

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

ELEVENTH YEAR OF PUBLICATION

DECEMBER 1954

Brand Study: Beer and Cigarettes

THE NEW PROGRAMMING SEASON

Is your research on the right track?

May this holiday season bring joy, cheer and happiness

to all our friends in television . . . and everywhere . . .

Indiana University
DEC 23 1954
Library



TM 12-57 R A 3Y
LIBRARY
INDIANA UNIVERSITY
BLOOMINGTON IND

Edward Petry & Co., Inc.

NEW YORK

CHICAGO

ST. LOUIS

DETROIT

LOS ANGELES

SAN FRANCISCO

WKRC-TV programming



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

Radio Cincinnati, Owners and Operators of

WKRC-Radio, Cincinnati, Ohio

WKRC-TV, Cincinnati, Ohio

WTVN-Television, Columbus, Ohio

WTVN-Radio, Columbus, Ohio



WKRC-TV channel 12 CINCINNATI, OHIO

Ken Church
National Sales Manager

CBS TELEVISION NETWORK — REPRESENTED BY THE KATZ AGENCY



WWJ-TV's TALLEST TOWER- MAXIMUM POWER means EXTRA coverage!

WWJ-TV COVERAGE AREA

Population—1954	5,988,000
Families—1954	1,725,800
Television Sets (Sept. 1954)	1,466,000
Family Buying Income—1953	\$6,023
Total Retail Sales—1953	\$7,413,599,000
<i>Food Sales</i>	1,726,945,000
<i>General Merchandise</i>	812,489,000
<i>Furniture-Household</i>	360,416,000
<i>Automotive</i>	1,819,799,000
<i>Drug</i>	261,977,000

By every measuring rule, WWJ-TV is your best TV buy in a market where family income is the highest in the nation. With the tallest tower . . . with maximum power . . . with the greatest audience loyalty . . . WWJ-TV can do the most effective, most far-reaching selling job for YOUR product. See your Hollingbery man for availabilities.

In Detroit . . .

You Sell More

on channel

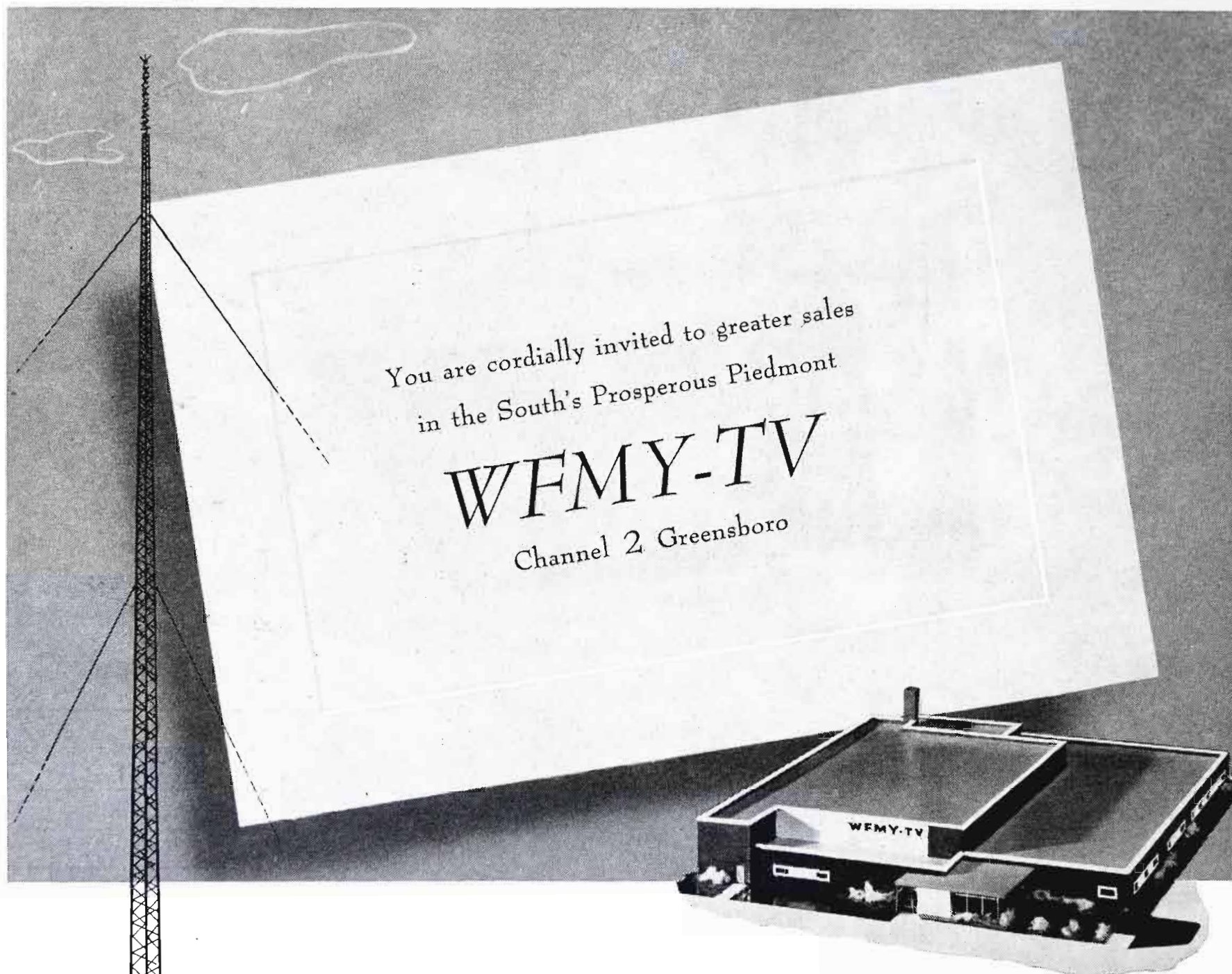


WWJ-TV

NBC Television Network
DETROIT
Associate AM-FM Station WWJ

FIRST IN MICHIGAN • Owned and Operated by THE DETROIT NEWS

• National Representatives: THE GEORGE P. HOLLINGBERY COMPANY



You are cordially invited to greater sales
in the South's Prosperous Piedmont.

WFMY-TV
Channel 2 Greensboro

A New High In The Prosperous Piedmont

You'll soon have a new high in sales in the Prosperous Piedmont section of North Carolina and Virginia . . . one of the great TV markets in the nation.

With the opening of WFMY-TV's new million dollar facility, everything goes up but price.

Tower up to 1549 feet above sea level for greater coverage; power up to full 100,000 watts to bring 2½ million customers in view. And to help sell your product, there are 39,000 square feet of production facilities . . . with two modern studios, one 30 x 40, one 40 x 60. All this—and color, too!

To hit a new sales high in this 2.8 billion dollar market, call your H-R-P man today.

wfmy-tv
Channel 2

GREENSBORO, N. C.

Represented by

Harrington, Righter & Parsons, Inc.

New York - Chicago - San Francisco



Basic Affiliate



TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume XI, Number 12, December 1954

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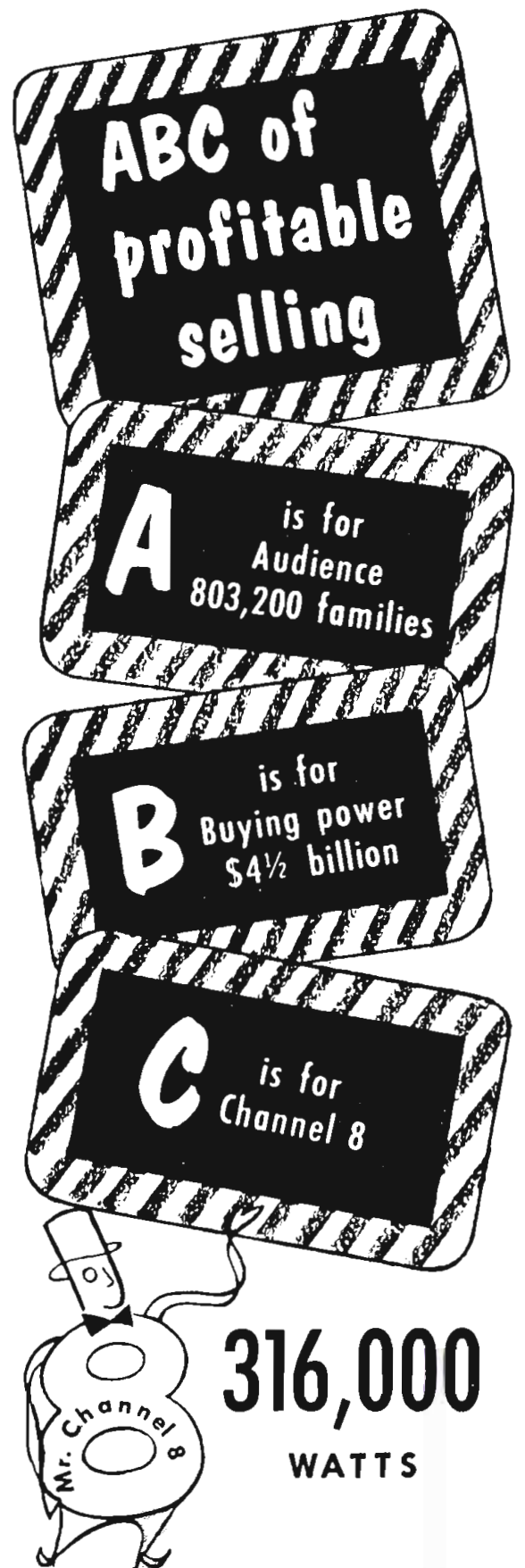
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316,000
 WATTS

WGAL-TV

NBC CBS DuMont

LANCASTER, PA.

Increased sales are as simple as A B C when you use the strong, clear voice of Mr. Channel 8 to tell your story to almost three million people with a yearly buying income of \$4 1/2 billion.

STEINMAN STATION

Clair McCollough, Pres.

Representatives:

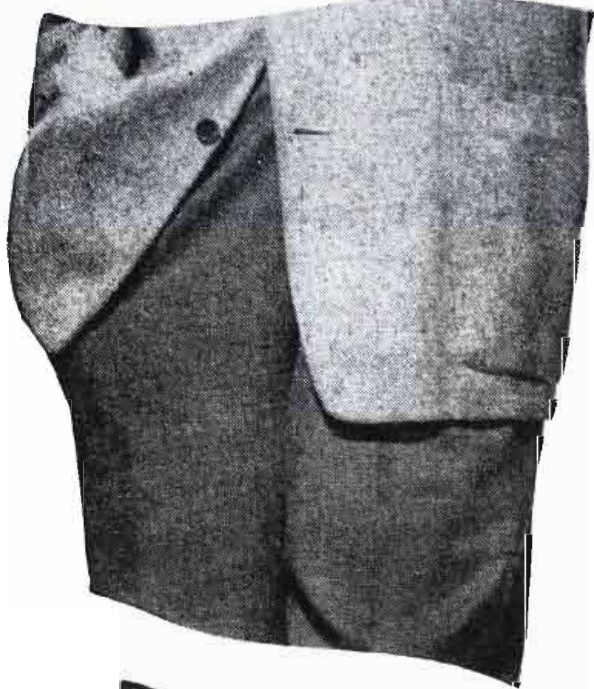
MEEKER TV, INC.

New York

Chicago

Los Angeles

San Francisco





YOU PUT THEM TOGETHER

... T-H-T makes the sales!

TODAY, HOME and TONIGHT have long since made their mark — each is a great NBC-TV network program in its own right. Now they have been combined into T-H-T, the most flexible participation plan in network television, offering three star salesmen and reaching three separate markets.

Whether you figure it by electronic calculator or on the back of an envelope, T-H-T offers an enormous number of combinations weekly. (The calculator said 32,767, but who believes calculators any more?) And *you* select the right combination for *your* product . . . *your* customers . . . *your* competitive picture . . . *your* seasonal promotions.

With T-H-T you can buy as many participations as you need, distributed as you choose among these three programs:

TODAY The selling techniques of DAVE GARROWAY have made this pioneer early-morning news and special features show an outstanding success. Reaches the whole family — housewives, children, working men and women.

HOME Charming ARLENE FRANCIS in less than a year has made HOME TV's major source of homemaking advice and information. HOME is watched by a predominantly feminine audience — women who take time out of their busy days because they are vitally interested in improving their own homes.

TONIGHT Easy, breezy STEVE ALLEN and his guests bring comedy, music and surprises to a new live, lively late-evening

show. On TONIGHT you reach the biggest adult male audience available at Class "C" rates . . . and you make the last impression that *lasts*.

TV competition is tough. The big rewards go to the advertisers who buy television that most closely fits their advertising needs. T-H-T is designed to do exactly that with Dave Garroway, Arlene Francis and Steve Allen working for you on the air and at point-of-sale. And dealer acceptance is amazing!

Holiday note. T-H-T can put your products on display for the gift season with as little as 72 hours notice!

You will be glad to learn that combination buys of TODAY, HOME and TONIGHT entitle you to discounts up to 20%. Smart sponsors such as Dow Chemical, Northam Warren, Bissell Carpet Sweeper Co., United States Tobacco Co., and Broil-Quik, Inc. are already taking advantage of T-H-T's flexibility. Ask your NBC-TV representative about the profitable arrangements *you* can make.



Signs of health: higher billings, TV stock advances, brisk sales of station properties, more and longer viewing

WINDING up another boom year, in which network gross billings seem destined to go over the \$315,000,000 mark, there are many indications of TV's economic health.

The index of the TV-electronics stocks continues to climb, increasing twice as much as the general stocks index during November. The brisk sales—and high prices—of station properties are another high-water mark.

Indications are that while strengthened competition might be making it tougher for one show to deliver block-buster audiences, viewing levels are slightly ahead of those of the fall of 1953. For instance, Nielsen Radio-TV Index for September shows that the average TV home had its receiver on for 4 hours, 23 minutes per day in September, 1954, versus 4 hours, 12 minutes for September, 1953.

The vitality of daytime is reflected in the fact that for the first eight months of this year, one out of every four dollars of gross network TV billings went into week-day daytime.

WHO'S WINNING THE RATINGS RACE?

Time slot by time slot, the rating leadership on various nights of the week has been tossed back and forth among the networks. Here, on the basis of Trendex ratings for November, 1953 and 1954, is the way the situation shapes up now:

NBC, with Sid Caesar and *Medic*, has gained ground on Monday, but it's still CBS-TV's night in terms of rating leadership. Tuesday is still NBC's night, boosted by Berle's continued supremacy. On Wednesday—with ABC's *Disneyland* as top dog, supplanting CBS-TV's former Godfrey dominance—NBC and CBS-TV split the honors for the remainder of the evening. NBC is kingpin on Thursday, with *Drag-*

RECENT CHANGES IN STATION OWNERSHIP			
Station	Market	New Owner	Former Owner
WDTV	Pittsburgh	Westinghouse	DuMont
KPIX	San Francisco	Westinghouse	KPIX, Inc.
WROW-TV	Albany	Hudson Valley Broadcasting; Lowell Thomas group takes control	Hudson Valley Broadcasting
WOKY-TV	Milwaukee	CBS-TV gets CP, buys physical facilities of WCAN-TV; WCAN-TV buys WOKY-TV facilities from CBS-TV	Bartell Broadcasters
WSTV-TV	Steubenville	CBS-TV	WSTV Inc.
WMIE-TV	Miami	Storer } to operate as one station	WMIE Inc.
WFTL	Ft. Lauderdale-Miami		Gore Publishing
WXEL	Cleveland	Storer	Empire Coil
KPTV	Portland	Storer	Empire Coil
KENS-TV	San Antonio	Huntress papers	Storer; was KGBS-TV
KLZ-TV	Denver	Time, Inc.	Alladin

net and Groucho holding sway. Friday presents a closer race than it did last season, but CBS-TV is still ahead.

Saturday, CBS-TV sweeps the 8-9 p.m. slot with Gleason, while NBC leads in the later hours. Overall, though, it is CBS-TV's night. Sundays, Ed Sullivan helps CBS-

TV emerge in first spot. *GE Theatre's* inroads into NBC's *TV Playhouse* also help.

(For a fuller treatment of the battle of the networks and related matters, see "Box Score on the New Programming Season," page 32.)

(continued on page 10)

W

J

I

M

JACKSON

T

V

LANSING

BAY CITY

FLINT

**CHANNEL
6**

SAGINAW

**GRAND
RAPIDS**

**BATTLE
CREEK**

Coverage that Counts!

*7 major Michigan markets
for NBC, CBS and ABC*

Now 100,000 watts!



Snowtime

Flakes replace folks on the benches
and tune-ins rise as the mercury falls.

To reach these potential customers...

Sell 'em on a Storer Station



STORER BROADCASTING COMPANY

WSPD • WSPD-TV
Toledo, Ohio

WJW • WXEL-TV
Cleveland, Ohio

KPTV
Portland, Ore.

WBRC • WBRC-TV
Birmingham, Ala.

WAGA • WAGA-TV
Atlanta, Ga.

WWVA
Wheeling, W. Va.

WJBK • WJBK-TV
Detroit, Mich.

WGBS
Miami, Fla.

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director

BOB WOOD, Midwest National Sales Mgr.

118E. 57th St., New York 22, ELdorado 5-7690 • 230 N. Michigan Ave., Chicago 1, Franklin 2-6498



FOCUS ON BUSINESS

(continued from page 6)

MATURE-MARKET SETS-IN-USE UP

Advertisers concerned about loss of audience interest in the mature markets can take heart from the average sets-in-use scores for evening hours (6-11 p.m.) as shown by Trendex's survey of ten established multi-station markets. For most months of 1954, set use ran a fraction ahead of 1953.

Month	Avg. Sets-in-use	
	1954	1953
Jan.	48.5%	50.9%
Feb.	48.6	49.6
March	49.0	48.3
April	45.2	44.6
May	41.3	40.8
June	37.2	35.3
July	30.2	26.6
Aug.	30.3	32.0
Sept.	34.0	32.0
Oct.	44.4	43.9
Nov.	48.7	47.0

TV STOCK INDEX RISES 9%

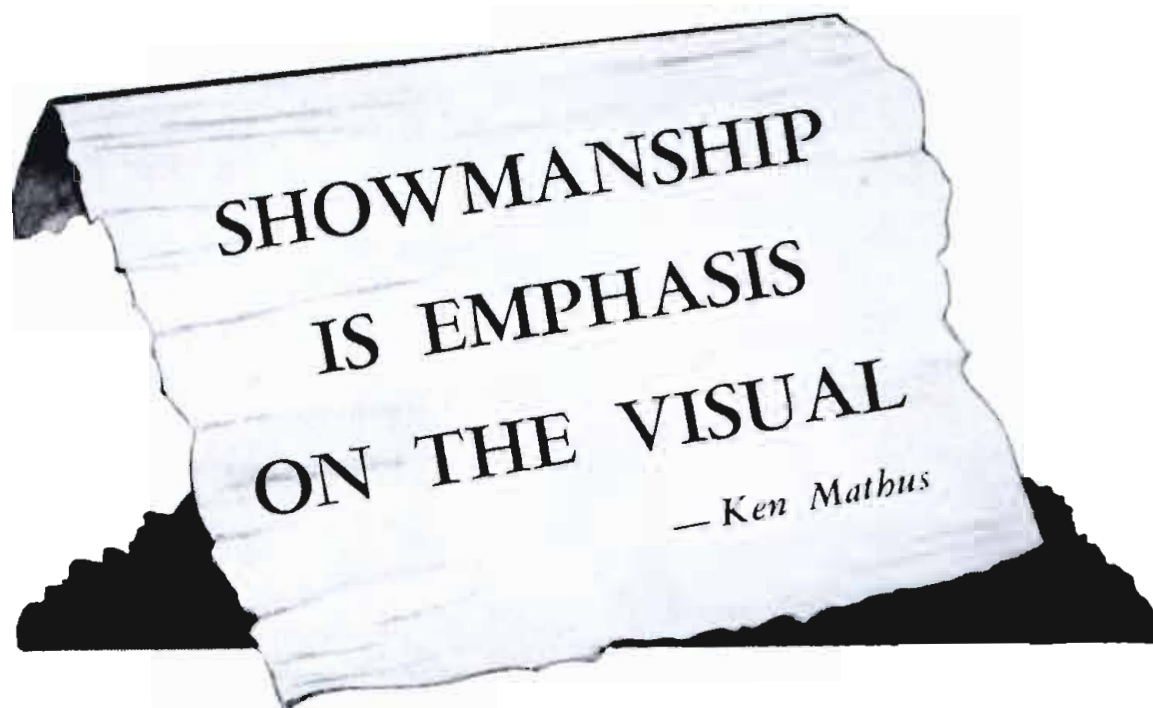
The prospects for TV and electronics are still appraised by investors as much better than average. Trends in November place the 90-stock average up 4%, or only about 40% of the rise of the TV-electronics index, which is up 9%.

The experience reported by Motorola and mentioned here last month (September volume up over any previous month in the company's history) is typical of the improving prospects for well-managed companies. Motorola now expects to earn as much as in 1953 on a volume of perhaps \$15,000,000 less than it had last year. Not only the fourth quarter of 1954 is estimated as favorable, but also the first quarter of 1955. Sales for the entire next year also are projected as higher by the management.

Admiral Corporation says, "Inventories at all levels are far below what they were last year." The company says it is unable to keep production in line with current orders so great is the demand.

Events continue to indicate the future of TV as one of greater sales and earnings. Stocks like Motorola and Admiral are worthy of purchase.

Month	Composite	TV-
	Index	Electronic Index
Jan.	202.2	273.4
Feb.	206.7	281.7
March	211.0	301.9
April	219.4	304.0
May	228.4	305.3
June	230.0	308.7
July	239.2	351.2
Aug.	244.0	354.8
Sept.	249.8	349.4
Oct.	255.5	360.4
Nov.	265.6	392.9



And WBNS-TV Showmanship Sells

WBNS-TV Programming



rated tops in Central Ohio, the station schedule has been built on popular CBS programs and high rated local productions. Because of this, WBNS-TV remains an undisputed leader, consistently carrying 9 out of 10 top rated multi-weekly and 12 out of 15 top rated weekly shows. (Sept. 1954 Telepulse).

WBNS-TV Facilities



include the finest engineering equipment in the country as well as a stand-by transmitter and antenna system to guarantee continual audience reception.

WBNS-TV Public Service



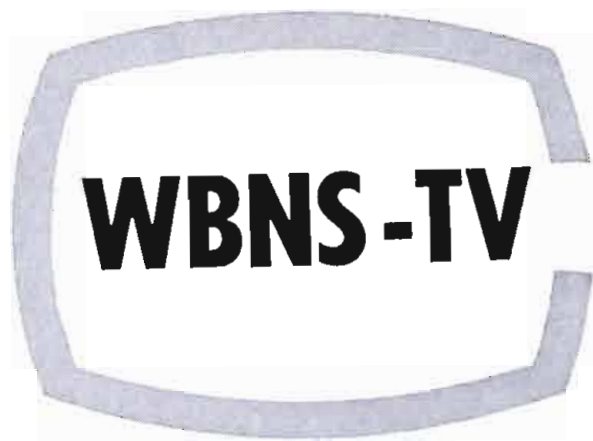
covers many features for the betterment of our city and country. Our public service activity has been nationally recognized by the Alfred I. DuPont, Zenith, Headliners and Sigma Delta Chi awards.

WBNS-TV Market



covers 33 Central Ohio counties with a set circulation of 423,000 and over 2 1/2 billion dollar effective buying income in America's fastest growing and leading test market area.

Such factors have largely contributed to WBNS-TV's recognition as one of the most outstanding television stations in the country.



**COLUMBUS, OHIO
CHANNEL 10**

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

REPRESENTED BY BLAIR TV



YOU MIGHT TRAVEL 421 MPH ON THE GROUND —*

**BUT ... YOU NEED WKZO-TV
TO COVER GROUND
IN WESTERN MICHIGAN!**

**GRAND RAPIDS-KALAMAZOO HOOPERS
January, 1954
Share-Of-Television-Audience**

	MON.-FRI. 7 a.m.- 12 noon	MON.-FRI. 12 noon- 5 p.m.	SUN.-SAT. 6 p.m.- 12 midnight
WKZO-TV	80%†	85%	62%
Station "B"	31%†	15%	38%

†Adjusted to compensate for the fact that neither station was on the air all hours.

NOTE: Sampling was distributed approximately 75% in Grand Rapids area, 25% in Kalamazoo area.

The WKZO-TV television market is much larger than you'd guess. It includes more than 514,000 television homes in the 29 most populated Western Michigan and Northern Indiana counties!

January, 1954 Hoopers, left, show that WKZO-TV is far and away the number-one station in this area. WKZO-TV gets almost two-thirds more evening viewers, almost five times more afternoon viewers, one-and-a-half times more morning viewers, than the next station!

Let Avery-Knodel give you all the facts on WKZO-TV —Channel 3, and the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids.

(100,000 WATTS • CHANNEL 3 • 1000' TOWER)

WKZO-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives



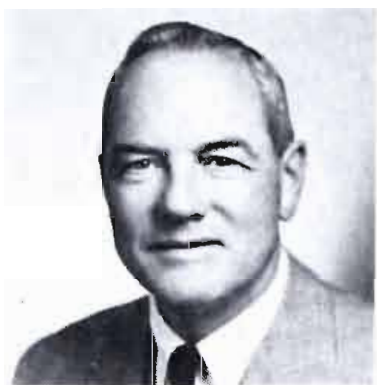
The Fetzner Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

* In 1954, Lt. Col. John P. Staff rode this fast in a rocket-propelled testing sled at Holloman Air Force Base in New Mexico.

George Heller . . . W. R. Chase . . . Chris Witting . . . Harold Gross . . . Fritz Snyder

Not even John L. Lewis can match the power held by a small cigar-smoking ex-dancer—George Heller, executive secretary of actors' union AFTRA. Last year, Heller told TELEVISION Magazine, "We're a powerful group—there's no question of that." His latest coup: an unprecedented agreement with the networks providing pensions for performers. Admittedly complicated details will probably take a year to work out.



The idea of sharing sponsorship and buying television for circulation, as opposed to the old concept of program gratitude carryover, is getting giant endorsement from Procter & Gamble, which is buying into four established properties (*I Love Lucy*, *This is Your Life*, *Topper*, and *My Favorite Husband*) on an alternate week basis. Ad manager W. R. Chase described P&G's basic thinking this way: "We have never devised a means of measuring the 'effectiveness' of a program other than the measurement of the number of people who listen to it."

Fast-moving Chris Witting, president of Westinghouse Broadcasting Company, has closed his second major market purchase in six months, acquiring WDTV, Pittsburgh, from DuMont. (Earlier buy: KPIX, San Francisco.) Added to firm's other outlets (WBZ-TV, Boston, and WPTZ, Philadelphia), new properties make Westinghouse one of the lushest single ownership groups. Watch for Witting to add a VHF and two UHF operations to reach permissible maximum.



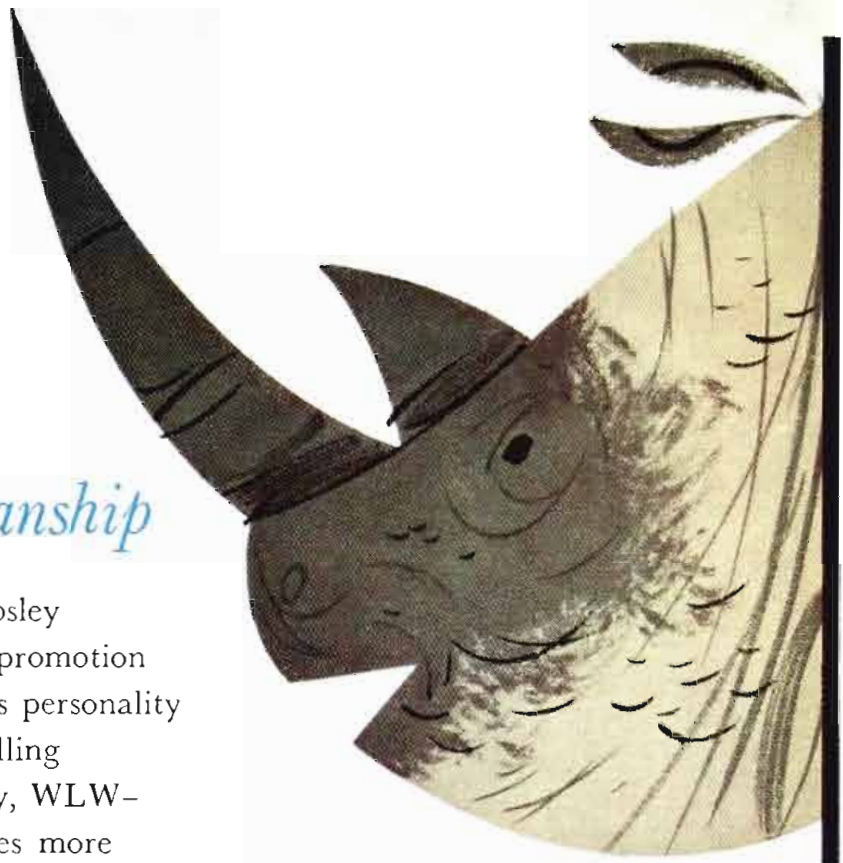
New vice president of TELEVISION Magazine is Clarke A. Snyder (better known as Fritz), ex-director of TV station relations for CBS. His experience includes 31 years in the advertising and broadcasting fields; there is hardly a radio or television station in the country that he has not personally visited and analyzed. Prior to joining CBS, he had been associated with the Chrysler Corp. in advertising and public relations; Standard Oil (N. J.) as assistant advertising manager; Biow Co. as account executive; and Bulova Watch Co. as assistant to the president.

Not all showmanship originates in New York or Los Angeles. Spotlight this month is on Harold Gross and his new WJIM-TV studios in Lansing, Michigan, one of the finest and most modern station installations in the country. Known as Country House, the WJIM building is an unusual combination of exciting design and functional layout. It demonstrates the kind of management vitality and know-how that is becoming increasingly evident among local telecasters.



nothing **Works Like Wantmanship**

Why go after big game with a slingshot when the Crosley Group offers triple-barrelled **Wantmanship**. 1, program promotion builds bigger audiences for your message. 2, talent adds personality *sell* to your commercial. 3, merchandising keeps selling on the target — all the way to the cash register. Typically, WLW-radio proves that Crosley Group **Wantmanship** moves more merchandise faster, *at less cost*, than any other medium or combination. What's more, we can prove it, dollar against dollar, in every Crosley Group market. And we'd *like to!*



the **CROSLEY GROUP**


WLW Radio
WLW-A Atlanta
WLW-C Columbus
WLW-D Dayton
WLW-T Cincinnati

Exclusive Sales Offices: *New York, Cincinnati, Dayton, Columbus, Atlanta, Chicago, Miami*

FOOD *on the table...*

ORDER *in the house...*

FAYE STEWART *on the job!*



For more than four years, KPIX Kitchen, with Faye Stewart, has been Northern California's number one show for the gal-about-the-house. With a kitchen as up-to-the-minute as your wife wishes hers were, with a touch at cookery or skullery as deft as you wish your wife's were (and would be if she could watch Faye), our Miss Stewart makes husbands indirectly happy and wives and sponsors directly so. If you've a household product to sell in Northern California Faye has a spot for you... in her heart and on KPIX Kitchen.

Good Company

Here are some of KPIX Kitchen's current sponsors. They'll be happy to have you join them.



kpix
CHANNEL 5

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

WESTINGHOUSE BROADCASTING COMPANY, INC.



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

Syndicated Film Participations

EVERYBODY knows that syndicated film can be a good buy. Placed on a spot basis, it would be hard to beat for impact, convenience, and flexibility. The books are full of all kinds of success stories.

But in the larger markets, a full season's sponsorship of a top-quality package can run well over the \$50,000 mark. Obviously, that's far beyond the reach of the smaller local or regional advertiser.

In many cases, therefore, the local businessman who wants the prestige of television advertising on a budget of a few hundred dollars a week has had to forget about syndicated film.

Now, however, an increasing number of stations is giving the limited-budget advertiser a better break—and collecting more local coin—by opening syndicated shows to participation.

The benefits are mutual: The station can program first-run, top-

quality films by breaking up the cost, and the advertiser gets the advantages of syndicated film at a price which is well within his means.

These advantages are several. Better time periods are one. Another: Syndicated-film participations are part of a weekly (in some cases, daily) scheduled program. So the sponsor benefits from identification with a well-established film package, and this increases, of course, with the frequency of participation.

On a cost basis, syndicated film participation can hold its own against other types of participations. In an earlier TELEVISION Magazine study (July, 1954), feature films averaged a c-p-m of around \$2 (within a range of \$1.01 to \$2.82). The films included in the study below average a c-p-m of \$1.40, ranging from *Gene Autry* at 70¢ in Chicago to *Racket Squad* at \$2.65 in Washington.



Gene Autry. C-p-m: 70c.

CITY, STATION, PROGRAM, TIME	TELEPULSE OCTOBER RATING	# HOMES REACHED	COST PER PARTICIPATION	COST PER M HOMES
Birmingham, WBRC-TV Mark Saber, T, 10 p.m.	18.3	53,420	\$ 65	\$1.22
Chicago, WBBM Gene Autry, M-F, 5:30 p.m.	16.3*	319,450	225	0.70
Cleveland, WNBK Cisco Kid, Sat, 6 p.m.	21.8	230,450	165	0.72
New York, WRCA-TV Hopalong Cassidy, Sun, 11:30 a.m.	8.8*	373,870	575	1.54
San Diego, XETV Mr. District Attorney, Th, 7:30 p.m.	20.5	50,520	80	1.58
Washington, WMAL-TV Racket Squad, T, 8 p.m.	8.2	45,340	120	2.65

* November Telepulse.

A large, stylized number '100' is printed in a dark grey, textured font. The '1' is on the left, and the two '0's are on the right. The number is centered vertically on the page.

WBBM-TV
this month
begins operating
at peak power,
100,000 watts.

This means
that WBBM-TV,
with five and
a half times
more power, will
bring brighter,
clearer, sharper
television into
almost two
million homes
in the greater
Chicago area.

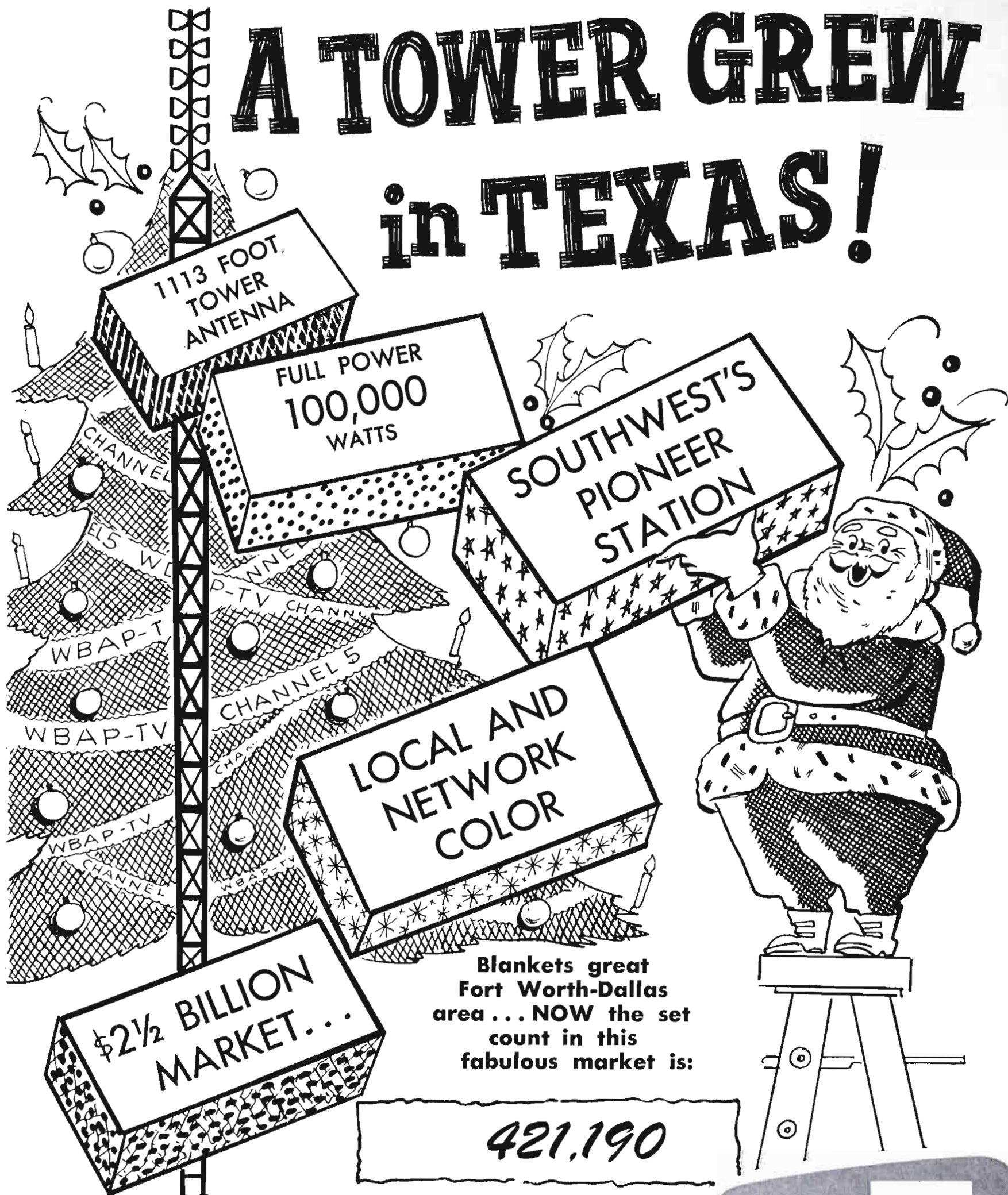
It means that
Channel 2
will be seen for
the first time
in additional
thousands of
homes in
this important
market.

Most important
of all, it means
that WBBM-TV,
which already
delivers the
largest audiences
in Chicago
television, will
now give
advertisers more
viewers, more
customers, more
sales power
than ever before.

WBBM-TV

Channel 2...
Chicago's
Showmanship
Television
Station...
CBS Television's
Key Station
in Chicago

A TOWER GREW in TEXAS!



Blankets great
Fort Worth-Dallas
area... NOW the set
count in this
fabulous market is:

421,190

WBAP-TV



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

AMON CARTER
Chairman

AMON CARTER, JR.
President

HAROLD HOUGH
Director

GEORGE CRANSTON
Manager

ROY BACUS
Commercial Manager

FREE & PETERS, Inc. - National Representatives

Receiver Circulation Report for December

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

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

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

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

Stations which signed on after December 1 are not listed here, but openings scheduled for December are given on page 62, as are openings that actually occurred in November.

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

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

If a given county is covered from more than one market, the sets in that county are credited to each market that reaches it. (For the names of the counties included in each market area, see TELEVISION Magazine's *Market Book*, August, 1954.)

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

Our projection estimates are based on the following points: (1) start of station operation; (2) U. S. Census, April, 1950; (3) Nielsen, May 23, 1952; (4) CBS-Nielsen Study, November, 1953.

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

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

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

CIRCULATION AS OF DECEMBER 1

Total U. S.: 32,816,600

ABILENE, Texas—52.9	40,630	ASHTABULA, Ohio—23.3	†21,360	BLOOMINGTON, Ind.—73.5	458,640
KRBC-TV (A, D, N)		WICA-TV†		WTTV (D, N)	
ADA, Okla.—43.8	63,120	ATLANTA, Ga.—60.9	475,630	BOISE-MERIDIAN, Ida.—39.3	33,800
KTEN (A)		WAGA-TV (C, D); WLW-A (A);		KBOI (C, D); KIDO-TV (A, N)	
ADAMS-PITTSFIELD, Mass.	††	WSB-TV (N)		BOSTON, Mass.	1,232,260
WMGT†		AUGUSTA, Ga.—41.5	82,830	WBZ-TV (D, N);	†108,500
AKRON, Ohio—19.6	†53,630	WJBF (A, D, N); WRDW-TV (C)		WNAC-TV (A, C); WTAO-TV† (A, D)	
WAKR-TV† (A)		AUSTIN, Minn.—51.3	68,490	BRIDGEPORT, Conn.—11.4	†48,750
ALBANY, Ga.—26.3	33,720	KMMT (A, C, D)		WICC-TV† (A, D)	
WALB-TV (A, D, N)		AUSTIN, Texas—52.6	87,580	BUFFALO, N. Y.	430,800
ALBANY-SCHENECTADY-TROY, N. Y.	403,900	KTBC-TV (A, C, D, N)		WBEN-TV (A, C, D);	†155,540
WRGB (A, C, D, N);	†102,750	BAKERSFIELD, Cal.	101,820	WBUF-TV† (A, C, D);	
WROW-TV† (A, D); WTRI† (C)		KBAK-TV† (D);	†53,180	WGR-TV (A, D, N)	
ALBUQUERQUE, N. M.—41.4	45,990	KERO-TV (A, C, N)		BUTTE, Mont.—51.4	12,020
KGGM-TV (C); KOAT-TV (A, D);		BALTIMORE, Md.—86.5	690,620	KXLF-TV (N)	
KOB-TV (D, N)		WAAM (A, D); WBAL-TV (N);		CADILLAC, Mich.—47.1	54,020
ALEXANDRIA, La.—30.7	33,520	WMAR-TV (C)		WWTV (A, C, D)	
KALB-TV (A, C, D, N)		BANGOR, Maine—65.7	68,850	CARTHAGE-WATERTOWN, N. Y.—58.7	55,740
ALTOONA, Pa.—65.9	318,960	WABI-TV (A, C, D, N); W-TWO		WCNY-TV (A, C, D)	
WFBG-TV (A, N)		BATON ROUGE, La.—41.1	†37,320	CEDAR RAPIDS, Iowa—65.5	172,460
AMARILLO, Texas—60.9	60,660	WAFB-TV† (A, C, D, N)		KCRG-TV (A); WMT-TV (C, D)	
KFDA-TV (A, C); KGNC-TV (D, N)		BAY CITY-SAGINAW, Mich.	187,720	CHAMPAIGN, Ill.—60.6	261,370
AMES, Iowa—71.3	191,080	WKNX-TV† (A, C, D);	†106,170	WCIA (C, D, N)	
WOI-TV (A, C, D, N)		WNEM-TV (D, N)		CHARLESTON, S. C.—51.2	88,930
ANCHORAGE, Alaska	10,900	BEAUMONT, Texas—21.2	†30,570	WCSC-TV (A, C); WUSN-TV (D, N)	
KFIA (A, C); KTVA (D, N)		KBMT† (A, D, N)		CHARLESTON, W. Va.	221,750
ANDERSON, S. C.—37.9	†40,060	BELLINGHAM, Wash.—55.2	23,570	WCHS-TV (C, D); WKNA-TV† (A, D)	†51,130
WAIM-TV† (C)		KVOS-TV (D)		CHARLOTTE, N. C.	431,780
ANN ARBOR, Mich.—16.8	†17,610	BETHLEHEM-ALLENTOWN-EASTON,	†50,190	WAYS-TV† (A, D, N);	†32,720
WPAG-TV† (D)		Pa.—19.9		WBTB (A, C, D, N)	
APPLETON, Wis.—37.5	†37,880	WGLV† (A, D); WLEV-TV† (N)		CHATTANOOGA, Tenn.—47.2	111,820
WNAM-TV†		BILLINGS, Mont.—39.2	12,820	WDEF-TV (A, C, D, N)	
ASBURY PARK, N. J.—7.1	†8,620	KOOK-TV (A, C, D)		CHEYENNE, Wyo.—48.7	16,850
WRTV†		BINGHAMTON, N. Y.—65.8	307,020	KFBC-TV (A, C, D, N)	
ASHEVILLE, N. C.	286,860	WNBK-TV (A, C, D, N)		CHICAGO, Ill.—84.0	1,976,270
WISE-TV† (A, C, D); WLOS-TV (A, D)	†29,870	BIRMINGHAM, Ala.—51.3	302,520	WBBM-TV (C); WBKB (A);	
		WABT (A, D, N); WBRC-TV (C)		WGN-TV (D); WNBQ (N)	
		BISMARCK, N. D.—35.4	10,900	CHICO, Cal.—39.4	32,860
		KFYR-TV (C, D, N)		KHSL-TV (C, D, N)	
		BLOOMINGTON, Ill.—44.0	†37,140		
		WBLN-TV†			

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WRC-TV Washington, D. C.	KONA-TV Honolulu, Hawaii

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*Executive V. P.
Anahist Company, Inc.*

C. L. MAC NELLY,
*Account Executive,
Ted Bates & Company*

CINCINNATI, Ohio—84.9	455,230	GREAT FALLS, Mont.—27.6	6,840	LUBBOCK, Texas—59.0	62,190
WCPO-TV (A, D); WKRC-TV (C); WLW-TV (N)		KFBB-TV (A, C, D, N)		KCBD-TV (A, N); KDUB-TV (C, D)	
CLEVELAND, Ohio—88.9	1,070,360	GREEN BAY, Wis.—58.6	153,060	LYNCHBURG, Va.—51.4	103,780
WEWS (C); WNBK (N); WXEL (A, D)		WBAY-TV (A, C, D)		WLVA-TV (A, C, D)	
COLORADO SPRINGS-PUEBLO, Colo.—41.6	40,390	GREENSBORO, N. C.—58.4	252,230	MACON, Ga.	82,850
KCSJ-TV (N); KKTU (A, C, D); KRDO-TV (N)		WFMY-TV (A, C, D)		WMAZ-TV (A, C, D); WNEX-TV† (N)	†28,290
COLUMBIA, Mo.—42.7	57,130	GREENVILLE, N. C.—41.7	93,370	MADISON, Wis.—43.1	†55,040
KOMU-TV (A, C, D, N)		WNCT (A, C, D, N)		WKOW-TV† (C); WMTV† (A, D, N)	
COLUMBIA, S. C.	92,210	GREENVILLE, S. C.	237,900	MANCHESTER, N. H.—78.1	195,720
WCOS-TV† (A, D); WIS-TV (A, D, N); WNOK-TV† (C, D)	†69,320	WFBC-TV (N); WGVLT (A, D)	†69,020	WMUR-TV (A, D)	
COLUMBUS, Ga.	71,600	HANNIBAL, Mo.—QUINCY, Ill.—61.1	106,800	MARINETTE, Wis.—59.7	92,180
WDAK-TV† (A, D, N); WRBL-TV (C)	†41,270	KHQA-TV (C, D); WGM-TV (A, N)		WMBV-TV (A, N)	
COLUMBUS, Ohio—80.3	430,270	HARLINGEN-WESLACO, Texas—38.1	36,080	MASON CITY, Iowa—51.1	76,600
WBNS-TV (C); WLW-C (A, N); WTVN (D)		KGBT-TV (A, C); KRGV-TV (N)		KGLO-TV (C, D)	
CORPUS CHRISTI, Texas—28.8	†22,920	HARRISBURG, Ill.—27.8	†18,740	MEDFORD, Ore.—23.2	18,900
KVDO-TV† (N)		WSIL-TV†		KBES-TV (A, C, D, N)	
DALLAS-FORT WORTH, Texas—64.6	421,190	HARRISBURG, Pa.—55.7	†146,710	MEMPHIS, Tenn.—52.8	317,960
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N)		WCMB-TV† (A, D); WHP-TV† (C); WTPA† (A, N)		WHBQ-TV (A, C); WMCT (A, D, N)	
DANVILLE, Ill.—33.6	†27,850	HARRISONBURG, Va.—47.6	89,730	MERIDIAN-BOISE, Idaho—39.3	33,800
WDAN-TV† (A)		WSVA-TV (A, C, D, N)		KBOI (C, D); KIDO-TV (A, N)	
DANVILLE, Va.—14.8	†13,850	HARTFORD-NEW BRITAIN, Conn.—44.8	†157,220	MERIDIAN, Miss.—25.0	33,580
WBTV-TV† (A)		WGTH-TV† (A, D); WKNB-TV† (C)		WTOK-TV (A, C, D, N)	
DAVENPORT, Ia.—ROCK ISLAND, Ill.—69.9	277,710	HENDERSON, Ky.—EVANSVILLE, Ind.—27.7	†63,820	MIAMI-FORT LAUDERDALE, Fla.	223,780
WHBF-TV (A, C, D); WOC-TV (N)		WEHT† (C); WFIE-TV† (A, D, N)		WFTL-TV† (N); WITV† (A, D); WTVJ (A, C, D, N)	†125,670
DAYTON, Ohio—82.0	380,150	HOLYOKE-SPRINGFIELD, Mass.—63.8	135,350	MIDLAND, Texas—47.4	28,770
WHIO-TV (C, D); WLW-D (A, N)		WHYN-TV† (C, D); WWLP† (A, N)		KMID-TV (A, C, D, N)	
DECATUR, Ala.	††	HONOLULU, T. H.—49.9	55,690	MILWAUKEE, Wis.	610,360
WMSL-TV†		KGMB-TV (A, C); KONA (D, N); KULA-TV (A)		WCAN-TV† (C); WOKY-TV† (D); WTMJ-TV (A, D, N); WTVW (A, D)	†317,600
DECATUR, Ill.—48.8	†86,180	HOUSTON-GALVESTON, Texas—67.0	365,020	MINNEAPOLIS-ST. PAUL, Minn.—69.6	509,120
WTVP† (A, C, D)		KGUL-TV (A, C, D); KPRC-TV (A, N)		KSTP-TV (N); WCCO-TV (C, D); WMIN-TV (A, D); WTCN-TV (A, D)	
DENVER, Colo.—69.4	235,200	HUNTINGTON, W. Va.—58.1	337,330	MINOT, N. D.—28.1	9,390
KBTU (A); KFEL-TV (D); KLZ-TV (C); KOA-TV (N)		WSAZ-TV (A, C, D, N)		KCJB-TV (A, C, D, N)	
DES MOINES, Iowa	166,510	HUTCHINSON-WICHITA, Kansas—49.9	148,300	MISSOULA, Mont.—17.0	4,610
KGTV† (A, D); WHO-TV (N)	†39,070	KAKE-TV (A); KEDD† (N); KTVH (C, D)	†88,910	KGVO-TV (A, C, D)	
DETROIT, Mich.—WINDSOR, Can.—87.4	1,361,780	IDAHO FALLS, Ida.—48.3	19,080	MOBILE, Ala.—45.1	92,270
CKLW-TV (D); WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A)		KID-TV (A, C, D, N)		WALA-TV (A, C, N)	
DULUTH, Minn.—SUPERIOR, Wis.—43.6	61,130	INDIANAPOLIS, Ind.—74.1	515,660	MONROE, La.—42.6	69,140
KDAL-TV (A, N); WDSM-TV (C)		WFBM-TV (C, D); WISH-TV (A, C, D, N)		KNOE-TV (A, C, D, N)	
DURHAM, N. C.—47.1	207,760	JACKSON, Miss.	104,280	MONTGOMERY, Ala.—29.3	†30,740
WTVD (A, N)		WJTV† (A, C, D); WLBT (N); WSLI-TV (A)	†53,060	WCOV-TV† (A, C, D, N)	
EASTON-BETHLEHEM-ALLENTOWN, Pa.—19.9	†50,190	JACKSONVILLE, Fla.	210,140	MONTPELIER, Vt.	87,380
WGLV† (A, D); WLEV-TV† (N)		WJHP-TV† (A, D, N); WMBR-TV (A, C, D, N)	†45,130	WMVT (A, C, D, N)	
EAU CLAIRE, Wis.—39.4	52,010	JOHNSON CITY, Tenn.—44.4	77,030	MUNCIE, Ind.—46.3	†72,270
WEAU-TV (A, D, N)		WJHL-TV (A, C, D, N)		WLBC-TV† (A, C, D, N)	
ELKHART-SOUTH BEND, Ind.—58.8	†119,830	JOHNSTOWN, Pa.	392,720	MUSKOGEE, Okla.—62.4	176,590
WSBT-TV† (A, C, D, N); WSJV-TV† (C, D)		WARD-TV† (A, C, D); WJAC-TV (C, D, N)	†40,080	KTVX (A, D)	
ELMIRA, N. Y.—29.6	†37,360	JOPLIN, Mo.—38.5	56,750	NASHVILLE, Tenn.—58.7	225,520
WTVE† (A, C, D)		KSWM-TV (C)		WLAC-TV (C); WSIX-TV (A, D); WSM-TV (D, N)	
EL PASO, Texas—JUAREZ, Mexico—72.8	61,660	KALAMAZOO, Mich.—75.0	493,360	NEW BRITAIN-HARTFORD, Conn.—44.8	†157,220
KROD-TV (A, C, D); KTSM-TV (N); XEJ-TV		WKZO-TV (A, C, D, N)		WGTH-TV† (A, D); WKNB-TV† (C)	
ENID, Okla.	††	KANSAS CITY, Mo.—74.2	405,130	NEW CASTLE, Pa.—40.9	†96,240
KGEO-TV (A)		KCMO-TV (A, D); KMBC-TV (C); WDAF-TV (N)		WKST-TV† (A, D)	
ERIE, Pa.	174,120	KEARNEY, Neb.—32.0	37,920	NEW HAVEN, Conn.—84.2	694,820
WICU (A, D, N); WSEE-TV† (C)	†48,920	KHOL-TV (A, C, D)		WNHC-TV (A, C, D, N)	
EUGENE, Ore.—25.1	26,610	KINGSTON, N. Y.—12.4	†18,030	NEW ORLEANS, La.	295,390
KVAL-TV (N)		WKNY-TV† (A, C, D, N)		WDSU-TV (A, C, D, N); WJMR-TV† (A, C, D)	†76,510
EUREKA, Cal.—53.4	19,060	KNOXVILLE, Tenn.	98,560	NEW YORK, N. Y.—87.1	4,263,200
KIEM-TV (A, C, D, N)		WATE-TV (A, N); WTSK-TV† (C, D)	†59,480	WABC-TV (A); WABD (D); WATV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	
EVANSVILLE, Ind.—HENDERSON, Ky.—27.7	†63,820	LA CROSSE, Wis.—36.1	45,340	NORFOLK-NEWPORT NEWS, Va.	246,120
WEHT† (C); WFIE-TV† (A, D, N)		WKBT (A, C, D, N)		WACH-TV†; WTAR-TV (A, C, D); WVEC-TV† (N)	†108,290
FAIRMONT, W. Va.—16.1	†13,650	LAFAYETTE, Ind.—57.7	†43,300	OKLAHOMA CITY, Okla.	252,880
WJPB-TV† (A, D, N)		WFAM-TV† (D)		KMPT† (D); KTVQ† (A); KWTU (C); WKY-TV (A, N)	†67,520
FARGO, N. D.—29.7	52,750	LAKE CHARLES, La.	50,340	OMAHA, Neb.—79.7	262,220
WDAY-TV (A, C, D, N)		KPLC-TV (N); KTAG-TV† (A, C, D)	†25,890	KMTV (A, C, D); WOW-TV (D, N)	
FLORENCE, S. C.—42.0	106,760	LANCASTER, Pa.—73.2	522,570	ORLANDO, Fla.—29.7	53,160
WBTW (A, C, D, N)		WGAL-TV (A, C, D, N)		WDBO-TV (A, C, D, N)	
FT. DODGE, Iowa—24.0	†12,380	LANSING, Mich.	308,220	PANAMA CITY, Fla.—25.2	10,680
KQTV†		WJIM-TV (A, C, D, N); WTOM-TV† (A, D)	†49,180	WJDM-TV (A, N)	
FT. MYERS, Fla.—29.9	9,780	LAS VEGAS, Nev.—58.2	13,680	PARKERSBURG, W. Va.—31.9	†25,110
WINK-TV (A)		KLAS-TV (A, C, D, N)		WTAP-TV† (A, D)	
FT. SMITH, Ark.—34.0	†19,110	LAWTON, Okla.—62.8	60,540	PENSACOLA, Fla.—46.3	72,420
KFSA-TV† (A, D, N)		KSWO-TV (D)		WEAR-TV (A)	
FT. WAYNE, Ind.	†77,840	LEWISTON-PORTLAND, Me.	149,380	PEORIA, Ill.—61.0	†122,920
WIN-T† (A, C); WKJG-TV† (D, N)		WCSH-TV (N); WGAN-TV (A, C); WLAM-TV† (A, C, D); WPMT† (C, D)	†70,560	WEEK-TV† (N); WTVH-TV† (A, C, D)	
FT. WORTH-DALLAS, Texas—64.6	421,190	LIMA, Ohio—45.5	†46,270	PHILADELPHIA, Pa.—90.1	1,697,570
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N)		WLOK-TV† (A, C, D, N)		WCAU-TV (C); WFIL-TV (A, D); WPTZ (N)	
FRESNO-TULARE, Cal.—56.1	†118,150	LINCOLN, Neb.—51.9	92,850	PHOENIX, Ariz.—74.7	109,290
KJEO-TV† (A); KMJ-TV† (C, N); KVVU† (D)		KOLN-TV (A, C, D)		KOOL-TV (A); KPHO-TV (C, D); KVAR (D, N)	
GALVESTON-HOUSTON, Texas—67.0	365,020	LITTLE ROCK-PINE BLUFF, Ark.	85,660	PINE BLUFF-LITTLE ROCK, Ark.	85,660
KGUL-TV (A, C, D); KPRC-TV (A, N)		KARK-TV (N); KATV (A, C, D)		KARK-TV (N); KATV (A, C, D)	
GRAND JUNCTION, Colo.—17.7	4,120	LONGVIEW, Texas—27.8	†24,490	PITTSBURG, Kansas—36.9	68,600
KFXJ-TV (A, C, D, N)		KTVE† (C, D)		KOAM-TV (A, D, N)	
GRAND RAPIDS, Mich.—75.7	373,350	LOS ANGELES, Cal.—86.7	1,806,310	PITTSBURGH, Pa.	970,680
WOOD-TV (A, C, D, N)		KABC-TV (A); KCOP; KRCA-TV (N); KHJ-TV (D); KNXT (C); KTLA; KTTV		WDTV (A, C, D, N); WENS† (A, C)	†241,910
		LOUISVILLE, Ky.—59.6	413,980	POLAND SPRING, Me.—65.7 (Mt. Washington, N. H.)	183,700
		WAVE-TV (A, D, N); WHAS-TV (C)		WMTW (A, C, D)	

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Penobscot Bldg.
Woodward 1-4255

ATLANTA
Glenn Bldg.
Main 5667

FT. WORTH
406 W. Seventh St.
Fortune 3349

HOLLYWOOD
6331 Hollywood Blva.
Hollywood 9-2151

SAN FRANCISCO
Russ Building
Sutter 1-3798

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		<u>VHF CHANNEL</u>	PRIMARY
WBZ-TV	Boston	4	NBC
WPIX	New York	11	IND
WPTZ	Philadelphia	3	NBC
WCSC-TV	Charleston, S.C.	5	CBS
WIS-TV	Columbia, S.C.	10	NBC
WTVJ	Miami	4	CBS

CENTRAL

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

WESTERN

KBOI	Boise — Meridian	2	CBS
KBTW	Denver	9	ABC
KGMB-TV	Honolulu	9	CBS
KRON-TV	San Francisco	4	NBC

Electronic Buttonhook



There are a bunch of guys in New York, Chicago, Los Angeles, and maybe even Washington, D. C., who are doing a pretty good job of turning out CBS TV programs. We have a gadget called a control panel which, by some kind of electronic magic too arcane for us salesmen, buttons onto the CBS TV network.

Folks in Eastern Iowa got buttons of their own. One of the juiciest, Channel 2, is pure pearl. By a strange coincidence it's WMT-TV.

Beyond having had sense enough to go CBS in the first place, we claim no credit for the excellence of CBS programs. We just lean back and feel their Pulse.

End of modesty. We do lay claim to local programming for the Eastern Iowa trade, which, when added to CBS network fare, completes the buttoning operation.

For more light thereon, please ask the Katz man.

WMT-TV

Channel 2 • 100,000 watts
CBS for Eastern Iowa

Mail Address: Cedar Rapids
National Reps: The Katz Agency

PORTLAND-LEWISTON, Me.	149,380	SPRINGFIELD, Ill.—43.3	†48,970
WCSH-TV (N); WGAN-TV (A, C);	†70,560	WICST (A, D, N)	
WLAM-TV† (A, C, D); WPMT† (A, C, D)		SPRINGFIELD-HOLYOKE, Mass.—63.8	†135,350
PORTLAND, Ore.	††202,320	WHYN-TV† (C, D); WWLP† (A, N)	
KOIN-TV (A, C); KPTV† (A, D, N)		SPRINGFIELD, Mo.—45.5	64,750
PROVIDENCE, R. I.	724,310	KTTS-TV (C, D); KYTV (A, N)	
WJAR-TV (A, D, N);	††	STEBENVILLE, Ohio—76.1	368,550
WNET† (A, D)		WSTV-TV (C)	
PUEBLO-COLORADO SPRINGS,	40,390	STOCKTON, Cal.	970,880
Colo.—41.6		KOVR (D); KTVU† (N)	†65,340
KCSJ-TV (N); KKTU (A, C, D);		SUPERIOR, Wis.-DULUTH, Minn.—43.6	61,130
KRDO-TV (N)		KDAL-TV (A, N); WDSM-TV (C)	
QUINCY, Ill.-HANNIBAL, Mo.—61.1	106,800	SYRACUSE, N. Y.—85.0	354,960
KHQA-TV (C, D); WGEM-TV (A, N)		WHEN-TV (A, C, D); WSYR-TV (N)	
RALEIGH, N. C.	†77,270	TACOMA-SEATTLE, Wash.—67.7	363,950
WNAO-TV† (A, C, D)		KING-TV (A); KOMO-TV (N);	
READING, Pa.—29.7	†141,190	KTNT-TV (C, D); KTVW	
WEEU-TV† (A, N); WHUM-TV† (C)		TEMPLE-WACO, Texas	73,570
RENO, Nev.—63.2	16,370	KANG-TV† (A, D)	†33,830
KZTV (A, C, D, N)		KCEN-TV (N)	
RICHMOND, Va.—70.2	181,400	TERRE HAUTE, Ind.—57.3	148,490
WTVR (C, N)		WTHI-TV (A, C, D)	
ROANOKE, Va.—50.4	217,830	TEXARKANA, Texas—38.8	87,040
WLSL-TV (A, N)		KCMC-TV (A, C, D)	
ROCHESTER, Minn.—48.5	75,760	TOLEDO, Ohio—82.8	310,170
KROC-TV (D, N)		WSPD-TV (A, C, D, N)	
ROCHESTER, N. Y.—83.9	273,770	TOPEKA, Kansas—57.3	107,900
WHAM-TV (A, D, N);		WIBW-TV (A, C, D)	
WHEC-TV (A, C); WVET-TV (A, C)		TRAVERSE CITY, Mich.	††
ROCKFORD, Ill.	222,730	WPBN-TV (N)	
WREX-TV (A, C);	†79,380	TUCSON, Ariz.—43.6	31,000
WTVO† (D, N)		KOPO-TV (C, D); KVOA-TV (A, N)	
ROCK IS., Ill.-DAVENPORT, Ia.—69.9	277,710	TULARE-FRESNO, Cal.—56.1	†118,150
WHBF-TV (A, C, D); WOC-TV (N)		KJEO-TV† (A); KMJ-TV† (C, N);	
ROME, Ga.—54.4	145,800	KVVG† (D)	
WROM-TV		TULSA, Okla.	195,920
ROSWELL, N. M.—38.2	18,070	KCEB-TV† (A, D, N);	†49,310
KSWL-TV (A, D, N)		KOTV (A, C)	
SACRAMENTO, Cal.—31.1	†79,960	TYLER, Texas—32.7	47,060
KCCC-TV† (A, C, D, N)		KLTV (A, C, D, N)	
SAGINAW-BAY CITY, Mich.	187,720	UTICA-ROME, N. Y.—76.5	181,690
WKNX-TV† (A, C, D);	†106,170	WKTU (A, C, D, N)	
WNEM-TV (D, N)		VALLEY CITY, N. D.—35.4	38,380
ST. JOSEPH, Mo.—68.1	98,270	KXJB-TV (C, D)	
KFEQ-TV (C, D)		WACO-TEMPLE, Texas	73,570
ST. LOUIS, Mo.	655,760	KANG-TV† (A, D);	†33,830
KSD-TV (A, C, N);	†235,200	KCEN-TV (N)	
KWK-TV (C); WTVI† (A, C, D)		WASHINGTON, D. C.—86.0	558,140
ST. PETERSBURG, Fla.—42.3	†98,140	WMAL-TV (A); WRC-TV (N);	
WSUN-TV† (A, C, D, N)		WTOP-TV (C); WTTG (D)	
SALINAS-MONTEREY, Cal.—64.0	92,160	WATERBURY, Conn.—42.3	†88,150
KMBY-TV (A, C, D, N);		WATR-TV† (A, D)	
KSBW-TV (A, C, D, N)		WATERLOO, Iowa—66.9	117,450
SALISBURY, Md.	††	KWWL-TV (D, N)	
WBOC-TV†		WAUSAU, Wis.—34.3	39,240
SALT LAKE CITY, Utah—68.0	147,900	WSAU-TV (A, C, D, N)	
KSL-TV (A, C, D); KTVT (N);		WESLACO-HARLINGEN, Texas—38.1	36,080
KUTV (A)		KGBT-TV (A, C); KRGV-TV (N)	
SAN ANGELO, Texas—39.6	14,100	WEST PALM BEACH, Fla.	57,620
KTXL-TV (C, D, N)		WIRK-TV† (A, D, N);	†24,320
SAN ANTONIO, Texas—60.3	229,320	WJNO-TV (N)	
KENS-TV (A, C, D); WOAI-TV (N)		WHEELING, W. Va.—67.6	261,680
SAN DIEGO, Cal.-TIJUANA, Mexico—83.1	252,290	WTRF-TV (A, N)	
KFMB-TV (A, C); KFSD-TV (N);		WICHITA-HUTCHINSON, Kansas	148,300
XETV		KAKE-TV (A);	†88,910
SAN FRANCISCO, Cal.	980,070	KEDD† (N); KTVH-TV (C, D)	
KGO-TV (A); KPIX (C, D);	†109,890	WICHITA FALLS, Texas—56.8	80,910
KRON-TV (N); KSAN-TV†		KFDX-TV (A, N); KWFT-TV (C, D)	
SAN JUAN, P. R.	††	WILKES-BARRE-SCRANTON, Pa.—57.2	†154,900
WAPA-TV (A, D, N); WKAQ-TV (C)		WARM-TV† (A); WBRE-TV† (N);	
SAN LUIS OBISPO, Cal.—59.5	86,990	WGBI-TV† (C); WILK-TV† (A, D);	
KVEC-TV (D)		WTVU†	
SANTA BARBARA, Cal.—60.9	105,290	WILMINGTON, Del.—89.2	165,470
KEY-T (A, C, D, N)		WDEL-TV (D, N)	
SAVANNAH, Ga.—39.5	35,190	WILMINGTON, N. C.—26.8	45,420
WTOC-TV (A, C, D, N)		WMFD-TV (N)	
SCHENECTADY-ALBANY-TROY, N. Y.	403,900	WINSTON-SALEM, N. C.	208,400
WRGB (A, C, D, N);	†102,750	WSJS-TV (N);	†55,290
WROW-TV† (A, D); WTRI† (C)		WTOB-TV† (A, D)	
SCRANTON-WILKES-BARRE, Pa.—57.2	†154,900	WORCESTER, Mass.—17.0	†61,630
WARM-TV† (A); WBRE-TV† (N);		WWOR-TV† (A, D)	
WGBI-TV† (C); WILK-TV† (A, D);		YAKIMA, Wash.—34.5	†25,270
WTVU†		KIMA-TV† (A, C, D, N)	
SEATTLE-TACOMA, Wash.—67.7	363,950	YORK, Pa.—63.0	†79,950
KING-TV (A); KOMO-TV (N);		WNOW-TV† (D); WSBA-TV† (A)	
KTNT-TV (C, D); KTVW		YOUNGSTOWN, Ohio—40.1	†139,550
SEDALIA, Mo.—61.7	31,070	WFMJ-TV† (N); WKBN-TV† (A, C, D)	
KDRO-TV		YUMA, Ariz.—53.9	14,280
SHREVEPORT, La.—44.6	57,580	KIVA-TV (D)	
KSLA (A, C, D, N)		ZANESVILLE, Ohio—51.4	†39,370
SIoux CITY, Iowa—69.6	118,530	WHIZ-TV† (A, C, D, N)	
KTIV (N); KVTU (A, C, D, N)			
SIoux FALLS, S. D.—45.0	92,070		
KELO-TV (A, D, N)			
SOUTH BEND-ELKHART, Ind.—58.8	†119,830		
WSBT-TV† (C, D);			
WSJV-TV† (A, C, D, N)			
SPOKANE, Wash.	96,770		
KHQ-TV (A, N); KREM-TV (A);			
KXLY-TV (C, D)			

† UHF circulation.

†† Incomplete data.

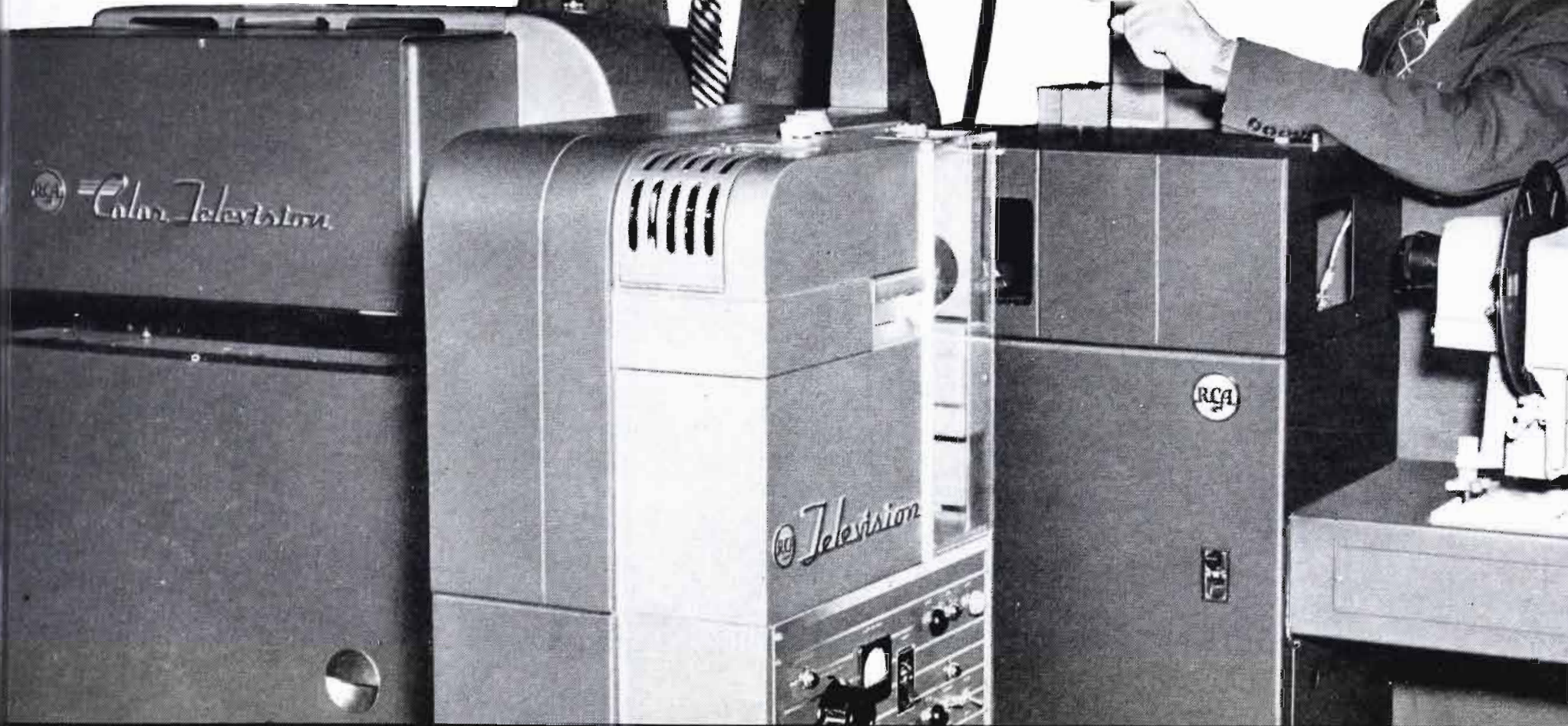
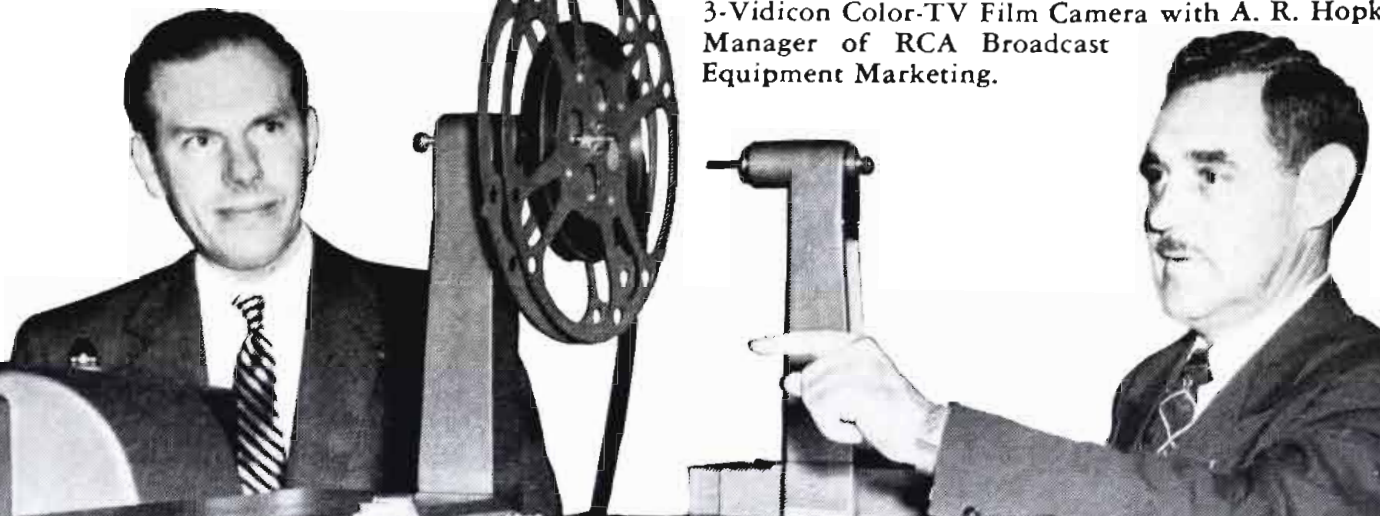
††† VHF-UHF.

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

For Targets and Openings, see page 62.



C. G. Nopper, Chief Engineer, WMAR-TV (the Paper's station in Baltimore), discussing the new 3-Vidicon Color-TV Film Camera with A. R. Hopkins, Manager of RCA Broadcast Equipment Marketing.



Now Delivering

RCA 3-V COLOR FILM AND SLIDE CAMERAS

A. R. Hopkins, RCA, and C. G. Nopper, WMAR-TV, inspecting control panel of the new "3-V" Color Film Camera—first one delivered from units now in production.



This 3-Vidicon Color-TV Film Camera handles 16mm, 35mm color film and slides.

- Multiplexing is automatic—interlocked with projector controls
- High Signal-to-Noise Ratio on color and monochrome—even with unusually dense film
- Excellent resolution and gamma
- Adequate reserve of light for dense film

40 TV stations scheduled to receive "3-V" Color Film and Slide Camera equipments within 90 days

Within a few weeks 40 TV stations will be able to meet the demand for color film and slide programs. RCA is now producing and shipping in quantity the finest color TV film-and-slide camera ever designed—the "3-V." Now stations can supplement their color network shows with color motion picture film and

slides. And they can do it the easy way—and at relatively low cost! For information on the RCA 3-V—the Color-TV Film and Slide Camera that excels all other approaches to color film reproduction—see your RCA Broadcast Sales Representative. In Canada, write RCA Victor, Ltd., Montreal.

RCA Pioneered and Developed Compatible Color Television

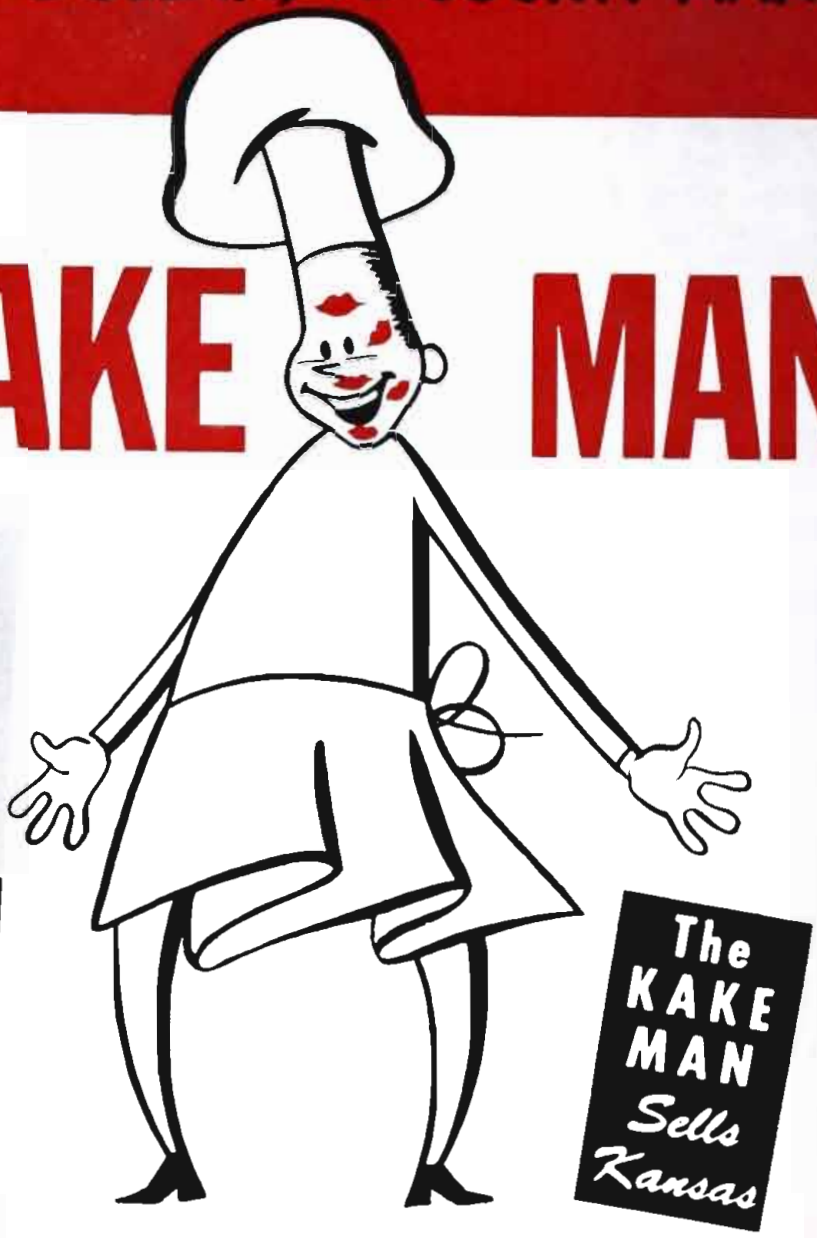


RADIO CORPORATION of AMERICA

www.americaradiophiliers.com

WICHITA and the MILLION in a BILLION-DOLLAR, 42-COUNTY MARKET

LOVE THAT KAKE MAN!



"NEWSREEL"
Guy Rynnion

Rating	18.2
Station "B"	5.9
Station "C"	13.2

"OPEN HOUSE"
Ethel Jane King

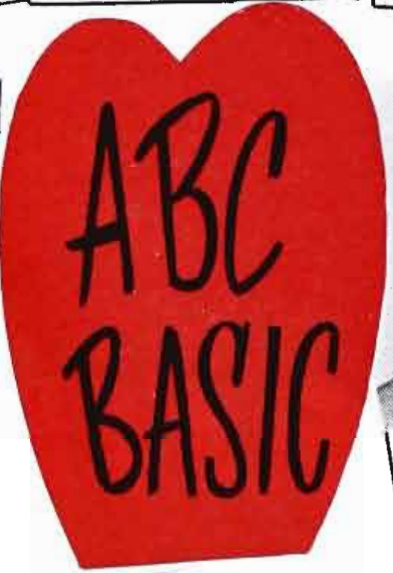
Rating	8.4
Station "B"	7.5
Station "C"	6.4

"WEATHER SCOPE"
John Froome

Rating	16.8
Station "B"	5.5
Station "C"	10.0

"DEPUTY DUSTY"
Dusty Herring

Rating	12.5
Station "B"	5.2
Station "C"	12.2



"STOP THE MUSIC"
Bert Parks

Rating	20.0
Station "B"	7.8
Station "C"	19.5

"NEWS"
John Daly

Rating	16.8
Station "B"	2.3
Station "C"	2.7

"WHAT'S THE SCORE"
Jack Miller

Rating	16.8
Station "B"	5.5
Station "C"	10.0

"KUKLA FRAN and OLLIE"

Rating	12.3
Station "B"	1.8
Station "C"	5.5

COMPLETE LOCAL ACCEPTANCE!

38 LOCAL ADVERTISERS SOLD

18½ HOURS PER WEEK IN THE FIRST FOUR WEEKS OF OPERATION

KANSAS GREATEST POWER (316,000 WATTS)

KANSAS HIGHEST TOWER (1079 FEET)

KAKE-TV HAS ONLY ONE RATE CARD SEE THE KAKE-MAN TODAY AT . . .

From the very first day (Oct. 19, 1954) the ARB TELEVISION REPORT shows that Wichita and the Million in the Billion-Dollar, 42-County Market "LOVE THAT KAKE MAN." Wichita's only VHF station with Complete Studio Facilities and Production Imagination that SELLS the Heart of the Kansas Market.

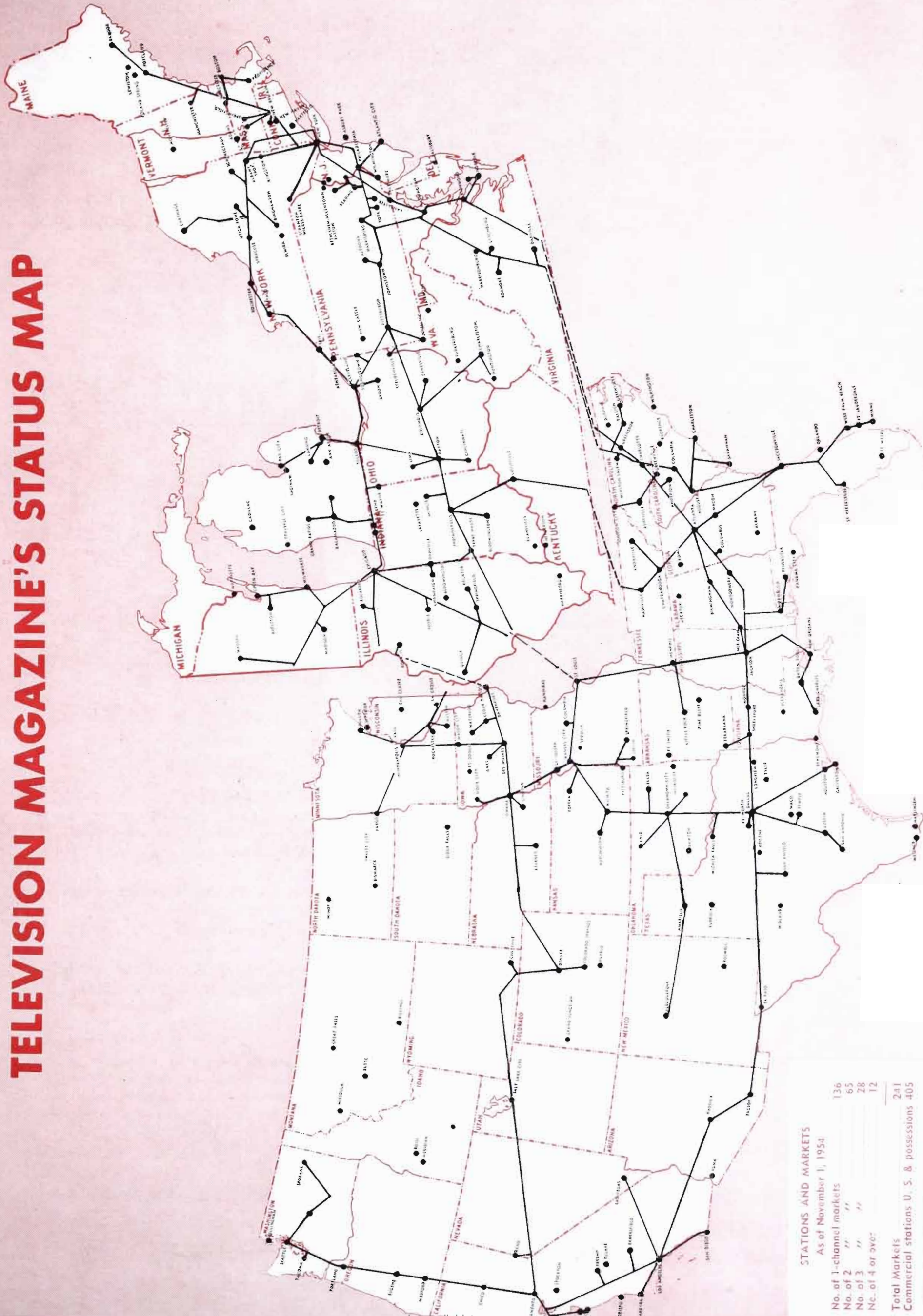
GEORGE P. HOLLINGBERRY CO.,
National Representative

DON WALDRON Regional Sales Manager MARTIN UMANSKY General Manager BRYCE BENEDICT Local Sales Manager

KAKE-TV Channel 10

204 NORTH WACO
WICHITA, KANSAS
AM 7-1239

TELEVISION MAGAZINE'S STATUS MAP



STATIONS AND MARKETS

As of November 1, 1954

No. of 1-channel markets	136
No. of 2 " "	65
No. of 3 " "	28
No. of 4 or over	12
Total Markets	241
Commercial stations U. S. & possessions	405



We cover the Houston MARKET

I'm a cat. I work for some people.
They gave me a job to do: go cover Houston.
Get the facts. Give us the pitch. Case the town good.

Gave 'em the facts straight:

Houston's got a million people, all rolling in dough. Rich. Lots of 'em new. Biggest burg in the South. People had everything but kept wanting more. Still want more. TV station sold out all the time. No real hot stuff available.

Told 'em what they had to do:

Build a new TV station. They built it. KTRK-TV, Channel 13. Tie it in with ABC. They did it. Print a rate card. They did it. They're in business.

But it's easy to underestimate in Texas, and I underestimated.

Should have told 'em to build TEN new TV stations. Their prime time's all but gone now.

Take this cat's advice: get in there now while there's something left. Lush market, man. Set-up. Go knock it over.

*KTRK-TV Reception Area
Population: 1,354,200.*
Effective Buying Income:
\$2,378,000,000.00.*
Sales Management Index.

KTRK-TV

THE CHRONICLE STATION, CHANNEL 13, P. O. BOX 12



HOUSTON CONSOLIDATED TELEVISION CO.
General Mgr., Willard E. Walbridge
Commercial Mgr., Bill Bennett

NATIONAL REPRESENTATIVES:
BLAIR-TV, 150 E. 43rd St.,
New York 17, N. Y.

HOUSTON 1, TEXAS — ABC BASIC —



Is Your Research on the Right Track?

Not unless it supplies the three basic types of information you need

YOU hear a lot of talk among advertising folk these days about how much an advertiser should spend for research. You hear a lot of answers, too. Some of the theorists say you can get all the research you need for 5% of your advertising budget. Some say 10%. Some even try to put it in dollar terms—\$10,000 or \$25,000 or \$100,000.

Actually, though—as most of the theorists probably would admit if pressed—there is no pat formula for research expenditures. The answer to the question of how much should be spent for research obviously will be different for each advertiser, and before he even tries to answer it, he will have to ask—and answer—a number of much more basic questions. Such questions as: Is my present research on the right track? Am I doing enough along the motivational line? Am I getting *all* the facts I need in order to plan my advertising program properly? What facts that I do not now have could research give me?

It really is not too difficult for an advertiser to appraise his advertising research and find out if it's on the right track. Whether he's spending an adequate sum of money, whether he should cut his research allocation or double it, what methods he should use—these things may well be determined by how much he knows in certain areas affecting the sales of his product.

One of these areas is the market itself—the number of his present and potential customers, his share of the market, etc. Another is the attitudes of consumers toward his product and his competitors' products—why some people buy his, why others buy com-

peting products, etc. A third area is communication—how successful has his advertising been in communicating his sales story to his market and how can he make it more effective?

If an advertiser is being constantly supplied with complete and reliable information in these three fundamental areas, he is getting the answers he needs in order to advertise intelligently. His research is on the right track.

The trouble is that too many advertisers only *think* they know all they need to know about their market, consumer attitudes, and the effectiveness of their advertising. One of research's biggest problems—and one it has largely failed to solve so far—is overcoming the tendency of management to rely too heavily on intuitive judgment and the mother-in-law survey.

The market is so competitive today, the stakes are so high, the margin for error is so small that no advertiser can afford to invest heavily in advertising unless he really knows what he is doing. And without research, how can he know what he is doing?

Many executives who would not think of relying on intuition as a basis for decisions in other phases of their business will plan and carry out a million-dollar advertising program with little else to guide them. They are sold on research in such areas as product design and engineering, but quite evidently they are not sold on advertising research. Perhaps it's the intangible quality of advertising that accounts for this strange schizophrenia. Perhaps the charlatanism and abuse to which research has sometimes been subjected

(continued on page 73)



Box Score on the New

Only six of 26 debuting programs are doing better than their predecessors in the same slots, early reports show

PROGRAMMING-WISE, the 1954-55 television season has certainly been more daring and experimental than other years. The networks are carrying 26 regularly scheduled evening shows that are completely new. The webs have juggled and rejuggled their schedules, pitting new and old shows against established rivals in an attempt to knock them off in the rating derbies. You can hardly tell the players without a scorecard these days.

Yet with all the hubbub and the fuss and the network skullduggery, the 1954-55 season has generated a lot more trade talk than viewer enthusiasm.

Here is the box score on the new programs. Comparisons are based on November, 1954, and November, 1953, Trendex reports:

- Six of the new shows are getting higher ratings than the tenants of the same time periods last year.
- Ten are having rougher sledding than their 1953 predecessors.
- Six are doing approximately the same as last year's entries in the same slots.
- Two have slottings that were non-network periods last year.
- Two have slottings that were in part not network periods last season and therefore are not comparable.

While November ratings were taken too early in the season to be a firm forecast, some of the new shows are already on or over the brink of cancellation. Here are the November ratings for the 26 shows, as reported by Trendex. (Trendex ratings are used here because they are a measurement of popularity rather than size of audience. Since the popularity ratings cover viewing in multi-station markets, they are not complicated by station-lineup factors and therefore reflect viewer choice.)

Time (EST)	Program	Net-work	Trendex Rating	Trendex Share
Sunday Evening				
7:00	Lassie	CBS	18.8	39.7
7:00	People Are Funny	NBC	11.5	24.7
9:30	Honestly, Celeste	CBS	13.7	25.5
10:00	Father Knows Best	CBS	14.4	26.5
10:30	The Hunter	NBC	12.3	25.9

Monday Evening

8:00	Caesar's Hour	NBC	19.3	34.4
9:00	Medic	NBC	35.1	57.7
9:30	December Bride	CBS	19.2	32.9

Tuesday Evening

8:30	Halls of Ivy	CBS	13.0	19.7
10:30	It's A Great Life*	NBC	16.7	39.3
10:30	Stop The Music	ABC	12.4	24.3

Wednesday Evening

7:30	Disneyland	ABC	30.3	49.2
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Thursday Evening

8:30	Climax	CBS	18.2	31.9
9:00	So You Want to Lead a Band	ABC	2.4	4.3
10:00	Video Theatre	NBC	22.7	44.7

Friday Evening

7:30	Rin Tin Tin	ABC	14.5	34.3
8:00	Red Buttons	NBC	13.6	27.0
9:30	Dear Phoebe	NBC	14.3	26.9
9:30	The Vise	ABC	8.1	15.3
10:00	The Lineup	CBS	18.9	35.4

Saturday Evening

8:00	Hey, Mulligan	NBC	8.6	15.1
8:30	Place the Face	NBC	7.6	12.4
9:00	Imogene Coca	NBC	16.9	30.8
9:30	Texaco Star Theatre	NBC	19.9	36.3
10:00	George Gobel Show	NBC	22.5	42.4
10:30	Willy	CBS	7.1	16.1

* Not on air Nov. 2 because of political telecast. Rating and share figures shown are for October.

Source: Trendex, November, 1954.

The new shows break down into categories this way:

Situation comedy	8
Mystery drama	5
Drama	1
Audience participation	3
Comedy variety	5
Children's	2

(Medic and Disneyland, which defy pat classification, are not included above.)

The trend this year, as last, was toward more situa-
(continued on page 62)

Programming Season

Monday: NBC gain. Last year Monday was a CBS landslide, but this season, the inroads of *Medic* on *I Love Lucy* and Sid Caesar on *Burns and Allen* and *Talent Scouts* have narrowed the gap considerably. *Talent Scouts* is getting much lower ratings this year than last—another apparent indication that Godfrey's popularity is slipping.

Tuesday: NBC's night again this year. Milton Berle (generally unaffected by Red Skelton and *Halls of Ivy*) is the pivotal show for NBC's higher ratings here. Skelton has been trying for two years to top Berle, but hasn't made it yet.

Wednesday: Big ABC gain, with NBC and CBS splitting the rest of the evening. *Disneyland* has given ABC leadership in the early evening hours, which formerly were controlled by *Godfrey & Friends* and *Strike It Rich*. NBC has nudged into the 9-9:30 and 10-10:30 lead with the first half of *Kraft Theatre* and *This Is Your Life*. *Godfrey & Friends* and powerful *I've Got a Secret* (which appears to have the necessary flexibility of format to reign as the most popular panel entry for some time to come) are CBS's trump cards. A no-decision evening.

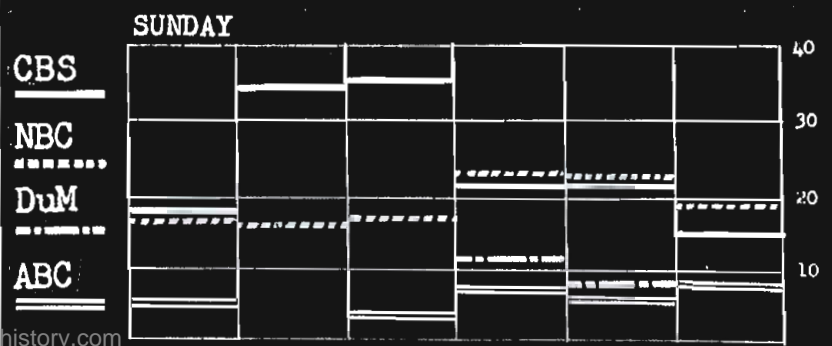
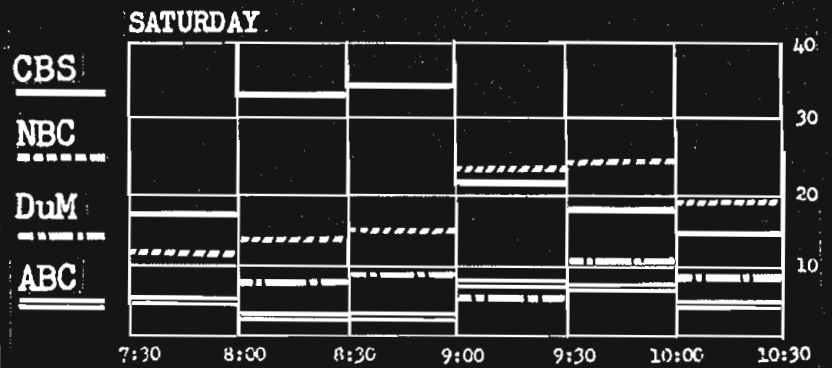
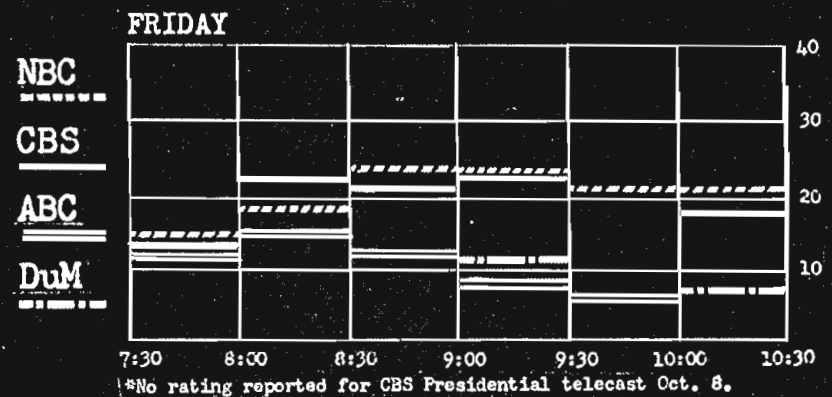
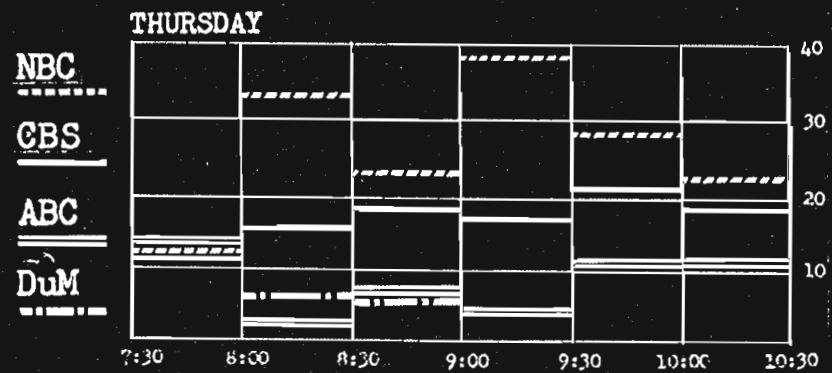
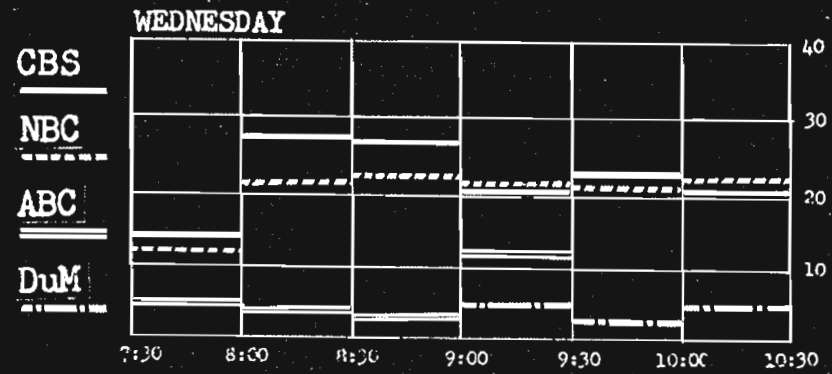
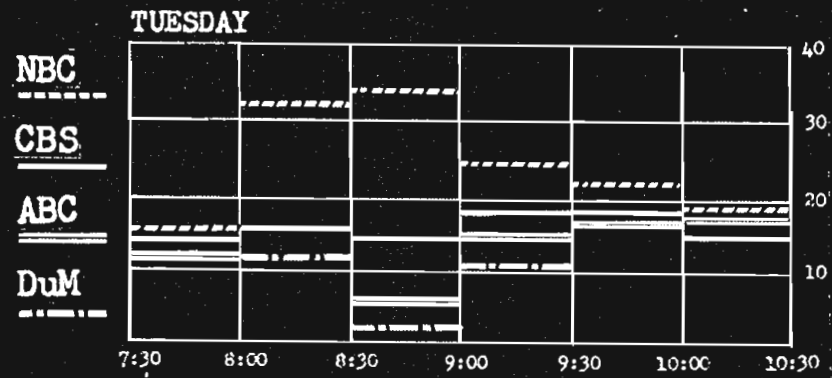
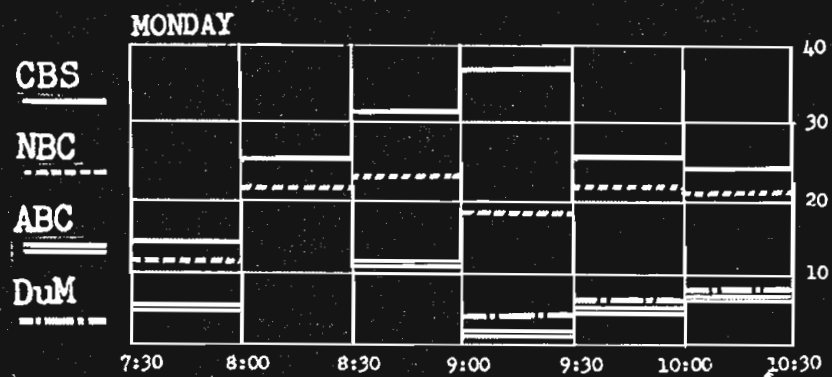
Thursday: NBC all the way, same as last year. Two top-ten programs, *Dragnet* and *You Bet Your Life*, as well as the improving *Lux Video Theatre*, are mainly responsible.

Friday: Very close, with NBC leading by a nose during rated week. *Red Buttons* and *Dear Phoebe* are drawing better than the former tenants of their NBC time slots, but the net's Friday-night boxing matches are weaker than last year.

Saturday: A CBS gain. It's a schizophrenic picture, as it was last year, with Gleason supplying CBS with tremendous power from 8 to 9, while NBC snares a lion's share of the later hours with George Gobel and *Your Hit Parade*. Overall, CBS's night.

Sunday: Big CBS gain this year. Principally because of the phenomenal success of showman Ed Sullivan's *Toast of the Town* and because of the revitalized *GE Theatre*, which is using top Hollywood names to bolster viewer interest, CBS has taken the lead held last year by NBC. *The Comedy Hour*, long an NBC stalwart, appears to be foundering, due largely to a lack of organization and foresight. *Private Secretary* (CBS) has been showing particular strength on Sunday. *Goodyear-Philco TV Playhouse* (NBC) has posted a slight drop from last year, due to *GE Theatre's* pick-up.

Source: U. S. Telepulse, October 7-14, 1954 ▶



Helene Curtis — \$2,000,000

Here's a sponsor who wants to put more coin in the TV till. But prime time just isn't available to newcomers.

By Willard Gidwitz
President, Helene Curtis Industries, Inc.

HELENE Curtis Industries began marketing toiletry items to the general public only about eight years ago. For the 20 years of our company's history before then, we had manufactured only equipment and supplies for beauty shops. This was a big business in itself. There are more than twice as many beauty shops in America as drug stores. We are still the largest manufacturer in that field.

But in the last eight years our growth in the field of retail sales of toiletry items has been spectacular. Our toiletries division increased its sales volume by 70% in 1953 over the previous year, and our 1954 figures are almost 100% over those of 1953.

Gidwitz (left) and George M. Factor, vice president and general manager, Toiletries Division, Helene Curtis, with Steve Allen, of NBC's "Tonight." Firm was a charter sponsor. More magazine-type shows like this one, writes Gidwitz, may be one answer for smaller or newer advertisers.



in Search of a Program

This growth has been matched by a comparable growth in advertising, to put us among the 100 largest advertisers in the country in 1953. During the first six months of 1954 we were the 53rd largest advertiser in the United States. By the end of 1954, our advertising expenditures will rank us about 45th. Our 1955 budget should put us in the top 30 next year.

We could be one of the top 25 advertisers in television next year. That possibility presents a peculiar problem.

It involves a situation that network television must face if it is going to meet the competition of print media and continue as a dynamic, growing industry that can handle the advertising needs of new, fast-growing concerns.

Our advertising growth has been so sudden that we are still pinching ourselves. Few people outside our own company realize how rapid it has been. Until they do, we will have the problem faced by every newcomer to television: the difficulty of getting good time. Our advent into the "big time" has been so sudden that we don't have a good show or any prime television time that we can call our own. And we are not yet considered large enough by the networks to arrange the kind of network time or programming we require.

We expect this condition will ease up when the networks realize that we are really serious and that we are going to be among the top advertisers from now on.

We believe in television. It has been good for our products. Its visual impact does something for demonstrating and selling Helene Curtis products that no other medium matches.

Yet we have not been able to spend the proportion of our advertising budget on television that we would like. This last year we could have handled any good evening network program in the \$2,000,000-\$2,250,000 bracket that was offered to us. But we could not get one.

The toiletries industry is such a



A frame from one of the prize-winning "Spray Net" commercials, filmed on European location. Created by Earle Ludgin, series was first used with "Top Plays of 1954" during summer run.

large television advertiser that we are closed out of many participating programs and spot announcement positions because of the proximity of competing commercials. It is impossible for us to take alternate-week sponsorship of many shows, because their present sponsors are competing with one or more of our many products.

When we launched our toiletries division eight years ago, the bulk of our advertising dollars went into print media. We began putting fairly heavy money into television only two-and-a-half years ago. We started with a few local programs and spots and in 1953 took our first network program, *Down You Go*, on the DuMont network.

It was effective for us, although we could not clear as many outlets as we would have liked. Since then we have been trying to buy a major program in prime time that would sell Helene Curtis products.

Helene Curtis' toiletries division markets a number of beauty preparations for both women and men. We have found that television, through its visual impact, can do the best job of distinguishing be-

tween them and their uses. Our agencies are Gordon Best and Company and Earle Ludgin Company. Best handles Suave, Shampoo Plus Egg, Lanolin Lotion, Lanolin Lotion Shampoo, Lanolin Creme Shampoo, Creme Rinse and Suave For Men. Ludgin takes care of Spray Net and Lanolin Discovery.

Last summer we bought *Top Plays of 1954*, a rerun of the *Ford Theater*, for 13 weeks. It appeared on 68 NBC stations and cost us about three quarters of a million dollars.

When the Steve Allen show, *Tonight*, was announced, we became one of its charter sponsors, committing ourselves to 26 weeks of participation. We are on the Robert Q. Lewis show, both television and radio. In addition, we have a schedule of spot TV announcements.

But these are not enough to match our toiletries growth, which represents the larger part of our \$25,000,000 annual business. Like the boy in the old paper-doll song, we want a show that we can call our own.

(continued on page 71)



"We make pictures to please ourselves."

Television has quickened the pace of the Disney operation without lowering its standards

Disney: "How Old Is a Child?"

By Frank Orme

WRITING a trade press interview with Walt Disney is like living through a chapter of *Alice in Wonderland*. Attempting to probe him with questions along an orthodox line, you come up with the impression that somehow you've tumbled down the rabbit hole with Alice.

You can't talk television with Disney in terms of commercial minutes or cost per thousand or other such trade considerations that form the essence of discussions with network officials or Madison Avenue executives. Disney claims he doesn't know much about these fundamentals.

The fact is, Disney, who will spend around \$20,000,000 to produce 200 shows for ABC's *Disneyland* series within the next seven years, doesn't pose as an authority on anything at all. He says he follows the opinions of the ordinary people he meets, and he takes pride in the close-knit "teamwork" within his organization.

Disney's general impression of television — which he expresses with a vague gesture — is that it is an *extension* of other ways of reaching the public with entertainment. As for content, he denies any intent in his own productions other than entertainment.

Disney is definite about one thing. He feels that his films and the *Disneyland* television programs have a balanced appeal for all age groups. "How old is a child?" he asks.

Profits for ABC's *Disneyland*? "There aren't any in sight for this year," he says — and he says it with a grin. Now, everybody knows that Mickey Mouse and Donald Duck or any of several other creations can and will — if necessary — bail Disney out of any financial loss which might accrue from his mammoth TV enterprise. Also, everybody (including Disney) knows that the TV show will pay

off heavily in promotion for the fantastic Disneyland park, which will open in Southern California next summer. The thing which gives you the Alice in Wonderland feeling is Disney's apparent attitude toward profits or losses.

This attitude is not one of unconcern. It's more like a curiosity concerning the resolution of a yet unfinished script.

I visited the Disney studios the day after the second of the *Disneyland* programs had been televised. It was also the day after Disney's "Davy Crockett" safari, which kept a production crew and performers on the move through Tennessee and other Southern areas for almost eight weeks, had returned to the studios in Burbank. Disney explained that the three hour-long Crockett films, originally estimated to cost \$450,000, will run to \$600,000 instead.

"We got caught," Disney explained. "Bad weather — other things."

Six hundred thousand dollars is a colossal budget for three television film programs. Discretion subdued my temptation to ask Disney why he hadn't cut down somewhere to get the costs of these shows back within a practical perspective.

Anyone who'd suggest an economy which would in any way diminish quality in a program probably would be barred from Disney's court for life.

This is half the reason (the other half is his concept of entertainment) for Disney's past, present, and future stature as a unique figure in both theater film and television. Disney insists on near-perfection. He doesn't say this; his productions say it for him.

This is as apparent in his TV show as in his films made for theatrical release. For example, the Alamo set for the Davy Crockett program, an exact replica built on

a huge stage at the Burbank studios, is perhaps the most impressive set ever built for a single television film. Disney kept 40 persons on distant location for eight weeks so that the Crockett stories could be filmed in authentic settings.

The hour-long version of *Alice in Wonderland*, second of the *Disneyland* programs, was no ordinary presentation of a cut-down theatrical film. It was a painstakingly edited show with single-frame deletions made in places so that the flow and continuity would not be disturbed by the necessary reduction in running time.

Disney's contribution to television is entertainment created without deviation from Disney's conception of what entertainment should be.

"Which elements, in addition to quality in production and performance, do you believe are most responsible for the success of the Disney productions?" I asked Disney.

His answer: "Fun and wonder are important elements. Fun in the sense of cheerful reaction—the appeal to love of laughter. Wonder in that we appeal to the constant wonder in men's minds, which is stimulated by the imagination. There's a never-failing curiosity in people about the wonderful facts and fancies of life."

Disney was "never much interested" in radio as an outlet for his creations. TV is different. "Ninety per cent of the appeal of our shows is visual," he says.

Lest anyone become nervous that ABC's *Disneyland* might become a Quixote-like joust with economic windmills, let it be remembered that the Disney enterprises comprise a highly successful multi-million-dollar operation, with approximately 1,000 employees (who apparently are highly satisfied with

(continued on page 72)

ZIV's

GLORIOUS

NEW TV

TV's new
**FUN
SHOW**

The **EDDIE
CANTOR**

Comedy Theatre



★ SOMETHING NEW AND EXCITING EVERY WEEK!

The Biggest and Most Elaborate TV Series Ever Produced for Local Sponsorship!



EXTRAVAGANZA!

STARS!

LAUGHS!

SONGS!

BRILLIANT
MUSICAL
REVUES

GREAT
COMEDY
STORIES!

**so BIG! so LAVISH!
so ELABORATE!**

With guest stars including Brian Aherne, Don DeFore, Pat Crowley and many more. You'll have the most responsive audience in Television history!

with
**EDDIE
CANTOR**

our Star, Your Host,
Your Producer!

20-20

BRAND STUDY:

TELEVISION MAGAZINE'S CONTINUING AUDIENCE STUDY

This month: Beers and cigarettes re-surveyed, both categories for the third time. In this survey for TELEVISION Magazine's Continuing Brand Study, 1,000 personal interviews were conducted by The Pulse, Inc., in TV homes in 12 counties in metropolitan New York. Persons interviewed were given a list of programs sponsored by cigarettes and beers and asked to check off those they had viewed. They were then asked to name the brands they were familiar with in each category. Following this, pantry checks or questions on use were employed to find which brands were present in the household.

HOW successful are the beer and cigarette advertisers in establishing familiarity with their brand? In converting this familiarity to use of their products?

Obviously, television advertising is only one of many factors that determine the answers to these questions. While the information presented here can be meaningful only in terms of a company's own data, the comparison between one product and another and between different categories must cause some serious reflection as to an advertiser's marketing efficiency.

Why should there be such striking differences in familiarity and

use among the major cigarettes? Why do beers follow a closer pattern of relationship?

These are the questions an advertiser must ask himself when examining his sales efforts, packaging, advertising, price structure—and his product itself.

It becomes quite clear that many advertisers have been successful in creating a high degree of familiarity for their brand, but have not been able to convert this high familiarity to a proportionate share of sales. In some cases this might well mean that advertisers shouted well but without persuasion.

TELEVISION Magazine's third sur-

FAMILIARITY WITH CIGARETTE BRANDS

Brand	Program	November, 1954		December, 1953		July, 1953	
		Viewers	Non-Viewers	Viewers	Non-Viewers	Viewers	Non-Viewers
Pall Mall	Big Story	40.3%	27.3%	45.0%	38.9%	54.3%	40.9%
Lucky Strike	Private Secretary	46.4	45.8	51.4	44.8	50.4	50.1
Chesterfield	Perry Como	67.5	55.6	74.9	62.3	71.7	68.7
Old Gold	Two for the Money	30.4	20.6	27.9	20.0	20.1	14.8
Philip Morris	I Love Lucy	34.6	15.1	41.2	19.9	46.1	11.9
Camel	Camel News	61.2	46.1	62.5	56.4	72.0	60.4
Camel	Topper	52.5	51.3	55.9	60.1	*	*
Lucky Strike	Danny Thomas	47.4	45.4	*	*	*	*
Chesterfield	Dragnet	66.3	42.3	74.1	58.2	72.5	64.7

* Not Measured

SUMMARY OF FAMILIARITY WITH CIGARETTE BRANDS—TOTAL PANEL

Brand	November, 1954		December, 1953		July, 1953	
	Rank	% of Panel	Rank	% of Panel	Rank	% of Panel
Chesterfield	1	61.5	1	69.5	1	70.1
Camel	2	51.9	2	59.1	2	64.3
Lucky Strike	3	46.1	3	50.0	3	50.2
Pall Mall	4	34.6	4	42.1	4	48.1
Philip Morris	5	32.3	5	38.0	5	41.8
Old Gold	6	25.8	6	23.0	6	16.4
Viceroy	7	8.8	—	*	—	*
Winston	8	7.4	—	—	—	—
L & M	9	7.0	—	—	—	—
Herbert Tarcyton	10	4.1	9	3.0	8	3.9
Kent	11	4.0	—	*	—	*
Rafeigh	12	3.8	7	4.9	7	4.1
Kool	13	3.7	8	4.4	—	*

* Insufficient for reporting



CIGARETTES & BEER

Filters haven't displaced the established brands at the top of the list, but they are coming up in familiarity and use.

Study of cigarettes, conducted during the month of November, 1954 (earlier studies were made in July and December, 1953), reflects the phenomenal upsurge of the filter cigarette market. In general, however, the results of this study follow to a considerable extent the pattern of the earlier ones.

All nine cigarette programs produce similar results: viewers are more familiar with the brand than non-viewers are. *I Love Lucy* still leads the list for Philip Morris, as it did in the previous two surveys. Over twice as many viewers as non-viewers of *Lucy* were familiar with the brand.

Correlating program viewing and use, however, shows that top dog is *Dragnet* for Chesterfield, which more than doubles use of the brand among viewers as compared with non-viewers. Not far behind is *Private Secretary*, where Miss Maisie is peddling Luckies at almost the same two-to-one advantage. What's most impressive is the fact that *Dragnet* is maintaining a high use ratio in the face of the falling Chesterfield market.

On over-all familiarity of the various cigarette brands, considered apart from program viewing, there has been no change in the ranking of the big six brands.

Chesterfield still leads, followed in order by Camels, Lucky Strike, Pall Mall, Philip Morris, and Old Gold. All but Old Gold, however, have shown a drop in familiarity. People didn't seem to be as conscious of these brands as they used to be. Viceroy, Winston, L&M, and Kent have shown sizable gains, indicating the effectiveness of their advertising in creating an awareness of the brand.

That these companies have been successful in converting this familiarity to use is indicated by the number of mentions they received in this study, whereas they hardly showed at all in the two previous



USE OF CIGARETTE BRANDS

Brand	Program	November, 1954		December, 1953		July, 1953	
		Viewers	Non-Viewers	Viewers	Non-Viewers	Viewers	Non-Viewers
Pall Mall	Big Story	11.2%	7.7%	12.2%	11.4%	13.3%	7.8%
Lucky Strike	Private Secretary	11.8	6.1	8.2	4.9	8.1	5.8
Chesterfield	Perry Como	20.0	12.4	25.4	16.3	22.8	16.3
Old Gold	Two for the Money	3.8	2.8	2.3	2.1	2.0	1.7
Philip Morris	I Love Lucy	5.4	8.4	8.2	4.6	7.2	5.6
Camel	Camel News	8.9	8.4	10.2	8.1	12.1	5.4
Camel	Topper	9.0	8.2	9.2	8.9	*	*
Lucky Strike	Danny Thomas	7.7	6.8	*	*	*	*
Chesterfield	Dragnet	18.3	8.0	24.4	14.3	22.8	13.9

* Not Measured

SUMMARY OF USE OF CIGARETTE BRANDS—TOTAL PANEL

Brand	November, 1954		December, 1953		July, 1953	
	Rank	% of Panel	Rank	% of Panel	Rank	% of Panel
Chesterfield	1	16.2	1	21.5	1	19.3
Pall Mall	2	9.7	2	11.8	2	10.7
Camel	3	8.6	3	9.0	3	7.7
Lucky Strike	4	7.1	5	6.4	5	6.4
Philip Morris	5	5.8	4	7.7	4	7.0
Viceroy	6	4.1	—	*	—	*
Old Gold	7	3.3	7	2.2	6	1.8
Winston	8	3.1	—	—	—	—
Herbert Tareyton	9	1.6	8	1.4	7	1.7
Raleigh	10	1.5	6	2.3	7	1.7
L & M	11	1.2	—	—	—	—
Kent	12	1.1	—	*	—	*
Kool	13	1.0	9	1.0	—	*

* Insufficient for reporting

Rheingold leads all beers studied in

BRAND STUDY—CONTINUED

surveys. Old Gold has steadily risen in each study. Again, on a use basis, most of the leaders show a slight decline.

The power of advertising, the cancer scare, and the resulting swing to filter cigarettes are quite evident in the tremendously increased use and familiarity of the filter-tipped cigarettes.

While TELEVISION Magazine's brand study is not designed as a market survey, it does correlate with sales figures which show pretty much the same rank. Sales data show that Chesterfield and Pall Mall, while still maintaining their one and two position in the

N. Y. market, have dropped since last winter's study. Camel and Lucky Strike have held, Philip Morris shows a drastic decline, and out of nowhere has come Viceroy to edge out Old Gold for fifth place.

Among beers, Rheingold, as in the previous two studies, still leads the field in the New York area both in familiarity and use. A new number two in familiarity is Pabst, aggressively advertised by boxing telecasts. Third last summer and fourth in the first beer study in May, 1953, Pabst has been on the rise, and this time noses out Schaefer, a long time runner-up. Ballantine and Schlitz round out

the first five, as they did in the other surveys.

Pabst's spectacular rise in familiarity, though, has not been paralleled in use, which remained about the same in the three studies. However, Pabst does well, considering that it is the only premium beer in the top five. Rheingold, number one, has increased its share of the market, at least the home market. Schaefer and Ballantine have pretty much maintained their position, and Ruppert has climbed into the top five. In the first study in May, 1953, it was in seventh place.



FAMILIARITY WITH BEER BRANDS

Brand	Program	November, 1954		September, 1953		May, 1953	
		Viewers	Non-Viewers	Viewers	Non-Viewers	Viewers	Non-Viewers
Ballantine	Foreign Intrigue	47.5%	36.5%	41.5%	30.1%	39.1%	40.9%
Pabst	Blue Ribbon Bouts	50.6	36.8	48.6	31.0	44.4	30.7
Rheingold	Douglas Fairbanks Presents	49.3	39.7	46.8	44.5	52.2	35.9
Ruppert	Six O'Clock Report	26.6	26.0	23.7	21.0	27.3	20.8
Schlitz	Playhouse of Stars	36.8	28.2	38.9	26.8	35.0	24.4

SUMMARY OF FAMILIARITY WITH BEER BRANDS—TOTAL PANEL

Brand	November, 1954		September, 1953		May, 1953	
	Rank	% of Panel	Rank	% of Panel	Rank	% of Panel
Rheingold	1	44.3	1	45.6	1	41.1
Pabst	2	42.6	3	39.0	4	37.2
Schaefer	3	40.2	2	45.4	2	40.4
Ballantine	4	38.9	4	35.8	3	40.1
Schlitz	5	33.1	5	34.0	5	30.0
Piel's	6	31.6	7	20.4	6	24.5
Ruppert	7	26.2	6	21.8	7	23.1
Budweiser	8	12.9	8	10.8	8	12.9
Miller	9	7.3	9	6.6	9	7.7

Familiarity and use

For all programs studied, both familiarity with and use of the sponsor's brand were greater among viewers than among non-viewers

All programs studied delivered the same verdict: higher familiarity and use among viewers of a program sponsored by a particular brand than among non-viewers. Pabst leads all the rest in this department—viewers of its bouts shows 38% greater familiarity than non-viewers. In use, Schlitz Playhouse leads, with almost twice as many viewers as non-viewers having Schlitz in the refrigerator. An important indication of the success of a program in converting familiarity to use is revealed by a comparison of the three studies. Rheingold, for example, shows the following trend:

	FAMILIARITY		USE	
	Viewers	Non-viewers	Viewers	Non-viewers
Nov., 1954	49%	40%	14%	11%
Dec., 1953	47	45	15	9
May, 1953	52	36	14	9

Here the ratios for Douglas Fairbanks and Rheingold remain fairly constant. Non-viewer use and familiarity seem to be picking up slightly, which would indicate the effectiveness of advertising other than television.

Contrast this with Ballantine's *Foreign Intrigue*, which has shown steady improvement in both use and familiarity.

Schlitz, while showing a decline—a very slight one—in both familiarity and use, still shows the greatest disparity between viewers and non-viewers, indicating the effectiveness of the program in spite of seemingly slipping efficiency. However, the size of the sample is obviously too small to make any definitive interpretation.



PRESENCE OF BEER BRANDS IN HOME

Brand	Program	November, 1954		September, 1953		May, 1953	
		Viewers	Non-Viewers	Viewers	Non-Viewers	Viewers	Non-Viewers
Ballantine	Foreign Intrigue	11.4%	9.2%	10.2%	8.4%	8.3%	11.2%
Pabst	Blue Ribbon Bouts	5.7	3.6	5.5	3.9	4.0	6.5
Rheingold	Douglas Fairbanks Presents	14.3	10.6	14.6	8.6	14.4	8.8
Ruppert	Six O'Clock Report	5.2	4.9	4.8	4.4	6.7	3.1
Schlitz	Playhouse of Stars	5.4	2.8	6.0	2.2	7.8	2.3

SUMMARY OF USE OF BEER BRANDS—TOTAL PANEL

Brand	November, 1954		September, 1953		May, 1953	
	Rank	% of Panel	Rank	% of Panel	Rank	% of Panel
Rheingold	1	12.4	1	11.5	1	10.6
Schaefer	2	10.3	2	10.8	3	9.0
Ballantine	3	9.7	3	9.3	2	9.9
Ruppert	4	5.0	5	4.5	7	4.0
Pabst	5	4.5	4	4.6	4	5.3
Piel's	6	4.5	7	3.5	6	4.1
Schlitz	7	4.3	5	4.5	5	5.2
Miller	8	2.5	9	2.0	8	3.0
Budweiser	9	2.1	8	2.4	9	2.8

Group Profile :

THE CRITICS

This small band of newspaper columnists frequently influences industry leaders more than it does the public



John Crosby
N. Y. Herald Tribune

TELEVISION has given new prominence to the post-mortem, or *ex post facto*, type of criticism—the kind that is written after the subject that aroused the critic's scorn (or pleasure) has vanished into memory.

While the critique of a George Jean Nathan or a Brooks Atkinson can "make" a Broadway play—or close it on Saturday night—TV critics wield no such power. Because of the nature of television, their role as reviewers, it has been suggested, is somewhat akin to that of obituary writers: The subject is already dead.

Critic John Crosby compares a TV reviewer to a sports writer covering a baseball game. People, Crosby explains, like to read the

reporter's account even though they know the outcome.

In the industry these newspaper men and women carry considerable weight. The papers themselves obviously consider them important, too. Virtually every major daily has its own TV pundit. And even though the network brass are aware that their Niensens are not likely to fluctuate a bit because of a critic's opinion, they wait breathlessly for The Word from the men who write the reviews.

For instance, this fall, over at NBC there was controlled jubilation when John Crosby found *Dear Phoebe* an unalloyed delight. The reasoning was that *Dear Phoebe* didn't figure to be a reviewer's dish, and the fact that the caustic

Mr. Crosby enjoyed it inspired a sigh of relief in Rockefeller Center.

It is generally conceded that a three-year critical roasting of Milton Berle played a big part in Uncle Miltie's changeover to a saner brand of entertainment. An unorganized campaign by the columnists to save the sly drollery of *Mr. Peepers* led to that show's being brought back to the air after it had appeared doomed as a summer replacement. The Caesar-Coca break-up followed hard upon the critics' constant complaints that *Show of Shows* was a "tired" program, although slipping ratings were certainly a factor, too.

The ad agencies, the networks, the producers, and the performers

Critics Panel Rates the '54 Season

Omnibus is most frequently mentioned as a "best" TV show.
Strike It Rich leads the "worsts"

TELEVISION Magazine polled 11 daily-newspaper TV critics across the country for their opinions on current network programming and related matters.

We asked each critic to name what he considers to be the five best and the five worst current network shows and the most heartening and most disheartening trends in TV today, to predict the fate of the "spectaculars," and to comment freely on these or any other aspect of television today.

The panel's favorite program is *Omnibus*. Six of the critics, including all but one of those from the Middle and Far West, ranked it in their top five.



Ben Gross
N. Y. News

Harriet Van Horne
N. Y. World-Telegram & Sun

Jack O'Brian
N. Y. Journal-American

Jack Gould
N. Y. Times

all ogle the reviews religiously, even though many of these folk profess a "Critics—bah!" attitude. The printed words of the Crosbys and the Jack Goulds and the *Variety* staffers can be found daily on agency and network bulletin boards. A Jack Gould think piece on "irritation" commercials is almost sure to inspire elevator talk on Madison Avenue.

Collectively, all the TV critics in the U. S. within distance of a clipping service make a substantial impact on the industry. A handful of the ones operating west of the Hudson and east of Hollywood & Vine are watched closely. Space wouldn't permit us to cover all of them, but for a sampling, there's Terence O'Flaherty of the San

Francisco *Chronicle*, whose bright columns mix sound reviews and local chatter; Dean Myers of the *Columbus Dispatch*, a Midwestern conscience; Janet Kern, the crusading *Chicago American* critic, who keeps network brass constantly aware of her; Tony La-Camera, of the *Boston American*, who has been known to scoop his New York colleagues with a TV "break."

By and large, though, the New York and Hollywood TV camps follow the judgments issued by the reviewers located in their own back yards. Trade reviews in *Variety* and other show-business journals carry weight on both coasts. The writings of veterans John Crosby (*New York Herald*

Tribune), Jack Gould (*New York Times*) and Harriet Van Horne (*New York World-Telegram & Sun*) get the most attention in Manhattan. But Ben Gross (*New York News*) and Jack O'Brian (*New York Journal American*), with their big circulations, have important followings, too. Both write heavily consumer-pitched columns. O'Brian, especially, frequently relies on gossip to provide grist for his mill.

TV, incidentally, has helped spawn the TV gossip—or behind-the-scenes-type of columnist, whose purpose is similar to that of reporters covering the Hollywood movie beat. There are a handful of such pillars now being syndicated.

(continued on page 64)

Four of the top nine shows named are new this season—which might indicate either immediate critical acceptance of fresh talent and programs or boredom with the fare of earlier seasons.

Ranking by number of mentions:

Program	Mentions
<i>Omnibus</i>	6
Jackie Gleason	5
<i>Philco-Goodyear Playhouse</i>	4
<i>Studio One</i>	4
<i>US Steel-Elgin Hour</i>	4
<i>Disneyland</i>	3
George Gobel	3
<i>Person to Person</i>	3
<i>Producers' Showcase</i>	3

Other programs mentioned by more than one critic include *See It Now*, *Opera Theater*, and *Life Is Worth Living*.

There was slightly less diversity of opinion about the top turkeys of the season. Twenty-three programs made the "worst" lists, compared with 27 "bests."

Most often named:

Program	Mentions
<i>Strike It Rich</i>	5
<i>Stork Club</i>	4
Pinky Lee	3
<i>My Little Margie</i>	3
<i>Big Payoff</i>	2
<i>On Your Account</i>	2
Red Skelton	2

Almost unanimously, the critics found heartening signs in some aspect of the medium. Most often mentioned were indications of increasing maturity in programming.

However, the low level of some programs—situation comedies in particular—was viewed as the most disheartening trend in TV today by a majority of the panel.

As for the "spectaculars," about half the panel expect them to survive—but change. Only one critic flatly predicted failure.

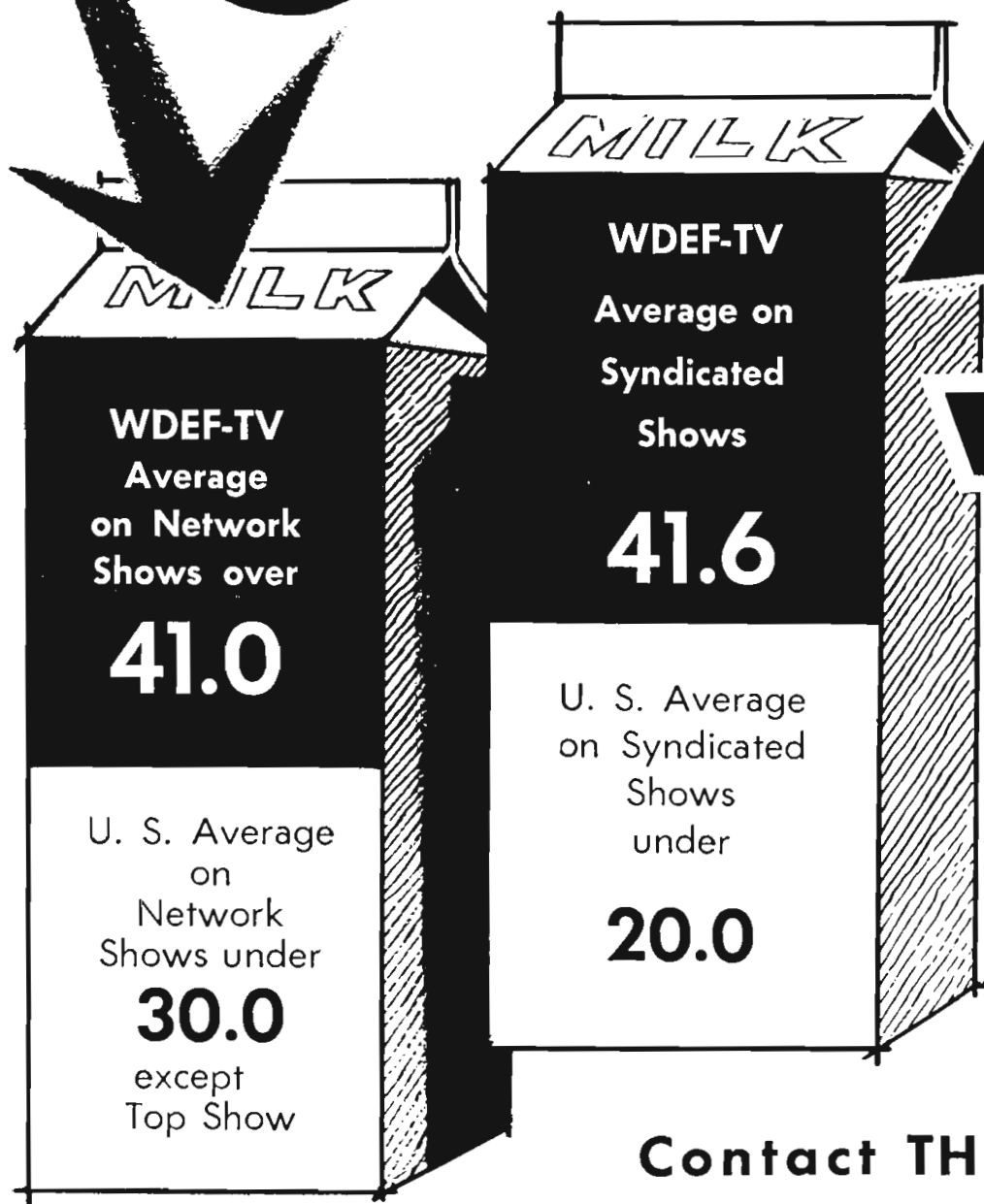
Excerpts from critics' replies:
Bob Williams, *Philadelphia Bulletin*:

Five best programs—"Disney-"
(continued on page 66)

YOU GET THE



cream



ON

wdef-tv

111,820 SETS

Source: Television Magazine
Dec. 1, 1954

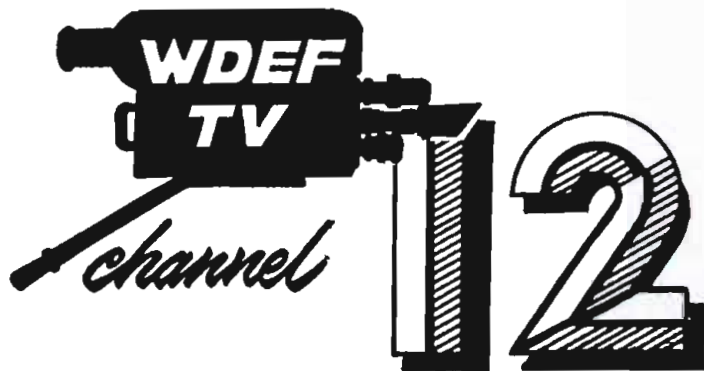
Harold (Hap) Anderson, Manager
Carter M. Parham, President

INTERCONNECTED . . .
NBC · CBS · ABC · Dumont
105,200 WATTS VHF

Contact **THE BRANHAM COMPANY**



taken From the
NATIONAL TELEPULSE
AUGUST 1-7, 1954
TOP FIFTEEN SHOWS



CHATTANOOGA

Daytime viewers are a choice, responsive segment of the television audience. Here's a roundup of basic daytime facts.



The Daytime Audience

By Dr. Abraham Bernstein

THE Latin phrase *multum in parvo*—freely translated “Lots of nice things come in relatively small packages”—describes television’s daytime audience, which is lower quantitatively and higher selectively than the nighttime audience. Although daytime offers considerably fewer sets in use than nighttime, it provides less waste circulation—and a more homogeneous audience. Its marketing possibilities are excellent.

The description of the daytime audience done for NBC earlier this year by W. R. Simmons & Associates indicates its high buying potential and its comparatively high socio-economic and education level.

Network billing data from the Publisher’s Information Bureau (see Table 1) show that daytime makes its biggest proportionate contribution to total billings with the two giants, CBS and NBC. Its share is considerably smaller for ABC and DuMont.

The daytime contribution of 35.2% for CBS and 25.7% for NBC reflects the importance to advertisers of the daytime audience.

What is the audience composition during the daytime hours? In

Table 3, Pulse findings for 30 cities are summarized. The percentages reveal that although women are definitely in the majority, at least 8.6% of the audience throughout the day is composed of men. Children are on hand in considerable numbers. Teen-agers are the group least in evidence.

Tables 2 and 3 in conjunction indicate that the male audience, in absolute numbers, increases as the day goes on, even though the percentage of men to total audience decreases until noon. With an audience consisting of 33.6% men from 7-8 a.m., and with 0.8% of sets in use, we have fewer men than during the 1-2 p.m. stanza, because 16.1% of sets are then in use, with an audience almost 10% male.

The average percentages in Table 3 do not show the marked variation in male daytime viewing in the 30 cities covered. For example, the 7-8 a.m. male audience varies from 24.6% of the total audience in Indianapolis to 40.7% in Dayton. Note, too, the noon-1 p.m. differences between Birmingham (11.9%) and Philadelphia (5.4%) and the 1-2 p.m. differences be-

tween Los Angeles (12.9%) and Dayton (6.0%).

The Videotown findings reported by Cunningham and Walsh for New Brunswick, New Jersey, show that in this mature market, daytime viewing has increased markedly in the last year, with 14% of set owners reporting themselves as morning viewers, as compared with 8% last year, and 16% reporting themselves as afternoon viewers, as compared with 14% last year.

What is the size potential of the daytime audience? One possible yardstick is provided by Advertest’s findings on the New York viewing of the Army-McCarthy hearings. Despite the fact that the hearings were far different from the usual daytime fare, the study reveals the dimensions of the daytime audience that might be recruited by the right kind of programming. Advertest found that 77% of New York adults had seen the hearings either live or on film. Fifty-one per cent of these people had caught them live. The hearings increased morning viewing 23%, afternoon viewing 105%,

(continued on page 69)

For fact sheet on the daytime audience, see following page. ►

Fact Sheet — The Daytime Audience

For a brief analysis of these daytime-audience facts, see text beginning on previous page.

Table 1

What Network Advertisers Spend on Daytime

Network Daytime and Nighttime Billings

(January-August, 1954)

	Weekday Daytime	% of Total Billings	Evening (incl. S&S)	% of Total Billings
ABC	\$ 795,261	4.0	\$16,658,753	83.2
CBS	31,740,882	35.2	55,516,942	61.6
DuM	124,718	1.6	7,679,677	95.5
NBC	20,189,066	25.7	55,996,029	71.3

(Source: P.I.B.)

Table 2

The Audience Grows as the Day Advances

Percentage of Set Usage Among U.S. Television Homes By Hour of Day

(August, 1954)

Time (E.D.T.)	% Sets in Use
7-8 a.m.	0.8
8-9	2.6
9-10	6.0
10-11	12.5
11-12	12.3
12-1 p.m.	16.4
1-2	16.1
2-3	17.1
3-4	18.0
4-5	18.5
5-6	21.7

(Source: Nielsen)

Table 3

The Male Audience is Substantial

Daytime Audience Composition

(Average for 30 cities)

(Monday-Friday, October, 1954)

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

(Source: Pulse)

Table 4

Viewers Have More Schooling

Educational Levels of Housewife Viewers and Non-viewers (Daytime)

Last Grade Completed	Total Women	Viewers	Non-viewers
Grade School or Less	30.2%	25.5%	32.3%
Some High School	24.0	27.1	21.9
Completed High School	29.8	33.6	28.2
Some College or More	16.0	13.8	17.6

(Source: W. R. Simmons Associates)

Table 5

What Interests Women Most?

Percentage of Viewers and Non-viewers (Daytime)

Selecting Topic As Being Especially Interesting

Topic	Total Women	Viewers	Non-viewers
Clubs and Organizations	13.3%	13.6%	12.9%
Cooking and Baking	55.3	60.4	51.9
Diet, Nutrition and Health	23.6	24.9	22.8
Fashion and Clothes	39.6	41.4	38.6
Gardening	25.3	23.3	26.5
Home Decoration	35.4	39.6	32.9
Make-up and Personal Appearance	29.0	32.4	27.1
New Housekeeping Aids	27.3	30.7	25.0
News and Current Events	44.2	45.5	43.4
Parties and Entertaining	13.0	14.0	12.4
Sewing and Needlework	42.6	42.8	42.9

(Source: W. R. Simmons Associates)

Table 6

When Do They Shop?

Days of Week Shopped for Household and Grocery Products by

Daytime and Non-daytime Homes

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

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

(Source: W. R. Simmons Associates)

Channel 4
MIAMI

Channel 4
MIAMI

89%

Channel 4
MIAMI

Channel 4
MIAMI

**OF THE VIEWERS IN
THE BILLION DOLLAR
SOUTH FLORIDA MARKET
SELECT CHANNEL 4,
MIAMI · AS THE CHANNEL
THEY VIEW MOST.**

ARB · Miami · Fort Lauderdale · West Palm Beach
Survey Sept. 1954

Show your product to South
Florida's 1,200,000 permanent
residents over their favorite
television channel. See your
Free & Peters Colonel today.

WTVJ Channel **4** **MIAMI**

Florida's First Television Station.



My Favorite Television Commercials

a continuing series by executives of major

In his 11 years with BBDO, 35-year-old Arthur Bellaire has moved from print copy to radio copy to TV copy. Among the clients handled by his group are such giants as General Electric, U.S. Steel, General Mills, American Tobacco, and Procter & Gamble.

After reluctantly ruling products of his own shop out of the competition, Arthur Bellaire, BBDO's vice-president in charge of TV copy, names eight commercials he thinks are tops



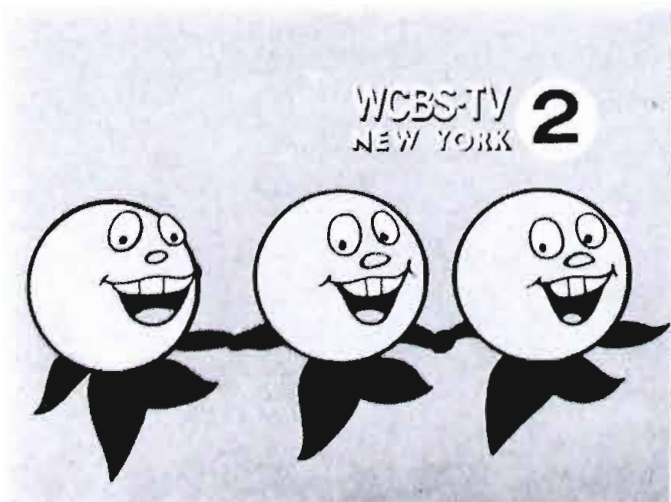
Pepsodent Toothpaste (one-minute film spot)—With animation and a very clever and simple jingle ("Pepsodent's new flavor"), the new-flavor point is strongly registered. The tune is simple and familiar, and it plays over and over again in the customer's mind after he has seen the spot. Hard-selling, reason-why points are also covered in a pleasant, memorable manner.

Flamingo Frozen Orange Juice (10-second ID)—This has been around for a long time. In my opinion, it was good to begin with and gets better with every playing. The jingle is catchy and simple. The product name is big. The commercial sells hard.

Kraft (live commercials on "Kraft Theatre")—The subject matter makes these commercials interesting, to begin with. The technique of close-ups of hands preparing tempting and easy-to-fix recipes automatically provides for no distractions. The relaxed pace of the audio and the dominance of video hold attention on the recipe and—more important—the product.

Hellman's and Best Foods Real Mayonnaise (one-minute film spot)—It's appetizing—appealing. To dramatize the egg ingredients, hands break eggs in a superimposition over the package. A serious selling job well done.

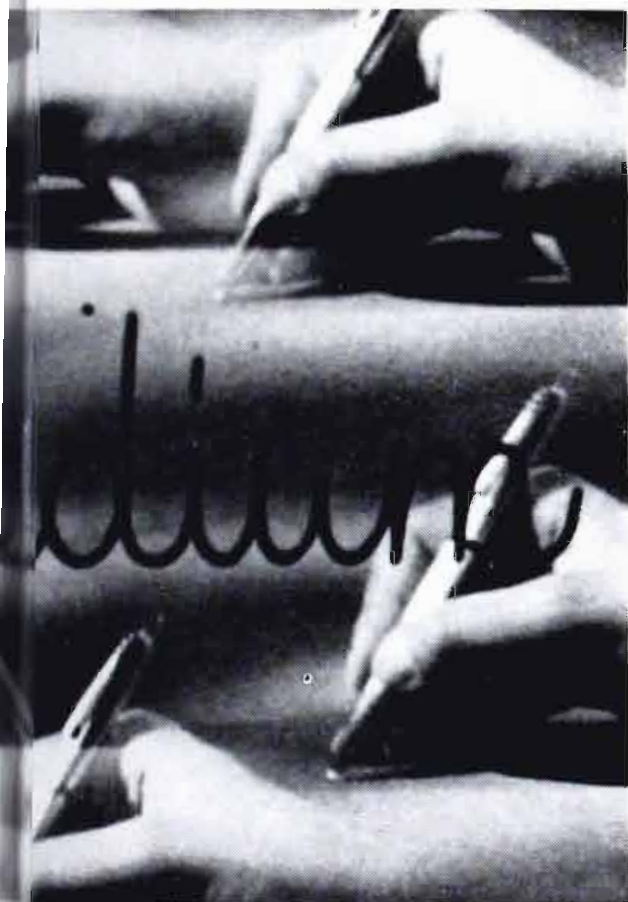
Paper-Mate Capri (one-minute film spot)—This commercial tells a full story, including demonstration, with voice over. The words "fine," "medium," and "broad," written in appropriate widths, themselves are used to demonstrate a vital sales point. The spot has all the added production values that say "glamour" for a glamorous pen in the Paper-Mate line. Contrast this simple voice-over approach with another pen commercial now on the air which follows the technique up to a point, and then—without warning—we find an announcer on camera holding the pen. Our attention switches to his facial expressions and away from the product, which he is holding and which we can barely see.



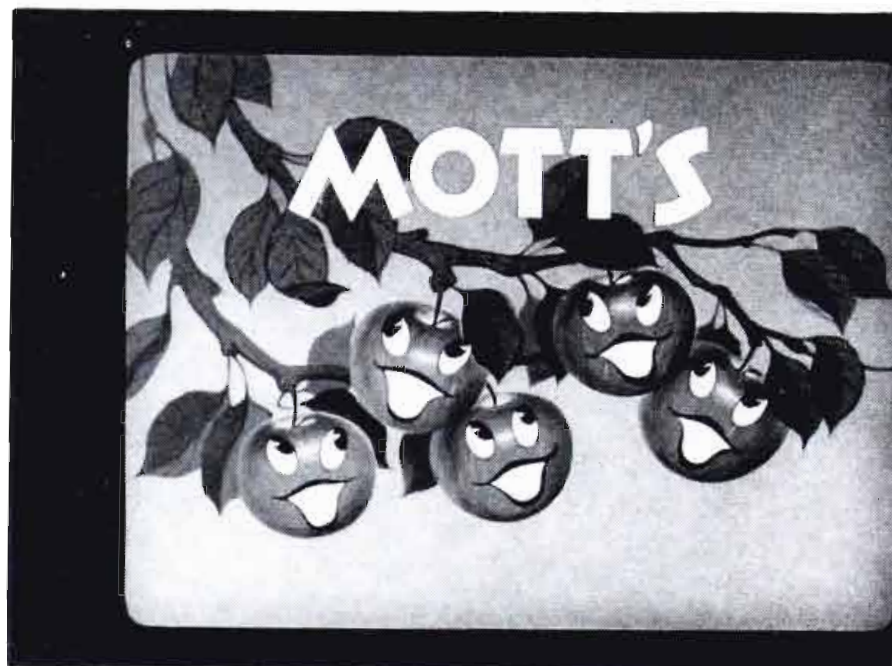
Nestles Chocolate (10-second ID)—I can recite the copy from memory: "N-E-S-T-L-E-S—Nestles spells the very best—choc-late." This one uses the ID length to best advantage—to put across one point in a way viewers will remember. The twist on the word "choc-late" in the jingle clinches remembrance.



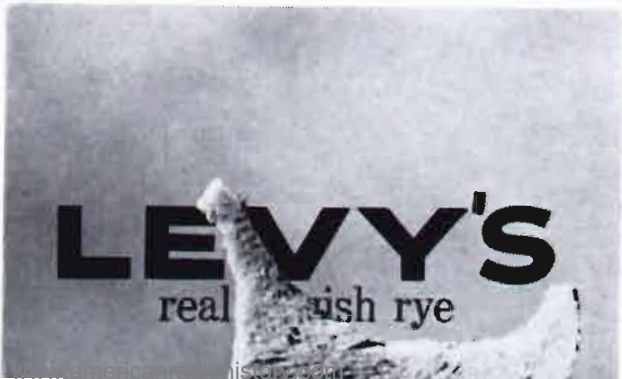
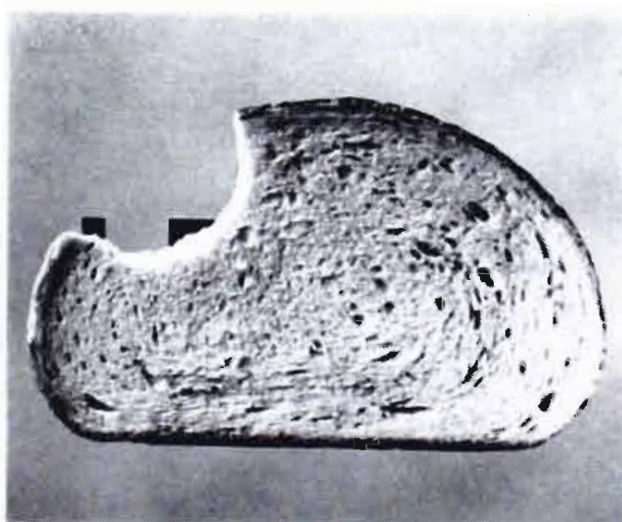
Advertising agencies



Mott's Apple Sauce (20-second spot)—The familiar and well-liked Mott's jingle and animation have had lots of mileage, all well-deserved. Good stuff.



