

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

ELEVENTH YEAR OF PUBLICATION

JUNE 1954

ADVERTISERS ARE TRADING UP
A Special Program Report

page 20

7000 INTERVIEW BRAND STUDY

page 31



11th in television potential

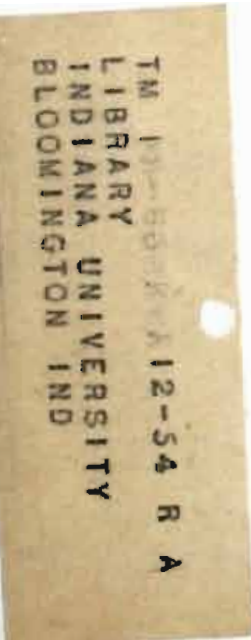
March, 1954 data from Television Magazine ranks American markets according to population in the coverage area of the most powerful television station in each market.

Charlotte stands 11th in line, outranking such markets as Baltimore, Minneapolis, Buffalo, Kansas City, Washington and Atlanta.

Only Charlotte and Atlanta among southern cities make the first 20, and Charlotte's rank is a move upward from 12th in 1953.

The signs of Charlotte are signs of a market far more important than city size indicates. Ranking only 72nd in the nation in city size, Charlotte is 55th in 1953 construction, 36th in wholesale sales and 4th in explained air passengers per capita.

Equally outstanding are Charlotte's great area stations, 50,000 watt WBT and top power WBT, 100,000 watts on Channel 3, deserving the first appropriations of any advertiser doing business in the Carolinas.



Coverage to Match the Market

Represented Nationally by CBS Radio and Television Spot Sales

CHARLOTTE, N. C.



The Radio-TV Services
of the Jefferson Standard
Life Insurance Company

Decide on the Network that Protects Your Time

DECIDE ON DU MONT

There's no costlier television experience than to lose your investment in a program or time ... or both ... at your contract's expiration. This doesn't happen to Du Mont sponsors ... it won't happen to you. The Du Mont Television Network has always protected sponsors. When you decide on Du Mont you have a time franchise.



- **LOWER TIME COSTS**

You save regionally or nationally on the Du Mont Network. For example, in the 5 largest U. S. markets alone, other networks cost as much as 12% to 41.5% more!

- **LOWER PRODUCTION COSTS**

Your savings at Du Mont on production facilities result in more money available for time buys.

- **NO "MUST-BUY" PROGRAMS**

Du Mont availabilities let you "buy" or build and become the sole sponsor of a program that meets your selling needs.

IT'S TIME TO DECIDE ON THE

DU MONT

TELEVISION NETWORK

515 Madison Avenue, New York 22, N. Y. MUrray Hill 8-2600

435 N. Michigan Avenue, Chicago 11, Ill. MO 4-6262

A Division of The Allen B. