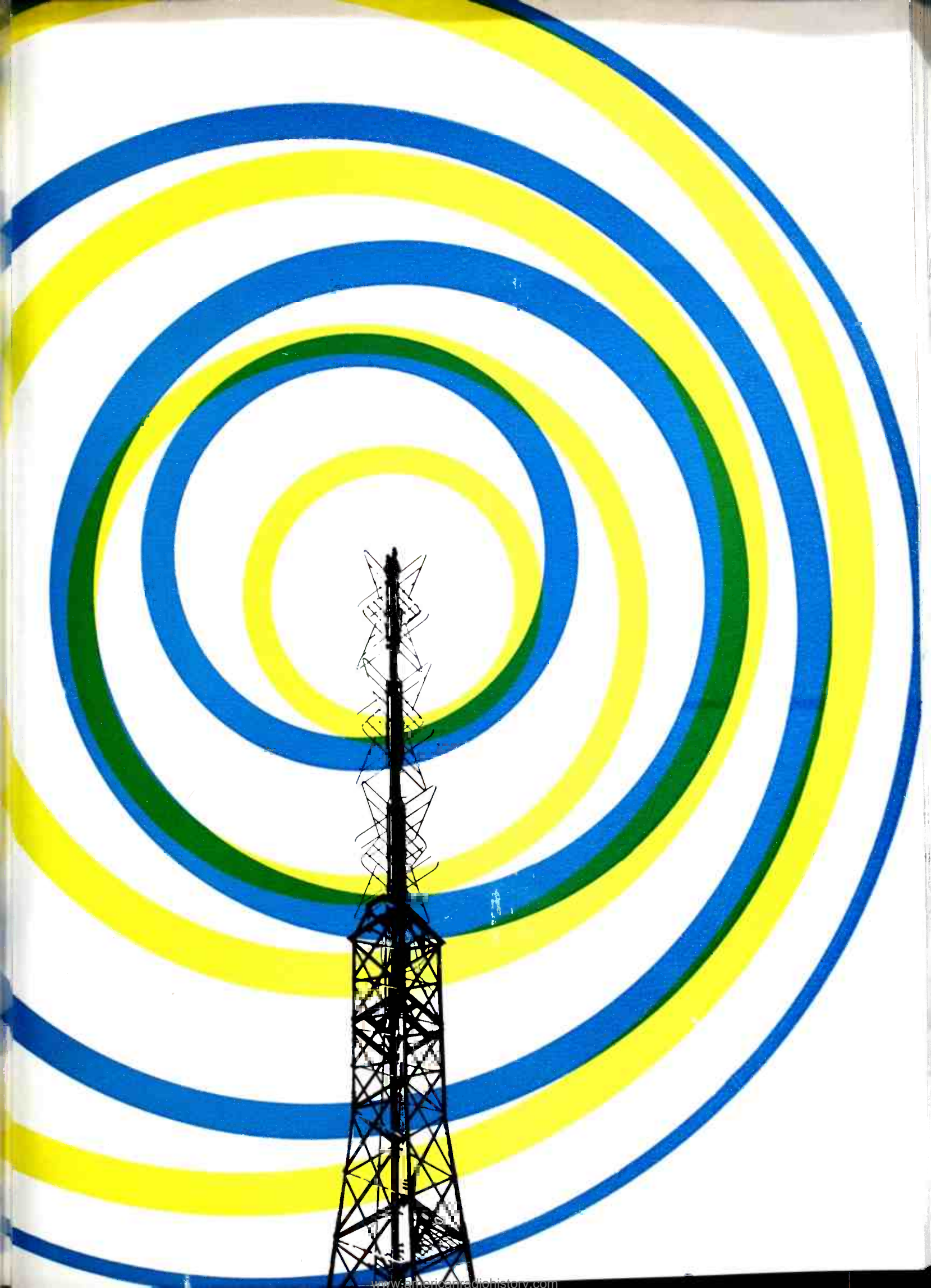
Our research department is gearing up for Project color. We have the following studies under way:

1. *ColorTown USA*—as already announced, this is a study of some 4,000 homes in a typical mid-Western city undertaken jointly with NBC.
2. *Parallel Testing of Commercials and Shows*—matched audiences are exposed to the same commercials and programs in color and black-and-white.
3. *Psychological Effects of Color Commercials*—investigations into the effects of color for certain types of commercials.
4. *Color Bibliography*—a review of all pertinent color research carried on in the past 60 years. Now just about ready, this study took a year to complete.

Is it too soon for an agency to turn its attention to researching color television? After all, there aren't very many color sets around. We think, however, that the time to begin color research is now, while the medium is beginning to forge ahead.

Ultimately every town will become ColorTown USA. Today color set ownership creates excitement. The set owner gains prestige. He recaptures the days of 1948 and 1949, when he was host to the neighborhood and demonstrated the electronic marvels of black-and-white.

To next page



Color is not necessarily a panacea; if used poorly, it can cut effectiveness

Once set prices begin to level off, there should be an upsurge of color homes.

Although Project Color is in its first stages, some results are already coming in. They are what we expected in some cases, completely surprising in others. Enough of the unexpected has turned up to suggest even now that some of the easy assumptions many of us made about color are likely to be upset by further research.

It is becoming evident even now, for example, that color is no panacea that will automatically solve all TV commercial problems. It can actually weaken the sales message if improperly employed.

We exposed matched groups of women to the same commercial in color and black-and-white, and found *recall of copy points was somewhat higher for the black-and-white version of the commercial.*

This caused a great deal of head-scratching. Perhaps, we speculated, the color "screamed" so loud that no one could hear the commercial message. We checked back and found some print copy research which showed similar results, with a black-and-white ad doing better than the identical four-color ad on copy recall. Was the four-color treatment so compelling that the commercial message got lost?

Further analysis led us to the tentative conclusion that in the TV commercial tested, the background was so attractive it may have set the viewer daydreaming about the curtains and the rest of the decor, stealing her attention from the product demonstration long enough for her to miss the sales story.

Let me make quite clear that there can be no doubt that color adds greatly to advertising effectiveness.

Finds color adds reality, drives message home

Study of the impact of food commercials in color on an audience of women leads to the following observations:

1. The color commercial can produce the feeling that the food is "right there." It lends the product an almost three-dimensional character.
2. Color's penetration goes deeper than that of black-and-white; it produces very marked reactions.

The following statements indicate the range of positive effects color can produce:

"Color made her a character who wasn't selling the Brooklyn Bridge—no treachery—no push—no pull."

"A pretty box—makes you pick it off the shelf."

"Color makes so much difference. It makes the product look more enticing—easier to visualize."

"It helps me to picture the product in color. It brings back its taste."

"Colors get the product in your mind. Makes it easier to remember."

A word of caution may be in order. Not every product will automatically benefit from demonstration in color. Our tests indicate that, for some commercials, at least at this time, there isn't much difference in impact one way or

the other. Obviously, there is a need for serious study on how best to present products that in themselves have little color value.

In our program studies we are learning that color appears to have an enhancing effect in and of itself. We find, for example, that color seems to quicken a show's tempo, or more accurately, the viewer's idea of its tempo. Viewers comment that the color version is "faster," has more "pace," is "shorter." At the present time we can't determine how much this can alter the effect of certain types of shows which are relatively slow-moving in black-and-white.

Viewers are less critical of tint programs

The "liking" response to color is quite definite. It is, in fact, higher than the liking expressed in connection with the same program in black-and-white. Furthermore, *dislike a portion* of the color shows tends to be *less intense* than dislike for the comparable portion in the black-and-white version.

It could be that the less critical attitude toward color is a by-product of its novelty rather than something basic. If such turns out to be the case, we can expect this added plus for color to disappear gradually.

There is a warning in the fact that regardless of their liking for color, viewers like or dislike *the same elements* in either color or black-and-white. This means that while color can help a show considerably, it cannot wholly compensate for inferior script and production.

One thing is already certain. Advertisers will be paying more attention than ever before to the *appearance* of performers and TV sales personalities. There is such a thing, we find, as a "colorgenic" performer, whose appeal in color is far greater than in black-and-white. We noted one such individual in particular who appears rather dull and ordinary in monochrome, but who comes to vivid life on the color screen; it is easy to see how this performer might grow in popularity as the number of color sets rises. Our research thus far has not shown whether the reverse is true, whether some performers whose appeal is strong on black-and-white suffer when seen on color. This is certainly a possibility, however, and may become an important factor in hiring talent.

Color preferences: new consideration for TV advertisers

The psychology of color will become increasingly important in the thinking of advertisers. Much work has been done in this field. There is evidence that color preferences are quite distinct, even predictable, that they vary in many ways, among which are age and sex. For example, yellow is preferred by children of kindergarten age. As people grow older, they seem to find the lighter pastel shades to their liking. This is particularly true of women. Tones near the middle-gray range tend to be found unpleasant.

In addition, we—all of us—bring to color a whole series of associations which are by-products of our environ-

To page 87



Gleason's rating decline this season was foreshadowed by last year's survey; although he was then the favorite of the respondents, 67% felt he was not as good as he'd been before. In this survey, he leads the list of those cited as having slipped.

Television Magazine's Continuing Study of the TV Audience

WHAT WILL YOUR RATING BE NEXT YEAR?

Viewers' own comments about programs offer some clues to future performance

Are *Lucy* and *Sullivan* beginning to lose their appeal, despite their current rating dominance?

Has the Gleason half-hour *Honeymooners* reached a dead end?

Would *Person to Person* pick up rating points in a new time slot?

These are among the problems suggested by TELEVISION MAGAZINE's third survey of audience attitudes, a series which seeks to go behind the ratings for clues to shifts in viewer preferences.

A high rating can conceal growing audience dissatisfaction with a show long before the viewing habit is broken. A low rating can hide the potential popularity of a program that is on at an inconvenient hour.

The Pulse, Inc. was commissioned

to interview 600 New York City set owners. In February, 1956, as in the two previous surveys, the following questions were asked:

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 you still view, but that you feel isn't as good as it used to be?
3. Can you name a program that you really like, but don't get to see very often?

Of the three shows that inspire the strongest feelings in the "go out of your way" category this season—*The \$64,000 Question*, *The Phil Silvers Show*, *The Perry Como Show*—all are new, and only the first is a runaway rater.

Comparing ratings and reactions, although Como rates lower than Gleason, he scores twice as high as a program "really liked."

By contrast, Gleason's vehicle, *The Honeymooners*, is tagged by many as stale and boring; he leads among those cited as being not as good as they had been, corroborating what became so clear to the industry as the season advanced and the rating story unfolded. This downturn had already been foreshadowed by the second TELEVISION MAGAZINE survey last year, which reported an increase in the number of viewers who felt Gleason was slipping then.

The old-timer score is mixed. *I*
Text continues on page 91

Please turn to next page for tables



\$64,000 Question leads "really-liked" list.



Lucy gaining? Fewer adverse comments now.



VIEWERS TELL WHY THEY GO OUT OF THEIR WAY TO SEE PROGRAMS THEY LIKE

SID CAESAR—"It has everything, nice skits, comedy, dancing and singing."

LAWRENCE WELK—"I like a music program that's peppy and not too sweet."

PHIL SILVERS—"It is so human. I've been through it in the army . . . it's so real."

LAWRENCE WELK—"If we were going out on Saturday night we wouldn't go until we saw the Welk Show."

PERRY COMO—"I like him and his relaxed way. He gives other performers a chance and doesn't try to hog the show."

MEDIC—"Combines an educational idea with entertainment."

ARTHUR GODFREY—"Like him for personal reasons."

\$64,000 QUESTION — "Interesting, exciting, suspense."

PERRY COMO—"The man is nonchalant and interesting. Success doesn't go to his head."

BISHOP SHEEN—"I feel his advice is better possible for the ills of this world."

PERSON TO PERSON—"Interesting to know how other people live."

THIS IS YOUR LIFE—"Down to earth, wholesome."

ROBERT MONTGOMERY—"Good drama."

STEVE ALLEN — "Very entertaining. Good variety."

I LOVE LUCY—"I like Lucille Ball and Desi Arnaz."

JACKIE GLEASON — "Because he makes us laugh."

I LOVE LUCY—"She gives you such a happy feeling."

THIS IS YOUR LIFE—"Interesting and you learn about people."

GROUCHO MARX—"Wonderful person and funny."

WHAT THEY SAY ABOUT PROGRAMS THEY STILL VIEW, BUT FEEL ARE SLIPPING

DRAGNET—"Jack Webb is obnoxious the way he sneers when he is giving the criminal a dressing down."

JACKIE GLEASON—"Does not do his good comedy any more. No pretty girls any more."

ED SULLIVAN—"A little too highbrow. Parts from the stage shows are boring."

JACKIE GLEASON—"I don't know. Because the Honeymooners are not alive (sic) anymore."

ARTHUR GODFREY—"Talks too much about his horses and himself."

OUR MISS BROOKS—"Miss Mr. Boynton. She always chased after him."

ED SULLIVAN—"He puts on too many football and baseball celebrities."

I LOVE LUCY—"Far too many repeats."

GEORGE GOBEL—"Used to like his style in the beginning. Not now."

THIS IS YOUR LIFE—"It's always the same. Not enough well known celebrities as before."

COMEDY HOUR—"Doesn't have the attractions it used to."

MILTON BERLE—"He hogs the program. He monopolizes the stage and doesn't let others get into the act."

WHY THEY DON'T GET TO SEE SOME PROGRAMS THEY LIKE MORE OFTEN

U.S. STEEL—"My husband watches the fights and we only have one television."

PRODUCERS SHOWCASE—"Usually runs so long there would be interference with other activities. Therefore, I don't tune in."

IT'S A GREAT LIFE—"They change time too much. Can't keep up with it."

GROUCHO MARX—"Because he is on at the same time as Bishop Sheen."

BURNS AND ALLEN—"Rest of family like to see another show at that time."

PERSON TO PERSON—"On too late."

STEVE ALLEN—"Can't stay up so late."

DRAGNET—"He's not on often enough."

OMNIBUS—"We are out or have company talking."

PERRY COMO—"The kids like Jackie Gleason."

PHIL SILVERS—"Conflicts with Martha Raye and Milton Berle."

◀ Inconvenient time is only reason cited for not seeing more of *Tonight*.

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

PROGRAMS NAMED	REASONS GIVEN IN FEBRUARY SURVEY										
	Feb. '56 (598 interviews)	May '55 (469 interviews)	Nov. '54 (552 interviews)	Interesting, Well Done, Appealing	Unique, Non-routine	Educational, Informative	Like Type of Show	True to Life	Like Star, Members of Cast	Funny, Amusing	Miscel- laneous
\$64,000 Question	7.9%	—	—	39	—	6	4	—	3	—	2
Phil Silvers	5.0	—	—	5	—	—	—	3	2	23	—
Perry Como	4.8	—	—	10	—	—	5	1	14	—	—
Medic	4.0	4.3%	4.7%	11	1	10	—	5	—	—	—
Sid Caesar	4.0	2.5	*	7	—	—	—	—	2	15	1
Groucho Marx	3.8	5.6	3.8	8	—	1	—	—	3	14	—
Ed Sullivan	3.7	5.8	2.7	8	—	—	13	—	2	—	—
Love Lucy	3.3	5.6	7.1	3	1	—	—	2	4	13	—
Person to Person	3.1	3.6	2.7	14	—	1	—	1	5	—	—
Lawrence Welk	2.5	—	—	9	—	—	7	—	1	—	1
Arthur Godfrey	2.3	2.8	5.6	3	1	—	3	—	4	3	1
Jackie Gleason	2.2	10.7	7.4	2	—	—	—	—	1	9	1
Bishop Sheen	2.2	2.5	2.5	3	—	12	—	—	—	—	—
Dragnet	1.8	4.5	5.1	11	2	—	—	4	1	—	1
Robert Montgomery	1.8	*	1.8	9	—	—	—	—	—	1	1
Kraft Theatre	1.8	*	3.1	10	—	—	—	—	—	—	1
This Is Your Life	1.8	3.2	2.5	8	—	—	—	3	—	—	—
Studio One	1.7	—	4.2	10	—	—	—	—	—	—	—
Million Dollar Movie	1.7	—	3.1	8	—	—	—	—	—	—	1
Climax	1.5	—	—	8	—	—	—	1	—	—	—
Omnibus	1.5	—	—	6	—	5	—	—	—	—	—

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

PROGRAMS NAMED	REASONS GIVEN IN FEBRUARY SURVEY										
	Feb. '56 (598 interviews)	May '55 (469 interviews)	Nov. '54 (552 interviews)	Repetitious, Stale, Boring	Miss Former Cast Member	Poorer Ma- terial or Talent	Star Has Become Obnoxious	Not So Funny	New Style Format Not So Good	Silly, Slapstick	Miscel- laneous
Jackie Gleason	18.9%	6.0%	2.7%	62	1	1	2	7	39	1	3
Arthur Godfrey	9.0	18.1	8.5	26	11	8	5	1	—	1	2
Milton Berle	8.5	10.2	14.3	28	—	5	2	6	2	6	2
Love Lucy	7.2	10.2	8.3	26	—	1	—	8	—	7	1
Dragnet	3.2	2.5	2.9	18	—	—	1	—	—	—	—
Ed Sullivan	3.0	*	*	10	—	6	—	—	—	—	2
Comedy Hour	2.3	—	—	4	—	8	—	2	—	2	—
Kraft Theatre	2.2	—	—	5	—	7	—	—	—	—	1
Our Miss Brooks	1.8	—	—	2	2	—	—	—	7	1	—
Studio One	1.5	—	—	5	—	4	—	—	—	—	—
This Is Your Life	1.5	—	—	7	—	2	—	—	—	—	—

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

PROGRAMS NAMED	REASONS GIVEN IN FEBRUARY SURVEY										
	Feb. '56 (598 interviews)	May '55 (469 interviews)	Nov. '54 (552 interviews)	Not at Home, Working	Inconven- ient Time	Conflict with Other Programs	Busy	On Too Seldom	Forget It's On	Have Company	Miscel- laneous
Steve Allen	2.3%	1.5%	1.6%	—	14	—	—	—	—	—	—
Love Lucy	2.3	2.1	2.9	6	—	1	3	—	—	—	1
Person to Person	2.3	2.3	3.1	7	4	1	—	1	1	—	—
Perry Como	2.0	—	—	7	—	4	2	—	—	—	—
Omnibus	1.8	3.6	2.0	5	4	1	1	1	—	1	—
Sid Caesar	1.7	*	*	4	—	1	—	5	—	—	—
Jackie Gleason	1.7	2.5	3.4	7	1	4	—	—	—	—	—
Phil Silvers	1.7	—	—	7	1	2	—	—	—	—	—
Groucho Marx	1.5	*	*	1	2	4	1	1	—	—	—
Kraft Theatre	1.5	1.1	*	4	2	—	3	—	1	—	—

*Too few to tabulate.

Personally responsible
for Dodge's sponsorship of
The Lawrence Welk Show,
one of TV's most
remarkable "sleepers,"
Bill Newberg attributes
large share of company's
1955 gains to television.
Seattle-born, Dodge's youthful
president has been with
Chrysler since his graduation from
Washington U., took over the
Dodge reins in 1953.

NEWBERG OF DODGE

Sold on TV, he plays an active role in its use by the company he heads

To any who might question television's ability to sell cars, William C. Newberg likes to cite the letters Dodge receives from its dealers, like this one from Walter G. Lynch, of Redondo Beach, California:

"What are the benefits of TV? It has sold Dodges. We have many people come in and say: 'Lawrence told me to come in to see the new Dodge.' Several people have purchased a car from us and said: 'Tell Lawrence Welk we bought a car from you.'"

Unlike some corporation heads, the strapping 45-year-old Dodge president rejects the notion that advertising need not involve day-to-day attention by top management. Upper-echelon participation, he believes, is particularly important in the case of television, because of that medium's tremendous selling power.

Newberg is one sponsor who gets into the act all the way, especially when it concerns his baby, *The Lawrence Welk Show*. After a performance, for example, he will call Welk, or the producer, or sales chief Jack Minor, and comment on the performances, offer suggestions for future musical numbers, lead-ins to commercials, the commercial copy itself. Bill Newberg, says a company spokesman, is personally responsible for the "non-agency simplicity which makes Dodge commercials appeal to the man in the street."

What there is in the program to account for the enthusiasm it has generated is not readily apparent to some on Madison Avenue. They see it as a straight band show—as though a camera had been put into a dance hall simply to record the doings on the bandstand. Welk is an amiable but unpolished emcee, and the video production techniques are rudimentary. Moreover, its Sat-

urday 9-10 p.m. slot on ABC placed it in a tough competitive position: *People Are Funny* and *The Jimmy Durante Show* on NBC, *Two for the Money* and *It's Always Jan* on CBS—along with once-a-month spectaculars on both networks.

Yet the show's success and popularity are indisputable, and Newberg is proud of his personal role in bringing Welk to national prominence. The company's dealers in Los Angeles were sponsoring a weekly program called *Lawrence Welk and his Champagne Music*. Newberg and his aides went West, liked what they saw and heard, and decided to try a network run. The first two tries last July pulled only a 7.2 Nielsen, but by February, Newberg could point to a rating of 32.0, and Nielsen's first March report showed the following share-of-audience for the hour: Lawrence Welk, 33.1%; CBS, 34.8%; NBC, 35.8%.

Newberg's preoccupation with the Welk program is indicative of the central role of television in automobile thinking today.

In 1954, the Chrysler Corporation lost much of its share of the automobile market, and, in order to regain its position, restyled its entire line a year ago. Dodge, whose new cars were the flashiest of the revamped group, urgently needed the most forceful means of reaching the largest possible number of people with its new message. Top management was convinced that the company's resurgence depended in large measure on its ability to achieve maximum advertising circulation.

Newberg huddled with advertising and sales director Jack Minor and other aides, reviewed their media needs,

To page 94



DEPARTMENT-STORE TV



Needed is a realistic appraisal of how
the demands of store advertising
can be reconciled with the structure of TV

—WHAT'S WRONG?

BY ABBY RAND

Why have only a few department stores been able to use TV successfully, while many others have flopped and many more have ignored the medium entirely?

Individual stores have tried a variety of approaches—most of which have involved program sponsorship. Few have been able to sustain such efforts over a long period of time. There has been surprisingly little experimentation with spot announcements, a form of TV that would seem ideally suited to the stores' needs for flexibility and item-by-item selling.

Why this floundering? These retailers are noted for their promotional skill and television has worked wonders for other local merchants.

The problem seems to be in the failure of both stores and stations to adapt to each others' requirements. What is needed is a realistic appraisal of the nature of store advertising in relation to the structure of TV.

A department store is a very special kind of enterprise. To promote the wide range of merchandise sold across its counters, it must have the kind of flexibility that TV cannot fully give. Ideally, the stores say they would like to use television just as they do newspapers: no minimum contract, no regular schedule, no definite budget. When an item comes up that is suitable for TV, a store would call a station and buy the time desired.

From the point of view of the station, already unable to clear time for many would-be clients, such an operation would probably be far from ideal.

That is why it is likely that newspapers will continue to be the stores' basic medium, with television as a potentially important supplement.

Department stores, it should be pointed out, have not always been properly equipped to handle the youngest of all media. Their buyers and advertising people are newspaper-trained and newspaper-oriented. Many, in fact, have just begun to get the hang of radio—which has been around for thirty years.

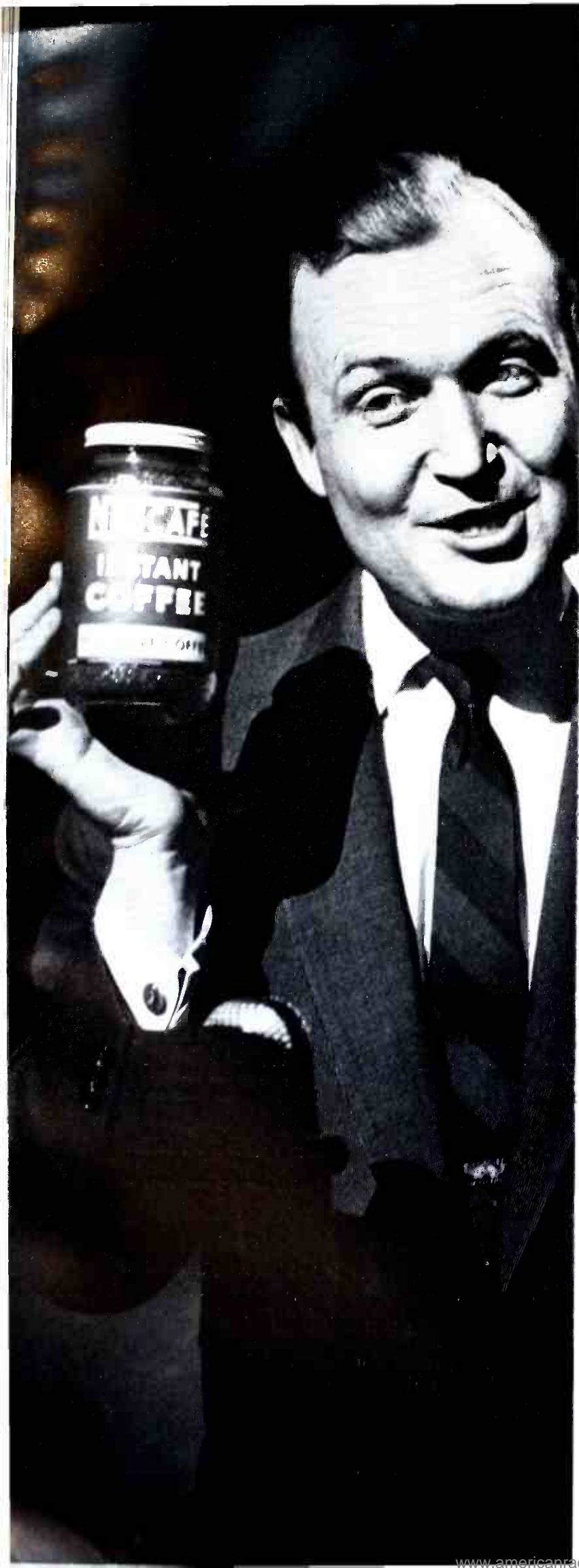
Sam Cuff, director of radio-TV for the largest chain in the country, Allied Stores, sums up the situation: "De-

partment-store selling demands a flexibility that conventional TV can't deliver. The department store operates on the basis of individual buyers and departments being responsible for selecting items to be promoted and having the expense charged against them. Each city has its own pattern, but all stores have high-traffic and low-traffic days. Buyers won't be happy promoting their merchandise on days when few people shop. *To page 82*

SOME ADVICE TO DEPARTMENT STORE ADVERTISING MEN

From the TvB's "Selling Your Customers with Television"

1. Best items are demonstrable; they should be shown as well as discussed.
2. Items which can be sold by phone or mail are especially adaptable to TV.
3. It is good policy to limit the number of lines to be promoted in each commercial. Don't attempt to sell the entire store or department at once.
4. It is best to merchandise close to the time the item will be sold.
5. Present merchandise story point by point, showing one thing at a time, talking about it while it's seen.
6. Use sight, sound and motion.
7. Be certain to use store name at both beginning and end of commercial.
8. It might be economical to film opening and close.
9. Treat the camera as though it were your best customer—talk to it as though it were a living person in the store.
10. In the store itself, display related items or multiple units of some items or higher-priced lines near the TV-advertised goods.



SOFT SELL

Nestlé finds the "light touch"

The Nestlé Corporation recently conducted a media test. Results: television outpulled newspapers almost four-to-one, and two leading weekly magazines almost seven-to-one. Item offered was the \$2.00 Nestlé De Luxe Coffee Maker (a Pyrex carafe).

One announcement on *Stage Show* produced 30,000 orders in two weeks—\$60,000 worth!

In addition, Nestlé retained Gallup-Robinson to test its commercials on *Stage Show*, found that its soft-sell approach resulted in high commercial recall. On one program, Nescafé Instant Coffee commercials produced a recall score 19% above average; on another, an Ever-Ready Chocolate commercial rated 48% above average.

The test results are significant in several ways:

1. They demonstrate TV's selling power in impressive fashion, since they were achieved not on a top rater, but on a show generally considered weak in comparison with the company it kept—Gleason and Como.
2. They illustrate that soft sell pays, that you can be entertaining and well-mannered in your commercial and *sell* at the same time.

Scripts of the two commercials which achieved such high recall are reproduced here. Although the presentations are different, the overall commercial philosophy is the same: remember you are a guest in the viewer's home and behave accordingly. Be entertaining, pleasant, leave a friendly feeling behind you.

Nestlé flatly rejects hard sell. Comments Don Cady, v.p. and general advertising and merchandising manager: "We sell competitive products in very competitive places. The impression we must leave with the consumer is one of friendliness to the brand, a product image which sets it apart from competitors in the most favorable way possible. These commercials are our answer to those who feel you must use hard sell. Hard sell abuses the privilege of being allowed into the American living room."

Gallup-Robinson, which has tested hundred of commercials, says of those reproduced on page 92: "These are examples of commercials which reach above average number of viewers of the program and which do an effective job of registering major sales arguments.

"The Nescafé commercial (featuring the Dorsey broth-

◀ Jimmy Blaine delivers Nescafé commercial on "Stage Show"

PACKS HARD-SELL IMPACT

in commercials gets above-average results in recall

ers, Betty Brewer and Jimmy Blaine) capitalizes on the star; this is valuable provided that the star sells as well as entertains. There is good compatibility between show and commercial, effective integration—Miss Brewer, it will be noted, performs in the program as well as in the commercial. Moreover, the copy is not overloaded with sales points, an all-too-common fault. Most of the women who recalled the commercial could play back the important product ideas: 'good' or 'finest,' and 'satisfies your coffee hunger.' The entire presentation is in good taste, and so impresses the viewer, as indicated by the responses.

"In the case of the EverReady Chocolate commercial (featuring ventriloquist Jimmy Nelson and his puppets)," continues the Gallup-Robinson report, "the high memorability comes from humor. Admittedly, humor is a dangerous root, but it can be profitably used if the sales arguments can be interlarded in an effective way. Memorability can also be achieved by standing on one's head; the question is to what degree memorability is connected with commercial impact. In this case, the degree is high. Two out of every three women who recalled

the commercial were able to play back the copy points: 'quick and easy to prepare,' 'nourishing and good'."

The research organization has long been trying to drive home to advertisers the important truth that a high show rating does not necessarily guarantee high circulation for the commercial, that a lower-rated program can, in fact, effectively reach more viewers in terms of commercial impact, depending on the conception and execution of the commercials.

This commercial side of the story has been all but forgotten in the hot ratings battle over the 8-9 p.m. hour on Saturday night. Normally, a show which rates in the Nielsen twenties and which averages a nighttime cost-per-thousand of \$3.25 would not be considered a bad buy, particularly when it is moving the client's goods to his satisfaction, as is the case with *Stage Show*.

But with network prestige factors paramount as public and trade attention focused raptly on the Gleason-Como rivalry, the modestly proportioned Dorsey brothers musical program was a predestined casualty. It is being dropped by CBS for another Nestlé-sponsored show to be announced shortly. See page 92 for Nestlé commercials

TELEVISION FIRST IN NESTLÉ MEDIA TEST

This season Nestlé ran a comparative media test of television, newspapers and magazines. The company offered as mail-order item its De Luxe Coffee Maker, for a price of \$2.00. Television's pulling power proved almost four times greater than that of newspapers, seven times that of magazines. The figures below represent the number of \$2.00 orders mailed in for each medium.

Television	208,000
Newspapers	56,000
Two leading weekly magazines	34,000

NESTLÉ COMMERCIALS RATE HIGH IN RECALL

The following report by Gallup-Robinson research organization indicates that the commercials reproduced on page 92 scored well above average in ability to reach viewers with copy points. Figures are percentages of women seeing the program who were able to play back the sales points when telephoned 24 hours later.

Nescafé Instant Coffee, October 22, 2 minutes (Produced by Bryan Houston)

Recall of Nestlé commercials	50%
Average recall of two-minute nighttime commercials	42%

EverReady Cocoa, October 29, 1 minute (Produced by McCann-Erickson)

Recall of EverReady commercial	34%
Average recall of one-minute nighttime commercials	23%

Quality*

3rd year in a row

Winning Commercial Producers

- WHICH PRODUCER OF TV FILM COMMERCIALS EXCELLED IN QUALITY OF PERFORMANCE REGARDLESS OF TYPE OF COMMERCIALS!

Place	Company	Points
1.....	Sarra	106
2.....	UPA Pictures	74
3.....	Transfilm	46

From The Billboard
April 14, 1956

The reputation that Sarra, Inc., has built for quality in this business is almost legendary. Once again it has won first place in that category of this poll. Its margin of victory is more comfortable than ever.

* SARRA QUALITY...
SOUND ADVERTISING
THINKING BY TOP
VISUAL EXPERTS

SARRA

Specialists In Visual Selling
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

TELEVISION COMMERCIALS

PHOTOGRAPHIC ILLUSTRATION

MOTION PICTURES

SOUND SLIDE FILMS



SYNDICATED FILM AS A SPOT CARRIER

Advertisers finding new opportunities to clear good time for announcements

During the past year, a whole new area of spot buying has been opened to the advertiser struggling to clear good time for his commercial messages. Syndicated film has zoomed into prominence as a spot carrier, creating for the advertiser a huge new assortment of time periods and program types on almost every station in the country.

A few years ago, most stations were unwilling to put up the money or even talk contract for a syndicated series unless they had lined up a sponsor. Now that spot orders are plentiful and film's successful rating performance is well known, stations have been buying up packages as soon as they are released.

Advertisers can now select participations in syndicated films on almost any station in the country. They now find that stations are not merely throwing open unsold shows but that they have used the films to build permanent participation vehicles.

WBBM-TV in Chicago, for example, has two across-the-board strips and a Sunday night period using various film series. They are known as *Early Show*, *Show Time*, and *Hour of Intrigue*. For a Saturday afternoon stanza, WCAU-TV in Philadelphia puts together five syndicated shows under the overall program title of *Excitement*. (This CBS affiliate has nearly 30 half-hour films available for participation buys.)

Since there are relatively few syndicated packages with enough episodes to sustain five-a-week show-

casings, the stations, by using unrelated shows with similar audience appeal, can be flexible in their film buying and still establish a steady viewing habit.

The series which do have enough films in the can to program across-the-board have done very well. Some of the properties being programmed this way are the *Foreign Intrigue* reruns, *My Little Margie*, *Racket Squad*, *Susie*, and many of the westerns.

Whether as a weekday strip, an early evening entry, or a weekend contender, syndicated film has proved so attractive as a spot carrier for advertisers that it now outranks all other participation vehicles in extent of sales.

In a survey of local programming done for TELEVISION MAGAZINE's Data Book, 22% of the responding stations named syndicated film as one of their three leading spot carriers in terms of number of participations sold. Feature film was cited by 19%. Among the syndicated shows, mystery-adventure programs were most frequently named as SRC. (A syndicated film was also most frequently mentioned as being the highest-rated local program.)

Why advertisers should be using syndicated spot carriers so extensively is obvious from their many advantages. They offer full minute commercials within the context of a program. This is particularly beneficial in prime time, when only 10- and 20-second announcements would

be available—sandwiched in between programs.

Their ratings can be impressive. They frequently demonstrate that daytime and fringe hours can deliver audiences on a par with some shows in prime time.

Some examples from the March Pulse ratings are indicative (the shows might not necessarily have spot availabilities): *The Dinner Theatre* on WEWS in Cleveland averaged a 10.4 in its 6 p.m. across-the-board slot. *My Hero* on WCAU-TV in Philadelphia averaged an 8.0 in its 3 p.m. berth on Tuesday and Thursday. In Washington, on WRC-TV, *Badge 714* hit a 20.4 at 7 on Friday. In Portland, Ore., on KPTV, *Mr. District Attorney* scored a 16.7 at 10:30 p.m. In Chicago, at 5 Sunday afternoon, *Cisco Kid* scored a 20.7 on WBKB.

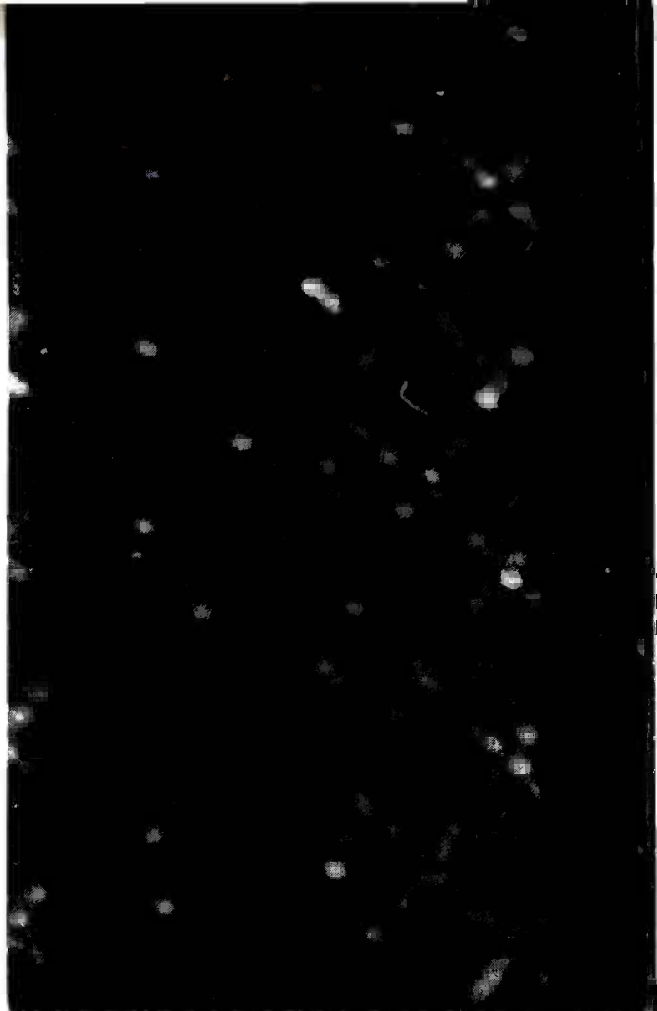
Considering the lower time costs that apply to the hours when many syndicated films are aired, advertisers usually find the cost-per-thousand satisfactory. *City Detective* on WSB-TV in Atlanta, at 11 p.m. Saturday, delivered 1,000 homes for \$1.41. *Beulah* on WEWS in Cleveland scored a c-p-m of \$1.79 as a 12:45-1:15 p.m. strip.

To the advertiser, one of the key attractions of film as a spot carrier is the variety of programs available. He can choose the vehicles that will appeal to the kind of audience he is seeking.

A cross-section of 28 programs in 14 markets, studied for TELEVISION

To be

WHAT WOULD YOU PROGRAM AGAINST SULLIVAN?



Here's what some of Madison Avenue's most experienced and inventive planners

If there is a chink in Ed Sullivan's armor, those who thus far have challenged his hour-long Sunday night supremacy have failed to find it. The search for a programming formula which would reverse the present ratings picture has been piquing imaginations in TV circles for some time now, and even the man on the street has come to have a definite opinion on the subject!

Before NBC finalized its plans to give Steve Allen the task of finding TV's most elusive Achilles' heel, TELEVISION MAGAZINE asked some of the shrewdest men in the business what their strategy would be if they had to program opposite Sullivan. Their answers are, in effect, a tribute to one of the medium's outstanding personalities.

That the experts recognize the difficulties the job presents is clear from such statements as this one from an NBC official long famous as an imaginative programmer:

"Sullivan is a good showman. He opens strong with his big star or act and keeps his show moving, never giving the audience a chance to be bored with a performer. One of his strongest points is his flexibility. He signs whom he wants at the drop of a hat, with no red tape. That is why he was able to capitalize on Julius LaRosa's fring by Godfrey.

"The *Comedy Hour* simply had the wrong slant. The way to beat Sullivan is not to fight him, but to seize the lead from him. The competition must play the pied piper and get in front of Sullivan and lead the audience away."

Will Steve Allen be the "pied piper?"

Rough going is in store for Allen if the view of one J. Walter Thompson v.p. is indicative. Speaking for him-

self and not necessarily for his company (as is also the case for all the others quoted here) he says:

"Sullivan's competitors ought to program a one-hour drama show from 8 to 9 on the order of the Alcoa and Philco shows, then follow with a one-hour variety show from 9 to 10. You can't beat one established variety show with another of its kind. J. Walter Thompson found this out when we tried a variety show against Godfrey on Wednesday night. We didn't make any headway until we switched to a situation comedy."

Commenting on NBC's choice of Allen, network program chief Richard A. R. Pinkham feels that the emcee of *Tonight* is a seasoned performer who also is a strong idea and production man. He will be given a big budget, says Pinkham, and "much flexibility," so that he will be able to compete with Sullivan in signing acts for his program, a variety show expected to start by early summer.

A variety show could split the audience

Asked what show *he'd* put in, a Benton & Bowles man stated: "If you were interested in splitting the audience to cut the tremendous ratings lead Sullivan has, the answer would be a similar show with a big personality like Winchell to emcee it. This type of show might not consistently beat Sullivan, but it would help out the rest of the evening by bringing viewers into your network. The *Comedy Hour* format would never hurt him. What might do it is two half-hour programs with tremendous names or a radically different approach, but I could never see a comic overtaking Sullivan for long."



would do if they had the task of meeting TV's Sunday-night challenge

Drama, to reach the viewers who don't like Sullivan

A Foote, Cone & Belding television strategist takes a very different position: "You can't compete with Sullivan on his own terms. The secret is to program for those viewers who don't like his show. A one-hour dramatic show with top names would do it. Such a show would require a huge investment, but it will take big money to fight Sullivan."

Two situation comedies with different appeals

"Two half-hour situation comedies with different appeals would be the best bet," says a television v.p. at one of the top five TV agencies. "The shows would have the same stars every week, but would not be on the Gobel style. Instead, the star would be part of the story each week."

Half-hours as a one-two punch

"A one-two punch of two half-hours would do the trick," thinks a McCann-Erickson executive. "Either a situation comedy or a drama to lead off, with the other show as the second half-hour."

A giveaway show has the human interest spark

"You have to break the Sullivan habit," feels a TV executive at C. J. LaRoche, "and the way to do that is with a big money show with real interest. Rather than trying to outguess Sullivan, you have to outdraw him. A show that would have the same type of appeal as does the \$64,000 Question couldn't fail to make a sizable dent in the Sullivan audience."

Program lead-in to attract children

According to a Leo Burnett v.p.: "Children can be the key to the ratings problem. Capture the kid audience and you have a good chance to dominate the evening. Starting at 7:30, you could use three half-hour shows like *Lassie*, *Rin Tin Tin* and *Dragnet*. With such a line-up, you would get the kid audience, and a large portion of the adult audience along with it. You might also slot an hour or 90-minute show like *Climax* at 7:30.

"Another idea would be to start at 8 with the top movies of all time. This would be expensive, if they were available, but the stakes are big too."

Use an entirely different approach

A top-line NBC producer states: "I think Sullivan can be beaten, though not on his own terms. It will take an entirely different approach."

How a bartender sees it

"The best thing," feels an off-Madison Avenue bartender, would be two half-hour programs with a good cartoon commercial between them so no one would tune out between shows. I'd like to see *The Lawrence Welk Show* as the first half-hour and a situation comedy after it. The second show would have to be a good one like the *Phil Silvers Show*.

"Or else, try a better show than his. Get rid of the things people don't like — the circus acts and opera stars. Instead of just having sports stars appear on the program, show them as they appear in action." END



THE LARGEST TANKERS AFLOAT are accommodated by Jacksonville's facilities. Ocean-going steamships find ample tug service, municipal terminals, private docks, and giant repair yards. Riverside oil-storage tanks, railroad sidings for heavy industry—even a ¼-million cubic-foot

refrigerator for pre-cooling perishables—are at the water's edge. Interlinking water, rail and air facilities make Jacksonville the outstanding warehousing, commercial, and distribution plant for the entire Southeastern United States.

SEA-GOING TRACTOR typifies manufactured goods which travel to and from the ports of the world, via 51 steamship lines, through the Port of Jacksonville.

VIEW FROM THE BRIDGE of the Finnish SS Ernst S, discharging 5,000 tons of Swedish cement at the Commodores Point Terminal. Also visible: steamships with buses for Puerto Rico and cargo for Europe.

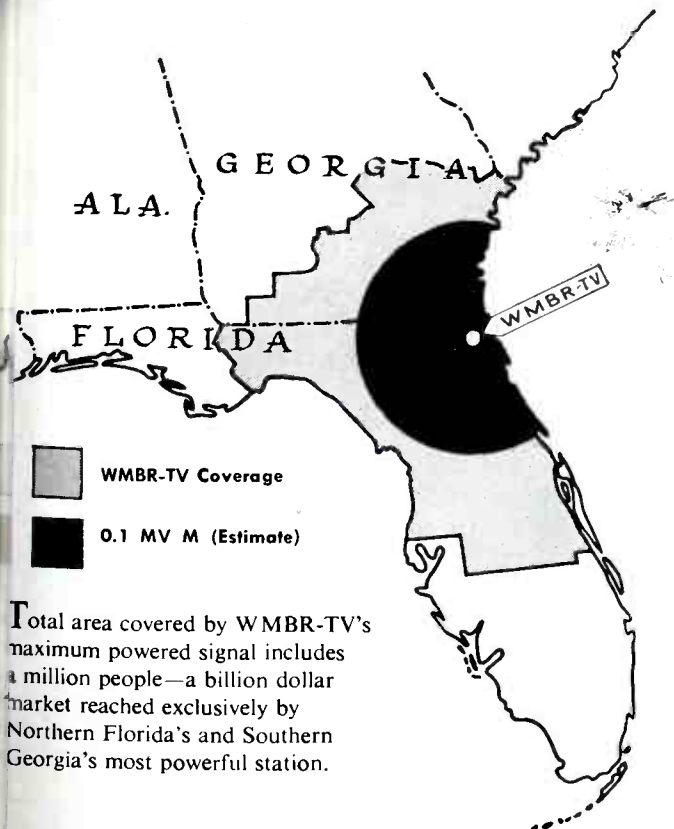


Jacksonville: Port Authority

UNUSUAL natural advantages of the St. Johns River, initiative and foresight of private enterprise operating without state or federal subsidies, community vitality—these are the resources of the authority of Jacksonville, Florida as an important port.

With a 34-foot channel, approximately 18 miles from the Atlantic, Jacksonville offers a storm-sheltered, land-locked harbor where snow and ice are unknown, fogs extremely rare, and the mean tidal range of thirteen inches wouldn't keep a rowboat. Jacksonville, the number one South Atlantic port, shipped or received 7½ million tons of cargo in 1955, up 300% in a decade of solid industrial expansion. The country's largest naval stores market, largest lumber market on the Atlantic coast, important kraft paper and steel gateway, home of a vast complex of U. S. Navy installations, Jacksonville typifies the commercial vigor of the New South.

Approximately 375,000 people live in Jacksonville; 1,000,000 more are in the surrounding market area; most of them watch WMBR-TV.



Total area covered by WMBR-TV's maximum powered signal includes a million people—a billion dollar market reached exclusively by Northern Florida's and Southern Georgia's most powerful station.

WMBR-TV • Jacksonville, Fla.

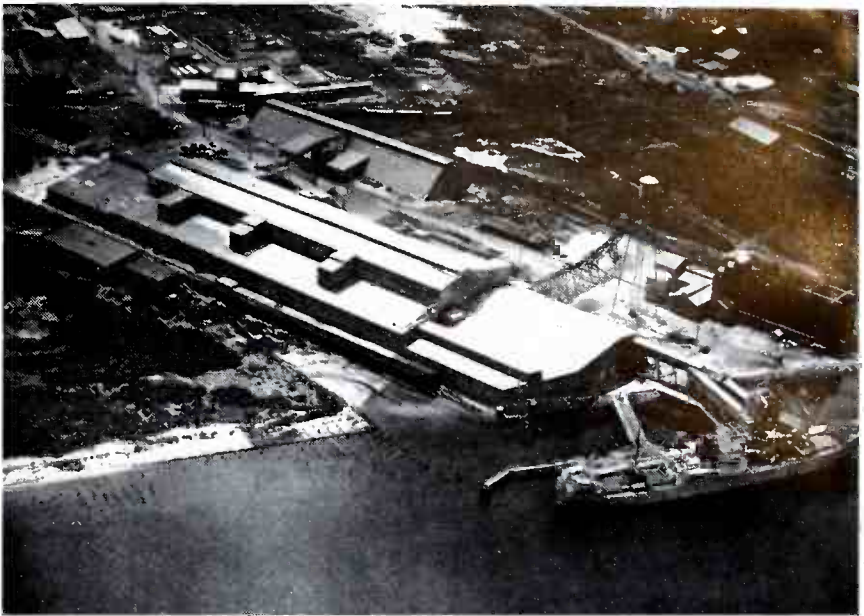
Channel 4

Operated by The Washington Post Broadcast Division

Represented by CBS Television Spot Sales



ECONOMICAL COASTWISE transportation is provided by barges operating along Inland Waterway north to Trenton, N. J. Minimum depth of 12' is provided along entire Atlantic coast. Barges account for 1 1/3 million tons of Jacksonville port cargo annually. *Journal photo.*



WATERFRONT INDUSTRIES load and unload directly from steamships at their doors. 34' channel offers great asset for firms like Wilson-Toomer, whose fertilizer plant is right on the St. Johns.

MG'S AND COFFEE, fertilizer and heavy machinery, tobacco and kraft paper—and practically everything else you can name—pass through Jacksonville warehouses like this. *Charles Smith Studio photo.*



FOUND: THE OTHER HALF OF THE TV DOLLAR

TvB report gives advertisers first dollar measurement of spot

Buyers and sellers of TV advertising are still busy analyzing the new TvB spot expenditures report which, for the first time, makes spot a measured medium. With 3,017 advertisers spending an estimated \$103,872,000 in national and regional spot time during the fourth quarter of 1955, as compared to the \$116,000,000 spent on network time, non-network telecasting is given the recognition due it as a major form of advertising. And, because advertisers will be able to deal with tangible dollar figures for their competitors, it will encourage greater consideration of spot by top company management.

The TvB-Rorabaugh study shows how many advertisers rely on spot for their principal TV exposure. National Biscuit, for example, put \$1,158,500 into non-network time, compared with \$394,023 (PIB gross one-time estimates) on the webs. Brown & Williamson spent \$2,739,100 on spot, more than five times the size of its network outlay. Philip Morris invested \$1,175,700 in spot, \$7,500 in network.

The same thing is true of product

groups. Food advertisers spent \$6 million more for spot than they did for network time. Their spot expenditures came to \$27,106,000. The second-highest ranking spot category was beer and wine. These companies put four times as much into spot as they did into network.

The listing of spot's 200 biggest customers produces some interesting changes in the traditional ranking of TV advertisers, which has heretofore been based on network expenditures only. Miles Laboratories and Sterling Drug rank 27th and 73rd in network standing. However, they are, respectively, the sixth and fourth largest users of spot. Their spot-plus-network allocations put them among TV's 20 biggest advertisers. Similarly, Brown & Williamson, which is number 56 among network users, is second in spot investments and tenth in total TV outlays.

The TvB report gives us such "new" bigtimers as Harold F. Ritchie, Inc., which is 21st in the spot rankings, having spent \$703,300 on behalf of its Brylcreem and other drug store products. Helaine Seegar, which makes PinkIce cosmetics, is

32nd. It used no network. Nor did the Robert Hall clothing chain, which spent \$1,245,500, making it the eighth largest user of spot, one notch above Bulova.

The importance of TV to regional advertisers (and vice versa) is demonstrated by the number which rank among spot's biggest users. P. Balantine is in 39th place, with a dollar outlay of \$446,700. J. A. Folger coffee ranks 43rd, with an expenditure of \$424,300. Piels, Falstaff, Hamm, Los Angeles Brewing, Hills Brothers coffee—these regional advertisers all rank among the first 100 in spot dollar expenditures.

That spot TV can be used by advertisers of all kinds and sizes is apparent in the diversity of the companies listed in the TvB report. The 10 biggest spot users accounted for about 18 per cent of the fourth-quarter total; in network TV the 10 top companies account for more than 37 per cent. The expenditures of the 500 biggest spot advertisers ranged from \$27,100 to \$4,064,600. There were 1,721 users of regional or national spot who spent less than \$5,000. END

TOP 200 SPOT ADVERTISERS

Advertiser	Expenditure 4th quarter '55	Rank	Advertiser	Expenditure 4th quarter '55	Rank	Advertiser	Expenditure 4th quarter '55	Rank
Albers Milling Co.	\$ 208,600	112	General Cigar Co.	\$ 148,600	152	Pacific Tel. & Tel. Co.	\$ 265,700	81
American Bakeries Co.	236,800	101	General Electric Co.	182,500	132	Paper-Mate Co., Inc.	185,800	126
American Chicle Co.	247,400	97	General Foods Corp.	2,004,000	3	Paxton & Gallagher Co.	142,700	158
American Home Foods	254,600	91	General Mills, Inc.	349,800	59	Penick & Ford, Ltd.	157,500	147
Anahist Co., Inc.	887,800	16	General Motors Corp.	1,423,700	7	Pepsi Cola Co./Bottlers	428,000	42
Anheuser-Busch, Inc.	263,000	86	Glamorene, Inc.	132,500	169	Peter Paul, Inc.	567,900	28
Charles Antell, Inc.	217,800	110	Gordon Baking Co.	125,800	180	Petri Wine Co.	337,200	62
Armour & Co.	289,500	74	Great A & P Tea Co.	286,800	75	Pfeiffer Brewing Co.	124,900	181
Armstrong Rubber Co.	220,000	109	Green Giant Co.	143,700	156	Pharmaceuticals, Inc.	226,800	106
Associated Hospital Service	117,200	199	Greyhound Corp.	155,100	149	Pharma-Craft Corp., Inc.	230,800	103
Avon Products, Inc.	296,700	72	Griffin Mfg. Co.	208,500	113	Phillips Petroleum Co.	193,600	120
B. T. Babbitt Co., Inc.	492,500	33	Grove Laboratories, Inc.	419,000	44	Piel Bros., Inc.	407,900	47
P. Ballantine & Sons	446,700	39	Gunther Brewing Co.	133,800	166	Pillsbury Mills, Inc.	306,100	69
Bank of America	126,200	179	Robert Hall Clothes	1,245,500	8	Plough, Inc.	367,000	54
Bayuk Cigar Co.	117,900	198	Theo. Hamm Brewing Co.	274,200	78	Procter & Gamble Co.	4,064,600	1
B. C. Remedy Co.	123,600	183	Hawley & Hoops, Inc.	253,700	92	Proctor Electric Co.	251,900	95
Beechnut Packing Co.	258,300	88	G. Heileman Brewing Co.	131,200	170	Quality Bakers of America	160,300	146
Benrus Watch Co.	324,300	63	H. J. Heinz Co.	304,000	70	Radio Corp. of America	323,300	64
Best Foods, Inc.	241,300	99	Hills Bros. Coffee, Inc.	250,200	96	Ralston-Purina Co.	117,200	200
Better Living Enterprises	453,900	38	Holsum Baking/Bakeries	127,000	177	Ratner Promotions	207,700	114
Hazel Bishop, Inc.	148,600	151	Household Finance Corp.	167,000	142	Rayco Mfg. Co.	203,900	115
Block Drug Co.	879,900	17	Hudson Pulp & Paper Co.	157,500	148	Wm. B. Reilly & Co., Inc.	122,900	189
Bond Stores, Inc.	137,300	162	International Milling Co.	139,500	160	R. J. Reynolds Tobacco Co.	550,100	31
Borden Co.	286,200	76	Jackson Brewing Co.	150,800	150	Harold F. Ritchie, Inc.	703,300	21
Bostwick Laboratories	122,200	193	Johnston & Johnston	454,600	37	Rival Packing Co.	124,000	182
Brewing Corp. of America	264,800	85	Kellogg Company	1,199,300	11	Helena Rubinstein, Inc.	466,600	35
Bristol-Myers Co.	252,300	94	S. S. Kresge Co.	192,300	121	Jacobb Ruppert Brewery	236,000	102
Brown Shoe Co.	246,800	98	Kroger Co.	143,500	157	Safeway Stores, Inc.	343,700	60
Brown & Williamson Tobacco Company	2,739,100	2	Langendorf United Bakeries	184,400	127	Salada Tea Co., Inc.	308,600	68
Buitoni Products, Inc.	133,800	165	V. La Rosa & Sons, Inc.	169,600	141	Sales Builders, Inc.	368,300	53
Bulova Watch Co.	1,238,900	9	Lee Ltd.	266,200	80	San Francisco Brewing Corp.	300,600	71
Burlington Mills Corp.	184,100	128	Leslie Salt Co.	142,600	159	F & M Schaefer Brew. Co.	188,600	124
Campbell Soup Co.	763,100	19	Lever Brothers Co.	394,100	52	Jos. E. Schlitz Brewing Co.	122,200	192
Canada Dry Co./Bottlers	123,000	187	Lewis Food Co.	199,100	118	S. A. Schonbrunn & Co., Inc.	133,600	167
Cantrell & Cochrane Corp.	240,300	100	Libby, McNeil & Libby	186,900	125	Helaine Seager Co.	522,500	32
Carnation Co.	183,500	129	Liebmann Breweries, Inc.	229,400	104	Sealy Mattress Co./Dtrs.	181,700	134
Carter Products, Inc.	319,200	66	Liggett & Myers Tobacco	902,100	15	Seeman Brothers, Inc.	123,400	184
Casco Products Corp.	126,200	178	Thomas J. Lipton, Inc.	164,400	145	Seven-Up Co./Bottlers	399,600	50
CBS-Columbia	401,000	49	P. Lorillard & Co.	260,900	87	Shell Oil Co.	464,800	36
Chesebrough-Ponds, Inc.	414,700	46	Los Angeles Brewing Co.	258,300	89	Shulton Inc.	600,000	25
Chrysler Corp.	558,100	29	Lucky Lager Brewing Co.	147,200	155	Simmons Co./Dealers	147,700	153
Coats & Clarks Sales Corp.	147,400	154	Ludens, Inc.	194,100	119	Simoniz Co.	122,100	194
Coca-Cola Co./Bottlers	835,300	18	Malt-O-Meal Co.	130,300	173	Smith Brothers, Inc.	220,000	108
Colgate-Palmolive Co.	1,231,000	10	Mars, Inc.	181,200	135	Socony-Mobil Oil Co. Inc.	320,500	65
Commercial Solvents Corp.	286,100	77	W. F. McLaughlin & Co.	129,000	176	Speed Queen Corp.	119,100	197
Continental Baking Co.	609,000	24	Mennen Co.	180,100	136	Standard Brands, Inc.	265,100	83
Converted Rice, Inc.	182,600	130	Miles Laboratories, Inc.	1,561,400	6	Standard Milling Co.	134,000	164
Corn Products Refining Co.	417,300	45	Minute Maid Corp.	466,700	34	Standard Oil Co. of Indiana	182,100	133
Coty, Inc.	672,800	22	Monarch Wine Co., Inc.	189,100	123	Standard Oil Co. of Ohio	182,600	131
Cream of Wheat Corp.	172,700	140	Monsanto Chemical Co.	122,800	190	Sterling Drug, Inc.	1,893,000	4
CVA Corp.	355,200	57	Montgomery Ward & Co.	123,300	185	Stokely-Van Camp, Inc.	364,500	55
D-Con Co.	119,400	196	Philip Morris & Company	1,175,700	12	Stroh Brewing Co.	130,500	172
Deering Milliken & Co.	129,800	174	Morton Packing Co.	123,200	186	Sunshine Biscuit Co.	315,900	67
Drackett Co.	136,400	163	Motorola, Inc.	592,200	27	Tea Council of U.S.A.	403,300	48
Drewrys, Ltd.	166,300	144	Mrs. Tuckers Foods	214,200	111	Toni Company	436,800	40
Duffy-Mott Co.	176,300	137	National Biscuit Co.	1,158,500	13	U.S. Industrial Chem.	129,500	175
E. I. Du Pont De Nemours	356,700	56	National Biscuit Co.	191,800	122	U.S. Tobacco Co.	224,300	107
Eastern Guild	227,300	105	National Carbon Co.	173,600	139	United Vintners, Inc.	174,800	138
Emerson Drug Co.	122,700	191	National Enterprises, Inc.	123,000	188	Vick Chemical Co.	665,600	23
Esso Standard Oil Co.	553,600	30	Nestle Co., Inc.	961,600	14	Ward Baking Co.	201,900	116
Falstaff Brewing Corp.	354,900	58	New England Confectionery	120,000	195	Warner-Lambert Pharma. Co.	755,200	20
Florida Citrus Commission	598,500	26	New York Telephone Co.	265,100	84	Wesson Oil & Snow Drift	267,200	79
J. A. Folger & Co.	424,300	43	Northern Paper Mills	430,400	41	Whitehall Pharmacal Co.	252,300	93
Ford Motor Co.	1,746,800	5	Northwest-Orient Airlines	133,600	168	Stephen F. Whitman & Son	200,400	117
E. & J. Gallo Winery	256,800	90	Norwich Pharmacal Co.	166,900	143	George Wiedeman Brewing	137,800	161
General Baking Co.	395,200	51	Pabst Brewing Co.	294,200	73	Wildroot Co., Inc.	341,300	61
			Pacific Coast Borax Co.	265,500	82	Zonite Products Corp.	130,900	171

HOW THEY RANK BY PRODUCT GROUPS

Category	Expenditure 4th quarter '55	Category	Expenditure 4th quarter '55	Category	Expenditure 4th quarter '55
Food & grocery products	27,106,000	Frozen foods	1,718,000	Alcoholic beverages	9,446,000
Baked goods	4,882,000	Fruits & veg., juices (exc. frozen)	1,635,000	Beer & ale	7,746,000
Cereals	2,044,000	Macaroni, noodles, chili, etc.	522,000	Wine	1,700,000
Coffee, tea & food drinks	5,409,000	Margarine, shortenings	1,205,000	Drug products	8,909,000
Condiments, sauces, appetizers	1,546,000	Meat, poultry & fish (exc. frozen)	1,075,000	Cold remedies	2,642,000
Dairy Products	1,989,000	Soups (except frozen)	487,000	Headache remedies	1,452,000
Desserts	284,000	All other foods	1,791,000	Indigestion remedies	1,768,000
Dry foods (flour, mixes, etc.)	1,735,000	Food stores	784,000		

TvB FIGURES—How They Rank by Product Groups *Continued*

Category	Expenditure 4th quarter '55	Category	Expenditure 4th quarter '55	Category	Expenditure 4th quarter '55
Laxatives	757,000	Medical & dental	31,000	Transportation & travel	1,000,000
Vitamins	559,000	Moving, hauling, storage	121,000	Air	503,000
Weight aids	376,000	Public utilities	1,494,000	Bus	190,000
All others	1,047,000	Religious, political, unions	278,000	Rail	288,000
Drug stores	308,000	Schools & colleges	40,000	Miscellaneous	19,000
		Miscellaneous services	117,000		
Cosmetics & toiletries	7,864,000	Dental products	2,779,000	Household general	992,000
Cosmetics	2,977,000	Dentifrices	2,34,000	Brooms, brushes, mops, etc.	139,000
Deodorants	643,000	Mouthwashes	321,000	China, glassware, etc.	71,000
Depilatories	42,000	All other	117,000	Disinfectants, deodorizers	197,000
Hair tonics & shampoos	1,732,000			Fuels, (heating, etc.)	58,000
Hand & face creams, lotions	202,000	Clothing, furnishings, accessories	2,483,000	Insecticides, rodenticides	56,000
Home permanents & coloring	407,000	Clothing	1,755,000	Kitchen utensils	145,000
Perfumes, toilet waters, etc.	36,000	Footwear	381,000	Miscellaneous	326,000
Razors, blades	177,000	Hosiery	326,000		
Shaving creams, lotions, etc.	974,000	Miscellaneous	23,000	Household paper products	951,000
Toilet soaps	426,000			Cleansing tissues	364,000
All other	248,000	Household appliances	444,000	Food wraps	150,000
		Watches, jewelry, cameras	2,138,000	Napkins	264,000
Tobacco products & supplies	6,440,000	Cameras, accessories, supplies	36,000	Toilet tissue	59,000
Cigarettes	5,791,000	Clocks & watches	1,602,000	All others	114,000
Cigars, pipe tobacco	648,000	Jewelry	132,000		
Smoking accessories & supplies	1,000	Pens & pencils	359,000	Miscellaneous	911,000
		Miscellaneous	9,000	Trading stamps	199,000
Confections & soft drinks	5,391,000			Miscellaneous products	179,000
Confections	2,847,000	Household cleaners, etc.	2,004,000	Miscellaneous stores	533,000
Soft drinks	2,544,000	Cleaners, cleansers	838,000		
		Floor & furniture polishes, waxes	142,000	Household furnishings	833,000
Automotive	5,321,000	Glass cleaners	118,000	Beds, mattresses, springs	699,000
Anti-freeze	735,000	Home dry cleaners	435,000	Furniture & other furnishings	134,000
Batteries	148,000	Shoe polish	350,000		
Cars	3,478,000	Miscellaneous cleaners	121,000	Sporting goods, bicycles, toys	659,000
Tires & tubes	367,000			Bicycles & supplies	55,000
Trucks & trailers	144,000	TV-radio, phono-music. instruments	1,646,000	General sporting goods	42,000
Other accessories & supplies	449,000	Antennas	135,000	Toys & games	557,000
		Radio & television sets	1,241,000	Miscellaneous	5,000
Household laundry products	4,318,000	Records	173,000		
Bleaches, starches	218,000	All other	97,000	Agriculture	378,000
Packaged soaps, detergents	3,786,000			Feeds, meals	241,000
All other	314,000	Pet products	1,294,000	All other	137,000
		Building material, equipment, fixtures, paints	1,069,000	Notions	200,000
Gasoline & lubricants	3,698,000	Fixtures, plumbing, supplies	214,000	Publications	133,000
Gasoline & oil	3,545,000	Materials	113,000	Amusements, entertainment	119,000
Oil additives	107,000	Paints	234,000	Stationery, office equipment	105,000
Miscellaneous	46,000	Power tools	296,000	Hotels, resorts, restaurants	50,000
		Miscellaneous	212,000	Garden supplies & equipment	43,000
Consumer services	3,146,000				
Dry cleaning & laundries	38,000				
Financial	639,000				
Insurance	388,000				

TOP 10 IN NETWORK TIME EXPENDITURES

Rank	Advertiser	Expenditure 4th quarter '55
1	Procter & Gamble	\$9,181,732
2	General Motors	5,518,534
3	Chrysler	5,355,754
4	Colgate-Palmolive	4,701,090
5	General Foods	3,864,574
6	R. J. Reynolds	3,599,768
7	Whitehall Pharmacal	3,142,421
8	American Tobacco	2,952,861
9	General Mills	2,902,150
10	Ford Motor	2,537,298

TOP 10 AGENCIES IN SPOT TIME EXPENDITURES

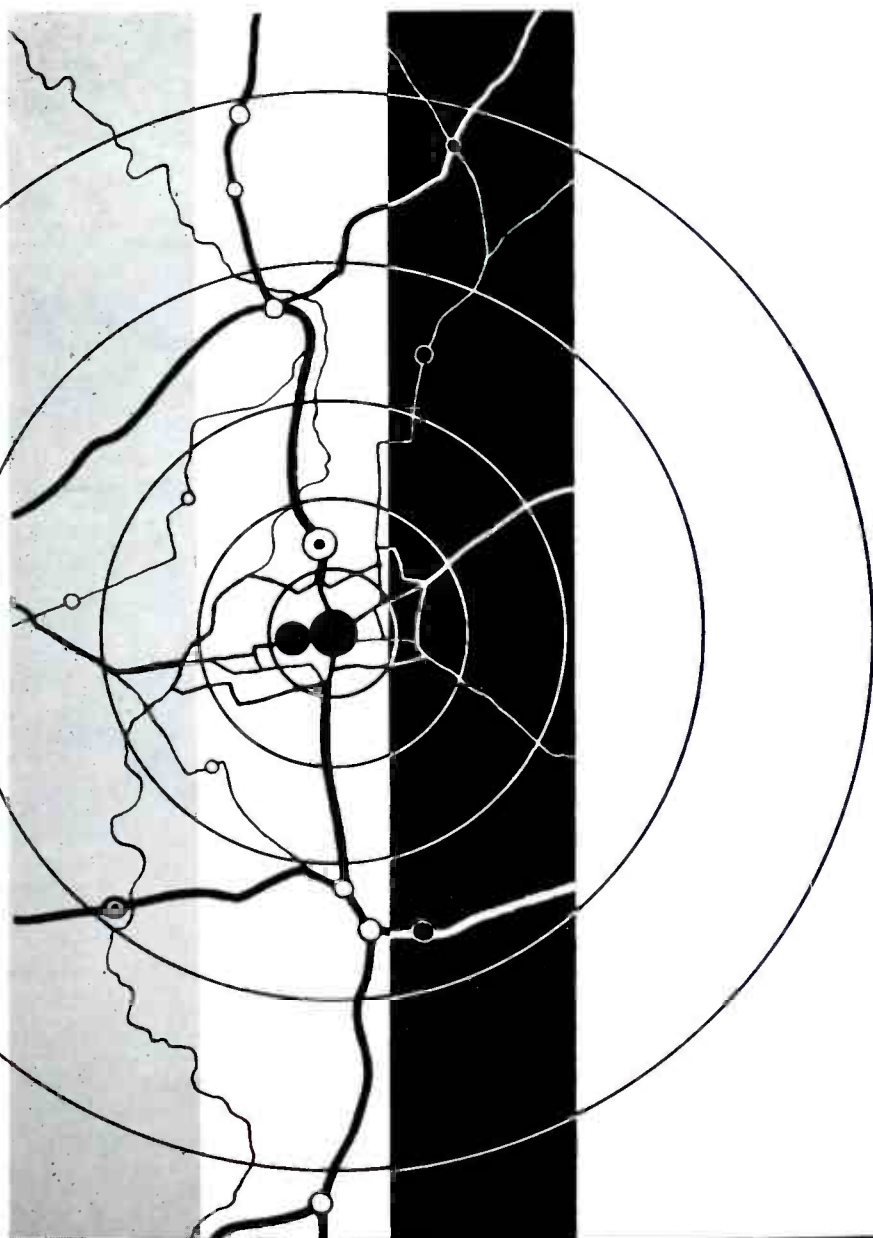
Rank	Agency
1	Ted Bates
2	Leo Burnett
3	McCann Erickson
4	BBDO
5	Dancer-Fitzgerald-Sample
6	Benton & Bowles
7	Young & Rubicam
8	J. Walter Thompson
9	Compton
10	Cunningham & Walsh

TOP 10 IN TOTAL TV TIME EXPENDITURES

Rank	Advertiser	Spot	Network	Total
1	Procter & Gamble	\$4,064,600	\$9,181,732	\$13,246,332
2	General Motors	1,423,700	5,518,534	6,942,234
3	Colgate-Palmolive	1,231,000	4,701,090	5,932,090
4	Chrysler	558,100	5,355,754	5,913,854
5	General Foods	2,004,000	3,864,574	5,868,574
6	Ford Motor	1,746,800	2,537,298	4,284,098
7	R. J. Reynolds	550,100	3,599,768	4,149,868
8	Whitehall Pharmacal	252,300	3,142,421	3,394,721
9	General Mills	349,800	2,902,150	3,251,950
10	Brown & Williamson	2,739,100	496,749	3,235,849

WHAT'S AHEAD FOR TV'S BOTTLENECK MARKETS?

Prospects for increased television service in 50 important trouble spots



How soon can the advertiser expect increased television service in the country's many important markets that still present urgent clearance problems?

A check of 50 key markets shows 41 are now operating short of the full potential allocated to them by the FCC. Additional TV outlets are imminent in seven of these cities: Chattanooga, Corpus Christi, El Paso, Knoxville, Madison, Miami and Tucson. An eighth city, Flint, now without an operating station, is also expected to become a television market within six months.

In four cities, applications for available channels have reached final FCC hearing stages, with grants likely in the very near future. These cities are Jacksonville, Omaha, Peoria and San Antonio, and their new TV outlets could be on the air commercially in a matter of months.

On the other hand, protracted commission hearings and complex court litigation make early grants unlikely in Albany-Schenectady-Troy, Beaumont-Port Arthur, Birmingham, Boston, Charlotte, New Orleans, Pittsburgh and Toledo.

Nine of the fifty markets examined reflect saturation operation. All are two-station markets with both assigned channels on the air commercially. They are: Bakersfield (1 U,

To page 88

RATING RECORD OF 13 KEY SHOWS

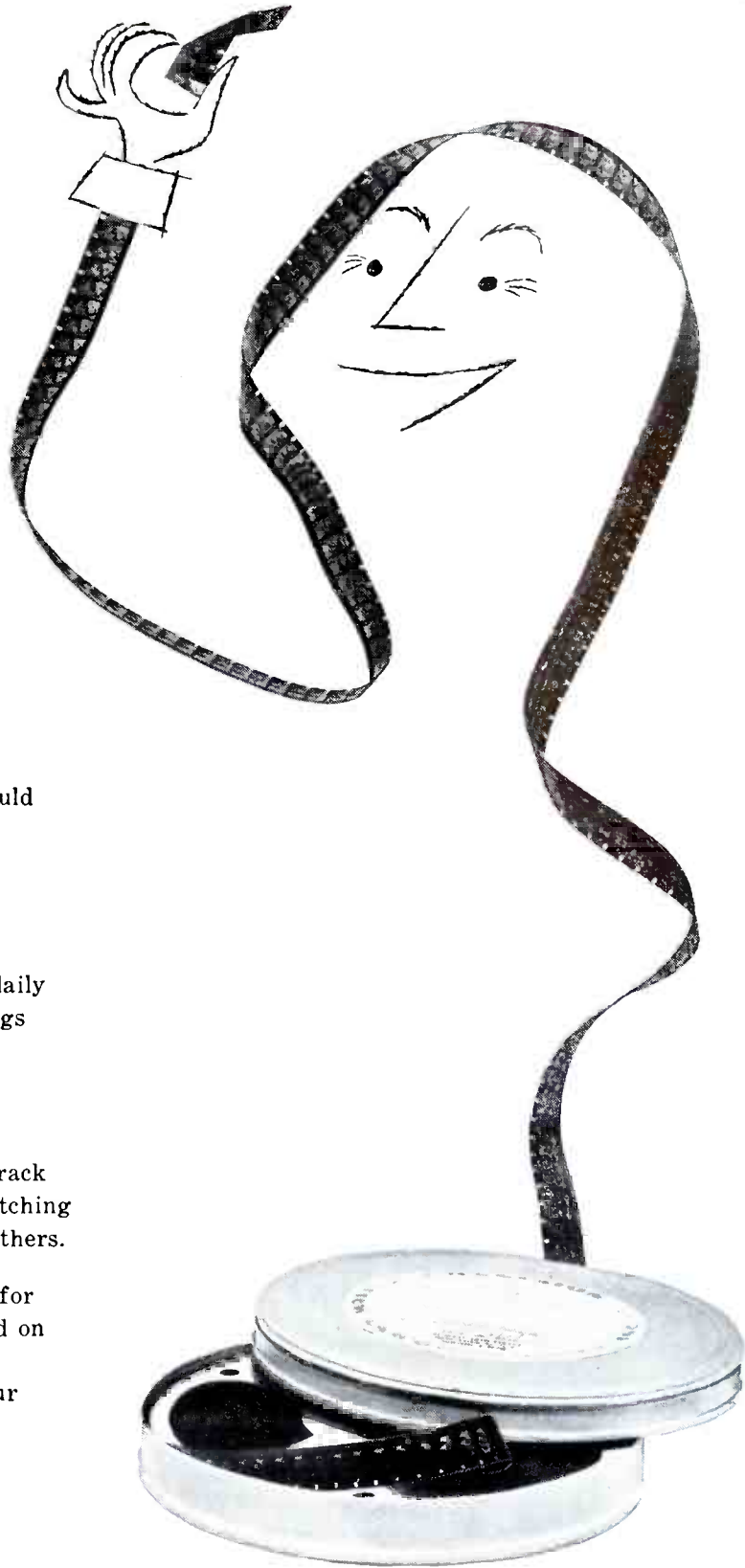
Along with the ratings of the 13 syndicated shows presented this month, TELEVISION MAGAZINE's continuing Film Buying Guide presents the ratings of the competing programs in each market studied, and the rating for the quarter hour which precedes every program. This guide is designed to give the advertiser an idea of how a prospective vehicle would do in his market by showing how it has performed in other markets, in different time segments, against varying competition. The ratings of preceding programs may indicate how much of a show's pull is due to its own power, how much to inherited audiences.

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

Adventures of Rin Tin Tin	ALBUQUERQUE Friday 8:30 KOAT-TV (22.0) 26.8 KOB-TV Boxing; Red Barber (22.0) 20.5 KGGM-TV Person to Person (20.3) 19.2	BOSTON Sunday 6:30 WNAC-TV (14.7) 19.4 WBZ-TV Pleasure Playhouse (20.7) 21.2	CHICAGO Saturday 4 WBKB (4.0) 12.5 WGN-TV Frontier Playhouse (6.3) 7.5 WNBQ Six Shooter Theatre (7.3) 6.0	CLEVELAND Friday 7:30 WEWS (6.0) 25.7 WJW-TV Do You Trust Your Wife (17.0) 12.2 KYW-TV Eddie Fisher; News Caravan (21.7) 10.5	PHILADELPHIA Friday 7:30 WFIL-TV (9.0) 22.0 WCAU-TV Crunch & Des (14.7) 9.0 WRCV-TV Eddie Fisher; News Caravan (10.0) 8.7
	BIRMINGHAM Friday 10 WBRC-TV (30.0) 31.8 WABT Patti Page; Eddie Fisher (22.0) 13.3	KANSAS CITY Friday 10 KCMO-TV (27.7) 18.5 KMBC-TV News, Sports; Friday Movie (15.0) 11.0 WDAF-TV Inner Sanctum (17.7) 10.5	PHILADELPHIA Wednesday 7 WCAU-TV (6.0) 15.7 WRCV-TV Award Theatre (11.3) 9.0 WFIL-TV TV Newsreel; J. Daly News (13.7) 7.2	SAN FRANCISCO-OAKLAND Wednesday 9 KPIX (12.3) 24.2 KRON-TV Kraft TV Theatre (20.7) 24.2 KGO-TV MGM Parade (32.0) 12.2	SEATTLE-TACOMA Friday 9:30 KING-TV (23.1) 22.4 KTNT-TV Playhouse of Stars (11.9) 16.4 KOMO-TV Star Stage (16.1) 13.0
Buffalo Bill Jr.	CHICAGO Saturday 4:30 WBKB (13.0) 10.5 WBBM-TV Sat. Matinee (5.7) 8.0 WGN-TV Frontier Playhouse (7.3) 7.7	CINCINNATI Saturday 11:30 a.m. WLW-TV (10.0) 11.2 WYRC-TV Texas Rangers (7.7) 8.2 WCPO-TV Our Gang Comedies (6.0) 7.2	CLEVELAND Saturday 5:30 WJW-TV (18.0) 22.4 KYW-TV Zoo Parade (1.7) 5.5 WEWS Our Garden Grows (4.0) 2.0	PHILADELPHIA Sunday 6 WFIL-TV (26.3) 17.3 WCAU-TV Omnibus (10.0) 11.0 WRCV-TV Dr. Hudson (9.0) 7.2	SAN FRANCISCO-OAKLAND Monday 6 KGO-TV (18.5) 9.4 KRON-TV Producer's Showcase (8.5) 9.5 KPIX Shell News; D. Edwards News (7.7) 9.2
Captain Gallant	ALBUQUERQUE Friday 7:30 KOAT-TV (20.3) 24.5 KOB-TV Ray Milland (23.3) 20.7 KGGM-TV Science Fiction Theatre (13.7) 18.7	BANGOR Sunday 7 WABI-TV (31.0) 25.3 W TWO Lassie (10.5) 26.8	KANSAS CITY Sunday 4:30 WDAF-TV (12.7) 11.0 KMBC-TV Super Circus (12.0) 12.7 KCMO-TV Omnibus (12.7) 12.2	MILWAUKEE Sunday 4:30 WTMJ-TV (18.0) 16.2 WISN-TV Super Circus (15.0) 13.2 WXIX-TV Omnibus (9.3) 10.5	PROVIDENCE Saturday 5 WJAR-TV (19.5) 18.0 WPRO-TV MGM Parade (6.5) 11.8

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

**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

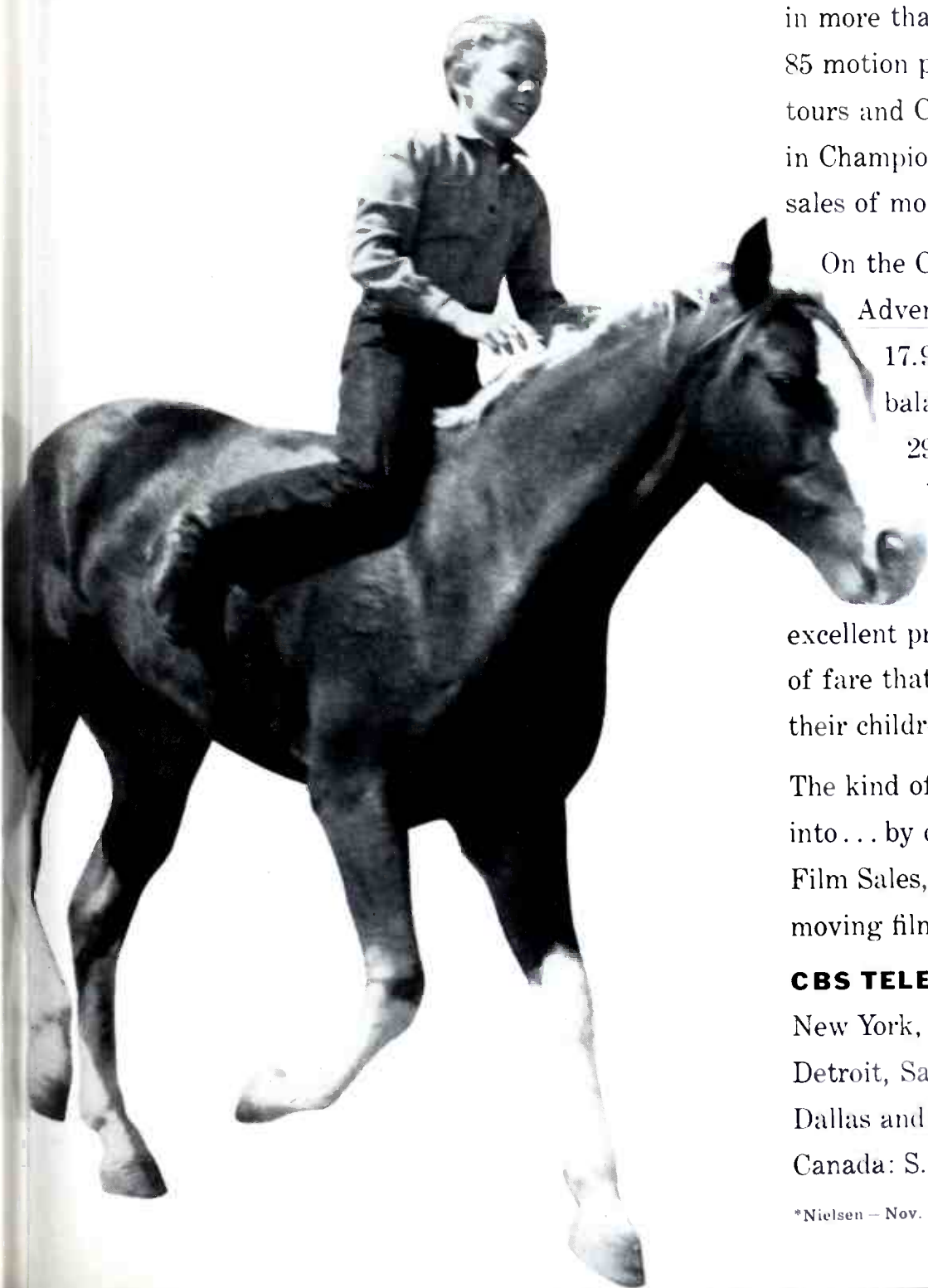
A DIVISION OF J. A. MAURER, INC.

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

here comes another thoroughbred...



CHAMPION!



Make a list of the fastest-moving Westerns in television, and you're bound to include Annie Oakley, Range Rider, Gene Autry and Buffalo Bill, Jr. — all produced by Flying A Pictures. And now there's another Flying A thoroughbred — The Adventures of Champion, starring Champion the Wonder Horse . . . the story of a wild stallion, a boy and his dog in lawless cattle country.

One of the best-known animal heroes in showbusiness, Champion has been featured in more than 100 television programs, 85 motion pictures, all of Gene Autry's tours and Championship Rodeos . . . and in Champion comic books with annual sales of more than three million copies!

On the CBS Television Network, The Adventures of Champion clocked a 17.9 rating at 7:30 pm* — a neatly balanced audience of 26% men, 29% women and 45% children.**

Which bears out Billboard's evaluation: "Champion is solid entertainment . . .

excellent production . . . over all, the kind of fare that parents can sit down with their children to watch!"

The kind of fare you'd do well to look into . . . by calling CBS Television Film Sales, distributor of the fastest-moving films in television.

CBS TELEVISION FILM SALES, INC.

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

*Nielsen — Nov. 1955 (first report) **ARB — Nov. 1955

film buying guide *Continued*

Cisco Kid	ALBUQUERQUE Friday 8 KOAT-TV (25.0) 21.9 KOB-TV Boxing (20.0) 21.9 KGGM-TV The Lineup (18.3) 20.3	ATLANTA Saturday 5:30 WAGA-TV (23.7) 22.4 WLW-A Lucky 11 Ranch (7.7) 7.2 WSB-TV Susie (8.3) 6.9	CHICAGO Sunday 5 WBKB (20.0) 20.7 WBBM-TV Omnibus (10.3) 11.2 WNBQ Meet the Press (7.7) 10.5	KANSAS CITY Sunday 5:30 WDAF-TV (15.7) 15.0 KMBC-TV You Asked For It (10.0) 11.4 KCMO-TV You Are There (13.7) 10.0	MILWAUKEE Wednesday 6 WISN-TV (22.0) WTMJ-TV Sports Picture; News Weather (10.0) WXIX-TV 6 O'Clock Report; D. Edwards News (4.0)
	BIRMINGHAM Wednesday 10 WBRC-TV (35.5) 22.5 WABT Screen Directors Playhouse (15.0) 21.5				
Confidential File	BOSTON Monday 10:30 WBZ-TV (31.0) 20.4 WNAC-TV Studio One (23.7) 25.0	CHICAGO Wednesday 10 WBKB (15.0) 19.4 WGN-TV Request Playhouse (9.5) 13.2 WBBM-TV News Roundup; In Town Tonight (19.0) 11.5	DETROIT Sunday 10:30 WWJ-TV (23.0) 14.9 WJW-TV Hockey; What's My Line (16.3) 18.5 CKLW-TV Motion Picture Academy (11.3) 11.0	LOS ANGELES Friday 9:30 KTTV (15.5) 18.2 KNXT Playhouse of Stars (9.5) 12.9 KRCA Star Stage (13.0) 9.7	SAN FRANCISCO Tuesday 10 KGO-TV (10.7) KRON-TV Circle Theatre (17.7) KPIX Count of Monte Cristo (20.0)
	ALBUQUERQUE Saturday 9:30 KGGM-TV (34.3) 24.5 KOB-TV Award Theatre (18.7) 20.7 KOAT-TV Grand Ole Opry (15.0) 15.5				
Douglas Fairbanks Presents	ALBUQUERQUE Saturday 9:30 KGGM-TV (34.3) 24.5 KOB-TV Award Theatre (18.7) 20.7 KOAT-TV Grand Ole Opry (15.0) 15.5	CHICAGO Thursday 10 WBKB (12.7) 10.5 WGN-TV Feature Film (12.0) 12.4 WNBQ Weather, News, Sports (24.0) 11.3	CLEVELAND Wednesday 7 KYW-TV (9.7) 13.5 WJW-TV Great Gildersleeve (9.7) 12.9 WEWS Catholic Schools; J. Daly News (11.3) 3.5	LOS ANGELES Monday 10:30 KRCA (18.5) 12.2 KNXT Big News (13.8) 9.0 KTTV Scotland Yard (8.0) 8.3	ST. LOUIS Wednesday 9:30 KSD-TV (23.7) KWK-TV 20th Century Fox Hour (25.3) KTVI Boxing; News (10.7)
	BOSTON Wednesday 10:30 WBZ-TV (27.3) 21.7 WNAC-TV 20th Century Fox Hour (23.0) 21.4				
Jungle Jim	DETROIT Sunday 6:30 WXYZ-TV (25.3) 26.2 WJPK-TV You Are There (9.3) 9.5 WWJ-TV Liberace (6.0) 7.0	NEW YORK Friday 6 WRCA-TV (9.0) 8.3 WPIX Clubhouse Gang (3.0) 7.2 WCBS-TV 6 O'Clock Report; Early Show (3.7) 7.1	PORTLAND Thursday 6 KLOR-TV (27.9) 21.8 KOIN-TV Weather, News; D. Edwards News (13.7) 16.2 KPTV News Central (3.5) 7.7	SAN FRANCISCO Friday 6:30 KGO-TV (13.0) 11.5 KPIX My Friend Flicka (8.3) 12.9 KRON-TV Soldier of Fortune (11.3) 11.5	WASHINGTON Friday 6 WMAL-TV (15.4) WTOP-TV Cisco Kid (6.6) WRC-TV Footlight Theatre (6.0)
	ATLANTA Wednesday 7 WSB-TV (10.3) 29.2 WAGA-TV I Spy (12.7) 7.7 WLW-A Weather; John Daly News (10.3) 5.2				
Superman	ATLANTA Wednesday 7 WSB-TV (10.3) 29.2 WAGA-TV I Spy (12.7) 7.7 WLW-A Weather; John Daly News (10.3) 5.2	CLEVELAND Thursday 6 WEWS (25.1) 12.4 KYW-TV Ramar of the Jungle (6.9) 12.5 WJW-TV Looney Tunes; Sports (6.1) 13.2	NEW YORK Monday 6 WRCA-TV (9.0) 11.9 WPIX Clubhouse Gang (3.0) 7.5 WCBS-TV 6 O'Clock Report; Early Show (3.7) 7.2	SAN FRANCISCO-OAKLAND Wednesday 6:30 KGO-TV (6.3) 12.5 KPIX Brave Eagle (9.3) 12.0 KRON-TV Judge Roy Bean (10.0) 9.2	WASHINGTON Tuesday 7 WRC-TV (10.7) WTOP-TV Do You Trust Your Wife (11.0) WTTG Western Marshall (6.0)
	ATLANTA Friday 7 WAGA-TV (12.3) 20.2 WSB-TV Great Gildersleeve (10.7) 10.7 WLW-A Weather; John Daly News (12.7) 4.9				
Whistler	BANGOR Sunday 9:30 W-TWO (24.5) 22.0 WABI-TV Alcoa Hour (30.5) 30.0	MILWAUKEE Tuesday 10 WXIX-TV (25.0) 16.4 WTMJ-TV Weather, News (21.3) 15.5 WISN-TV Biff Baker (7.3) 6.5	PORTLAND Tuesday 9 KOIN-TV (25.7) 21.0 KLOK-TV Make Room for Daddy (27.0) 21.0 KPTV Fireside Theatre (12.0) 16.7	SAN FRANCISCO-OAKLAND Wednesday 10:30 KRON-TV (26.3) 17.2 KPIX Top Plays of '56 (10.3) 8.0 KGO-TV San Francisco Tonight (8.0) 5.2	SEATTLE-TACOMA Friday 10 KING-TV (23.1) KTNT-TV The Lineup (16.8) KOMO-TV Smuggler's Cove (12.5)

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

BIGGER SALES?

**LEAVE
IT TO
STEVE!**

Sales are STEVE DONOVAN's speciality.

Toothpaste, candy, bread, milk—
when Steve recommends them, his
loyal following buys them. And
his following is growing fast!

In market after market, 'STEVE DONOVAN, WESTERN MARSHAL'
is the top-rated syndicated western. But high ratings
are not all Steve gives you to help sell your product. With
this half-hour TV film series, you get merchandising
extras that keep Steve working for you around the clock.

It will pay you to get
the facts. Call today.

663 Fifth Avenue in
New York, Merchandise
Mart in Chicago, Taft
Building in Hollywood.
In Canada: RCA Victor
225 Mutual St., Toronto



Steve Donovan- Western Marshal

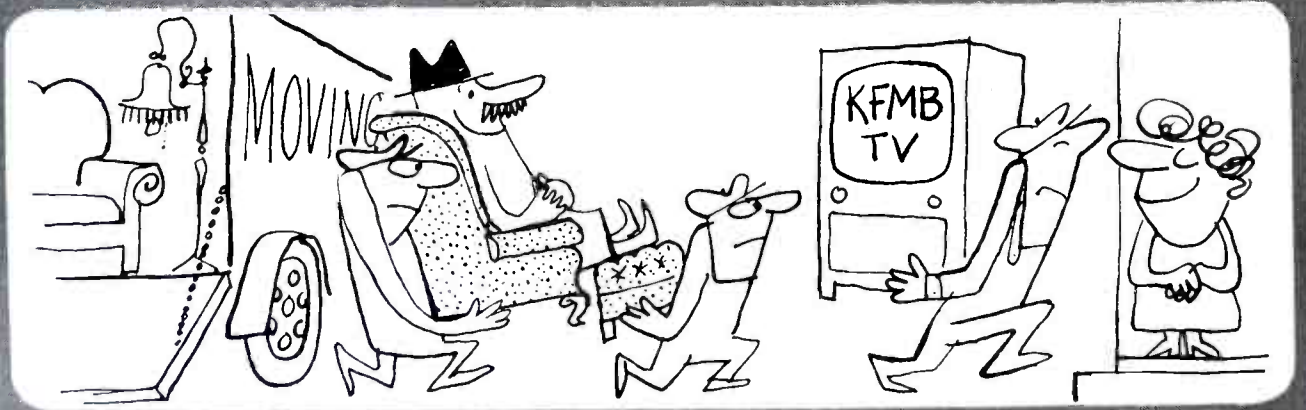
**NBC Television
Films**

*Programs for
All Stations—
All Sponsors*



A DIVISION OF KAGRAN CORPORATION

We're moving more people into booming San Diego!



Every Monday Morning there are 996 New San Diegans sitting down to breakfast. San Diego County alone has 819,300* people.

Everyone is making more, spending more and watching Channel 8 more than ever before.

*California Bureau of Finance—July 1, 1955

KFMB TV
WRATHIER-ALVAREZ BROADCASTING, INC. SAN DIEGO, CALIF.
REPRESENTED BY PETRY

America's more market

Television Magazine's Exclusive

RECEIVER CIRCULATION REPORT FOR MAY

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

Set-count estimates which appear in this section are based on TELEVISION MAGAZINE's projections of "The National Survey of Television Sets in U.S. Households, June, 1955," a report made by the U.S. Bureau of Census for the Advertising Research Foundation.

This Census study was sponsored by the three networks, the NARTB and the Television Bureau of Advertising. The raw materials used in arriving at county estimates beyond the Census sample were the Census data plus an adjusted average of estimates prepared by the NBC network and those computed by TELEVISION MAGAZINE's research department. TELEVISION MAGAZINE will project these ARF figures on a county-by-county basis every month. These estimates will be correlated to TV coverage areas to enable TELEVISION MAGAZINE to arrive at updated figures for television markets.

Basic to any estimate of set circulation or market data for specific TV areas is the definition of station coverage.

It is impossible to define coverage in terms of signal contour alone. Evidence of viewing must be taken into account.

As evidence of viewing, stations are studied, wherever possible, for over-all share of audience as reported by the rating services. There are,

however, a number of instances where individual programs may deliver sizable audiences in counties not credited as coverage, which can be an important bonus to the advertiser.

The coverage picture is constantly shifting. Almost daily, conditions are altered by the emergence of new stations and by changes in power, antenna, channel, and affiliation among older stations. For this reason, TELEVISION MAGAZINE's Research Department is continuously re-examining markets and revising set counts accordingly.

The sets credited to each market are those covered by the station with the maximum coverage in that market. It must be emphasized that the statistics for each market are based on the coverage of one station only. Figures for other stations in a market will vary according to channel, power, etc.

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

CIRCULATION AS OF MAY 1

TOTAL U.S. TV HOMES 35,800,000

Unlike other published set counts, these are neither station nor network estimates. They are copyrighted and may not be reproduced without permission. Listed below are all stations on air April 1, 1956.

Market	% Penetration	Sets
• ABILENE-SWEETWATER, Tex.	68.3	59,760
KRBC-TV (N); KPAR-TV (C)		
(KPAR-TV, Sweetwater, Tex., is optional satellite of KDUB-TV, Lubbock, Tex.)		
ADA, Okla.	59.9	93,223
KTEN (A,C,N)		
ADAMS-PITTSFIELD, Mass.		††
WMGT† (A)		
• AKRON, Ohio	38.6	†73,140
WAKR-TV† (A)		
• ALBANY, Ga.	47.6	50,460
WALB-TV (A,N)		
ALBANY-SCHENECTADY-TROY, N. Y.		466,566
WROW-TV† (A,C); WRGB (N)		
		†148,756
ALBUQUERQUE, N. M.	49.8	58,940
KGGM-TV (C); KOAT-TV (A); KOB-TV (N)		
ALEXANDRIA, La.	41.8	49,685
KALB-TV (A,C,N)		
ALTOONA, Pa.	85.6	402,193
WFBG-TV (A,C,N)		
AMARILLO, Tex.	64.5	67,488
KFDA-TV (A,C); KGNC-TV (N)		
AMES, Iowa	76.8	201,685
WOI-TV (A,C)		
• ANCHORAGE, Alaska		14,250
KENI-TV (A,N); KTVA (C)		
• ANDERSON, S. C.	52.9	†88,870
WAIM-TV† (C)		
• ANN ARBOR, Mich.	21.7	†22,470
WPAG-TV†		
• ASHEVILLE, N. C.		373,660
WISE-TV† (C,N); WLOS TV (A)		
		†43,170 ▶

Market	% Penetration	Sets
• ASHTABULA, Ohio	39.5	†27,540
WICA-TV†		
ATLANTA, Ga.	77.5	554,535
WAGA-TV (C); WLW-A (A); WSB-TV (N)		
AUGUSTA, Ga.	46.9	100,544
WJBF-TV (A,N); WRDW-TV (C)		
AUSTIN, Minn.	73.1	98,084
KMMT (A)		
AUSTIN, Tex.	60.4	106,142
KTBC-TV (A,C,N)		
BAKERSFIELD, Cal.		113,977
KBAK-TV† (A); KERO-TV (C,N)		†78,998
BALTIMORE, Md.	87.0	660,958
WAAM (A); WBAL-TV (N); WMAR-TV (C)		
BANGOR, Me.	90.0	96,971
WABI-TV (A,C,N); W-TWO (C)		
BATON ROUGE, La.		160,149
• WAFB-TV† (C); WRZ (A,N)		†74,275
BAY CITY-SAGINAW, Mich.		258,248
WNEM-TV (A,N); WKNX-TV† (A,C)		††
BEAUMONT, Tex.		94,880
KBMT† (A,N); KFDM-TV (A,C)		†48,228
BELLINGHAM, Wash.	65.6	*63,682
KVOS-TV (C)		
BETHLEHEM-ALLENTOWN- EASTON, Pa.	30.3	†70,369
WLEV-TV† (N); WGLV† (A)		
BIG SPRING, Tex.	50.5	20,364
KBST-TV (C)		
BILLINGS, Mont.	60.9	21,546
KOOK-TV (A,C,N)		
BINGHAMTON, N. Y.	80.5	393,016
WNBK-TV (A,C,N)		
BIRMINGHAM, Ala.	58.6	310,658
WABT (A,N); WBRC-TV (C)		

Market	% Penetration	Sets
BISMARCK, N. D.	57.5	20,187
KBMB-TV (C); KFYP-TV (A,N)		
BLOOMINGTON, Ill.	57.2	†47,291
WBLN-TV† (A)		
BLOOMINGTON, Ind.	90.0	568,710
WTTV (N) (Includes Indianapolis, Ind.)		
BLUEFIELD, W. Va.		††
WHIS-TV (N)		
BOISE, Ida.	67.3	57,215
KBOI (C); KIDO-TV (A,N)		
BOSTON, Mass.	90.0	1,288,440
WBZ-TV (N); WNAC-TV (A,C);		
BRIDGEPORT, Conn.	17.7	†66,881
WICC-TV† (A)		
BUFFALO, N. Y.		*479,918
WBEN-TV (C); WBUT-TV† (N); WGR-TV (A,C,N)		†190,105
BURLINGTON, Vt.	90.0	*156,780
WCAX-TV (C)		
• BUTTE, Mont.	59.9	15,210
KXLF-TV (A)		
CADILLAC, Mich.	67.0	119,897
WWTW (A,C)		
CAPE GIRARDEAU, Mo.	55.4	153,724
KFVS-TV (C,N)		
CARTHAGE-WATERTOWN, N. Y.	90.0	*84,619
WCNY-TV (A,C)		
CEDAR RAPIDS, Iowa	70.4	204,625
KCRG-TV (A); WMT-TV (C)		
CHAMPAIGN, Ill.	70.2	312,028
WCIA (C,N)		
CHARLESTON, S. C.	69.2	139,350
WCSC-TV (A,C); WUSN-TV (N)		
CHARLESTON-HUNTINGTON, W. Va.	73.0	347,614
WCHS-TV (A,C); WHTN-TV (A); WSAZ-TV (A,N)		

Market	% Penetration	Sets
• CHARLOTTE, N. C.	75.0	528,210
WBTV (A,C,N)		
CHATTANOOGA, Tenn.	63.1	140,818
WDEF-TV (A,C,N)		
CHEYENNE, Wyo.	56.6	**26,932
KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Neb.)		
CHICAGO, Ill.	90.0	2,033,640
WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)		
CHICO, Cal.	65.8	72,455
KHSL-TV (A,C,N)		
CINCINNATI, Ohio	90.0	573,480
WCPO-TV (A); WKRC-TV (C); WLW-TV (N)		
CLEVELAND, Ohio	90.0	*1,146,150
WEWS (A); KYW-TV (N); WJW-TV (C)		
COLORADO SPRINGS- PUEBLO, Colo.	54.4	55,195
KKTV (A,C); KRDO-TV (N); KCSJ-TV (N)		
COLUMBIA, Mo.	69.3	93,081
KOMU-TV (A,N)		
COLUMBIA, S. C.		110,725
WIS-TV (A,N); WNOK-TV† (C)		††
COLUMBUS, Ga.		133,592
WDAK-TV† (A,N); WRBL-TV (A,C)		††
COLUMBUS, Ohio	90.0	500,400
WBNS-TV (C); WLW-TV (N); WTVN (A)		
CORPUS CHRISTI, Tex.	49.5	†40,480
KVDO-TV† (A,C,N)		
• DALLAS-FT. WORTH, Tex.	76.4	540,930
KRLD-TV (C); WFAA-TV (A,N); KFJZ-TV; WBAP-TV (A,N)		



Cash Registers are Singing in the WBRZ Area because:

POPULATION IS UP **84%**
EFFECTIVE BUYING
INCOME IS UP **100%**
FOOD STORE SALES
ARE UP **209%**

—Sales Management's area
growth ratings, 1945-1955

NBC-ABC

Represented by Hollingbery

\$899,481,000.00
spendable dollars

from OIL, GAS, CHEMICALS,
SULPHUR, INDUSTRY,
AGRICULTURE

—and only one TV station
completely covers this
rich heart of Louisiana

Power:
100,000 watts
Tower:
1001 ft. 6 in.

WBRZ Channel **2**

BATON ROUGE, LOUISIANA

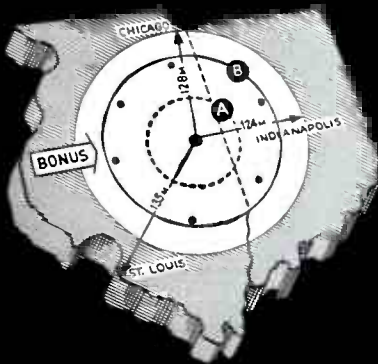
WCIA CHANNEL 3

48th TV MARKET

Television Magazine, March 1956

CBS
Official Outlet

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



1,700,800 People
in A and B Contour
THE FIRST . . . AND ONLY VHF
COVERING THIS GREAT
MARKET

1000 ft. ANTENNA
100,000. WATTS

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

GEO. P. HOLLINGBERY,
Representative

STUDIOS | TRANSMITTER
CHAMPAIGN | SEYMOUR

Market	% Penetration	Sets
DANVILLE, Ill. WDAN-TV† (A)	48.7	†40,439
DAVENPORT, Iowa-ROCK ISLAND, Ill. WOC-TV (N); WHBF-TV (A,C)	85.5	289,084
DAYTON, Ohio WHIO-TV (C); WLW-D (A,N)	90.0	476,010
DECATUR, Ala. WMSL-TV† (C,N)	42.3	†28,240
DECATUR, Ill. WTVF† (A,N)	67.1	†158,289
DENVER, Colo. KBTV (A); KLZ-TV (C); KOA-TV (N); KTVR	69.9	228,578
DES MOINES, Iowa KRNT-TV (C); WHO-TV (N)	80.6	213,603
DETROIT, Mich.-WINDSOR, Can. WJBK-TV (C); WWJ-TV (N); WXYZ-TV (A); CKLW-TV	90.0	*1,356,120
DOTHAN, Ala. WTVY (A,C)	41.7	30,021
DULUTH, Minn.-SUPERIOR, Wis. KDAL-TV (A,C); WDSM-TV (C,N)	60.2	94,444
DURHAM, N. C. WTVD (A,N)	65.4	289,465
EASTON-BETHLEHEM- ALLENTOWN, Pa. WGLV† (A); WLEV-TV† (N)	30.3	†70,369
EAU CLAIRE, Wis. WEAU-TV (A,N)	59.5	60,803
EL DORADO, Ark. KRBB	48.2	43,348
ELKHART, Ind.—(See South Bend, Ind.)		
EL PASO, Tex.-JUAREZ, Mex. KROD-TV (A,C); KTSM-TV (N); XEJ-TV	76.8	71,287
ENID, Okla. KGEO-TV (A)	66.0	71,771
ERIE, Pa. WICU (A,N); WSEE-TV† (A,C)		*124,486 †70,463
EUGENE, Ore. KVAL-TV (A,N) (Operates satellite KPIC-TV, Roseburg, Ore.)	52.9	***58,817
EUREKA, Cal. KIEA-TV (A,C,N)	60.0	25,704
EVANSVILLE, Ind.- HENDERSON, Ky. WFIE-TV† (A,N); WEHT† (C)	56.1	†97,230
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C)		††
FARGO, N. D. WDAY-TV (A,N) (See also Valley City, N. D.)	53.5	92,679
FAYETTEVILLE, N. C. WFLB-TV† (C,N)	28.4	†18,036
• FLORENCE, S. C. WBTW (A,C,N)	61.9	154,265
FT. DODGE, Iowa KQTV† (N)	19.5	†18,267
FT. MEYERS, Fla. WINK-TV (A,C)	53.2	18,325
FT. SMITH, Ark. KFSA-TV† (A,C,N)	61.5	†31,271
FT. WAYNE, Ind. WIN-T† (A,C); WKJG-TV† (N)	50.4	†119,092
• FT. WORTH-DALLAS, Tex. KFJZ-TV; WBAP-TV (A,N); KRLD-TV (C); WFAA-TV (A,N)	76.4	540,930
FRESNO-TULARE, Cal. KJEO-TV† (A,C); KMJ-TV† (N); KVVGT	73.5	†140,477
GALVESTON-HOUSTON, Tex. KGUL-TV (C); KPRC-TV*** (N); KTRK-TV (A) (KPRC-TV operates satellite KTRE, Lufkin, Tex.)	68.9	418,697
GRAND FORKS, N. D. KNOX-TV (N)		††



. . . In The 11-County Core
Of Our Coverage Area —

**PULSE* PROVES
AUDIENCES PREFER**

. . . *Channel*
WRBL-TV

CBS • ABC

* Area Telepulse, Nov. 1955

**SHARE OF
AUDIENCE**

. . . DAYTIME

WRBL-TV	64
Station B	27
Misc.	9

. . . NIGHTIME

WRBL-TV	62
Station B	27
Misc.	11

. . . AGAIN —

**THE TOP 48 WEEKLY
AND MULTI-WEEKLY
SHOWS ARE
ON WRBL-TV**

CALL HOLLINGBERY CO.

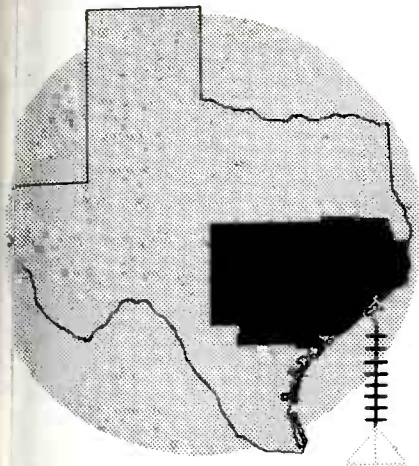
RATE:	MON.	TUES.	WED.	THURS.	FRI.	SAT.
40						
35						
30						
25						
20						
15						
10						
5						

KTRK-TV
 THE CHRONICLE STATION, CHANNEL 13
 P. O. BOX 12, HOUSTON 1, TEXAS — ABC BASIC
 HOUSTON CONSOLIDATED TELEVISION CO.
 General Mgr., Willard E. Wallbridge
 Commercial Mgr., Bill Bennett
 NATIONAL REPRESENTATIVES:
 BLAIR-TV, 150 E. 43rd St., New York 17, N. Y.



HOUSTON'S FIRST FAMILY...
 KTRK-TV's Family of Firsts is reaching more of the big families — the buying families of Houston every day! First all week is Mickey Mouse Club, and each evening Warner Brothers, Wyatt Earp, Disneyland, Lone Ranger, Rin Tin Tin, and Lawrence Welk combine to give KTRK-TV a solid 36.1% in *Full Family Viewing Time*. For further information on KTRK-TV call us or Blair-TV.

Market	% Penetration	Sets
GRAND JUNCTION, Colo.		††
KFXJ-TV (A,C,N)		
GRAND RAPIDS, Mich.	84.2	402,178
WOOD-TV (A,N)		
GREAT BEND, Kan.	59.1	63,795
KCKT-TV (N)		
GREAT FALLS, Mont.	35.2	23,815
KFBB-TV (A,C,N)		
GREEN BAY, Wis.	78.4	202,952
WBAY-TV (C); WFRV-TV (A)		
GREENSBORO, N. C.	72.5	324,568
WFMY-TV (A,C)		
GREENVILLE, N. C.	56.7	136,158
WNCT (A,C)		
GREENVILLE, S. C.		251,450
WFBC-TV (N); WGVLT (A)		†96,369
HANNIBAL, Mo.-QUINCY, Ill.	69.3	132,002
KHQA-TV (C); WGEM-TV (A,N)		
•HARLINGEN-WESLACO, Tex.	66.7	65,460
KGBT-TV (A,C); KRGV-TV (N)		
HARRISBURG, Ill.	44.0	†27,932
WSIL-TV (A)		
HARRISBURG, Pa.	70.5	†181,297
WCMB-TV†; WHP-TV† (C); WTPA† (A,N)		
HARRISONBURG, Va.	56.3	86,846
WSVA-TV (A,C,N)		
HARTFORD-NEW BRITAIN, Conn.	52.9	†266,941
WGTH-TV† (A,C); WKNB-TV† (N)		
HASTINGS, Neb.	63.5	73,723
KHAS-TV (N)		
HENDERSON, Ky.-EVANSVILLE, Ind.	56.1	†97,230
WEHT† (C); WFIE-TV† (A,N)		
•HENDERSON-LAS VEGAS, Nev.	76.6	22,570
KLRJ-TV (A,N); KLAS-TV (C)		
HONOLULU, T. H.	67.5	**91,782
KGMB-TV (C); KONA (N); KULA-TV (A)		
(KGMB-TV operates satellites KHBC-TV, Hilo and KMAU, Wailuku. KONA-TV operates satellite KMVI-TV, Wailuku)		
HOUSTON-GALVESTON, Tex.	68.9	418,697
KPRC-TV*** (N); KTRK-TV (A); KGUL-TV (C)		
(KPRC-TV operates satellite KTRC, Lufkin, Tex.)		
HUNTINGTON-CHARLESTON, W. Va.	73.0	347,614
WHTN-TV (A); WSAZ-TV (A,N); WCHS-TV (A,C)		
HUTCHINSON-WICHITA, Kan.		206,075
KTVH (C); KAKE-TV (A); KARD-TV; KEDD† (N)		†140,919
IDAHO FALLS, Ida.	90.0	45,360
KID-TV (A,C,N)		
INDIANAPOLIS, Ind.	90.0	630,720
WFBM-TV (A,N); WISH-TV (C)		
(See also Bloomington, Ind.)		
JACKSON, Miss.	37.1	111,882
WJTV (A,C); WLBT (N)		
JACKSON, Tenn.	47.8	73,144
WDXI-TV (C)		
JACKSONVILLE, Fla.		294,474
WJHP-TV† (A,N); WMBR-TV (A,C)		†62,931
JEFFERSON CITY, Mo.	68.4	81,763
KRCG-TV (C)		
•JOHNSON CITY, Tenn.	66.8	191,390
WJHL-TV (A,C,N)		
JOHNSTOWN, Pa.		§523,088
WARD-TV† (A,C); WJAC-TV (A,C,N)		††
JOPLIN, Mo.	60.6	92,388
KSWM-TV (C)		
JUNEAU, Alaska		††
KINYI-TV		
KALAMAZOO, Mich.	84.3	476,756
WKZO-TV (A,C)		
KANSAS CITY, Mo.	82.1	477,042
KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)		



**YOU BUY
1/4
OF TEXAS
WITH
KGUL-TV**

Kgul's area coverage encompasses Galveston, Houston and the entire Gulf Coast market. The buying power of this area represents over 25% of the total buying power for the whole state of Texas. Here's a real Texas-size buy for your advertising dollars: one-fourth of Texas with kgul-tv.

	State of Texas	kgul's Market	%
Effective buying income	\$12,622,592	\$3,258,444	25.81
families	2,510,500	611,600	24.36

Source of Figures:
Sales Management



Channel 11

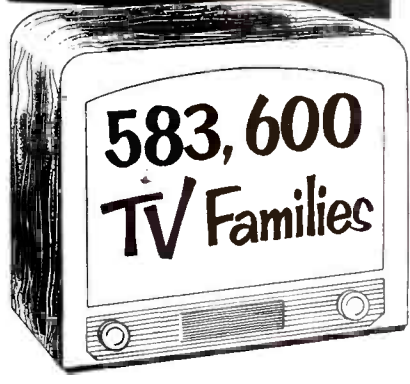


Represented Nationally By
CBS Television Spot Sales

**Gulf Television
Company
Galveston, Texas**

Market	% Penetration	Sets
KEARNEY, Neb.	50.6	***68,087
KHOL-TV (A,C,N) (Operates satellite KHPL-TV, Hayes Center, Neb.)		
KNOXVILLE, Tenn.		229,360
•WATE-TV (A,N); WTSK-TV† (A,C) †99,985		
LA CROSSE, Wis.	53.6	87,220
WKBT (A,C,N)		
LAFAYETTE, Ind.	70.1	†51,907
WFAM-TV† (C)		
LAFAYETTE, La.	44.0	56,819
KLFY-TV (C)		
LAKE CHARLES, La.		66,505
KPLC-TV (A,N); KTAG-TV† (C) †39,533		
LANCASTER, Pa.	90.0	619,290
WGAL-TV (C,N)		
LANSING, Mich.		387,375
•WJIM-TV (A,C,N); WTOM-TV† †68,345		
LAREDO, Tex.		††
KHAD-TV (A,C,N)		
LAS VEGAS-HENDERSON, Nev.	76.6	†2,570
KLAS-TV (C); KLRJ-TV (A,N)		
LAWTON, Okla.	65.2	47,254
KSWO-TV (A)		
LEXINGTON, Ky.	29.2	34,806
WLEX-TV† (A,N)		
LIMA, Ohio	62.2	†62,808
WIMA-TV† (A,C,N)		
LINCOLN, Neb.	70.7	140,302
KOLN-TV (A,C)		
LITTLE ROCK-PINE BLUFF, Ark.	51.4	132,116
KARK-TV (N); KTHV (C); KATV (A,C)		
LOS ANGELES, Cal.	88.4	1,986,135
KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA-TV (N); KTLA; KTTV		
LOUISVILLE, Ky.	74.1	500,600
WAVE-TV (A,N); WHAS-TV (C)		
LUBBOCK, Tex.	62.2	***103,290
KCBD-TV (A,N); KDUB-TV (C) (KDUB-TV operates satellite KPAR-TV, Sweetwater, Tex.)		
LUFKIN, Tex.	41.6	31,940
KTRE-TV (N)		
LYNCHBURG, Va.	62.4	185,236
WLVA-TV (A,C)		
MACON, Ga.	58.1	89,526
WMAZ-TV (A,C)		
MADISON, Wis.	60.8	†103,824
WKOW-TV† (C); WMTV† (A,N)		
MANCHESTER, N. H.	81.1	554,260
WMUR-TV (A)		
MARINETTE, Wis.	79.6	142,180
WMBV-TV (A,N)		
MASON CITY, Iowa	70.2	102,037
KGLO-TV (C)		
MAYAGUEZ, P. R.		††
WORA-TV (C)		
MEDFORD, Ore.	41.6	35,006
KBES-TV (A,C,N)		
MEMPHIS, Tenn.	63.6	374,655
WHBQ-TV (A); WMCT (A,N); WREC-TV (C)		
MERIDIAN, Miss.	40.9	79,087
WTOK-TV (A,C,N)		
MIAMI-FT. LAUDERDALE, Fla.		316,342
WGBS-TV† (N); WITV† (A); WTVJ (C) †182,957		
MIDLAND-ODESSA, Tex.	56.5	46,735
KMII-TV (A,N); KOSA-TV (C)		
MILWAUKEE, Wis.		611,023
WISN-TV (A); WTMJ-TV (N); WXIX† (C) †242,897		
MINNEAPOLIS-ST. PAUL, Minn.	76.8	586,820
KEYD-TV; KSTP-TV (N); WCCV-TV† (A,C,N); •WSFA-TV (A,N) †75,620		
MINOT, N. D.	46.4	16,055
KCBJ-TV (A,C,N)		
MISSOULA, Mont.	32.9	15,724
KGO-TV (A,C)		

**IS
PENNSYLVANIA'S
4th TV MARKET
IN YOUR PICTURE**



WJAC-TV is the Number One Station not only in Johnstown, but in Altoona as well, and this one-two punch covers an area that rates 4th in the rich state of Pennsylvania, and 28th in the entire country!

Well over half a million (583,600, to be exact) television families look to WJAC-TV for the best in television entertainment.

Add to this the free bonus of WJAC-TV coverage into Pittsburgh, and you have a total market for your sales message that just can't be overlooked, if you really want to tap the potential of Southwestern Pennsylvania!



Get full details from your KATZ man!

Big Capital Gain for KCRA-TV!

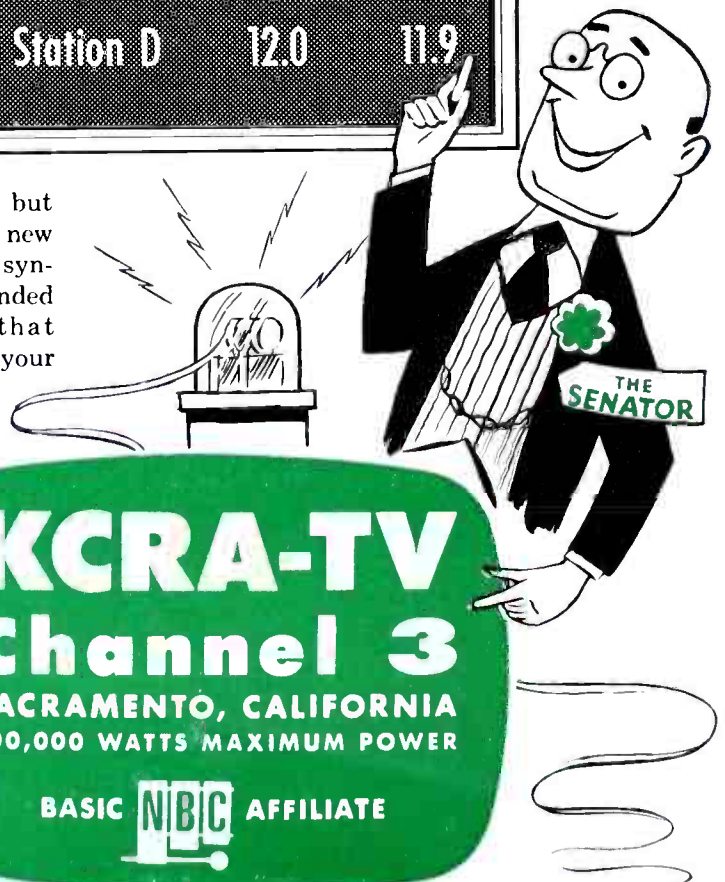
NOON-MIDNIGHT SHARE OF SACRAMENTO TV AUDIENCE

HITS **39** POINTS!*

MONDAY thru FRIDAY 12 P.M. to 6 P.M.			MONDAY thru SUNDAY 6 P.M. to MIDNIGHT		
	NOV.†	FEB.*		NOV.†	FEB.*
KCRA-TV	27.2	39.4	KCRA-TV	33.1	38.7
Station B	16.2	13.8	Station B	32.1	31.5
Station C	40.5	32.1	Station C	17.7	15.0
Station D	14.6	19.1	Station D	12.0	11.9

ON AIR AT 2:30 P.M.

The stock market has its ups and downs, but KCRA-TV continues its steady climb to new highs in popularity. Good audience-pulling syndicated shows and feature packages blended with top NBC programming mean that KCRA-TV is the sound investment for your client in the rich Sacramento market.



* A Special Report on the Sacramento Television Audience ARB: February 8 to 14, 1956

† A Special Report on the Sacramento Television Audience ARB: November 7 to 13, 1955

Represented by

Edward Petry & Co., Inc.

Market	% Penetration	Sets	Market	% Penetration	Sets
MOBILE, Ala.	63.9	137,607	PUEBLO-COLORADO SPRINGS, Colo.	54.4	55,195
WALA-TV (A,C,N); WKRG-TV (C)			KCSJ-TV (N); KKTU (A,C); KRDO-TV (N)		
MOBILE, La.	50.2	102,935	QUINCY, III.-HANNIBAL, Mo.	69.3	132,002
KNOE-TV (A,C,N)			WGEM-TV (A,N); KHQA-TV (C)		
MONTGOMERY, Ala.		108,410	RALEIGH, N. C.	49.4	†103,432
WCOV-TV† (A,C,N); WSFA-TV (A,N)		†75,620	WNAO-TV† (A,C)		
MUNCIE, Ind.	60.7	†94,356	RAPID CITY, S. D.		††
WLBC-TV† (A,C,N)			KOTA-TV		
MUSKOGEE, Okla.	71.2	199,317	READING, Pa.	45.9	†170,568
KTVX (A)			WHUM-TV† (A,C)		
(Includes Tulsa)			RENO, Nev.	78.9	21,755
NASHVILLE, Tenn.	47.2	252,503	KZTV (A,C,N)		
WLAC-TV (C); WSIX-TV (A); WSM-TV (N)			RICHMOND, Va.	68.1	189,461
NEW BRITAIN-HARTFORD, Conn.	52.9	†266,941	WTVR (A,C); WXEX-TV (Petersburg, Va.) (N)		
WKNB-TV† (N); WGTH-TV† (A,C)			•ROANOKE, Va.	78.0	293,405
NEW HAVEN, Conn.	86.5	823,401	WDBJ-TV (C); WSLS-TV (A,N)		
WNHC-TV (A,C,N)			ROCHESTER, Minn.	65.4	86,949
NEW ORLEANS, La.		301,547	KROC-TV (A,N)		
WDSU-TV (A,C,N); WJMR-TV† (A,C)		†115,311	ROCHESTER, N. Y.	90.0	*293,220
NEW YORK, N. Y.	90.0	4,520,748	WHAM-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)		
WABC-TV (A); WABD; WATV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)			ROCKFORD, III.		280,000
ROFOLK, Va.		261,188	•WREX-TV (A,C); WTVO† (N)		†112,446
WTAR-TV (A,C); WTOV-TV†; WVEC-TV† (N)		†145,314	ROCK ISLAND, III.-DAVENPORT, Iowa	85.5	289,084
ROCK HILL, W. Va.		††	WHBF-TV (A,C); WOC-TV (N)		
WOAY-TV (A)			ROME, Ga.	61.1	105,619
RODESSA-MIDLAND, Tex.	56.5	46,735	WROM-TV		
KOSA-TV (C); KMID-TV (A,N)			ROSWELL, N. M.	41.5	26,620
OKLAHOMA CITY, Okla.	73.2	278,821	KSWV-TV (A,C,N)		
KWTU (A,C); WKY-TV (A,N)			SACRAMENTO, Cal.		339,370
MAHA, Neb.	90.0	301,050	KBET-TV (C); KCCC-TV† (A,N); KCRA-TV (N)		†145,335
KMTV (A,N); WOW-TV (C)			SAGINAW-BAY CITY, Mich.		258,248
MIRLANDO, Fla.	57.8	120,756	WKNX-TV† (A,C); WNEM-TV (A,N)		††
WDBO-TV (A,C,N)			ST. JOSEPH, Mo.	74.1	119,421
MOUNTAIN VIEW, Iowa	57.3	104,075	KFEQ-TV (C)		
KTVO (C)			ST. LOUIS, Mo.		787,255
MANAMA CITY, Fla.	44.6	17,700	KSD-TV (N); KTVI† (A,C); KWK-TV (C)		†306,746
WJDM-TV (A,C,N)			ST. PETERSBURG-TAMPA, Fla.		195,877
MARSHERSBURG, W. Va.	47.3	†35,098	WSUN-TV† (A); WFLA-TV (N); WTVT (C)		†151,336
WTAP-TV† (A,C,N)			•SALINAS-MONTEREY, Cal.	74.0	109,110
PENSACOLA, Fla.	71.3	140,910	KSBW-TV (A,C,N)		
WEAR-TV (A,C)			SALISBURY, Md.	78.5	†52,668
PEORIA, III.	75.1	†169,015	WBOC-TV† (A,C)		
WEEK-TV† (N); WTVH-TV† (A,C)			SALT LAKE CITY, Utah	84.3	187,449
PETERSBURG, Va.	68.1	189,461	KSL-TV (C); KTVT (N); KUTV (A)		
WXEX-TV (N)			•SAN ANGELO, Tex.	62.9	24,670
(Includes Richmond, Va.)			KTXL-TV (A,C,N)		
PHILADELPHIA, Pa.	90.0	1,795,680	SAN ANTONIO, Tex.		193,993
WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)			KCOR-TV†; KENS-TV (A,C); WOAI-TV (A,N)		††
PHOENIX-MESA, Ariz.	69.1	119,253	SAN DIEGO, Cal.-TIJUANA, Mex.	90.0	305,460
KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)			KFMB-TV (A,C); KFSD-TV (N); XETV		
PINE BLUFF-LITTLE ROCK, Ark.	51.4	132,116	SAN FRANCISCO, Cal.		§935,998
KATV (A,C); KARK-TV (N); KTHV (C)			KGO-TV (A); KPIX (C); KRON-TV (N); KSNV-TV†; KOVR (See Stockton, Cal.)		†189,427
PITTSBURG, Kan.	61.5	115,946	SAN JOSE, Cal.	47.1	211,586
KOAM-TV (A,N)			KNTV		
PITTSBURGH, Pa.		1,083,641	SAN JUAN, P. R.		††
KDKA-TV (A,C,N); WENS† (A,C,N)		†329,212	WAPA-TV (A,N); WKAQ-TV (C)		
PLATTSBURG, N. Y.	90.0	*111,330	•SAN LUIS OBISPO, Cal.	74.1	92,810
WIRI (A,N)			KVEC-TV (A,C)		
POLAND SPRING, Me.	86.7	*248,760	SANTA BARBARA, Cal.	78.1	85,268
(Mt. Washington, N. H.)			KEY-T (A,C,N)		
WMTW (A,C)			SAVANNAH, Ga.	57.0	70,757
PORTLAND, Me.	90.0	187,290	WSAV-TV (N); WTOG-TV (A,C)		
WCSH-TV (N); WGAN-TV (C)			SCHENECTADY-ALBANY-TROY, N. Y.		466,566
PORTLAND, Ore.		††305,962	WRGB (N); WROW-TV† (A,C)		†148,756
KLOR-TV (A); KOIN-TV (C); KPTV† (N)			SCRANTON-WILKES-BARRE, Pa.	71.0	†210,567
POUGHKEEPSIE-KINGSTON, N. Y.	28.9	†37,755	WARM-TV† (A); WGBI-TV† (C); WBRE-TV† (N); WILK-TV† (A)		
WKNY-TV† (A,C,N)					
PROVIDENCE, R. I.	90.0	746,736			
WJAR-TV (A,N); WPRO-TV (C)					

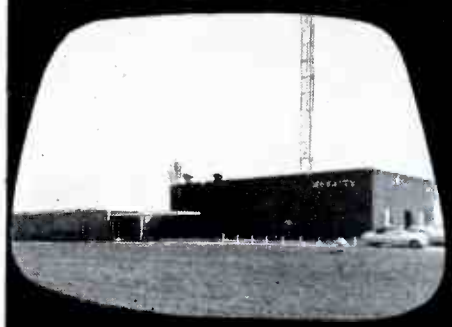
ROCKFORD



Scene of market power!

NOW No. 2 Market in Illinois and GROWING — has currently under construction \$25 million in expanded manufacturing and retailing facilities. Are your sales messages reaching this market untouched by either Chicago or Milwaukee, 90 miles away? Only one VHF station covers this area —

WREX-TV



Scene of sales power!

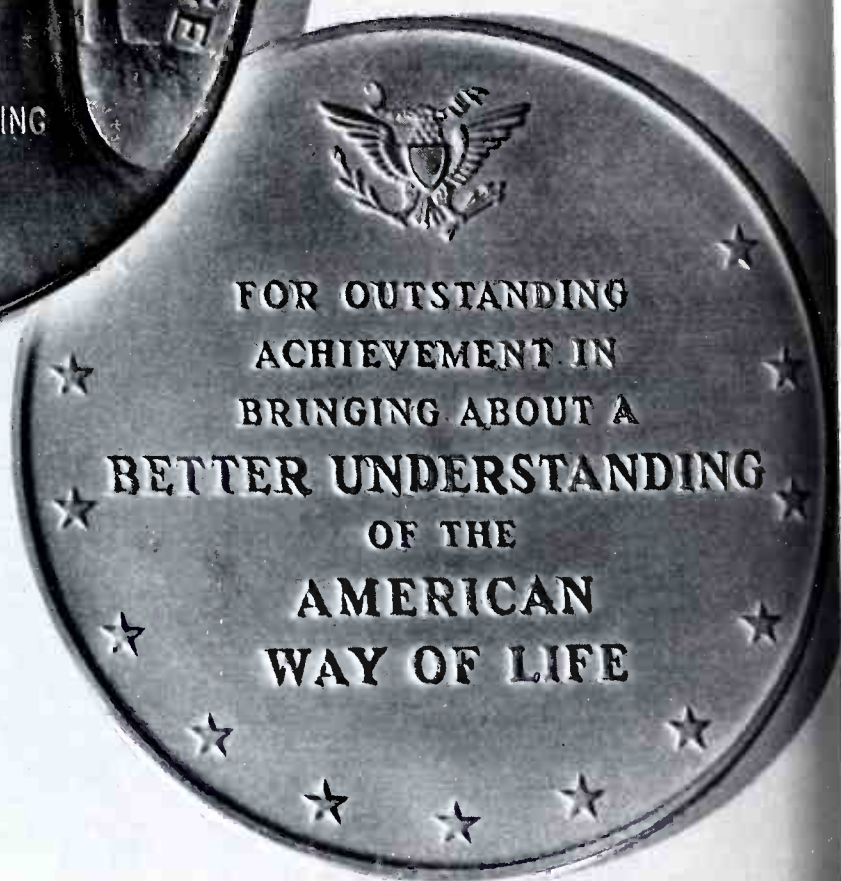
DELIVERS YOUR MESSAGE to over 1,000,000 viewers in a billion dollar market — all of the top 15 once-a-week shows — all of the top 15 syndicated films* — are part of the Power Packed Performance that makes WREX-TV The Viewers' Choice.

* PULSE, INC. SURVEY, SEPTEMBER, 1955



WREX-TV channel 13

CBS - ABC AFFILIATIONS
telecasting in color
represented by
H-R TELEVISION INC.
ROCKFORD, ILLINOIS



From the Freedom's Foundation at Valley Forge 1955 Awards Report.

"The awardee (s) . . . were selected by the distinguished awards jury for their outstanding work for freedom, from multi-thousands of nominations submitted by the general public for evaluation."

For outstanding achievement

We are proud to announce that The Freedoms Foundation at Valley Forge has honored the Storer Broadcasting Company by presenting it the George Washington Honor Medal for the Storer 'Americana' trade paper advertising campaign, "Famous on the Local Scene, yet known throughout the Nation." We are humble in the knowledge that this is the first time a broadcasting company has been so honored.

STORER BROADCASTING COMPANY

WSPD-TV
Toledo

WJW-TV
Cleveland

WJBK-TV
Detroit

WAGA-TV
Atlanta

WBRC-TV
Birmingham

KPTV
Portland

WGBS-TV
Miami

WSPD
Toledo

WJW
Cleveland

WJBK
Detroit

WAGA
Atlanta

WBRC
Birmingham

WWVA
Wheeling

WGBS
Miami

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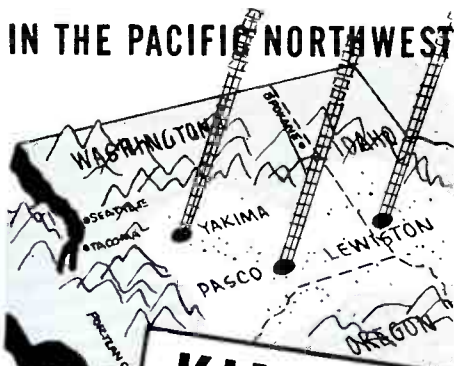
CASCADE TELEVISION

The BIG

for

PACKAGE

IN THE PACIFIC NORTHWEST



KIMA-TV
Yakima, Wash.

KEPR-TV
Tri-Cities, Wash.

KLEW-TV
Lewiston, Idaho

CASCADE TELEVISION

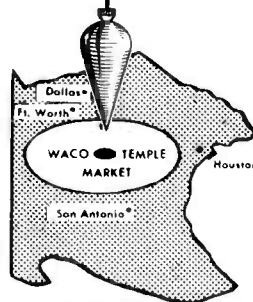
Contact

WEED TELEVISION

Pacific Northwest: MOORE & LUND

Market	% Penetration	Sets
SEATTLE-TACOMA, Wash.	80.2	430,072
KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW		
SEDALIA, Mo.	62.2	36,722
KDRO-TV		
SHREVEPORT, La.	55.6	161,289
KSLA (A,C); KTBS-TV (A,N)		
ST. LOUIS, Mo.	79.1	150,992
KTIV (A,N); KTVI (A,C)		
ST. LOUIS, Mo.	60.5	**134,957
KELO-TV (A,C,N) (Operates satellite KDLO-TV, Florence, S. D.)		
SOUTH BEND-ELKHART, Ind.	64.3	†163,416
WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)		
SPOKANE, Wash.	61.5	159,680
KHQ-TV (N); KREM-TV (A); KXLY-TV (C)		
SPRINGFIELD, Ill.	61.1	†67,547
WICS† (A,N)		
SPRINGFIELD-HOLYOKE, Mass.	82.3	†180,849
WHYN-TV† (C); WWLP† (A,N)		
SPRINGFIELD, Mo.	56.3	100,243
KTTS-TV (C); KYTV (A,N)		
ST. LOUIS, Mo.	83.2	\$345,283
WSTV-TV (A,C)		
STOCKTON, Cal.	74.4	1,071,225
KQVR (Circulation shown includes Sacramento and San Francisco counties, Cal.) (See San Francisco, Cal.)		
SUPERIOR, Wis.-DULUTH, Minn.	60.2	94,444
WDSM-TV (C,N); KDAL-TV (A,C)		
•SWEETWATER-ABILENE, Tex.	68.3	59,760
KRBC-TV (N); KPAR-TV (C) (KPAR-TV, Sweetwater, Tex., is optional satellite of KDUB-TV, Lubbock, Tex.)		
SYRACUSE, N. Y.	90.0	*362,340
WHEN-TV (A,C); WSYR-TV (N)		
TACOMA-SEATTLE, Wash.	80.2	430,072
KING-TV (A); KOMO-TV (N) KTNT-TV (C); KTVW		
TAMPA-ST. PETERSBURG, Fla.		195,877
WFLA-TV (N); WTVT (C); WSUN-TV† (A)		
TEMPLE-WACO, Tex.	62.4	103,854
KCEN-TV (N); KWTX-TV (A)		
TERRE HAUTE, Ind.	81.0	177,084
WTHI-TV (A,C)		
•TEXARKANA, Tex.	61.7	161,840
KCMC-TV (A,C)		
THOMASVILLE, Ga.	37.6	57,203
WCTV (C,N)		
TOLEDO, Ohio	90.0	369,990
WSPD-TV (A,C,N)		
TOPEKA, Kan.	56.2	102,541
WIBW-TV (A,C)		
TRAVERSE CITY, Mich.	55.5	31,205
WPBN-TV (N)		
TUCSON, Ariz.	49.4	40,233
KOPO-TV (C); KVOA-TV (A,N)		
TULARE-FRESNO, Cal.	73.5	†140,477
KVVG†; KJEO-TV† (A,C); KMJ-TV† (N)		
TULSA, Okla.	70.5	281,402
KOTV (C); KVOO-TV (N); KTVX (Muskogee, Okla.) (A)		
TWIN FALLS, Ida.		††
KLIX-TV (A,C)		
TYLER, Tex.	51.8	72,072
KLTV (A,C,N)		
UTICA-ROME, N. Y.	90.0	152,844
WKTU (A,C,N)		
VALLEY CITY, N. D.	53.7	104,855
KXJB-TV (C) (Site also Fargo)		
WACO-TEMPLE, Tex.	62.4	103,854
KWTX-TV (A); KCEN-TV (N)		

We Cover the
**WACO-TEMPLE
CENTRAL TEXAS
AREA MARKET**



KCEN-TV

• 833 ft. tower • Max. power, 100 kw.
• Channel 6, VHF • Full Time



Representatives:

NATIONAL: George P. Mollingsberry
TEXAS: Clyde Melville Co., Dallas
KCEN-TV, 17 S. 3rd, Temple, Texas

OWNED AND OPERATED BY BELL PUBLISHING CO.

Market	% Penetration	Sets
WASHINGTON, D. C.	85.0	621,806
WMAI-TV (A); WRC-TV (N); WTOP-TV (C); WTTG		
WASHINGTON, N. C.	57.5	129,249
WITN (N)		
WATERBURY, Conn.	50.2	†103,153
WATR-TV† (A)		
WATERLOO, Iowa	69.2	175,587
KWWL-TV (N)		
WAUSAU, Wis.	57.9	65,399
WSAU-TV (A,C,N)		
•WESLACO-HARLINGEN, Tex.	66.7	65,460
KRGV-TV (N); KGBT-TV (A,C)		
WEST PALM BEACH, Fla.	69.9	90,214
WEAT-TV (A,C); WJNO-TV (C,N)		
WHEELING, W. Va.	79.6	292,920
WTRF-TV (A,N)		
WICHITA-HUTCHINSON, Kan.	206,075	
KAKE-TV (A); KARD-TV; KEDD† (N); KTVH (C)	†140,919	
•WICHITA FALLS, Tex.	77.5	105,135
KFDX-TV (A,N); KSYD-TV (C)		
WILKES-BARRE-SCRANTON, Pa.	71.0	†210,567
WBRE-TV† (N); WILK-TV† (A); WARM-TV† (A); WGBI-TV† (C)		
WILMINGTON, Del.	82.0	§226,365
WPFH (N)		
WILMINGTON, N. C.	53.5	73,420
WMFD-TV (A,N)		
WINSTON-SALEM, N. C.	349,650	
•WSJS-TV (N); WTOB-TV† (A)	†76,913	
YAKIMA, Wash.	58.0	**†78,885
KIMA-TV† (A,C,N) (Operates satellites KLEW-TV, Lewiston, Ida. and KEPR-TV, Pasco, Wash.)		
YORK, Pa.	75.7	†94,036
WNOW-TV†; WSBA-TV† (A)		
YOUNGSTOWN, Ohio	51.8	†174,420
WFMJ-TV† (N); WKBN-TV† (A,C)		
•YUMA, Ariz.	66.4	19,490
KIVA-TV (A,C,N)		
ZANESVILLE, Ohio	62.5	†47,414
WHIZ-TV† (A,C,N)		

• Unadjusted for new data pending further study.
† UHF circulation.
‡ Incomplete data.
‡‡ VHF-UHF.
* U.S. coverage only.
** Includes circulation of satellite.
*** Does not include circulation of satellite.
§ Special coverage situation:
Johnstown, Pa.—Circulation shown does not include Pittsburgh where station has sizable share of audience.
San Francisco, Cal.—Circulation shown does not include Sacramento where stations have sizable share of audience.
Steubenville, Ohio.—Circulation shown does not include Pittsburgh where station has sizable share of audience.
Wilmington, Del.—Circulation shown does not include Philadelphia where station has sizable share of audience.

DUE TO OPEN IN APRIL: 4

Market	Station	Channel
Chattanooga, Tenn.	WRGP-TV	(3)
Hagaman, N. Y.	WCDB-TV	(29)
Marquette, Mich.	WDMJ-TV	(6)
Richmond, Va.	WRVA-TV	(12)

DUE TO OPEN IN MAY: 1

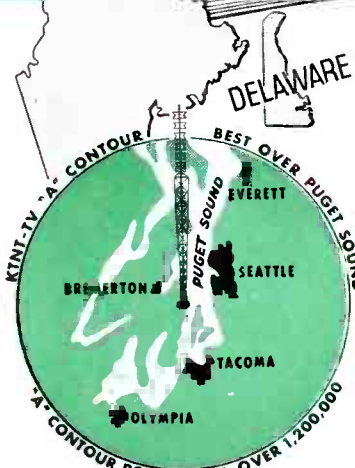
Market	Station	Channel
Daytona Beach, Fla.	WESH-TV	(2)

316,000 WATTS
Antenna 1,000 Feet Above Sea Level
Serving Seattle-Tacoma and the Puget Sound Area

KTNT-TV
CHANNEL 11
CBS

the population of
Maine and Delaware
Combined equals the
population within
KTNT-TV's
"A" Contour!

SWIM SUIT BY JANTZEN



This area contains OVER HALF the population of Washington State and it accounts for OVER HALF the income of the state.

More than 2 million people live in the ENTIRE area covered by KTNT-TV

... and get this —

Only KTNT-TV has all five

Of all the television stations in the rich Puget Sound area, ONLY KTNT-TV covers all five of the following major cities in its "A" contour:

- Seattle
- Tacoma
- Everett
- Bremerton
- Olympia



CBS Television for Seattle, Tacoma, and the Puget Sound Area

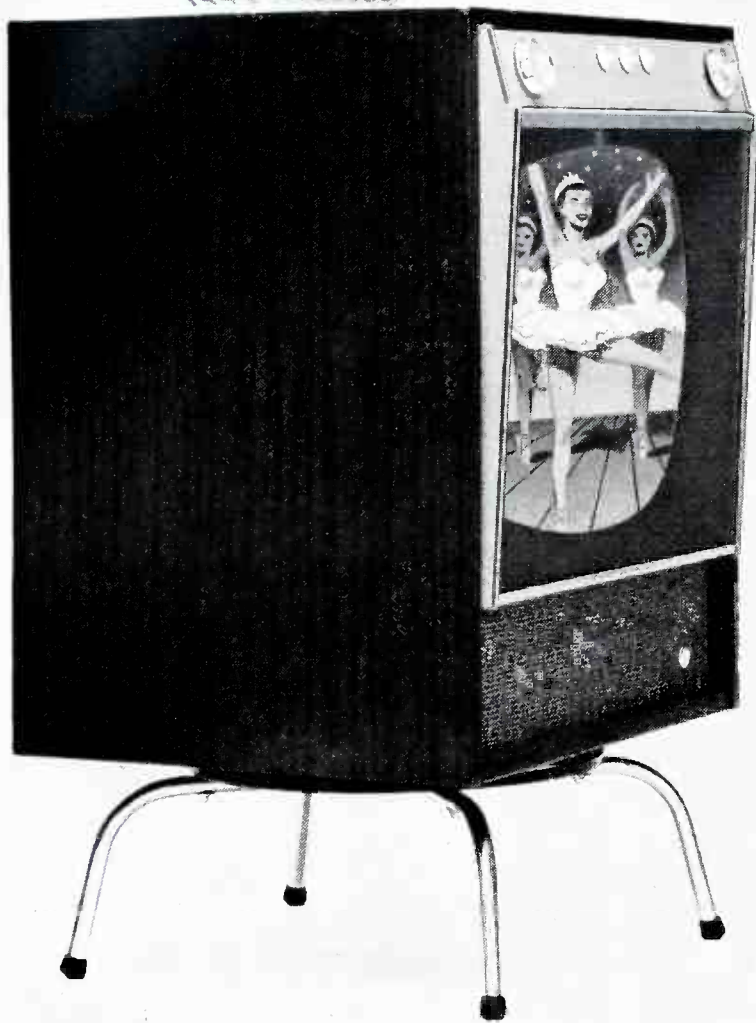
CHANNEL ELEVEN

BASIC

316,000 WATTS

Antenna height, 1000 ft. above sea level

Represented nationally by
WEED TELEVISION



WHO ENTERTAINS MAMA



BOSTON: THE MAN FROM WBZ-TV is Nelson Bragg, *Swan Boat* emcee. Gets most of the weekday TV audience from 9:00 to 10:00 a.m. (ARB).



CLEVELAND: THE MAN FROM KYW-TV is Tom Haley, who brings a big television following to his brand new *Morning Surprise*. Fast-paced variety makes it Cleveland's big morning show.



SAN FRANCISCO. THE MAN FROM KPIX is Sandy Spillman (accompanied by Faye Stewart). Their *Morning* show has twice the 8:30 to 9:00 a.m. weekday audience of the number two show.



PITTSBURGH: THE MAN FROM KDKA-TV is Wayne Griffin. 9:00 to 10:00 a.m. weekdays, week after week and month after month, he has almost all the Pittsburgh TV audience. *Mama*, what a salesman!

NO SELLING CAMPAIGN IS COMPLETE



WHEN PAPA'S GONE TO WORK?

Mama can hardly wait until papa gets out of the house before she turns on the TV set and settles happily down to an interlude with The Man From WBC. In four of the biggest and juiciest markets, he has the mamas charmed. What a fine fellow to have

on your side when mama's getting ready to go out to the store! *S-s-s-t. This can be arranged.* Simply pick up the phone and call A. W. "Bink" Dannenbaum, WBC General Sales Manager, MUrray Hill 7-0808, New York, or your WBC station.



WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO

BOSTON—WBZ+WBZA
 PITTSBURGH—KDKA
 CLEVELAND—KYW
 FORT WAYNE—WOWO
 PORTLAND—KEX

TELEVISION

BOSTON—WBZ-TV
 PITTSBURGH—KDKA-TV
 CLEVELAND—KYW-TV
 SAN FRANCISCO—KPIX

KPIX REPRESENTED BY THE KATZ AGENCY, INC. • ALL OTHER STATIONS REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC

WITHOUT THE WBC STATIONS

Support the Ad Council Campaigns

Stores have tried everything; now "Window" and spots offer new solutions

"Many stores," he feels, "have made the same mistake in TV as they made in radio—trying to use an across-the-board program, rather than using the medium on the days they could expect to get best results."

Cuff: Buy spots as you need them

Cuff points out that several department stores have recently switched to spot-announcement campaigns in radio, plugging specific merchandise via as many spots as budget and importance dictate. This buy-when-you-need-it technique parallels the way newspapers are used and is the way TV should be employed, Cuff feels. While he considers *Window* an excellent step in the right direction, he deplores its emphasis on the horizontal strip.

Himself a former telecaster—he was general manager of WABD, New York—Cuff is convinced station-department store relations would be much happier if the station would:

- Demonstrate it understands the store's needs by studying its newspaper advertising patterns and learning what are its high- and low-traffic days, its special promotion cycles, and so forth.
- Learn that buyers are the people who give the final nod on what gets advertised; sell them on TV and keep them sold.
- Go light on trying to sell institutional campaigns—few stores can afford to sustain them.
- Assign one person to service the stores, even if the stores have assigned their own people to work in TV specifically.

Those within the TV industry who are convinced that stores would do well with spots point out that stores could arrange *minimum* contracts. Easter and Christmas come around every year; some promotions are annual or monthly events. Newspaper experience and past work with TV would give a basis for budget-making and timebuying. Unfortunately, however, stations can't expand their telecasting day to make room for extra business, the way that newspapers can expand their space. To use spots, the stores would have to buy—and hold on to—specific periods.

A check on department stores across the country reveals wide disagreement on what works in the medium. Store opinion varies from outright disenchantment with TV to the kind of satisfaction with results that will prompt Sears Roebuck to

decide on a national TV campaign—due to break soon—following local experience in San Diego, Los Angeles and Houston.

From this confused picture two things stand out:

1. TV will not make much headway in department stores' billings if it seeks to supplant newspapers as the primary store medium. It simply cannot supply the endless flexibility to meet the daily needs of a retail operation that features a tremendous variety of items or lives by item-by-item promotion, high-traffic and low-traffic days and ad budgets charged back to dozens of individual departments. TV can be used, however, as a powerful supplementary medium.

2. Stores can use TV successfully if they will concentrate on the job of making the most of the medium's unequalled power to demonstrate and if they will stake out spot franchises. Except for certain competitive situations which call for institutional campaigns, hard-hitting spot announcements featuring specific merchandise to bring people into the store may well be the answer. As many national advertisers do, department stores can build up a schedule of time periods as they become available, concentrating them around their big shopping days. This is now widely practiced in radio.

Jordan Marsh: Spots augment newspapers

That this approach can work in TV is seen in the case of Jordan Marsh, Boston, which over the past few years has built a schedule of strong evening adjacencies, with the idea of having its plugs "every day in the same location."

Says a Jordan Marsh executive: "TV is an augmentation of our newspaper advertising. We, rather than our agency, prepare the commercials, frequently filming them right in our store. In a large market, we have to find something to bring people into the store. The answer is to feature specials, usually price specials."

Perhaps the most interesting new effort to adapt TV to department store needs is *Window*, the five-minute shows scheduled across the board at various times during the day by NBC o-and-o stations. By press time it had attracted six retailers in three cities: On New York's WRCA-TV, Bergdorf-Goodman had a two-week run, Gimbels signed for 13 weeks, B. Altman for six, Ham-

mer Galleries for several. In Washington, The Hecht Company took 13 weeks on WRC-TV, and in Philadelphia, Wanamaker signed for 13 weeks on WRCV-TV.

Although Gimbels officially states that the program is still in the experimental stage and it is too early to evaluate results, it is understood that some apparel items have pulled particularly well and that the housewares departments on which *Window* plugs were concentrated have shown sales increases.

Hecht: "Window" results satisfactory

Hecht, in Washington, has been satisfied with its five weekly *Windows* (three at 7:55 a.m. and two at 11:55 a.m.), reports Jeff Abel, Hecht account exec at the Henry J. Kaufman agency. He cites the 125 mirrors, priced up to \$4.95, which were sold in one day as a result of an announcement on *Window*.

Advertised items are displayed with "As Shown on *Window*" streamers. Hecht has been pushing telephone orders and has had some good results.

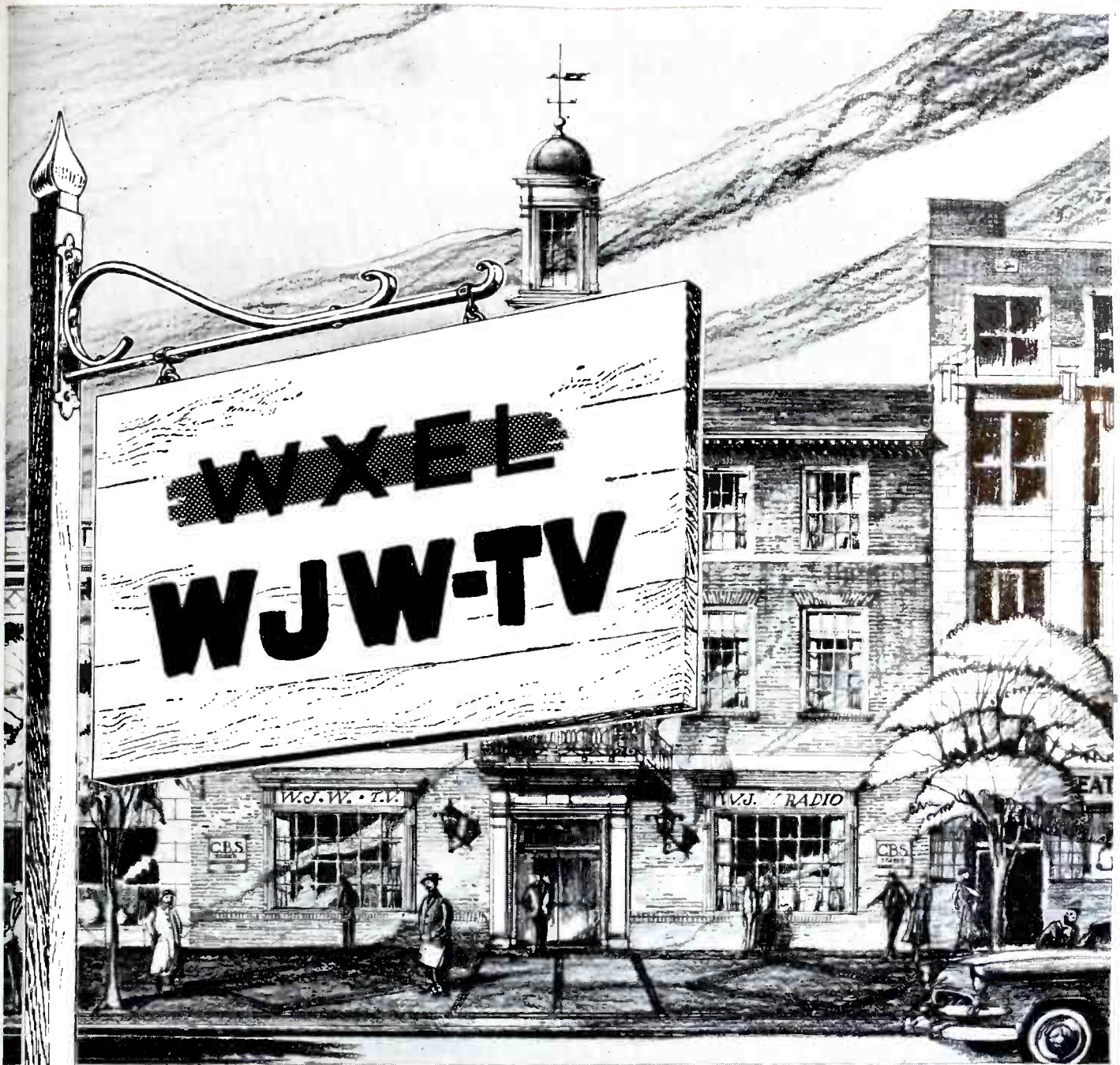
Production of department-store commercials for TV as proved by Hecht's experience with *Window* is not the impossibly complex job that some stores have feared, declares Abel. "In fact," he says, "you can make a faster switch on merchandise to be used on TV than you can in newspaper advertising." The agency prepares the commercial script.

The *Window* idea has been adopted by D. H. Holmes in New Orleans for use on WDSU-TV. The store kept an eye on the program from the time it was announced, switched from the similar five-minute capsule show it had been using in *Today* in order to take advantage of the better hour offered by putting its *Window* in *Home* during the Daylight Saving Time period.

E. Davis McCutcheon, Holmes' director of public relations and advertising, says the store has been using TV since it began in New Orleans. "We're in TV to sell merchandise. We look upon it as a supplementary medium; it can't replace newspapers. But we want regular, day-by-day exposure on TV."

Window may turn out to be one of the missing links between TV and department stores. It offers the client frequent exposure at good periods and in combinations that tie in with

To page 84



A NEW NAME...AND A NEW HOME

A change is being made in WXEL, Channel 8 in Cleveland. A change in name that has a logical association, that makes for easier identity. Sharing the Storer Broadcasting Company banner with veteran radio station WJW, Cleveland's WXEL becomes WJW-TV. And along with the change in call letters comes a change in the home of these two sister stations. In the heart of downtown Cleveland is a handsome new Williamsburg colonial structure—better-than-ever able to serve its clients and the public. Come visit us soon—there's a hospitable welcome awaiting you!



in Cleveland, keep your eye on channel 8



WJW-TV...Cleveland's Basic CBS Television Outlet



BIG NEW SEASON

Starring Films From:

Columbia Package

Associated With

"HOLLYWOOD TELEVISION"

"GENERAL TELERADIO"

"TELE-PICTURES"

On

Armchair Theatre

now in its fifth year as Central Ohio's
oldest, most successful TV Film Feature Theatre

Presented at a *new* earlier time

10:45 p. m.

Offering You
Choice A & B
Time Availabilities

Here is the perfect spot offer for buyers seeking an established high-rated time slot on an even bigger and better Armchair Theatre. There's bound to be a sell-out, so call a "Blair" man now for spot reservations in these excellent film shows.

wbns-tv

channel 10
columbus, ohio

CBS-TV Network
Affiliated with
Columbus Dispatch
General Sales
Office:
33 N. High St.



his needs. It permits established station personalities to be used on the shows; the station, in fact, handles all the production, while the store concentrates on the presentation of merchandise. In some cities, the show is offered in color.

An oft-heard complaint is that the local program and commercial face tough sledding in competing with the best that comes from national sponsors; that they tend to look cheap and amateurish by comparison. The answer, of course, is that it's basically a matter of how each individual show is prepared and how much imagination goes into the local selling effort.

An example of how well local efforts can go over is *Jeanette Jaffee for Joske's*, 2:15-2:30 p.m. every Thursday on KENS-TV, for Joske's of Texas, in San Antonio. The store's late night is on Thursday. Although too-direct pitches are avoided, the show features specific merchandise.

Joske's: Can see sales day after show

"We can see the sales results the next day," says ad manager Caroline Shelton, who credits the show's success to the personality of its hostess. "Jeanette Jaffee is a young matron well known in town," says Mrs. Shelton. "She's not a TV pro. She talks about her five children and local charities, interviews visiting celebrities, and so forth. The show is filmed in our tea shop, the Camellia Room, on Tuesdays. People come from all over town and from surrounding areas to be seen in the Camellia Room and on the show."

A typical Jaffee commercial goes like this: "I saw this wonderful salad bowl in the store and I just can't live without it."

Joske's runs another program, a simulcast of a radio newscast it has sponsored for about 25 years. The program is heard on Sundays, 10 p.m. on WOAI-AM-TV. The objective is mainly institutional—building up traffic through the slogan: "America's best brands are at Joske's of Texas."

A different approach is typified by Wurzburg's, in Grand Rapids. Like Joske's it has a Thursday quarter-hour show, which is called *World of Fashion*. The major objective here is to establish the store as the state's fashion center. The promotion of specific merchandise receives less emphasis. A hostess, style experts and live models are featured. The program is carried on a small network, fed from WOOD-TV, Grand Rapids, to WKZO-TV, Kalamazoo;

TWO Markets for ONE Buy

That's
What You Get
When You Buy
WTVD.

Why? Because only
WTVD—
Among ALL Media
Can DELIVER
And DOMINATE
The Durham
And Raleigh
Markets With a
SINGLE Buy.

Two RICH
Markets With
\$2.3 Billion in
Buying Power
Combined as
One When You
Buy WTVD.

Ask your Petry
Man About the
Durham-Raleigh
Market and the
Only Medium
That DELIVERS
And
DOMINATES it.

WTVD

CHANNEL ELEVEN

NBC - ABC

for Durham-Raleigh

WPBN-TV, Traverse City; WWTW, Cadillac.

Although a special case, it is significant that Montgomery Ward has begun a 12-week TV experiment in 70 markets, using six to 15 spots weekly, depending on market size, and repeating one film commercial throughout the week. After checking results of this trial run to push one big-ticket item at a time, the company expects to launch a continuing TV effort in the fall.

The growing trend toward co-op spending offers increasing possibilities for department-store use of TV. That broad coverage can be obtained is seen in the case of Bamberger's, Macy's subsidiary in Newark, New Jersey. The store recently instituted a mammoth campaign on WATV, New York, employing more than 40 spots a week and four sponsored quarter-hours, relying principally on co-op funds.

The Bamberger decision to go heavy in TV rests in part upon a recognition that some media re-orientation is necessary, now that the move to suburbia has gone so far. Metropolitan stores are fighting to maintain their position by setting up suburban branches. The growth of the branch-store pattern has brought new coverage problems. In some cases, it is becoming difficult to match the branch-store locations with newspaper circulation. More and more, TV appears to be the answer for covering the fringes of a market as well as its heart. (See TELEVISION MAGAZINE's Data Book, "Television Markets vs. Standard Markets.")

Sunday, daytime opportunities grow

Two time segments that can now be fruitfully explored by both stores and stations are daytime and Sunday afternoon. Daytime's importance as an advertising medium continues to grow, for the national as well as the local advertiser. (See "Do They Watch in the Daytime?" TELEVISION MAGAZINE, February, 1956.) This is the big selling job for stations—to show the stores why daytime is no longer "second best."

In many markets Monday is a big day for the stores because the presence of a strong Sunday newspaper brings out a heavy barrage of retail advertising. And Sunday is now wide open in TV. Time is available. As in daytime during the week, stations and networks are strengthening programming, boosting audience. Sunday should be a good bet for augmenting weekend newspaper ads, to boost mail and phone orders or highlight items that will increase Monday sales. **END**

MAXIMUM POWER

Unduplicated

Service to

East Mississippi

and

West Alabama

79.087

TELEVISION HOMES

in TV Area

On the Air since 1953

WTOK-TV

CHANNEL **11** MERIDIAN, MISS.

CBS • NBC • ABC

Represented by Heudley-Reed

POWER 316,000 Watts

TOWER 562 ft. ant



GET THAT CAR!

You can on film...

You can get that car—in spite of the darkness—on today's fast films. What's more, you can get it on the nation's TV screens in less time than ever before thanks to these new films and processing techniques. All of this adds more and more to the facility and economy waiting for you... when you **USE EASTMAN FILM.**

For complete information write to:

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

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

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

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

or **W. J. GERMAN, INC.**

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

mental histories. Thus we say that we feel "blue," that we're in a "brown" study, that he's a "greenhorn," and so forth.

Color associations also vary with cultures. Yellow was a preferred hue in classical times, but was frowned upon early in the Christian era. White, a symbol of joy in the West, is a symbol of mourning in Korea.

It is a mistake to draw upon generalized findings in the literature on the subject and apply them uncritically to color-TV advertising. At best they can be only suggestive, for the easily demonstrable reason that the effect of any one color is very markedly affected by the color environment of which it is a part. It all depends, in other words, upon the

nature of the specific commercial in question—what may be a pleasing shade in theory could turn out to be an extremely unpleasant one in practice, and vice versa.

One subject that calls for more investigation is the effect of color upon the viewer's concept of spatial relations. It has already been well established that by changing hues you can alter a person's sense of dimension and perspective. Many possibilities here open for producers, set designers, art directors, who can begin to experiment with scenic effects on the TV screen achieved by adroit color composition and lighting rather than by construction of expensive and complicated sets.

COLORTOWN USA— FIRST IMPRESSIONS

What happens in a home when it gets a color TV set?

ColorTown USA, a joint BBDO-NBC project, is designed to answer this and a host of other questions dealing with the growth of color TV from the time the family first becomes interested in the subject.

There will be two waves of interviews a year—the first wave was completed before the start of 1956, the second will begin next month. Actually, we are still seeking preliminary findings. Tabulations on the first set of interviews are finished and the study is now in the process of being analyzed.

Here are our first impressions:

1. That there is a genuine interest in color TV is definitely the case. In fact there is some cheating on the question of ownership. We instructed our interviewers to tell us when anyone claimed to know someone who had a set, and we found that claiming a set and having one are not always the same thing.
2. Color set owners are tremendously enthusiastic about their sets,

and are quite enamoured of what they see in color.

3. People who buy color sets for their own use, rather than for business reasons, have certain things in common: first, of course, money—sets are expensive; then, prestige reasons.

4. They have the same visitors that the first owners of black-and-white had and do the same entertaining. They are sampling their friends, showing them the new medium.

The results of ColorTown USA still await analysis. As benchmarks, they can serve as bases for comparison as we do further study. The study today is not so much a color study as an analysis of how the American home divides its leisure among newspapers, magazines, radio, TV, hobbies, entertaining, and so forth. This pattern may be seriously disrupted when the home gets its first TV color set. This change—how people alter their use of media and leisure-time patterns to accommodate color television—is what the ColorTown survey will record.

New outlets due soon in 11 key areas; delays expected in eight others

1 V), Johnstown (1 U, 1 V), Lansing (1 U, 1 V), Rockford (1 U, 1 V), Shreveport (2 V's), Springfield-Holyoke (2 U's), Syracuse (2 V's), Winston-Salem (1 U, 1 V) and York (2 U's).

Here are details on the television-service status in 41 markets which were not operating at full potential as of April:

Albany-Schenectady-Troy, N. Y.—One V and one U, channels 6 and 41, now on the air. Channel 35 (WTRI) has suspended but recently announced intentions of resuming regular commercial operation. Patroon Broadcasting Co. holds a three-year-old permit for channel 23 (WPTR-TV), but has announced no operating plans. Several months ago the FCC assigned an additional V in the same service area, channel 10, to Vail Mill, N. Y., but assignment is being challenged in the courts and applications for that channel are not currently being considered. Its use in the near future is unlikely.

Austin, Tex.—One V, channel 7, now operating. Channels 18 and 24 not applied for.

Beaumont-Port Arthur, Tex.—One V and one U, channels 6 and 31, now operating. Remaining V, channel 4, in contest between Port Arthur College and Smith Radio Co.; final grant and operation far off.

Binghamton, N. Y.—One V, channel 12, now operating. Southern Tier Radio Service has held a permit for channel 40 (WINR-TV) since September, 1954, but has announced no plans for operation.

Birmingham, Ala.—Two V's, channels 6 and 13, now operating. Johnston Broadcasting Co. has had a permit for channel 48 (WJLE-TV) since 1952, but no known operating plans. Contest between Birmingham Television Corp. and Winston-Salem Broadcasting Corp. for channel 42 is not yet in hearing.

Boston, Mass.—Two V's, channels 4 and 7, now operating, with channel 9, Manchester, New Hampshire, providing physical coverage. One other V, channel 5, in contest, with grant to Greater Boston Television Corp. recommended by FCC examiner over competing bids of WHDH, Inc., Massachusetts Bay Telecasters, Allen B. DuMont Laboratories, and Post Publishing Co. Final decision many months away. Ajax Enterprises has a 1955 permit for channel 38

(WHMB), and J. D. Wrather, Jr. holds a 1953 permit for channel 44 (WJDW), but neither has announced any operating plans. Channels 32 and 56 not applied for.

Charlotte, N. C.—One V, channel 3, now operating. WSOC, Inc., Carolina's Television Corp., and Piedmont Electronics and Fixture Corp. are competing for the open V, channel 9. An examiner's recommended grant to Piedmont awaits hearing by the full commission, which means final action is some time off. Channel 36 (WQMC) has suspended.

Chattanooga, Tenn.—One V, channel 12, now operating. Mountain City Television holds grant for remaining V, channel 6 (WRGP-TV), with operation indicated by early summer. Channels 43 and 49 not applied for.

Corpus Christi, Tex.—One U, channel 22, now operating. Gulf Coast Broadcasting Co., with a permit for V channel 6 (KRIS-TV), plans to be on the air this month. In a three-way contest for the remaining V, channel 10, examiner has recommended grant to K-Six Television, Inc., over bids of KEYS, Inc. and Superior Television Co. Case awaits further FCC argument, with final grant far away. Channel 43 not applied for.

Davenport, Iowa-Rock Island-Moline, Ill.—Two V's, channels 4 and 6, now operating. Channels 36 and 42 not applied for.

Dayton, Ohio—Two V's, channels 2 and 7, now operating. U channel 22 (WIFE) has suspended.

Duluth, Minn.-Superior, Wis.—Two V's, channels 3 and 6, now operating. U channel 38 (WFTV) has suspended. Channel 32 not applied for.

El Paso, Tex.—Two V's, channels 4 and 9, now operating. One other V, McLendon Investment Corp.'s channel 13 (KOKE) is expected to be on the air very shortly. Channels 20 and 26 not applied for.

Erie, Pa.—One V and one U, channels 12 and 35, now operating. Channel 66 not applied for.

Evansville, Ind.-Henderson, Ky.—Two U's, channels 50 and 62, now operating. A December, 1955 grant to Evansville Television, Inc. for the only V, channel 7, is in litigation, with no available estimates on starting date.

Flint, Mich.—WJR holds permit for the one V, channel 12 (WJRT), now under litigation but should be on the air by fall. Channels 16 and 28 not applied for.

Ft. Wayne-Waterloo, Ind.—Two U's, channels 15 and 33, now operating. Radio Ft. Wayne holds permit for channel 69 (WANE-TV) since 1954 but has announced no operating plans.

Grand Rapids, Kalamazoo, Mich.—Two V's, channels 3 and 8, now operating. Peninsula Broadcasting Co. holds a 1954 permit for channel 23 (WMCN) but its operating plans are unknown. Channel 36 not applied for.

Greensboro, N. C.—One V, channel 2, now operating. Channel 57 not applied for.

Jacksonville, Fla.—One V and one U, channels 4 and 36, now operating. Southern Radio and Equipment Co. has a three-year-old permit for channel 30 (WQIK) but no announced operating plans. Three-way contest for the remaining V, channel 12, awaits final FCC action on examiner's recommendation granting permit to Jacksonville Broadcasting Co. over bids of Florida-Georgia Television Co. and the City of Jacksonville.

Knoxville, Tenn.—One V and one U, channels 6 and 26, now operating. Radio station WBIR was given grant for the remaining V (WBIR-TV), in January but has not set a starting date.

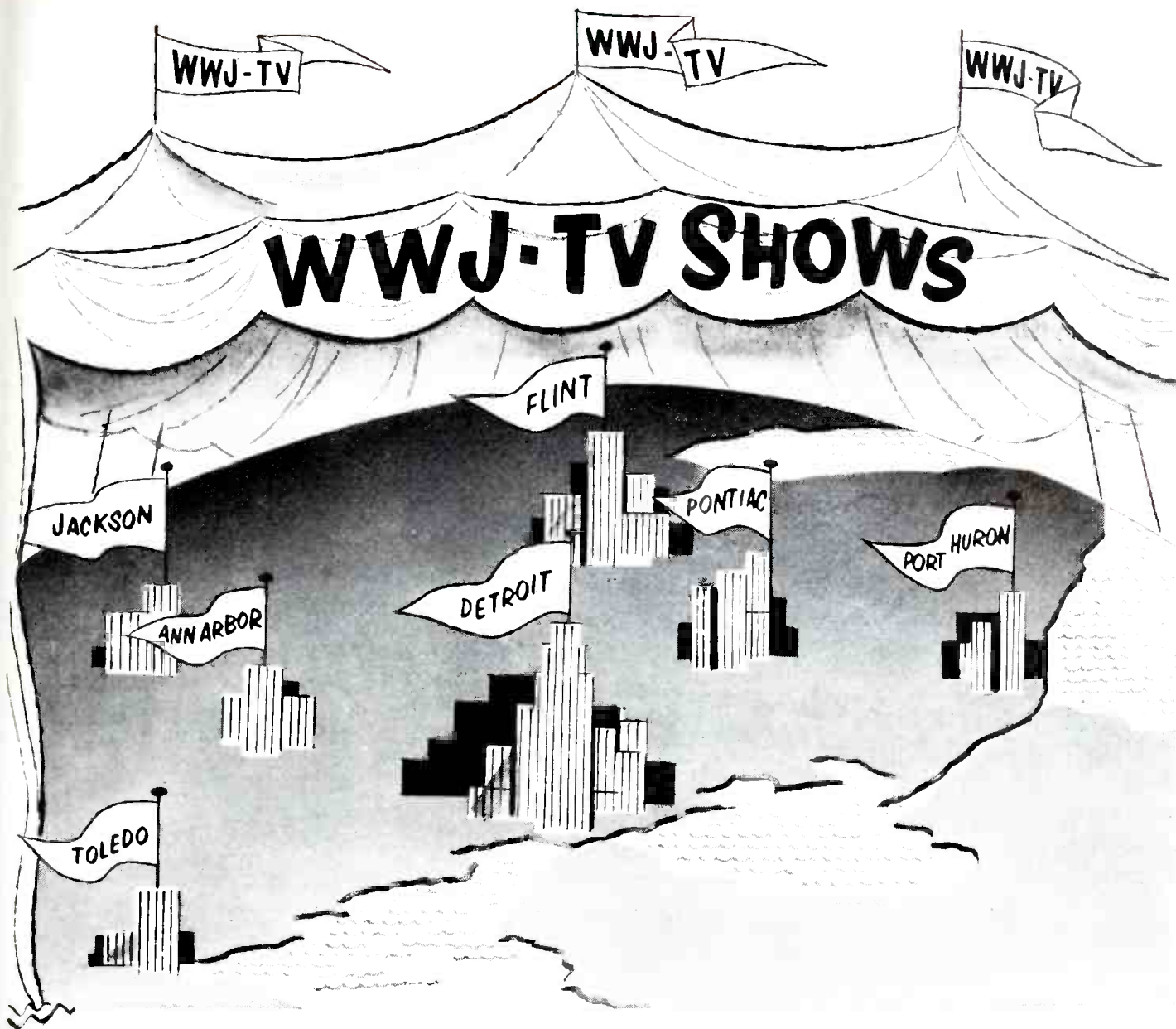
Lancaster, Pa.—One V, channel 8, now operating. Channel 21 not applied for.

Louisville, Ky.—Two V's, channels 3 and 11, now operating. U channel 21 (WKLO-TV) has suspended. Robert W. Rounsaville holds a three-year-old permit for channel 41 (WQXL-TV) but no announced operating plans. Channel 51 not applied for.

Madison, Wis.—Two U's, channels 27 and 33, now operating. Radio Wisconsin holds permit for only V, channel 3 (WISC-TV), planned for a June start.

Miami-Ft. Lauderdale, Fla.—One V and two U's, channels 4, 17 and 23, now operating. Biscayne Television Corp. has permit for one of the two remaining V's, channel 7 (WCKT), with June start expected. There is a four-way contest for the other V, channel 10: WKAT, Inc., L. B. Wilson, Inc., North Dade Video, Inc. and Public Service TV, Inc. Examiner has recommended grant to WKAT and final FCC action is pending. Miami-Biscayne Television Corp. has a 1953 permit for channel 33 (WMFL) but no announced operating plans. Channel 39 not applied for.

To page 90



6,370,000 People Under One Tent

More people in more major cities in Michigan watch NBC television programs on WWJ-TV than on any other NBC affiliate. In Flint, for example, WWJ-TV is "viewed most and next most" 3½ times as much as any other NBC-TV station.*

Or take Toledo and northwestern Ohio—a huge market in itself. Only WWJ-TV

reaches viewers with the full schedule of NBC-TV programs.**

And so it goes in the hundreds of booming communities throughout the great WWJ-TV extended coverage area. Spotlight your product before this huge audience under the Big Tent . . . WWJ-TV, Channel 4.

*1956 ARB Metropolitan Area Coverage Study

**Toledo ARB, February, 1956

You Sell More on channel 4

WWJ-TV

NBC Television Network
DETROIT

Associate AM-FM Station WWJ

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

Mobile, Ala.—Two V's, channels 5 and 10, now operating. Channel 48 not applied for.

New Orleans, La.—One V and one U, channels 6 and 20, now operating. In contest over remaining V, channel 4, examiner has recommended grant to Times-Picayune Publishing Co. over Loyola University and James A. Noe. Final action awaits oral argument before commission. CKG Television Co. holds a permit for channel 25 (WCKG) since 1953, but no announced operating plans. Channels 32 and 61 not applied for.

Oklahoma City, Okla.—Two V's, channels 4 and 9, now operating. U channel 25 (KTVQ) has suspended. Channel 19 not applied for.

Omaha, Neb.—Two V's, channels 3 and 6, now operating. FCC action on remaining V, channel 7, in contest between the Herald Corp. and KFAB Broadcasting Co., expected shortly. Grant to Herald was recommended by examiner in April, 1955. Channels 22 and 28 not applied for.

Peoria, Ill.—Two U's, channels 19 and 43, now operating. Examiner has recommended granting the single V,

channel 8, to Wirl Television Co. over WMBD, Inc. Final decision is imminent.

Pittsburgh-Irwin, Pa.—One V and one U, channels 2 and 16, now operating. WWSW, Inc. holds permit for one of two remaining V's, channel 11, but protest action by WENS, which wants to shift its present channel 16 operation to channel 11, has sent this grant into further hearing. This could delay channel 11 operation for months. In a five-way contest for the other V, suburban Irwin's channel 4, an FCC examiner recently recommended grant to Television City, Inc., of McKeesport, Pa., over the competing bids of Matta Enterprises, WCAE, Inc., Irwin Community Television Co. and Wespen Television, Inc. Final grant may be a year away. U channel 53 (WKJF) has suspended. Golden Triangle Television Corp. holds four-year-old permit for channel 47 (WTVQ) with no announced operating plans.