Levy's Real Jewish Rye Bread (20-second film spot)—Here is a commercial with a fresh idea. A slice of the bread, full-screen, eats itself away, bite by bite, revealing the lettered product identification behind it. Fascinating to watch, and it proves its story. Taste is a good sales point, but it's tough to show. Here's a new way to show that a product tastes good.

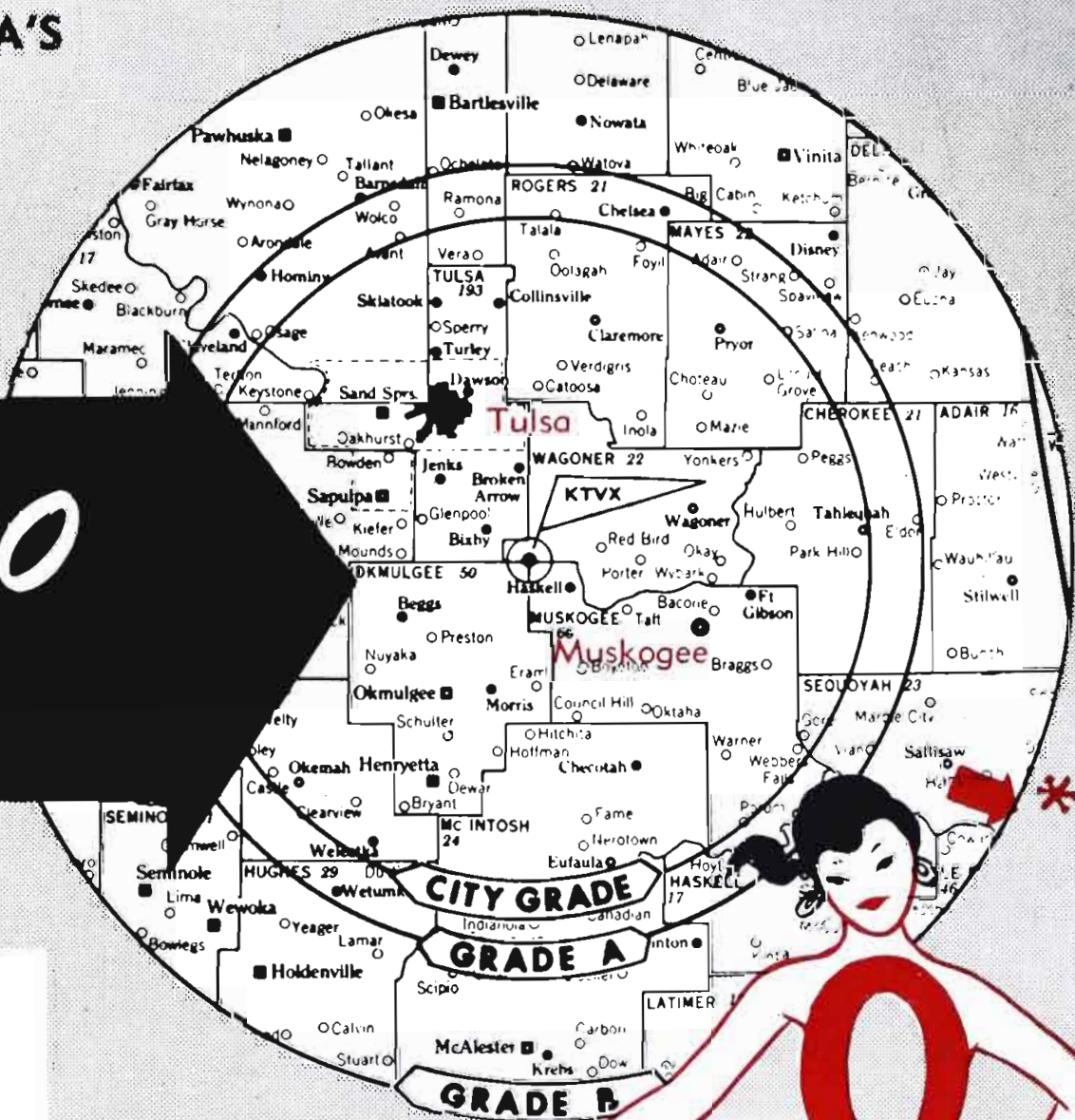


SUPER POWER

IN
EASTERN OKLAHOMA'S

**SUPER
MARKET
NOW**

**316,000
Watts**



THE KTVX AREA MARKET

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

* Fort Smith, Ark., "Shopping Center" of Western Arkansas, lies well within KTVX's 150-microvolt-per-meter "rural" coverage circle.

Channel
KTVX

OWNED AND OPERATED BY

TULSA BROADCASTING CO.

Gen. Offices — Box 1739, Tulsa, Okla.

Studios — 720 Eastside Blvd., Muskogee, Okla.

EVERY KNODEL, INC., National Representative

DUMONT

Ben Holmes
Natl. Sales Mgr.

A B C
L. A. Blust
Vice Pres.-Gen. Mgr.

Affiliated with

KTUL Radio, Tulsa, Okla.

— KFPW Radio, Fort Smith, Ark.



Ramar items proved to be such good sellers that Lit Bros. latched onto full-scale promotion in co-operation with TPA. Toy department became jungle display. For 25c admission, kids got guided tour and souvenirs.

Average daily attendance: 5,000. Total of 150,000 is expected by Christmas, when promotion ends. For kick-off, Ramar star Jon Hall came to town for personal appearance at Lit's and on radio and TV.

Four-way TV Tie-in Pays Off for Department Store and Sponsor

How merchandising and personal appearances can benefit advertisers using syndicated film is demonstrated once again by Ramar promotion put on by Lit Bros., TPA, Good and Plenty, and WFIL-TV in Philadelphia

WHEN a department store as big as Lit Brothers in Philadelphia revamps its whole toy department and builds its Christmas ad push around a TV film series, the results are likely to be an eye-opener to merchandising-shy film sponsors and TV-shy retailers all over the country.

Lit's is the first of 21 stores that will tie in with Television Programs of America, distributor of the *Ramar of the Jungle* series, in a merchandising cavalcade that will combine program promotion with exploitation of the jumbo line of Ramar toy and clothing items licensed by TPA.

In Philadelphia, WFIL-TV, which has been telecasting ten episodes of the adventure series each week, and Good and Plenty candy, one of the show's sponsors (via the Adrian Bauer agency), were on the bandwagon, as other stations and sponsors will be all along the line.

"Jungle Bells at Lit's" began on November 5 with a two-day personal-appearance tour by *Ramar* star Jon Hall. It will continue up to Christmas. Costs of the Hall safari were shared by store, sponsor, and film distributor.

Lit Brothers' Market Street window was turned into a jungle display, complete with 12 live monkeys. On the fourth floor, in Lit's "Toyland," a second Ramar jungle was installed, featuring large stuffed mechanical lions (that roar), tigers, and elephants. In another section of the store, a facsimile of the Ramar Trading Post was built. Here are displayed—and sold—such licensed Ramar items as pith helmets, medical kits, and "leopard skin" pajamas. The store's restaurant was cleared and converted into a 600-seat auditorium with a "jungle" decor.

Jon Hall arrived in full jungle regalia for 48 hours of local appearances—guiding youngsters on safari through Lit's junglelands, visiting a branch store, appearing on TV and radio shows at WFIL-AM-TV, presenting two kinkajous (named "Good" and "Plenty") to the local zoo, lunching with representatives of the sponsor. (The itinerary is itemized on the next page.)

Results to date have delighted all concerned—sponsor, station, store, film distributor. An estimated 150,000 children (at 25¢ a head) will have visited Lit's jungle by Christmas, and 10,000 Good and Plenty

candy boxes will have been distributed among them.

Best indication of the promotion's success: Good and Plenty, which has been sponsoring the show in Philadelphia, New York, Boston, and Chicago, has announced that, as a direct result of the Philadelphia safari, it will buy the show in additional markets.

Jon Hall's Philadelphia Schedule

FRIDAY

9:15 a.m.—Arrived at Lit's for personal appearance with other members of cast in 600-seat auditorium. Kids greeted star with chorus of "Jungle Bells." Led tour through jungle displays.

11:30 a.m.—To zoo. Presented two kinkajous, "Good" and "Plenty." Plaque put on cage to record gift.

2:45 p.m.—To WFIL-AM-TV, which carries *Ramar* locally, for first of several AM and TV guest bits.

5:30 p.m.—Huntington Valley Country Club. Party for Philadelphia notables.

SATURDAY

9:15 a.m.—Repeated first day's schedule at Lit's. Posed for pictures with store executives.

Noon—Lit's-Northeast. Personal appearance staged on parking lot.

3 p.m.—Personal appearance at Tower Theatre before 5,000 youngsters. More Good and Plenty candy distributed.

6 p.m.—WFIL-TV. Did live introduction to regular *Ramar* episode.

9 p.m.—Honored guest at Mid-City Club. Costume party for adult admirers.

Ramar Items Licensed by TPA

Comic books	T-shirts
Jungle games	Sweatshirts
Stencil kit	"Leopard" pajamas
Belts	Cutout books
Buckles	Coloring books
Wallets	Jungle trap games
Jewelry	Jungle guns
Suspenders	Medical kits
Jungle playsuit	Costumes
Pith helmets	Jungle masks
Gun and holster sets	Rifles
Balloons	Mobile novelties
Cardboard shooting galleries	



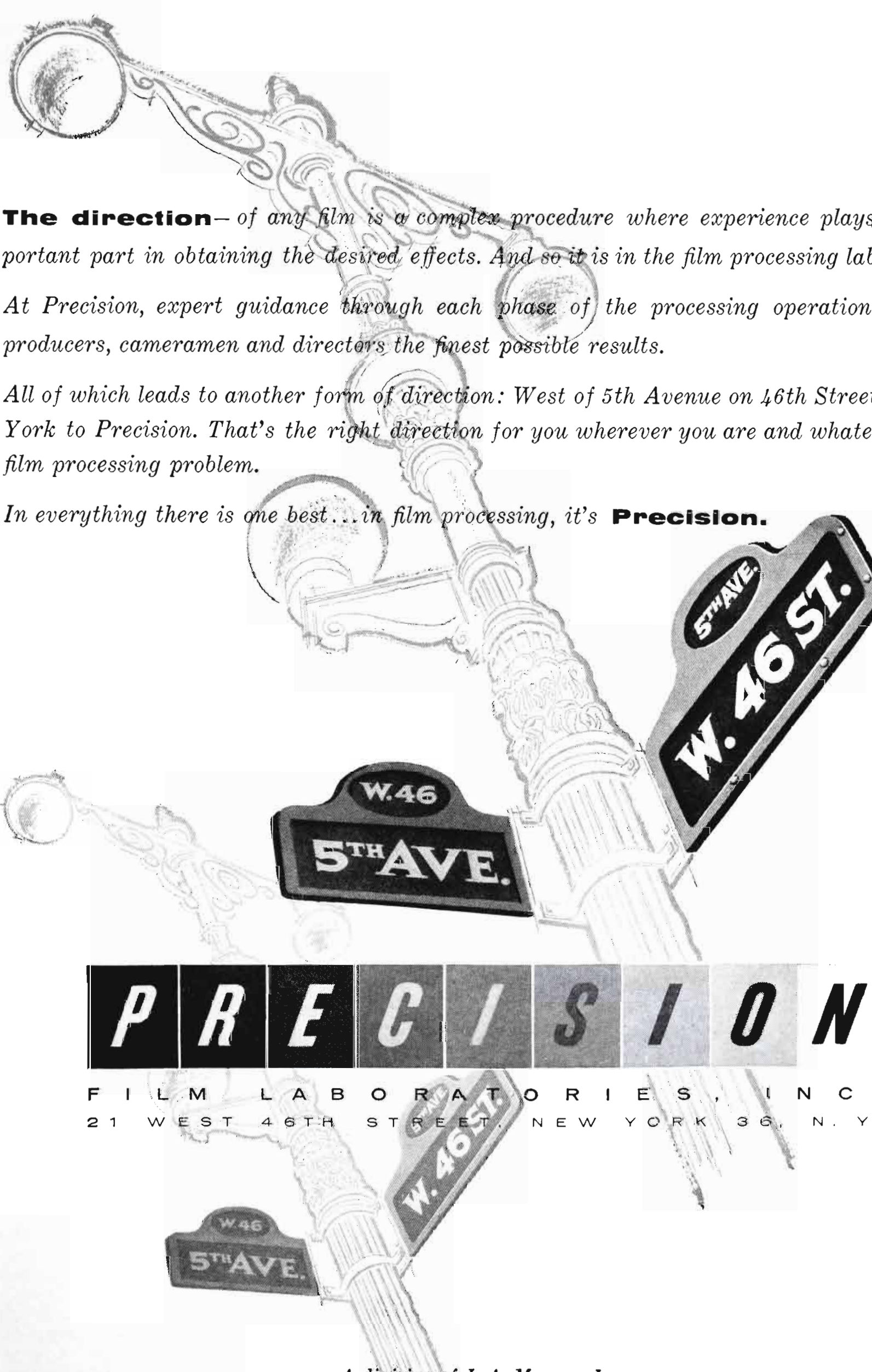
Full house of kids and parents jammed local theater for Jon Hall talk on jungle lore, plugging show, sponsors, and Ramar merchandise. Branch store visits, TV appearances, parties for adults also were on agenda.



Ramar merchandise was on display—and for sale—at Lit's in a replica of the Ramar Trading Post. Among the items: Pith helmets, jungle games, belts, buckles, T-shirts, rifles. For complete list, see box at left.



Adults, too, ogled Lit's Ramar window. Sales of licensed clothing and toys shot up, benefiting from plugs in Lit's ads and star's TV and in-person appearances. Coming up: similar promotions in other cities.



The direction— of any film is a complex procedure where experience plays an important part in obtaining the desired effects. And so it is in the film processing laboratory. At Precision, expert guidance through each phase of the processing operation assures producers, cameramen and directors the finest possible results.

All of which leads to another form of direction: West of 5th Avenue on 46th Street in New York to Precision. That's the right direction for you wherever you are and whatever your film processing problem.

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

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, N. Y.

A division of J. A. Maurer, Inc.

Dear TV Network:

I have a wonderful new idea for a program . . .

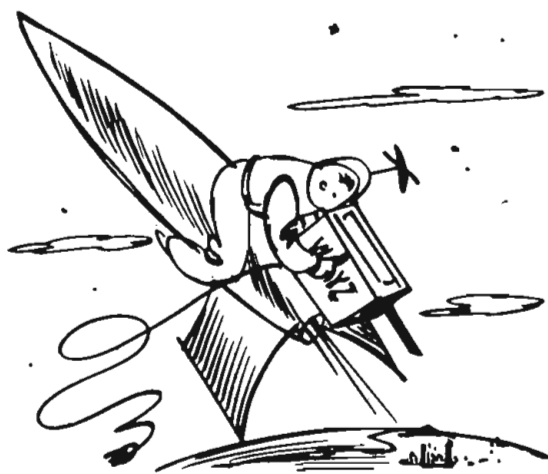
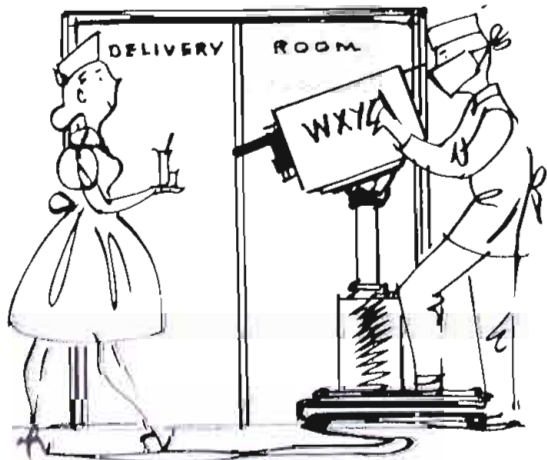
Just when they think they've heard everything, the networks get a wacky new program idea that tops all its predecessors

ALL four TV networks have a department that is charged with the responsibility of screening program ideas sent in by undiscovered geniuses, many of whom are laboring patiently as shoe clerks until Discovery Day arrives.

Just about the weirdest suggestion to come along so far went to NBC. A man out in Kansas called the network long distance and told them he had discovered a flying saucer in his attic. Being a TV fan, he had decided that instead of notifying the Air Force he'd notify NBC. He thought it would be a marvelous idea to base a TV show on. NBC took the trouble to investigate, but was unable to confirm or disprove the man's claim. It turned out that the saucer was invisible to everyone but him.

A classical-music lover passed on this suggestion: How about a TV show based on stories of the operas? The gimmick: The screen would be filled with flames, while in the background the stories would be narrated. Music? Who ever heard of operas with music?

Another woman, this one with a strong maternal urge, proposed a



program tentatively titled *Babies, U.S.A.* Once a week, TV cameras would be set up in a hospital delivery room, and the general public would be able to dolly-in on the delivery table and watch the population increase.

The screening department's job actually amounts largely to examining and rejecting ideas, since TV is almost impossible for an outsider to crack. An NBC man, who put in several long years at this frustrating work, says:

"There really are no new ideas for TV shows. A new twist, yes. But the real trick in launching a show is the execution of the idea. Anybody outside the industry will find it practically impossible to break into what is essentially a closed shop. There's nothing vicious about it. The networks just haven't time to try out every idea that comes along. I've been in this business for quite a while, and I can't think of a single instance where somebody from the outside was able to sell his idea."

Despite this warning, which is familiar to most people who have tried to peddle their ideas, the

streets of midtown Manhattan are filled with earnest amateurs trying to prove their program gimmick is better than anything on the air.

A science-fiction enthusiast submitted this suggestion: Attach a TV camera to a rocket and show the viewers a rocket's-eye view of the earth as the missile soars toward the moon. He didn't say how they were going to keep the camera plugged in.

A spiritualist wanted to bring TV to his weekly seances. The FCC won't permit this, however—and the same goes for hypnosis, which could bring a disastrous number of lawsuits from hypnotized viewers. Astrology and all the other pseudo-sciences also have been suggested for TV shows. Garbo's astrologer almost made it—from a Los Angeles station—but the idea was nixed somewhere short of actual telecasting.

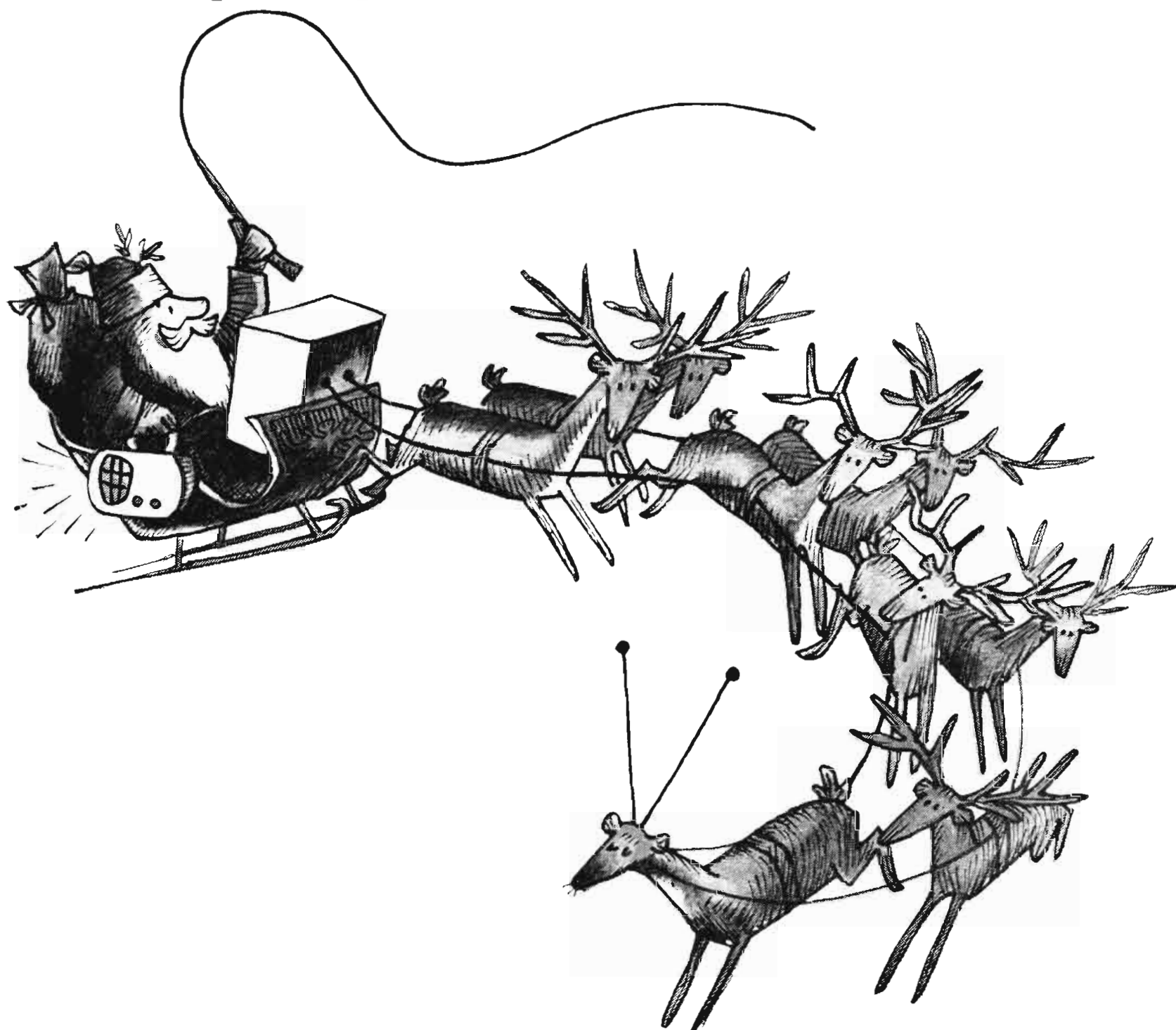


A woman with a strong social conscience had an idea for a program to be called *The Little People*, the trick being to reverse a telescopic lens on a TV camera so that the viewers would see the scene in miniature. Nobody had told her that cameras don't work that way.

Not all impractical ideas are intercepted in time. Hubbell Robinson, CBS-TV's programming chief, admits that his network went to the pilot-film stage with a panel show to be called *Meet The Hoboes*.

(continued on page 70)

Some people are born leaders



...like WCAU, Philadelphia

At Christmas time . . . or any time . . .
WCAU-Radio and WCAU-Television reach more people —
over a greater area — than any other radio and
television station in Philadelphia.

The Philadelphia Bulletin Radio and TV Stations • CBS Affiliates • Represented by CBS Radio and Television Spot Sales

This Month: Recent Releases

Ratings of syndicated film programs and their competition

Ratings: October Telepulse

TELEVISION MAGAZINE	FILM BUYING GUIDE
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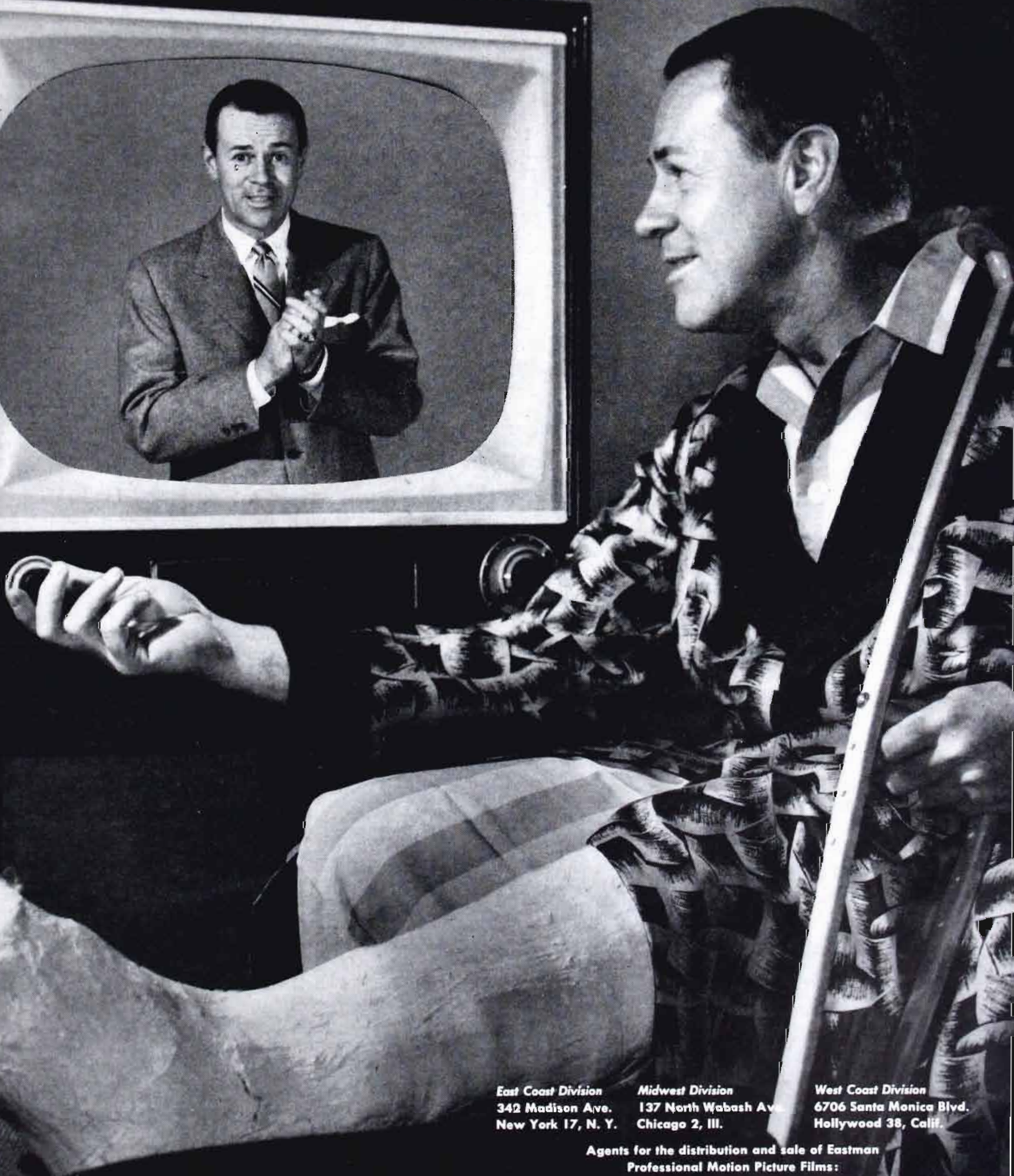
	DETROIT	HOUSTON	INDIANAPOLIS	MINNEAPOLIS-ST. PAUL	SEATTLE-TACOMA
Adventures of Ellery Queen	WJBK-TV—Sat 10:30 13.0 WWJ-TV Your Hit Parade 19.3 WXYZ-TV Hockey 10.5	KPRC-TV—Th 8 37.5 KGUL-TV Climax 14.3	WFBM-TV—Th 10:30 14.8 WISH-TV Heart of the City; Late Show 4.8 WTTV News, Weather; Sports 2.0	WCCO-TV—Sat 9:30 18.5 KSTP-TV Your Hit Parade 22.0 WMIN-TV The Stranger 9.8	KING-TV—Sun 8:30 19.3 KTNT-TV Toast of the Town 25.8 KOMO-TV Hallmark Theatre 9.3
Adventures of the Falcon	INDIANAPOLIS WFBM-TV—Fri 10:30 20.3 WISH-TV Studio 57; Late Show 10.0 WTTV News; Sports 2.8	LOS ANGELES KNXT—Th 10:30 7.9 KNBH Lux Video Theatre 12.7 KHJ-TV Channel 9 Movie; Movie, World News 6.9	SEATTLE-TACOMA KING-TV—Mon 9 20.5 KTNT-TV I Love Lucy 19.0 KOMO-TV Medic 17.8	PHILADELPHIA WPTZ—Wed 10:30 16.9 WCAU-TV Best of Broadway 23.4 WFIL-TV Rocky King 6.7	WASHINGTON WTOP-TV—Th 10:30 9.5 WRC-TV Lux Video Theatre 22.2 WMAL-TV The Star & the Story 6.9
Florian ZaBach Show	CLEVELAND WEWS—Tu 8 5.3 WNBK Bob Hope Show 39.3 WXEL The Goldbergs 10.3	COLUMBUS WBNS-TV—Mon 7 16.5 WLW-C Big Town 10.3 WTVN Early Home Theatre; News, Weather 8.5	INDIANAPOLIS WFBM-TV—Tu 9 17.3 WISH-TV U.S. Steel Hour 22.8 WTTV Truth or Consequences 13.5	MINNEAPOLIS-ST. PAUL WCCO-TV—Th 9:30 11.5 KSTP-TV Lux Video Theatre 33.8 WMIN-TV Life With Elizabeth 6.3	SEATTLE-TACOMA KING-TV—Th 9:30 16.3 KOMO-TV Ford Theatre 19.3 KTNT-TV Four Star Playhouse 15.8
The Frankie Laine Show	DETROIT WJBK-TV—Sun 7 10.8 WWJ-TV Badge 714 16.5 WXYZ-TV You Asked For It 10.8	INDIANAPOLIS WFBM-TV—Tu 7:30 22.5 WTTV Bob Hope 21.5 WISH-TV Twenty Questions 10.0	LOS ANGELES KTTV—Sun 10 5.7 KNBH Loretta Young 12.2 KNXT Father Knows Best 9.0	MINNEAPOLIS-ST. PAUL WCCO-TV—Th 10:15 10.5 KSTP-TV Douglas Fairbanks 15.8 WTCN-TV I Am The Law; News 10.8	PORTLAND KPTV—Wed 7:30 18.5 KOIN-TV Best of Broadway 31.8
The Lone Wolf	ATLANTA WSB-TV—Mon 10:30 10.0 WAGA-TV Studio One 18.8 WLW-A Boxing; Boxing, Neutral Corner 8.3	BIRMINGHAM WABT—Th 7:30 22.3 WBRC-TV Climax 34.8	COLUMBUS WTVN—Th 10:30 13.0 WLW-C Lux Video Theatre 17.8 WBNS-TV Name That Tune 12.3	INDIANAPOLIS WISH-TV—Fri 9:30 24.8 WFBM-TV My Hero 16.3 WTTV Boxing; Jack Davenport 4.8	LOS ANGELES KTTV—Fri 8:30 6.7 KTLA Lawrence Welk 11.9 KNXT Tapper 10.9
Meet Corliss Archer	BALTIMORE WBAL-TV—Sun 6:30 9.8 WAAM Abbott & Costello 12.3 WMAR-TV You Are There 7.8	CINCINNATI WLW-TV—Wed 10:30 14.8 WKRC-TV Best of Broadway 17.3 WCPO-TV Eversharp Theatre 6.3	COLUMBUS WBNS-TV—Sun 6:30 12.3 WLW-C Roy Rogers 13.0 WTVN Annie Oakley 11.3	HOUSTON KPRC-TV—Sun 9 35.5 KGUL-TV Father Knows Best 8.3	SEATTLE-TACOMA KOMO-TV—Sun 6 17.3 KTNT-TV You Are There 8.5 KING-TV Playhouse 15; Washington Reporter 7.3
Stories of the Century	ATLANTA WSB-TV—Sat 11 10.3 WLW-A Texas Rasslin' 8.3 WAGA-TV Chronoscope; Spotlight on a Star 4.8	DETROIT WXYZ-TV—Sun 6 16.8 WJBK-TV American Week 5.8 WWJ-TV Teenager's Council 3.0	LOS ANGELES KTTV—Sun 9 13.1 KNXT G.E. Theatre 12.7 KNBH TV Playhouse 10.2	PORTLAND KOIN-TV—Wed 10 22.5 KPTV This Is Your Life 31.5	SEATTLE-TACOMA KING-TV—Tu 8 19.3 KOMO-TV I Married Joan 20.3 KTNT-TV Godfrey & Friends 16.8
Waterfront	BIRMINGHAM WBRC-TV—Mon 10 14.8 WABT Treasury Men in Action 12.0	COLUMBUS WBNS-TV—Fri 7 21.8 WLW-C Ozzie & Harriet 14.3 WTVN Early Home Theatre; News & Weather 7.3	DALLAS WFAA-TV—Wed 9:30 23.8 KRLD-TV Best of Broadway 22.3 WBAP-TV Madison Square Garden 6.5	MINNEAPOLIS-ST. PAUL KSTP-TV—Mon 10:15 14.8 WCCO-TV Racket Squad 19.5 WTCN-TV Dangerous Assignment; News 8.8	LOS ANGELES KTTV—Tu 7:30 17.6 KNXT See It Now 11.7 KABC-TV Stop The Music 4.7

The show must go on . . .

And this sponsor's show will—even though the star does seem to be tied up for a while. Someone, you see, had the foresight to **SHOOT IT ON EASTMAN FILM.**

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East Coast Division
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6706 Santa Monica Blvd.
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Agents for the distribution and sale of Eastman
Professional Motion Picture Films:

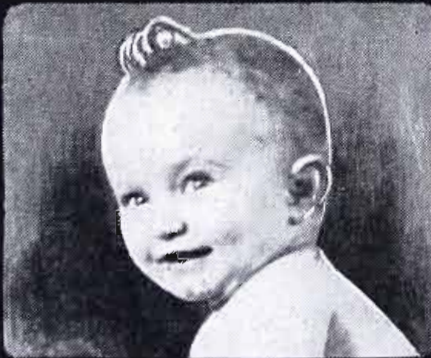
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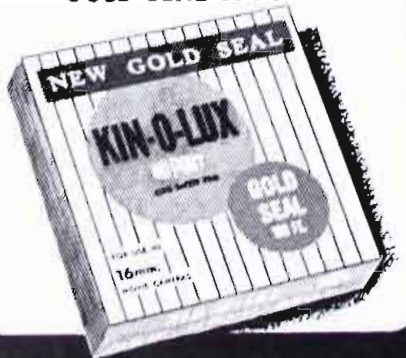
Weston tungsten rating—225
ASA tungsten rating—300



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FOR TV**

New faster processing
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GOLD SEAL SPECIAL



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

TELEVISION
MAGAZINE

PROPS AND PREMIUMS

A REPORT ON PRODUCTION,
SALES AND PROMOTION AIDS

By Tad Reeves

HARVEST AN ENTHUSIASTIC RESPONSE from rural viewers and city dwellers alike with the famous *Lancaster Agricultural Almanac*, from the heart of the Pennsylvania Dutch country. People have sworn by this book since around 1825. It's crammed from cover to cover with everything from a day-to-day look at the weather to a recipe for hot-tamale pie by Vice President Nixon's wife. There's a formula for predicting the number of snow storms per winter—if you can find a duck. The 30-odd pages contain plenty of advice on how to run your affairs in line with the moon and the signs of the zodiac. (It's interesting to note that Sagittarius dogs don't like gaudy ties.)

Cost per book is under 9¢, in 1- to 6-gross lots, lower in larger quantities. Imprinting three lines on the front cover costs \$1.50 per gross additional. The publishers can furnish stout buff-colored Kraft mailing envelopes in lots of 500-1,000, at 1½ & 2¢ each, or heavy white envelopes at 2¢. Cost of imprinting envelopes depends on amount of copy used.

THE SHAPE OF THINGS in handsome decorative maps can add background accent to your programs. For children's shows, there are maps of Mother Goose Land and Treasure Island; for westerns, cowboy and Indian maps. Interest in educational programs can be heightened by the use of imaginative literary, historical, folklore, star, or races-of-the-world maps. For outdoor or farm offerings, you can use soil, sheep, wool, dog, bird, or fish maps. Maps showing individual states, the entire U.S., the hemispheres, foreign countries, and the world, as well as detailed maps of resources, products, and industries are available for news and information programming.

The maps range in size from 14½" to 50" wide and 11½" to 40" high. All are offered in three styles and price levels: (1) paper maps in colorful mailing tubes (25¢-\$2.50), (2) mounted on linen with wooden rods (\$1.50-\$10), (3) lacquered wall plaques (\$4.50-\$15). Special prices may be arranged for some maps in quantity.



LETTERING AND TYPE WITH A FLICK OF A FINGER. Here's a machine that is a composing and art department in one handy unit, just slightly larger than a typewriter (40 lbs., 16" x 20" x 6"). By a photographic process, positive or reversed proofs are made for reproduction as straight slide art, "supe" slides, flip cards, or acetate overlays in a matter of minutes.

The machine permits the use of up to 20 fonts at the same time for intermixing. Over 700 standard type faces, in sizes from 12 point to 144 point plus several hundred hand-lettered alphabets, are available. Overnight delivery to any point in the U. S. makes stockpiling of fonts unnecessary. Logotypes, symbols, foreign-language fonts, and special alphabets can readily be supplied to exact specifications.

The machine operates on 110-volt, 60-cycle AC current (25-cycle and DC equipment also available). It does not require a darkroom, and a staff member can learn to handle the machine in an hour.

Acetate overlays for television purposes can be produced at one-fourth usual costs. For stations or agencies with large monthly typesetting bills, here's a rough rule-of-the-thumb cost figure: composition costs less than 5¢ per 12-inch line. Under the company's new lease-purchase plan, rental and operating costs for the average installation run less than \$2 per day.

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

McCANN ERICKSON

"We find TELEVISION Magazine's circulation data extremely useful . . . it's essential information."

J. WALTER THOMPSON

"Since last year, it's been our official policy to use your market data and set figures."

TED BATES

"Your receiver estimates are a great aid in planning schedules for our clients."

KENYON & ECKHARDT

"Your circulation fills a real need for unbiased data. Thanks for helping us furnish our buyers with the facts they need."

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"Everyone connected with buying looks at your estimates. Aside from our own research, your data is our basic guide."

N. W. AYER

"Your method of computing circulation should produce the soundest available figures; we've decided to adopt them as a standard for now."

FOOTE, CONE & BELDING

"We have been using your circulation figures extensively. They've been compiled with a great deal of effort and care."

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"Your circulation report comes closer to what we need than anything else that is generally available. We really do make use of it."

BIOW

"Glad you're doing the job. We know it will help us settle many an otherwise unsettled issue."

MAXON

"We find your set count essential. We've put your data to use in many projects."

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"Your receiver figures are a basic working tool; we refer to them constantly."

●

For stations, the importance of these agencies' acceptance of TELEVISION Magazine as the standard source for vital TV data cannot be overestimated. This acceptance insures readership throughout the month.

TELEVISION Magazine is the publication that advertising men **MUST** read when they're making market decisions and buying TV time and programs.

Our Circulation Report is one of several exclusive features, such as our Continuing Audience Study, Media Expenditure analysis, and Cost Per Thousand Study. These are the "big bait" that guarantees readership of the magazine—and of your advertising—among the people you want most to reach.

Put TELEVISION Magazine to work for you. It gets your sales message to your prime prospects at the very time that they are seeking TV information.

BOX SCORE ON THE NEW PROGRAMS

(continued from page 33)

tion comedies. The principal difference, however, was the swing from strictly family-situation comedies to off-beat creations with career situations or other angles. Consider this list of plot concepts that made the networks: A female newspaper reporter (*Honestly, Celeste*); a male lovelorn-advice columnist (*Dear Phoebe*); a mischievous network page boy (*Hey, Mulligan*); three ex-GI's living in a boardinghouse (*It's a Great Life*); and a lovestruck widow (*December Bride*).

Despite all the new twists that have been grafted onto the situation comedy, only *Dear Phoebe* and *December Bride* seem to be successful tries. CBS-TV's *Halls of Ivy*, which is neither off-beat nor family-situation in the accepted sense, started out with ratings about equal to those Red Skelton earned in the same slot (opposite the second half of *Buick-Berle*) last year. Between revampings of CBS-TV's Tuesday lineup and the innate quality which *Ivy* is generally considered to possess, a stronger showing can probably be expected from this entry.

Outstanding: Disney, Gobel, Carson

The season as a whole has brought two major program innovations, *Spectaculars* and *Disneyland*, and two new stars, George Gobel and Jeannie Carson.

There is little that has not been said, pro or con, about the *Spectaculars*. While they might not have lived up to expectations and have received a good deal of criticism, it does seem clear that they are reaching huge numbers of homes and that their uneven performance record is improving. The *Spectaculars* haven't proved themselves, but the skeptics have not been able to write them off as finished. If nothing else, they have spurred the programmers to look beyond the obvious and the traditional.

Disneyland is the cream of the new shows, both in rating performance and creative values. It is one of the few entries that has received almost unanimous critical acclaim. On a homes-reached basis, it is nudging the top ten, and on a popularity basis it is well within the favored few.

The results of the annual award shindigs are already starting to come in. It is almost a cinch that

a pint-sized fellow by the name of George Gobel will walk off with all the "Best New Star" kudos. The comparatively unknown Chicago comic is the undisputed find of the season. Jeannie Carson, a gal whose appearances have been limited to guest shots, can dance like Sherree North and perform like Bea Lillie.

Weak scripts hurt star vehicles

Perhaps the season's biggest disappointments, to the trade and to the audience, were the new crop of star vehicles, most of which are foundering or have foundered. There had been high hopes for such topflight performers as Celeste Holm, Imogene Coca, and June Havoc. Common ailment: weak scripts.

Gone practically unnoticed on the programming publicity front (perhaps because NBC and CBS are not overly proud of it) is the soap opera craze. The networks have replaced such variety fare as *Kate Smith* (NBC) with radio's old meal tickets, the "detergent dramas." Soap operas have exactly doubled in the past year, jumping from nine to 18 in that period. NBC has a full two-hour schedule of eight consecutive soapers (3-5 p.m.) and CBS has a skein of six from noon to 1:30 p.m.

Backing up the rating interpretations are the findings of an Adver-test survey of New York area viewers. Are this year's programs better than those presented in the past? Yes, said 63% of those interviewed.

Asked to name new programs they particularly liked, men volunteered these most frequently:

(1) *Medic*, (2) *Million Dollar Movie* (WOR-TV's local two- and three-a-day run of better Hollywood product), (3) *Caesar's Hour*. Women named: (1) *Medic*, (2) *Million Dollar Movie*, (3) *December Bride*. Both sexes mentioned Coca and *Caesar's Hour* most frequently as the new shows they did not especially like.

Asked which dead show they wanted most to return, both men and women nominated *Your Show of Shows*, which had Coca and Caesar together. Conspicuously absent from the new favorites: the *Specs*.

Syndicators new major program source

The importance of film programming was never more obvious than it is this season. While many of the top network shows, like *Lucy* and *Dragnet*, are on film, for the first time the syndicated people represent a major source for top-quality programming. Their product not only is competing successfully against network shows, but has also become part of the network program structure. *Halls of Ivy*, through syndicator TPA, entered the network lists, as did Screen Gems' *Lassie* and *Rin Tin Tin*. The upcoming spot-placed *Eddie Cantor Show* from ZIV, plus MCA's *Guy Lombardo* and Official's *Star and the Story*, plus some of the adventure shows now on the market, are causing a far greater programming stir than the old stock of second-rate mysteries and Westerns that were once the staples of the syndication field. More varied material, bigger names, better writing, and higher quality are arriving on the scene via the film distributor.

By and large it's been a good programming season. That some of the more promising newcomers will not do well is inevitable. Similarly, some of the top dogs of other seasons are beginning to slip.

The charts on page 33 show that the networks and advertisers alike have been partially successful in their competitive jockeying. NBC's Monday-night offensive of *Caesar's Hour* plus *Medic* has undoubtedly taken a bite out of *Lucy*, the once unassailable rating champ. ABC's *Disneyland* has seriously cut into Godfrey's audience on CBS, and CBS, in turn, is again revamping its Tuesday-night lineup for another assault on Milton Berle.

This jockeying for position in the rating derby probably is the healthiest thing in the industry today.

TARGETS AND OPENINGS		
NOVEMBER OPENINGS: 3		
Market	Station	Channel
Great Bend, Kans.	KCKT-TV	(2)
Houston, Tex.	KTRK-TV	(13)
Spokane, Wash.	KREM-TV	(2)
DECEMBER TARGETS: 6		
Market	Station	Channel
Allentown, Pa.	WFMZ-TV	(67)
Dothan, Ala.	WTVY	(9)
Montgomery, Ala.	WSFA-TV	(12)
Oak Hill, W. Va.	WOAY-TV	(4)
Plattsburg, N. Y.	WIRI	(5)
Tulsa, Okla.	KVOO-TV	(2)

T. V. story board

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

SARRA

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



The dramatic contrast of black and white is employed with striking effect in this 20-second commercial by Sarra for Pond's new hand cream, "Angel Skin." The visualization is simple and powerful, as a woman's graceful hands come in on a black background and display, then apply the product. Accompanying narration tells how "Angel Skin" is medically suited to women's hands and actually *heals* chapped skin. Produced by Sarra for Pond's Extract Co. through J. Walter Thompson Company.

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



Sarra uses imaginative, eye-catching animation throughout this lively series of 20-second commercials for Musselman's "Pennsylvania Dutch" Apple Sauce and Fruit Pie Fillings. A Pennsylvania Dutch family adds the homemade touch as it appetizingly illustrates the delicious use for the products. The narration tells that Musselman products are "wonderful good and your best buy." A delightful series by Sarra for C. H. Musselman Co. through the Clements Company, Inc.

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



A new product gets a rousing sendoff in this new series by Sarra for Jane Wilson Pan Pac meat pies and meat products. Strong Package Identification and "How-to-Use" are the points stressed through the use of animation and live photographic techniques. Highlights are mouth watering shots of the product being served. The viewer is told that, "the new Pan Pac method keeps food fresher than frozen, eliminates the need for refrigeration. Just pop in a pre-heated oven and serve." Produced by Sarra for Wilson and Co., Inc. through Needham, Louis & Brorby, Inc.

SARRA, Inc.
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Chicago: 16 East Ontario Street



Sarra went to the Rocky Mountains to film the magnificent backgrounds for this unusual and effective series for Coors Beer. As the product is popped in over shots of clear mountain springs, the narration tells that Coors Beer is more refreshing and better because it's brewed with pure Rocky Mountain Spring water. Strong bottle and cap identification is emphasized throughout. An inspiring musical theme accompanies the visualization in this highly creative series. Produced by Sarra for Adolph Coors Company through Rippey, Henderson, Kostka & Co.

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

THE CRITICS

(continued from page 45)

John Crosby, besides being the finest stylist in the fraternity of TV critics, is the best known and the most widely syndicated. He is essentially an essayist, who uses television as a peg on which to hang his urbane, highly subjective, and usually humor-filled pieces. In his book *Out of the Blue*, which is a collection of his best columns, he concedes that he is particularly fond of inferior TV shows because they are such a delight to pan.

Even though the word "caustic" is applied to Crosby more often than it is to most of the other critics, actually he is not an "angry" columnist. He prefers to toy with—rather than blast—a subject that summons up his distaste. He joshes it. He takes great relish in gently mocking it into submission. He condescends to conquer. When in form he comes off as one of the better humorists in America today.

Last year, while every other TV writer in the country was writing poison-pen notes to Arthur Godfrey for firing Julius LaRosa, Mr. Crosby tucked his tongue firmly in his cheek and wrote:

"Well sir, for a minute I thought the Third World War was upon us. The headline in one of our local gazettes here in New York was eight columns wide and about a foot deep. 'Gad!', I exclaimed, 'they've finally solved the Hall-Mills case.' But it wasn't war or murder. It was much bigger. Arthur Godfrey had fired a singer and a band-leader."

Another time, commenting on Milton Berle's metamorphosis into a comic-without-custard-pie, he wrote, "Come on, Uncle Miltie, go back to being your old repulsive self."

If Crosby's ire is sufficiently roused, however, he will resort to all his literary skill, which is considerable, to roast personal peeves—such as *This is Your Life* and *Strike It Rich*. He doesn't let these off with the playful treatment.

Crosby, who has been on the radio-TV beat for eight-and-a-half years, maintains that criticism of TV is wholesome and that radio suffered because it grew up in the complete absence of sound critical appraisal. "Patterns were set for radio without caring what kind of notices newspapers gave," he says. "In TV you'll find the great networks looking eagerly to the notices, which means a lot."

The TV mentor of the New York *Times*, Jack Gould, is the critic most respected by the trade, partly because of his own basic soundness and partly because of the prestige of the paper he represents.

Gould has been a fourth-estater throughout his 22-year career with the *Herald Tribune* and the *Times*—except for six weeks early this fall, during which time he tried on the mantle of CBS executive. This interlude is a tip-off to the industry's respect for him. He reportedly quit his high-salaried network post because of an excess of printer's ink in the bloodstream.

Gould is just what you would expect the TV-radio editor of the good gray *Times* to be. Avoiding gossip of any kind, he has earned a reputation as the medium's conscience among critics. He is eminently fair and factual and, withal, occasionally dull. He tackles such industry problems as educational TV and the economic future of radio with a scholarly enthusiasm, and the resulting columns often border on treatises.

But if Gould is sometimes the bane of the casual viewer, he also is a guidepost for the Pat Weavers and the Frank Stantons.

It never is difficult to know where Gould stands after reading one of his reviews. He writes with an earnestness that precludes any possibility of ambiguity. A solid negative vote by him can, on occasion, be the most scathing denunciation imaginable. In one 1953 column, in which he expressed disapproval of a Bob Hope show, the following words and phrases were included:

"A witless and tasteless charade," "mishmash," "crudity," "unpleasant," "frightful," "sheer vulgarity," "monstrous in its offensiveness," "fiasco," "cathode nausea," "sickening," "unwholesome," "dishonesty," "untrustworthiness," "stoop to the curbside," "back-fence portraiture."

A recent rereading of old Jack Gould columns confirmed this writer's impression that his opinions are so sound that their validity becomes more apparent as time passes. For example:

Gould on "Max" of the Berle show (1953): "That characterization is still too one-dimensional to be more than a bit."

On *Person to Person* (1953): "The motivation behind the show should be a casual call, not a state visit."

On pre-recordings (1953): "Television's most priceless and pre-

cious asset, its spontaneity and actuality—indeed, its fundamental 'live' vitality—is being discarded for a set of synthetic production values most commonly associated with the Hollywood of yesteryear."

Back in 1942, Harriet Van Horne became the radio critic for the New York *World-Telegram* after serving a short apprenticeship as the society editor of the Greenwich (Conn.) *Time*. She is recognized in the business as an extremely skillful and deft writer, whose clean prose is unaccompanied by the gushing intrusions sometimes present in the work of female reviewers. Two years ago she copied the Newspaper Women's Club Award as the best woman TV columnist in the country.

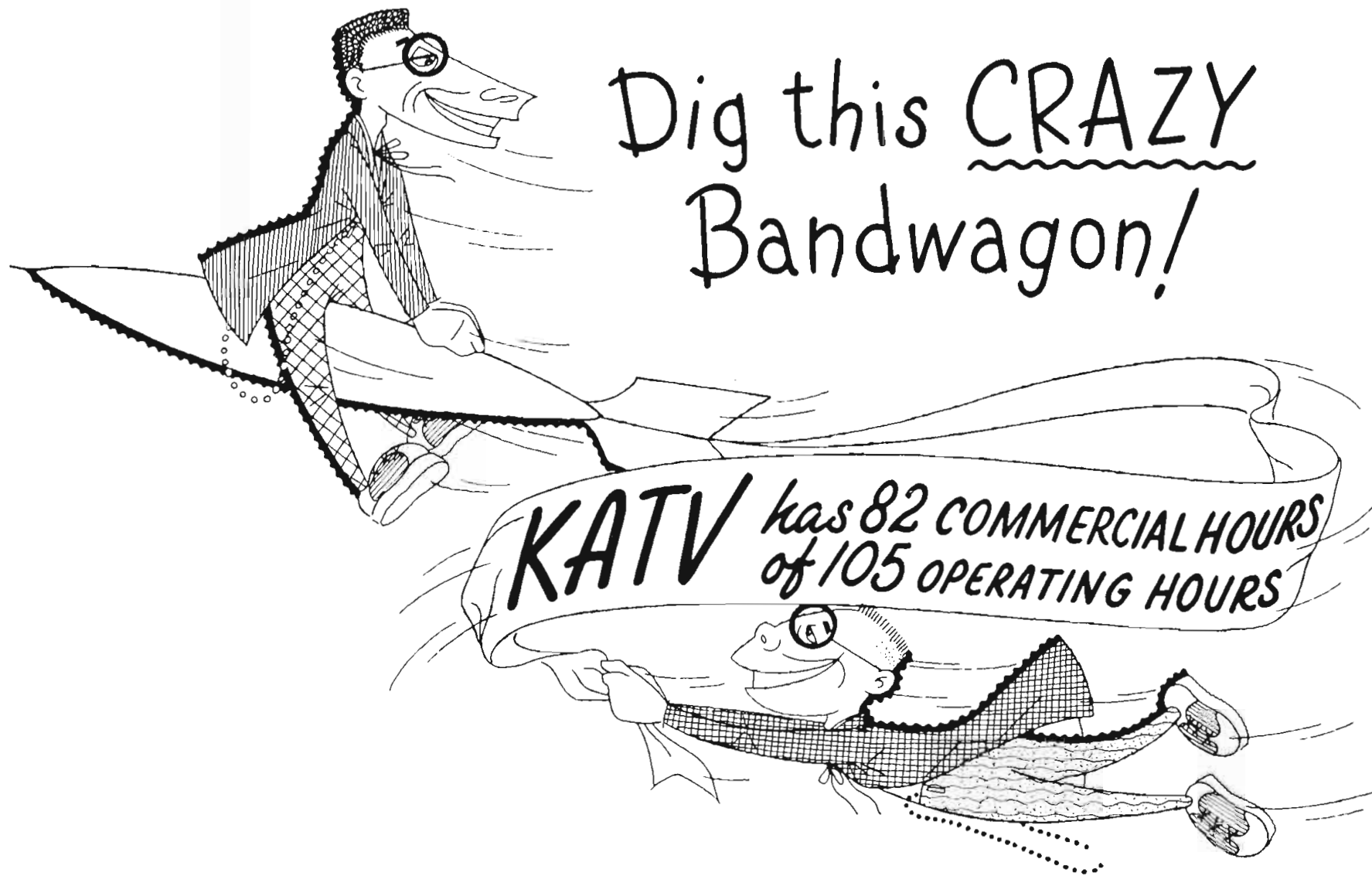
Miss Van Horne's home also is her working castle; she watches and reviews all the shows from there. One night a week she ventures out into the other side of the cameras to display her considerable knowledge on a quiz show called *What's the Story?*

Dean of all the radio-TV critics is the small, wiry, dapper gentleman who for almost 30 years has been writing for the daily with the biggest circulation in the country, the tabloid *New York News*. He is Ben Gross, who recently wrapped it all up in an autobiography entitled *I Looked and Listened*. The amiable Mr. Gross has indeed looked and listened—to approximately 60,000 radio and TV offerings. Over the years he has adopted a tolerant attitude toward radio and TV programming. He sizes up a show on the basis of what he estimates will be its degree of popularity with the general public. He recently was quoted in *Editor and Publisher* as saying, "Sometimes I'll give an adverse opinion, but if I feel the show will have popular appeal, I say so—realizing that many may like it—without lowering my own critical standards."

Top newshawk among the New York critics is Jack O'Brian, who probably comes as close as a TV critic could to being a *Front Page*-type newsman. O'Brian writes in bullets, a prose form that often can be deadly to its target. He operates the liveliest, most chatter-filled pillar in the business, and if there's something "hot" in television circles, he's likely to have the full by-lined story on the front page of every Hearst paper in the country.

O'Brian is essentially a "leg man," even though he has enough

(continued on page 66)



Dig this CRAZY
Bandwagon!

KATV has 82 COMMERCIAL HOURS
of 105 OPERATING HOURS

"Man, this ain't no bandwagon . . . it's a rocket ship."

"Hang on, son. No plain, old-type bandwagon for us, but a real super-sonic KATV space job with 82 out of 105 hours sold to sharp, sales-happy advertisers."

"82 of 105? There's gotta be a reason."

"Reasons, man, REASONS! Look at the market, look at the audience, the facilities, the programming, look at . . ."

"Man, I'm looking, but you're going too fast."

"It's a fast bandwagon, son . . . because no other station can give you so much in the heart of the rich Arkansas market!"

"I'm gonna jump on the KATV bandwagon and ride to the top in Arkansas!"

Jump on with:
Bruce B. Compton
National Sales

KATV

CHANNEL 7

John H. Fugate, General Manager
620 Beech Street, Little Rock, Arkansas

Jump on with:
Avery-Knodel, Inc.
National Reps





**JOE FLOYD'S LIGHTING
UP ADDED TV SETS
LIKE MAD . . . with
KELO-TV's
Full Power of**

**216,000
WATTS**

Yes, we're reaching out to bring even more customers within sound of your cash bell in the rich, responsive Greater Sioux Empire.*

*South Dakota, Minnesota, Iowa

**AND NOW
INTER-
CONNECTED**

**For Even Greater
Service to Agencies,
Advertisers and
Networks**

KELO
and Radio

Channel 11 - Sioux Falls, S. D.

JOE FLOYD, *President*

NBC (TV) PRIMARY

ABC • CBS • DUMONT

NBC (Radio) Affiliate

THE CRITICS

(continued from page 64)

contacts to write a column without getting six feet away from his telephone. He's controversial and apparently he thrives on it. He's not disinclined to lard his column with political opinions. He has pet hates among performers, and he's seldom bashful about giving them the stiletto treatment if there's a news hook to the item. He's widely discussed, and even his detractors agree that he is a crackerjack reporter. There's no middle ground on O'Brian—people either like him or hate him.

O'Brian comes well qualified for his job as a reviewer. He was an INS and AP drama critic for a number of years and also served at one time as a music critic for a Buffalo newspaper. When unen-

cumbered by other considerations, he sometimes displays an uncanny knack of getting to the core of a show with his trenchant, staccato style, a feat that many critics can't accomplish in a thousand words.

What's the general influence of the TV critics? It's doubtful that they sway any appreciable number of dialers from one show to another. Obviously, the great mass of viewers either don't read the reviews or don't take them seriously. While the critical fraternity has taken vigorous exception to such shows as *This Is Your Life*, *Strike It Rich*, and *December Bride*, all have flourished rating-wise.

The critics are read by the industry, however. A few of them as individuals and all of them as a group often have had considerable influence on the thinking of television's decision-makers.

CRITICS PANEL

(continued from page 45)

land, Gleason, *I've Got a Secret*, *Person to Person*, and *Studio One*."

Five worst programs—"I simply can't answer this; so many are equally dreary."

Most heartening trend—"The year's crop of new talent: Gobel, Judy Holliday, Tati, Ginger Rogers."

Most disheartening trend—"The apparent swing to shorter but more frequent commercials."

Will "spectaculars" survive?—"Yes, but not the title."

"Most interesting development of the year was *Omnibus*' out-of-town tryout of a playlet. Could lead to better shows, fewer flops—even economy in the industry."

Harriet Van Horne, *New York World-Telegram & Sun*:

Five best programs—"Producers' Showcase, the Max Liebman 'spectaculars,' *Studio One*, *See It Now*, and Dr. Frank Baxter."

Five worst programs—"December Bride, Pinky Lee, Liberace, *You Asked for It*, and Biff Baker, U.S.A."

Most heartening trend—"Good educational programs, like Dr. Baxter; the lessening of the imbecile trend in domestic comedy; better kiddie shows."

Most disheartening trend—"The length of commercials is agonizing—there seems to be no respect for the three-minute-per-half hour rule. Also the banality of comedy shows. No real wit, no fresh comedians or writers."