Portland, Me.—Two V's, channels 6 and 13, now operating. Channel 53 not applied for.

Providence, R. I.—Two V's, channels 10 and 12, now operating. Channel 16 (WNET) has suspended.

Rochester, N. Y.—Two V's, channels 5 and 10, now operating. Star Broadcasting Co. has a permit for channel 15 (WCBF-TV) but no announced operating plans. Stations WJET-TV and WHEC-TV, now sharing time on channel 10, have applied for similar share-time grant for channel 27. The first such application to come to FCC, it has not yet been heard.

San Antonio, Tex.—Two V's and one U, channels 4, 5 and 41, now operating. Hearing examiner has recommended granting the only available V, channel 12, to Mission Telecasting Co. over the Walmac Co.'s competing bid. Final decision is imminent. Channel 35 not applied for.

San Diego, Calif.—Two V's, channels 8 and 10, now operating. Four available U's, channels 21, 27, 33 and 39 are not applied for.

Saginaw-Bay City-Midland, Mich.—One V and one U, channels 5 and 57, now operating. Channels 51 and 63 not applied for.

Toledo, Ohio—One V, channel 13, now operating. Examiner's recommendation awaited in contest for remaining V, channel 11. Applicants are Great Lakes Broadcasting Co., Toledo Blade, Unity Corp., Community Broadcasting Co., Citizens Broadcasting Co., Maumee Valley Broadcasting Co. and Anthony Wayne Television. Final grant could be two years away. Woodward Broadcasting Co. holds a 1954 permit for channel 79 (WTOH-TV), with no announced operating plans.

Tucson, Ariz.—Two V's, channels 4 and 13, now operating. Tucson Television Co. holds permit for remaining V, channel 9 (KDWI-TV), with early operation possible.

Utica-Rome, N. Y.—One V, channel 13, now operating. Channels 19 and 54 not applied for.

Wheeling (W. Va.), Steubenville, (Ohio)—Two V's, channels 7 and 9, now operating. Polan Industries holds permit for channel 51 (WLTV) but has announced no operating plans.

Youngstown, Ohio—Two U's, channels 21 and 27, now operating. Community Telecasting Co. was granted construction permit for proposed station WXTV on channel 73 last November, but has announced no target date. END

*worlds of
good lookin' for
all the family on*

Channel

KFJZ-TV
FORT WORTH
Rep: H-R Television

The graphic consists of a central white circle with a jagged, torn-paper edge. Inside the circle, the text "worlds of good lookin' for all the family on" is written in a stylized font. Below this, the word "Channel" is written in a large, cursive script. Underneath "Channel" is a small illustration of two stylized figures. Below the illustration, the text "KFJZ-TV FORT WORTH" is printed in bold, uppercase letters, followed by "Rep: H-R Television". Surrounding the central circle are several black stars, each containing the name of a television program in white, uppercase letters. The programs listed are: MY HERO, ANNIE OAKLEY, WRESTLING, MILLION DOLLAR MOVIE, LOONEY TUNES, CHANNEL ELEVEN THEATRE, LITTLE RASCALS, LIBERACE, AMOS & ANDY, THE FALCON, SHERLOCK HOLMES, CITY DETECTIVE, GENE AUTRY, ROY ROGERS, and GUY LOMBARDO.



WKRG

THE
KOLOSSUS ROUND GULF

covers the booming
GULF COAST MARKET

ALABAMA, FLORIDA
LOUISIANA &
MISSISSIPPI

Sales Management says
"Mobile—one of nation's leading
cities in retail sales—
21st highest in nation with
index of 109.2"

MAXIMUM POWER
MAXIMUM COVERAGE

Channel **5**

Avery-Knodel

AUDIENCE From page 43

Love Lucy, while cited less frequently than last year in the "not as good" category, continues its decline in the "really liked" rankings. Could this be a sign of trouble ahead, even if its rating comeback might suggest otherwise?

Sid Caesar's format switch seems to be paying off. *Caesar's Hour* shows a decided upswing in the "really liked" classification.

On the other hand, Milton Berle has dropped out of this category altogether. With Godfrey, he shows up among the three shows most often cited in the "isn't as good as it used to be" category.

Despite ratings, "Lucy" bows to "Medic"

Time-period trouble may be holding down ratings for *Tonight* and *Person to Person*. An interesting reversal has occurred in the case of *I Love Lucy* and *Medic*. In former surveys, *Medic* figured prominently as an infrequently-viewed favorite; in the current study it has been promoted to fourth place among the "really liked" programs. It has been replaced by *Lucy* on the "don't see very often" list.

The absence of a number of well-rated shows from all of the survey's three categories raises the question of whether they might not be inherently unable to arouse strong feelings either way. If so, could they be easy marks for the right competition? In this group are such shows as *December Bride*, *I've Got a Secret*, *G.E. Theatre*.

Spectaculars got few mentions. Could this be because the public thinks of them not as whole series, but rather as unrelated one-shots?

Disney no longer on "really liked" list

Disneyland, which appeared on the "really liked" list in the two previous studies, did not show up this time. This could reflect a shift to a predominantly youngster audience, now that the show is no longer new.

The other programs which received too few mentions for tabulation but which appeared on previous "really liked" lists are *The George Gobel Show* and *The United States Steel Hour*.

Respondents evidently find it easier to pinpoint what they don't like about a program than what they do like.

A full summary of the responses to each of the three studies appears on the following pages. The fourth TELEVISION MAGAZINE survey on audience attitudes will appear in six months. END

WHTN-TV

CHANNEL 13

IT'S A SELLER'S MARKET, but we can give you the BIGGEST BUY yet!

TIME: Now, while we're still new . . . with rates set to offer low cost per impression . . . choice availabilities are still open.

PLACE: Huntington — Ashland — Charleston and Portsmouth Markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively measured from mail responses.

SCENE: WHTN-TV with the largest transmitting antenna in the world . . . 316,000 watts of power for maximum effective coverage . . . a built-in audience of more than 200,000 sets . . . popular basic ABC network programs, outstanding local live shows and top-notch films.

ACTION: Get on our "bandwagon" and g-r-o-w with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.

CALL US: Huntington, West Virginia, JACKSON 5-7661, or our representatives: Edward Petry & Co., Inc.



Western New York's FAVORITE TWOSOME

WGR-TV BUFFALO

National Representatives
PETERS, GRIFFIN, WOODWARD, INC.



NESCAFÉ INSTANT COFFEE, "Stage Show," CBS-TV, Oct. 22, 1955. Produced by the Bryan Houston agency. Pictured above are Betty Brewer, Jimmy Blaine, Tommy Dorsey.

FIRST NESCAFÉ COMMERCIAL

Betty Brewer, (singing): "Now here's a beat called boogy woogy./They say its rhythm is low down,/The cat that sends you sittin' at the keys/His jazz piano designed to please/So if you think Jackson is all reet,/Here's something else you'll never beat."

Jimmy Blaine, (singing): "To satisfy your coffee hunger Nescafé's the one to buy/This all new coffee's made the modern way/You'll love the flavor of Nescafé."

Betty Brewer, (singing): "So to satisfy your coffee hunger . . ."

Tommy Dorsey: "Man, that Nescafé is out of this world—with a flavor that you savor, and everything you're craving—so pick up the beat and beat it to the store (singing) 'Cause Nescafé's the one to buy.' Boy that's tastier coffee."

Jimmy Blaine: "You're right, Tommy. Just like Tommy Dorsey says, friends, and it's a fact, Nescafé is made specially to satisfy your coffee hunger."

Betty Brewer: "Yes, Nescafé has that rich, delicious, satisfying flavor because

it's made of choice coffee beans, and it's all coffee."

Jimmy Blaine: "Right, nothing but coffee, Nescafé, the modern way to satisfy your coffee hunger."

SECOND NESCAFÉ COMMERCIAL

Betty Brewer: ". . . coffee break with Nescafé, the tastier coffee."

Jimmy Dorsey: "Well, Betty, sing it."

Betty: "All right. To satisfy your coffee hunger/Nescafé's the one to buy/This all pure coffee's made the modern way/You'll love the flavor of Nescafé. "Yes, Nescafé has a rich, delicious, satisfying flavor. And here's why—it's made from choice coffee beans, the very pick of the crop, to give you that wonderfully satisfying flavor—so . . .

'To satisfy your coffee hunger Nescafé's the one to buy.'"

Jimmy Dorsey: ". . . tastier coffee, delicious. Thank you, Betty, very, very much. Be sure to be back with us next week."



NESTLE'S EVER READY COCOA, "Stage Show," CBS-TV, Oct. 29, 1955. Agency: McCann - Erickson. Pictured above are Jimmy Nelson, puppets Danny O'Day and Farful.

Jimmy Nelson: "Thank you, Tommy, for that nice introduction."

Danny O'Day: "That certainly was nice.

I like those kinds of introductions, 'cause I think tonight we should all get together and gee—! What is this?"

Humphrey Higby (puppet): "I am Humphrey Higby, Harvard, '48."

Danny: "Yale nothing. I know those jokes. Now will you get out of here, please?"

Jimmy: "Now will you stop? Be nice to Humphrey tonight, after all we're here mainly to talk about that instant Nestlé's EverReady."

Humphrey: "Oh, yeaus."

Danny: "Yeaus?"

Humphrey: "Yeaus, Nestlé's EverReady, you know, really sends me. It's such a happy way to start off the day."

Jimmy: "And it's so easy to make, too. You just put three spoonsful in a cup and add hot water and that's all there is to it."

Humphrey: "Nestlé's is complete."

Danny: "I know that, whole milk and sugar are already in. You don't have to tell me that."

Humphrey: "But I'll tell you that it's the instant cocoa, with real old-fashioned flavor. Delectable."

Danny: "It's terrific."

Humphrey: "Sensational."

Danny: "Lots of energy."

Humphrey: "Yes, it does give lots of energy. I enjoy—"

Danny: "I like it."

Humphrey: "I think it's—"

Danny: "I—"

Jimmy: "Now wait, wait a minute, wait a minute."

Danny: "Yes."

Jimmy: "We don't have to argue. Everybody knows that Nestlé's Cocoa is wonderful."

Humphrey: "Ohhh—"

Danny: "N-e-s-t-l-é-s"

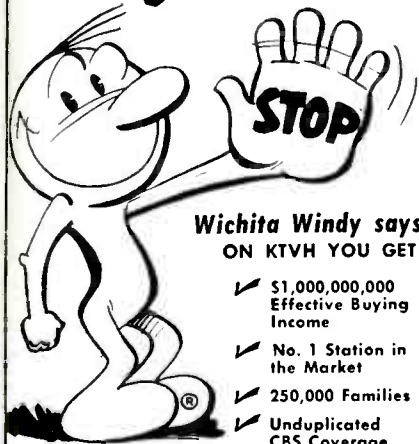
Humphrey: "Nestlé's makes the very best—"

Farful: "Chocolate."



WCAX-TV Burlington, Vermont
 Channel 3 CBS Weed Television

IF YOU'RE LOOKING FOR
A BILLION
DOLLARS



Wichita Windy says
ON KTVH YOU GET:

- ✓ \$1,000,000,000 Effective Buying Income
- ✓ No. 1 Station in the Market
- ✓ 250,000 Families
- ✓ Unduplicated CBS Coverage

TO SELL KANSAS - BUY KTVH

KTVH
HUTCHINSON
KANSAS

VHF
240,000
WATTS

CHANNEL
12

CBS BASIC

Represented Nationally by H-R Television, Inc.

Main office and studios in Hutchinson; office and studio in Wichita (Hotel Lassen). Howard O. Peterson, Gen. Mgr.

BMI

Television Sketchbook

(A Program Aid)

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

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

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

A Monthly BMI TV Service

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

SYNDICATED FILM *From page 53*

MAGAZINE's Film Issue, revealed: Mysteries and situation comedies draw audiences that contain more females than males, but in the early evening there are as many or more children viewing them as there are adult women. On weekend afternoons, the drama audience is almost evenly split among men, women and children. After 6 p.m. women predominate.

Westerns, no matter when they are aired, usually attract audiences that are about 50% children, 25% men, 25% women.

Can reach adults late night, weekends

Any type of show scheduled in the early evening will inevitably draw children but it also can pull in a large number of older people. The youngsters are screened out by late night slotting. These and weekend afternoon programs can get relatively high male viewing. Daytimers gather an almost solidly female audience.

Feature films must run at least an hour, but the half-hour syndicated series can be slotted in many different places in the telecasting day where features wouldn't fit, thereby creating a wide choice of spots for advertisers. When network option time ends at 10:30 EST, the 30-minute package is frequently the bridge between the web shows and the 11 p.m. news or late movie. In the midwest, when network programs end at 9:30 p.m. local time, there is room for even more of the syndicated fare. There are many opportunities for spot advertisers in these periods.

Similarly, in late afternoon and early evening, there are many spot carriers from which advertisers can select good availabilities.

More new series to be used for spots

Even though the large quantity of feature films becoming available will mean an increase in the number of movie programs—in addition to a strengthening of shows which were headed for the graveyard because of the previous lack of good properties—it is likely that advertisers will continue to rely heavily on syndicated spot carriers. There is a continuous stream of shows which have just completed network or multi-market spot runs, making it possible for the stations to latch on to solid material at moderate prices. With an upswing in spot advertising, particularly in daytime, this means advertisers will have increasingly good opportunities to use spot effectively.

END

SHREVEPORT'S

HIGHEST
RATED

TV NEWS &
WEATHER
are on

KSLA-TV

DON OWEN,
KSLA-TV News
Director



AL BOLTON, KSLA-TV Weatherman
at the weather board.

**6:00 PM NEWS
AND WEATHER**

KSLA-TV. . . . 30.9
Station B 9.4

**10:30 PM NEWS
AND WEATHER**

KSLA-TV. . . . 14.6
Station B 6.4

Based on ARB Survey on television
viewing — week of March 8-14.

- Full time local film photographer
- Full time local reporter
- A. P. Wire Service
- Direct wire to U. S. Weather Bureau
- Proven audience acceptance

Full Power Basic CBS-TV

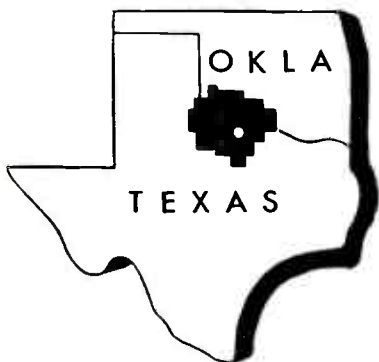
See your Raymer man
for full details.

KSLA 12
CHANNEL

FIRST IN SHREVEPORT, LOUISIANA

TELEPULSE AREA REPORT
December, 1955:

In this
25-COUNTY AREA
of NORTH TEXAS and
SOUTHERN OKLAHOMA



90%

OF THE TIME
More People
Watch



WICHITA FALLS
TEXAS

than any other
TV station!

KFDX-TV's average audience is
71.8% larger than Station B's.

KFDX-TV has 13 of the top 15
once-a-week shows.

KFDX-TV has ALL of the top 10
multi-weekly shows Monday
through Friday.

NBC-ABC

100,000 Watts

Rep. by PAUL H. RAYMER CO.

NEWBERG OF DODGE From page 46

and decided that the answer was more TV—despite the fact that Dodge was already sponsoring two network shows.

A recent ABC report estimated the number of viewers reached weekly by the three Dodge shows: *Lawrence Welk Show*, 28,712,000; *Make Room for Daddy*, 19,959,000; *Break the Bank*, 15,223,000. In addition, the Dodge-sponsored National Open Golf Tournament reached 17,500,000; its Cotton Bowl Football game nearly 20,000,000.

(At presstime, Dodge was reportedly about to add another Welk hour to its lineup for next season.)

By the end of 1955, Dodge had managed to come back to the pre-1954 level, with a 106% increase in sales. The company attributes the impressive rate of its sales increase—highest in the Chrysler group—to the combination of restyling and aggressive promotion.

Newberg's involvement in the details of the Welk program is characteristic of a man who likes to be close to all company operations.

The Newberg success story is in the tradition: A farm boy who made good in the city.

Born in Seattle, young Bill went from his father's farm and a logging camp to the University of Washington, where he paid his own way through engineering school with assorted jobs. In his senior year, he bought and sold used cars. "Often," he recalls, "I had more money than many of the kids who were getting their money from home."

Cars were his major hobby throughout his college days. Even his thesis was about cars: It was called "The Road Testing of Low-Priced 1933 Cars" and won him first prize. For purposes of "research" he prevailed upon Seattle dealers to lend him cars.

From school, he stepped directly into the Chrysler Corporation, starting as a test driver and mechanic in Detroit. At the same time, he continued his studies at the Chrysler Institute of Automotive Engineering, from which he received his Master's degree in 1935.

His climb upward was steady: In 1947 he was named president of Airtemp, a Chrysler subsidiary. By 1950, when he left to become a v.p. at the Dodge Division, Airtemp's business had trebled.

Newberg took over Dodge's presidential reins at the early age of 40. One year later, in 1954, he was appointed to the Board of Directors of the Chrysler Corporation. END

No Wonder
It's A
Best Seller!



In the City of
Providence,
there's a powerful TV
station. It's a friendly sta-
tion and everyone loves it.
Viewers love it because it
brings them the programs
they want. Sponsors love
it because it brings them
the results they want.

Get the whole impressive story from
WEED Television or directly from
WJAR-TV, Providence, R. I.



NBC Basic — ABC Supplementary

IMPORTANT — CHANGES IN MARKET DEFINITION

Since the publication of TELEVISION MAGAZINE's Data Book, our Research Department, on the basis of new data, has made the following revisions in market definition for eight TV areas and has also arrived at individual definitions of the San Francisco and Stockton TV markets. We suggest that you make note of these changes in your copy of the Data Book.

Changes in Market Definition

Page	Market	Pop.	Fam.	E.B.I.	Market Data	Change	Market Definition	State
3	Big Spring, Tex.	142,700	40,400	\$ 251,177,000	Add	Ector (10%) Nolan (10%)	Tex.	
9	Indianapolis, Ind.	2,259,600	700,800	\$ 3,845,994,000	Add	Lawrence (25%)	Ill.	
4	Sacramento, Cal.	1,617,600	496,200	\$ 2,834,809,000	Add	Contra Costa	Cal.	
4	St. Petersburg-Tampa, Fla.	(See Tampa-St. Petersburg)			Change	Solano to 100%	Cal.	
8	Savannah, Ga.	474,300	124,100	\$ 478,498,000	Add	Appling, Bacon, Brantley, Pierce, Toombs, Colleton	Ga. S.C.	
2	Springfield, Mo.	561,500	178,200	\$ 602,115,000	Add	Baxter, Madison (50%), Washington (50%) Jasper (33%)	Ark. Mo.	
					Delete	Washington	Mo.	
					Change	Marion to 100%	Ark.	
2	Tampa-St. Petersburg, Fla.	1,023,100	313,600	\$ 1,363,896,000	Add	Alachua (25%)	Fla.	
					Change	Marion to 33%	Fla.	
2	Terre Haute, Ind.	684,100	218,500	\$ 1,050,979,000	Add	Lawrence Monroe (25%)	Ill. Ind.	

New Market Definitions

SAN FRANCISCO, Cal. (Page 198)

Population 3,898,500
Families 1,262,600
E.B.I. \$7,896,802,000

COUNTIES COVERED: Alameda, Butte (10%), Colusa (10%), Contra Costa, Lake, Marin, Merced (10%), Monterey, Napa, San Benito, San Francisco, San Joaquin, San Mateo, Santa Clara, Santa Cruz (25%), Solano, Sonoma, Stanislaus, Yolo., all in California.

STOCKTON, Cal. (Page 202)

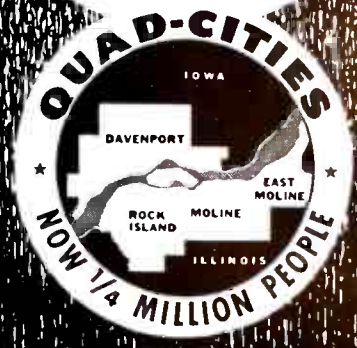
Population 4,466,800
Families 1,439,000
E.B.I. \$8,920,041,000

COUNTIES COVERED: Alameda, Amador, Calaveras, Colusa, Contra Costa, El Dorado, Lake, Marin, Mariposa, Merced, Monterey (75%), Napa, Placer, Sacramento, San Benito (75%), San Francisco, San Joaquin, San Mateo, Santa Clara, Solano, Sonoma, Stanislaus, Sutter, Tuolumne, Yolo, Yuba, all in California.

Survey-Conscious?

February ARB again shows WHBF-TV as the Quad-City Favorite. WHBF-TV ranks first 64% of the total quarter hours surveyed. Ask Avery-Knodel for complete figures.

CBS FOR THE



WHBF AM TV
ROCK ISLAND, ILL.

REPRESENTED BY AVERY-KNODEL

TV GOES TO CHURCH

Tulsa, Oklahoma ministers used to think in terms of church attendance totaling 1,800 to 2,400 persons. Now their sermons are being seen and heard by a vast audience of more than a million people living on isolated farms in Oklahoma, Arkansas, Kansas and Missouri; they are now reaching hospital patients, shut-ins, and those unable to attend church because of baby-sitter problems.

The KOTV plan for televising Sunday services began to take shape when station management realized that \$80,000 worth of remote equipment, idle in the studio garage, could be put to a far better use than being in storage on Sunday morning.

"It also occurred to us," says KOTV president and general manager C. Wrede Petersmeyer, "that television would make it possible for persons who were not members of a church to see and hear regular services of various denominations and possibly become interested in church."

To avoid any feeling of favoritism or discrimination, KOTV placed its proposal to televise church services in the hands of the Tulsa Council of Churches, which has since become the coordinating body.

The station offered to donate the time, facilities and talent. It asked the churches to pay the out-of-pocket costs, which came to \$175 per telecast. Twelve churches were to be represented during the course of a year.

The response to the offer was disappointing. Only a few ministers appeared interested. Some feared that television would detract from the services' dignity and reverence.

The first of the Sunday series originated November 6, 1955, from Tulsa's Boston Avenue Methodist Church. Success was apparent from the start. Observes Dr. J. W. Storer, pastor of the First Baptist Church: "There was just as much reverence in the service, the congregations were as large, and the response from the viewing public indicated an enthusiastic reception." Cards and letters poured in to both station and church. Attendance did not drop—it increased.

Reverend Paul V. Galloway, Boston Avenue Methodist pastor, offered this comment following the first few weeks of programming: "It seems that every time I go to visit homes and to see patients in the hospitals, there are those who tell us how much they enjoyed the services, and others hoping that we will soon be on again. Lives have been touched, many have been brought to services, and we feel that it is a great way of getting the power and call of God to many people.

"As far as preaching goes," Reverend Galloway continues, "I preach over television just as if I were talking merely to the congregation—after all, that's the main purpose of our service."

FND

SET COUNT PERSPECTIVE

Because of the profusion of reports about the ARF-Census circulation data and the many projections which will be published using these as a base, some confusion is inevitable. Because so many people in the industry depend on TELEVISION MAGAZINE's set count estimates, I'd like to put the whole subject into perspective.

Please bear with me if I lapse into the researcher's jargon, but there are several important things that must be kept in mind.

1. The Advertising Research Foundation's report on U.S. television households is the result of a special study made for the ARF by the Census in June, 1955. To get estimates for the counties not actually surveyed by the Census, the ARF used Census data correlated with the averages of the estimates prepared by NBC and those computed by TELEVISION MAGAZINE.

2. TELEVISION MAGAZINE has already been able to adjust its own monthly estimates according to the ARF-Census report. Since March, our market-by-market set count has incorporated the ARF findings. The ARF-Census figures now being published elsewhere reflect the situation as of last June.

3. Several other publications will project county figures based on the ARF report. Only TELEVISION MAGAZINE will project these figures on a county-by-county basis *every month*. And, equally important—only we will correlate these estimates to TV coverage areas, arriving at updated figures *for television markets*.

The ARF report came at an opportune time. The last major study was the 1953 "CBS-Nielsen." It was apparent that combined projections, based on data almost two years old, were bound to include an ever-increasing margin of error. Until the ARF study was released, we were unable to establish precisely the regional areas in which our figures were inflated. A downward revision of circulation was inevitable.

Understandably, there were some stations that did not

take kindly to the downward revision in their set count. Six stations cancelled their advertising. An additional eight have not advertised in TELEVISION MAGAZINE for some time now because of the wide difference between their estimates of circulation and our estimates. This is their prerogative.

Most encouraging though was the generally broad acceptance by stations of TELEVISION MAGAZINE's new set count estimates. In view of the necessary re-evaluation and consequent reduction of their markets, that most stations accepted our new figures is a positive step towards believability in TV selling.

Naturally we're gratified by the fact that our own statistics played a role in the ARF's final report which was sponsored by NARTB, TvB and the three networks. Such recognition helps to explain why TELEVISION MAGAZINE has become the accepted source of set circulation data among agencies and advertisers.

Realizing that this acceptance imposes a great responsibility, we will constantly search out and carefully study all new data in order to provide the television industry with the most accurate figures possible on county set count and TV market data.

Continuous review of the entire circulation and coverage situation has become increasingly important. It will be particularly vital when the flow of information is swelled by the second ARF-Census report due in June and the new Nielsen coverage study to be released this Fall.

Some may ask why a publication takes on this enormously complicated task of defining TV markets and estimating TV set count. The answer is very simple. The sole reason for a business publication's existence is in its service to its readers. Even when this means going considerably beyond the usual editorial coverage, TELEVISION MAGAZINE will continue to find and fill the vacuums that exist in television information.

Fred Rogel