Will "spectaculars" survive?—"Yes, in modified form."

Terrence O'Flaherty, *San Francisco Chronicle*:

Five best programs—"Opera Theatre, *Omnibus*, *Hit Parade*, *Goodyear-Philco Playhouse*, and *Producers' Showcase*."

Five worst programs—"Welcome Travelers, *It's a Great Life*, *Stork Club*, Pinky Lee, and *Strike It Rich*."

Most heartening trend—"Toward TV shows which stimulate thought and leave the viewer with something to think about when the show's over."

Most disheartening trend—"The extent to which Hollywood is flooding the market with Grade B filmed situation comedies. They are bringing us the double chins of yesterday's screen lovers and the canned studio laughter of today."

Will "spectaculars" survive?—"Yes."

Robert E. Lubeck, *Detroit News*:

Five best programs—"US Steel-Elgin Hour, *Omnibus*, *Search*, *Best of Broadway*, and *Mr. Peepers*."

Five worst programs—"Too long a list, but you'd have to include *Life of Riley* and *My Little Margie*."

Most heartening trend—"The audience reception which really good programs get. . . . An example is the *Peepers* show, which made no great pretense at being a 'big' program, but has found success with a simple format of a nice easy-viewing half-hour."

Will "spectaculars" survive?—"Sure. They are pretty rough at present, but so was the Model T."

Janet R. Kern, Chicago American:

Five best programs—"The shows I consider most satisfying to the audience at which they are aimed, the most original and creative in concept, are *Toast of the Town*, *Adventure*, *This is Your Life*, *US Steel-Elgin Hour*, *Kraft Theatre*, and *Person to Person*."

Five worst programs—"I'd never pin the label 'worst' on any TV program unless it were clearly and habitually immoral or against the public interest. At the moment, I don't know of any show I could say this about."

Most heartening trend—"None. The trends in the broadcasting industry during the past four months have been the most disheartening and appalling of my experience in the industry."

Most disheartening trend—"The tendency toward totalitarian network control over public taste . . . This trend has developed the stereotyped, mass-production format—*Today*, *Home*, *Tonight*. It is not merely disheartening . . . it is terrifying and fundamentally wrong."

Will "spectaculars" survive?—"In their present form, I doubt it."

Jay Nelson Tuck, New York Post:

Five best programs—"Jackie Gleason, *Philco-Goodyear Playhouse*, *Meet the Press*, *See It Now*, *NBC Opera Theatre*."

Five worst programs—"Stork Club, some 50 situation comedies, Red Skelton, 50 panel and audience shows, and *Strike It Rich*."

Most heartening trend—"The development of documentary programs, though there still are far too few of them."

Most disheartening trend—"TV's gross incompetence in handling news, its disdain of the writer, and its unwillingness to deal with serious things."

Will "spectaculars" survive?—"It's doubtful, in their present form."

John Lester, Newark Star Ledger:

Five best programs—"There are more program categories than that, and a show should be judged in its own category. With that in mind, I'd submit, in no particular order: *I Love Lucy* (family-situation); *Dragnet* (mystery-suspense); Jackie Gleason (comedy-

(continued on following page)

Once upon a time . . .

We told a buyer and a big distributor that BONDED TV Film Service handles TV film. And what sir, does "handle" mean, they asked. Well, now, I'd to tell you, I said and did: When the FILM LAB finishes printing a film, BONDED takes over. We attach leaders, mount on a and label each print for you. If it's a program, we splice in commercials. Next we mail it or by . And we keep a "Print Control Record" of where every print is, until it returns. Then we examine each print carefully, clean and repair if needed and give you a "Condition Report" . . . so you'll know whether those CENSORED took good care of it or chewed it all up. And BONDED stores your until you tell us to it out again. Interesting part is, we can do all this cheaper than you can do it for yourself, by the dozen or by the thousands. That's our business and we it.



us. You'll be



you did!

BONDED TV FILM SERVICE Inc.

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

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

Have a little Brandy handy
for the holidays...



FOR GIFTS . . .

Hennessy Cognac brandy makes a distinctive gift that is really appreciated. Go to your store and see all of the imported Hennessy gift packages ranging from \$3.50 to \$20. Give your friends a gift of good taste they are sure to enjoy.



FOR ENTERTAINING . . .

Hennessy Cognac brandy will add to your reputation as a good host. For the perfect ending to a good dinner, serve it neat or as Flaming Cafe Hennessy. (Light a lump of sugar in a dessert spoon of Hennessy over hot coffee. When sugar melts, stir into coffee.) Serve Hennessy with soda or on-the-rocks through the evening.



★ ★ ★
HENNESSY

THE WORLD'S PREFERRED COGNAC BRANDY
84 PROOF • Schieffelin & Co., New York

CRITICS PANEL

(continued from preceding page)

variety); *US Steel-Elgin Hour* (drama); *Life Is Worth Living* (religion)."

Five worst programs—"This would take weeks of research, since there are thousands of programs in this category."

Most heartening trend—"Toward all-round better, shorter, less offensive, and more effective commercials and to more objective reporting, like such splendid documentaries as *The Medic* and *Johns Hopkins Science Revue*."

Most disheartening trend—"I have made it a practice to follow the heartening trends and let the others fall by the wayside. The evils that existed for years in radio just can't exist in TV—for one thing, in TV, it's practically impossible to run and hide."

Will "spectaculars" survive?—"This type of show is important to the industry (and the public) because it is creating furious competition among the networks, a healthy thing."

Lawrence Laurent, *Washington Post & Times Herald*:

Five best programs—"Omnibus,

Studio One, *Caesar's Hour*, *Gleason*, and *Philco-Goodyear Playhouse*."

Five worst programs—"Apart from the soaps, *Strike It Rich*, *Big Payoff*, *Comedy Hour*, *Superman*, and *Tonight*."

Most heartening trend—"The added maturity of the drama—*Studio One*, *TV Playhouse*, etc."

Most disheartening trend—"Hollywood is taking over TV—a Hollywood origination is almost a 'stinker' stamp."

Will "spectaculars" survive?—"No, because good theater is not always good TV."

Mary Wood, *Cincinnati Post*:

Five best programs—"Omnibus, *Disneyland*, *Studio One*, *Producers Showcase*, and *George Gobel*."

Five worst programs—"Pinky Lee, *Strike It Rich*, *On Your Account*, *Stork Club*, and amateur programs (all of 'em)."

Most heartening trend—"Toward more well-presented hour-long plays and 90-minute musicals."

Most disheartening trend—"The way human misery is exploited on such programs as *Strike It Rich*."

Will "spectaculars" survive?—"Yes."

A Mid-western critic (who asked that his name not be used):

Five best programs—"Philco-Goodyear Playhouse, *George Gobel*, *Studio One*, *US Steel-Elgin Hour*, and *Omnibus*."

Five worst programs—"Stork Club, *Big Payoff*, *On Your Account*, *Strike It Rich*, and *My Little Margie*."

Most heartening trend—"None of them last long enough to plot."

Most disheartening trend—"This multiple-sponsorship business. It's probably a very effective way of reducing each sponsor's costs, but it increases the number of commercials to the point that it's hard to see the show because of them."

Will "spectaculars" survive?—"Yes, with modifications."

William Jahn, *Seattle Post-Intelligencer*:

Five best programs—"Gleason, *Omnibus*, *George Gobel*, *Life Is Worth Living*, and *Disneyland*."

Five worst programs—"Mickey Rooney, *Red Skelton*, *Willy*, *People Are Funny*, and *My Little Margie*."

Most heartening trend—"The development of color TV."

Most disheartening trend—"The switch of programs to film."

Will "spectaculars" survive?—"Yes."



Consolidated Greetings

for a merry christmas
and a happy new year

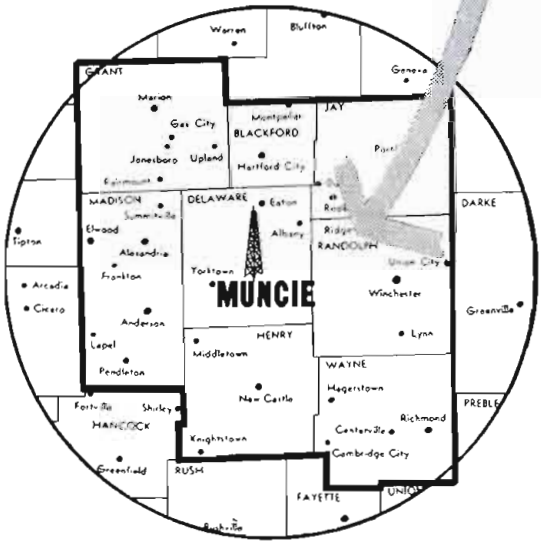


CONSOLIDATED FILM INDUSTRIES

1740 BROADWAY, NEW YORK 19, N. Y. • JUdson 8-1700
959 BEWARD ST., HOLLYWOOD 38, CAL. • HOLLYwood 8-1441



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



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



MUNCIE, INDIANA

THE DAYTIME AUDIENCE

(continued from page 47)

and total daytime viewing 55%. Furthermore, 26% of all respondents said they had watched morning television and 21% said they had watched afternoon television in the month before the hearings. Advertest's conclusions were that daytime viewers will turn out in great numbers for programs that are alluring enough.

Another yardstick, this one indicating the availability of large male contingents during the day, is offered by the daytime baseball telecasts. For one example, surveys made for WPIX, New York, show an audience composition for its ball game telecasts of 40% men, 34% women.

The study done by Simmons for NBC found that the female part of the daytime adult audience consists of housewives who are younger, have more children and better incomes, and live in better markets than non-viewing housewives. The husband of the daytime-viewing housewife is more likely to be in the professional, clerical, or supervisory category. Daytime-viewing women are less likely to have stopped at grade school, more likely to have had some high school, but less likely to have completed college (see Table 4). Educationally, they are a more uniform group than non-viewers.

The interests of the housewife who watches daytime television are more extensive than those of the housewife who does not, according to the Simmons study, with exceptions in the areas of gardening, sewing, and needlework (see Table 5). The variety of strong interests expressed indicates that the possibilities for variety in daytime programming have not yet been fully exploited. For example, interest is expressed in news and current events more often than it is expressed in diet and nutrition, home decoration or any other item on the list except cooking and baking.

Another characteristic studied by Simmons was favored shopping days (see Table 6). The results show that daytime-viewers shop more frequently and spread their shopping time more evenly over the week than do the non-viewers.

In short, the daytime-viewing housewife is a fine market for the advertiser. So much so that Procter & Gamble, television's biggest advertiser, spends over \$15 million for network time alone trying to reach her via television.



*of all the U.S. cotton
is picked and ginned in
the KDUB-TV area!*

*This year's record-breaking
crop is flooding the
Lubbock market with
bonus buying power.*

65,679 sets 450,756 viewers

affiliated  DuMont

KDUB-TV
LUBBOCK, TEXAS

NATIONAL REPRESENTATIVES: AVERY-KNODEL, INC.

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

IF

you are in *promotion, management or sales* for a station, station rep, network, TV film company or its *advertising agency*, be sure to enter TELEVISION Magazine's Better Letter Contest—a special competition for this group alone.

WIN

a free ten-day vacation in Bermuda for two. Send in your completed Better Letter by January 15.

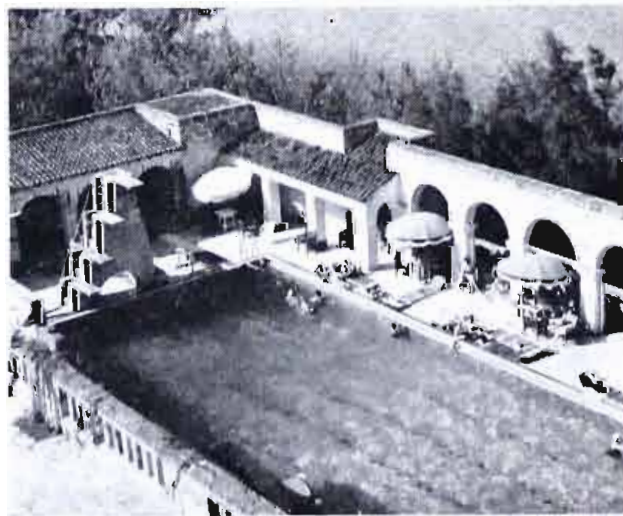
FLY

to this sunny wonderland in Colonial Airlines' Skycruiser.



FUN

enjoy ten days of swimming, golf, tennis, dancing, sight-seeing at the lovely Castle Harbour Hotel.



HOW

If you haven't received your Better Letter Contest Kit, jot your name, address and title on the bottom of this ad, clip it and mail to Contest Editor, TELEVISION Magazine, 600 Madison Avenue, New York 22, N. Y. Hurry!

DEAR TV NETWORK . . .

(Continued from page 56)

This featured a panel of three hoboes and a banker, with a hobo as moderator. The hoboes turned out to be a pretty dull crew, and the project folded.

If pressed slightly, practically everyone will admit that he's got a great new plan for a panel show.

A quiz show suggestion: *Guess the Commercial*, on which contestants would try to identify commercials, with the sponsor's name omitted. With all those free plugs, this show would be very popular among ad-agency men.

A perennial source of program ideas is the teaching profession. With the example of Miss Frances, the celebrated *Ding-Dong Schoolmarm*, to spur them on, the pedagogues—including dancing instructors and wrestling coaches—are all convinced they have at least one top-rating TV-show idea. There are all sorts of educational shows on the air, of course, but it looks as if there'll never be enough to suit the aspiring TV stars who are now wasting their time on disobedient third-graders.

A chap with a trained lion decided that he had a rival for Rintin-Tin on his hands. ABC—perhaps fearing a shortage of personnel—said no. One woman sent in an outline for a family situation comedy starring some pretty intelligent penguins. Another thought a show with basketball players on donkeys would be a sensation.

An earnest idea man actually submitted to CBS an idea that has been kidded around in the trade for some time: a panel show called *What's My Disease?* The panel would consist of doctors, who would try to guess the afflictions of a series of ailing patients trotted before them. Contestants who stumped the panel would win a free week at the Mayo Clinic.

Although the networks would like to return all unsolicited suggestions, unread, they're always afraid they'll pass up a good one.

But the need for a buffer department becomes obvious when they get a suggestion like this one. A man from Minnesota came breathlessly to New York, got an interview with a high NBC official, and revealed his plan. Why not have a master of ceremonies on the stage and a big studio audience? The emcee would invite different people up on the stage and ask them questions. If they answered correctly, they'd win money. That was his idea. Honest.

HELENE CURTIS

(continued from page 35)

Since we don't have prime shows or enough commercials on the air, it is doubly important for us to have more effective commercials. We have had to be different, because the public sees our commercials less often. Each commercial is more important to us, and must be better remembered.

That was the thinking that dictated the kind of commercials that Earle Ludgin Company helped us develop for the *Top Plays* programs last summer. We were planning to advertise two products: Spray Net and Lanolin Discovery. Both are sold in aerosol containers, but each is made for a different use. So we needed two types of commercials that would be very different, to avoid confusion in the viewers' minds.

It was decided to film the Spray Net commercials in Europe. Ludgin sent a camera crew, writers, and models over for this purpose. They photographed scenes in Paris, with our models in front of the Arc de Triomphe and the Eiffel Tower. Other shots were made using London's Tower Bridge and the Colosseum of Rome.

Adding the glamour of Europe, the high style of Paris, and the grandeur of Rome has been tremendously effective. The commercials have won wide praise, including the Chicago Art Directors Club Medal Award for filmed TV commercials. What's more, they have sold Spray Net. We still use them on the Robert Q. Lewis show.

To achieve visual impact, to promote remembrance of our products, and to point out the differences between them, television is more powerful than print. But TV spots do not provide as much time as a program of our own to get across identification of our products and how they are used.

Drug and toiletry companies as a group, I believe, spend an average of about 21% of their advertising appropriations in television. We would gladly spend one third of our budget—if we could get the right time.

Writing in TELEVISION Magazine some time ago, Mr. Fairfax Cone advocated the extension of the "magazine concept" of making more advertising time available to more advertisers by blocking out a portion of prime network time. This may be one method for accomplishing a desirable result. It

certainly should be good for programming. It should be good for the public, and it should be good for the industry, the networks, the manufacturers, and the ad agencies.

There must be a happy medium in programming for the public good. Perhaps networks should do more of their own planning and exercise more editorial control over time to improve the caliber of the medium.

To be sure, there are not many companies today that can afford budgets for their own big network programs. But in our dynamic America there will always be new companies coming up to reach the big time. The television industry has the responsibility of arranging programming that will aid these new giants of the marketing world. Unless it does, it will not achieve the great potential of service to America and all its people, nor will it attain the stature which should be its destiny.

EDITOR'S NOTE: At press time it was reported that negotiations are in progress between Curtis and NBC to resume presentation of "The Marriage," a domestic situation comedy which received high praise during its short run last summer.

COLONIAL AIRLINES
TO
Bermuda
Via four engine
Skycruiser Service
at tourist rates

- Fast daily service to Bermuda
- Complimentary meals aloft
- Flights from LaGuardia Field, N. Y. daily—11 A. M.

Round trip plus 10% Fed. Tax **\$99**
officially timed by Benrus

Day's End... Beautiful Bermuda
This is you after a wonderful day on one of Bermuda's white beaches looking forward to a glorious night under tropical stars. Call MU 6-5500 or your travel agent.

COLONIAL AIRLINES
CANADA U. S. A. BERMUDA

"HOW OLD IS A CHILD?"

(continued from page 37)

their chief's methods and ideas). The studios in Burbank and the backlog of dozens of top-quality films in the vaults are not fantasies at all, nor are the solid ratings won by the *Disneyland* shows.

Incidentally, by the first of the year, 80 per cent of the Disney creative staff will be occupied with television, even though the production schedule calls for the release of 25 theatrical films during the next four years.

"Our greatest adjustment to television," Disney says, "has been the switch of personnel and the conversion of talent and administrative procedures from the more or less leisurely production of theatrical films to the more intensified demands of the television format."

Disney finds that this stimulates both himself and his staff. It should be pointed out, however, that this is no minor adjustment. Disney's is basically an artistic studio, which has become accustomed to having two or three years to produce an all-cartoon feature. Production

schedules have been planned four to five years ahead. (*Beauty and the Beast*, for example, is to be released in 1958). Now, TV has given the place an atmosphere of urgency.

Disney's attitude toward money is in no way capricious. No one who achieved success during America's greatest depression could disregard the value of money. It's just that there isn't an air of terrible seriousness around his place when anybody mentions a dollar. Entertainment comes first—that can be serious.

There's a distinct pattern to the Disney "Adventureland" programs, whether they are theatrical films or a part of the TV series. Despite Disney's denial that he has any aim except to entertain, all his shows can legitimately be tabbed with the usually fatal term "educational." Disney is a curious man, and his curiosity has resulted in the most entertaining informational programs ever produced.

"We do not use special techniques for TV which vary basically from those we use in theatrical-film productions," Disney declared. "Obviously, the nature of our programs requires that they be produced on film, and we believe that

as theatrical presentations they would be equally effective and entertaining."

The *Disneyland* TV series is getting the kind of publicity and promotion treatment ordinarily applied to a major theatrical release. This undoubtedly has helped to make the U. S. public *Disneyland*-conscious and has contributed to the show's Trendex ratings—a 31.0 with a 54.9% share of audience for the Donald Duck program on November 17, for example.

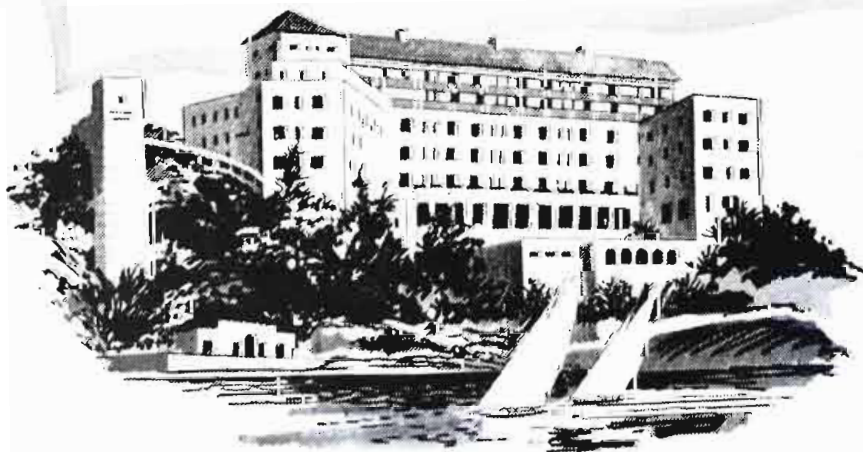
Disney says, "We make pictures to please ourselves. If they please us, we feel that they'll please our audience. We're our own severest critics."

The *we* takes in his whole organization. On the Burbank lot, you get a sense of participation all over the place, from cafeteria employees to parking attendants. It appears altogether likely that somewhere deep in the recesses of the impressive and cheerful studio layout there's an inner sanctum where Disney holds top-level conferences with the Mad Hatter and the Cheshire Cat.

How else could a man build an entertainment empire out of a mouse?

HAPPY CHOICE IN BERMUDA

THE
Castle Harbour
HOTEL . . . GOLF, BEACH and YACHT CLUB



Bermuda's largest seaside resort. 180-acre estate . . . largest private beach, pool, all sports . . . adjoins championship Mid-Ocean golf course . . . 300 outside rooms all with bath and fresh running water.



For color folders and reservations see your Travel Agent or
William P. Wolfe Organization, Representatives

Howard F. Hohl
Genl. Mgr.

500 Fifth Ave., N. Y. 36 • LOngacre 5-1114
419 Boylston St., Boston • COpley 7-7640

123 S. Broad St., Phila. • KIngley 6-1937
Also offices in Cleveland, Chicago and Toronto

IS YOUR RESEARCH ON THE RIGHT TRACK?

(continued from page 31)

("It's good research if it proves our point") has made them wary of it.

It's true that research often confirms intuition, but probably equally often it comes up with entirely different and unexpected findings. Clearly, an advertiser needs both intuition and facts in order to get the most from his advertising.

Some advertisers who spend a great deal of money on research still are not much better off than the ones who don't spend enough, because their research programs are off balance. They're putting too much of their money into one or two research areas and not enough into the other or others. In some cases, market measurement is the favored area. In others, both the market and consumer attitudes are adequately covered, but no check is made to see whether the advertising really is getting the story across.

Regardless of how much an advertiser is spending for research, his research obviously is on the wrong track unless each of the three basic areas is getting its proper share of attention.

Another pitfall that catches some advertisers is failure to keep in mind the dynamic character of the situation in all three areas, the constant shifting and changing that goes on in the market's size, ability to buy, attitudes, receptiveness to certain copy and commercial themes, etc.

It is understandable that a company which has just paid for an expensive study may be tempted to coast for several years. But the market refuses to hold still for that long. Changes take place so rapidly, the public's fancy is so fickle, that the information yielded by research can become dated almost overnight. Only research conducted continuously or at frequent intervals provides data cur-

rent enough for an advertiser to base major decisions on it.

How much does adequate research cost? Among the three areas of information discussed earlier in this article, market-measurement data should be the least costly to obtain because so much published information in this area is readily available. The cost of research into attitudes and communication obviously will vary with the advertiser and the nature of the product, the sample sizes necessary, the methods and techniques that are called for by the situation.

In any case, however, it is amazing how much good research can be done for relatively small sums if it's in the hands of capable people. And isn't good research—research that's on the right track—worth whatever it costs when you consider that it can protect your much greater investment in the advertising itself?

Because research is one of the basic tools of advertising, advertising directors obviously need to have a thorough understanding of what it can and cannot do for them. It's not necessary—or even advisable—that they get involved in the battle of the rating systems or the pros and cons of the various research techniques. An advertiser whose agency has a competent research director can safely leave these matters in his hands. But a firm grasp of the basics of research is an essential of sound management today. Perhaps the advertisers and the universities should get together and set up special research courses—similar to the refresher courses in general business administration for executives—for their advertising people.

Unless some such step is taken by advertisers whose research has gotten off the right track—or never gotten on it—they may find themselves facing the same kind of stockholder questioning that inadequate product research has brought on in recent years.

TV RESEARCH TOOLS . . . DON'T MISS THESE EXCLUSIVES

PUBLISHED IN EACH ISSUE OF TELEVISION MAGAZINE:

Continuing Study of the Audience and Brand Preferences, based on 1,000 home interviews, correlating program viewing with brand awareness and use; Continuing Cost Per Thousand Analysis; Market-by-market Set Count

IN DETROIT

You Sell More on CHANNEL



WWJ-TV

NBC Television Network
DETROIT

Associate AM-FM Station WWJ

Owned and Operated by THE DETROIT NEWS

National Representative

THE GEORGE P. HOLLINGBERY CO.

BMI

Service in TV

BMI offers its facilities not only to its TV licensees, but to producers, advertising agencies and their clients, TV film distributors, music conductors, directors and everyone in TV concerned with programming.

These TV services offered by BMI will:

- Assist in the selection or creation of music for films—theme, background, bridge, cue or incidental mood music
- Aid in music clearance
- Help protect music ownership rights
- Extend indemnity to TV stations that perform our music on film
- Answer questions concerning copyrights, music right for future residual usage, and help solve all other problems concerning the use of music in TV.

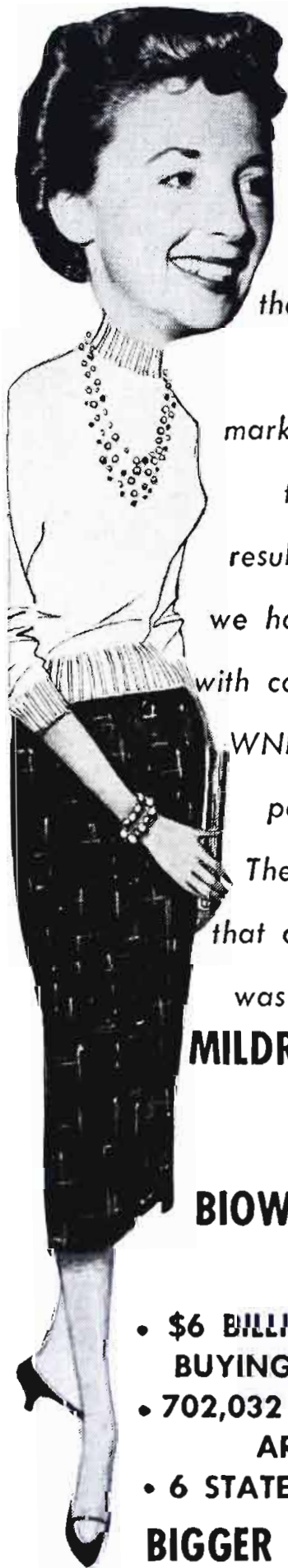
Let BMI give you the
TV Music Story today

Call or write

BMI TV FILM LICENSING
DEPARTMENT

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL



"It takes
the right station
in the right
market to produce
the right sales
results. That's why
we have advertised
with confidence over
WNHC-TV for the
past five years.
The results prove
that our confidence
was well placed."

MILDRED FULTON

Time Buyer

BIOW COMPANY

- \$6 BILLION PLUS IN BUYING POWER...
 - 702,032 SETS IN THE AREA...
 - 6 STATE COVERAGE BIGGER THAN EVER
- 316,000 Watts

And the rates are still
the same.

Ask your KATZ man

WNHC-TV

CONNECTICUT'S
Channel 8

The Good Side of TV

EDITORIAL comment on programming usually runs about nine parts criticism to one part praise. And throughout the year this is a pretty healthy balance, we think. At this season, though, with the Christmas spirit already about us, we feel like writing about the good in television.

Few people realize how much superior programming is on the air. So much of it seems to be passed over by the critics in favor of an amusing column on the crying need for intelligent fathers in situation comedies or a profound analysis of what's wrong with *December Bride*.

Take a recent week—one no better or worse than average. In the political sphere, both NBC and CBS were right on their toes. With the McCarthy issue before Congress, CBS's *Face the Nation* had Senator Wallace Bennett of Utah the day before he introduced his McCarthy censure motion. *Meet the Press*, same day, put Senator Watkins, another McCarthy opponent, on the grill. On *See It Now*, Ed Murrow took up the issue of freedom of speech against the background of the recent edict forbidding our military academies from participating in the debate about Red China.

Chronoscope, on different evenings, landed the CIO's Walter Reuther and historian Henry Steele Commager. Senator Kefauver turned up on *College Press Conference* to argue about the controversial Dixon-Yates contract. On *American Forum*, James Carey of the CIO and economist Merryle Rukeyser debated labor wages. And Harold McClellan, president of the National Association of Manufacturers, appeared on the *New York Times Youth Forum* to discuss American educational goals.

NBC's Maurice Evans-Judith Anderson version of *Macbeth* was on that week, keeping many viewers away from *Omnibus* and a Giraudoux satire on the 18th century, plus a demonstration by the brass section of the former NBC Symphony. *The Search*, same day, was at the University of Chicago Meteorological Department for a look at the latest methods of weather study. *Adventure* carried a brilliant discussion of "The Language of Music," with top composer Samuel Barber on hand. *Johns Hopkins Science Review* went into "Science and Toys." *You Are There* dramatized the plot against King Solomon.

The same week, *Camera Three* focused on Ashley Montagu, witty Rutgers anthropology professor, in a discussion of Yankee science. *What in the World* was having its usual stimulating guessing game about scientific objects. The Chicago Symphony featured an all-Gershwin show. *Opera Cameos* did excerpts from "Madame Butterfly."

In our feature on TV critics in this issue, the author suggests that the function of the TV critics is fairly nebulous and that in a good many cases, it is similar to that of the obituary writers. We suggest that there is something more that our television critics can and should do.

We wouldn't want them to drop their whimsical essays entirely, of course. But in addition, why don't they, at least one day a week, supply their readers with a listing, complete with program notes, of upcoming programs that they feel will be more than usually rewarding to see and hear? Here is a constructive step that the critics could take toward bringing about a situation for which they have long been clamoring—larger audiences for TV's "better" programming.

Frederic Vogel

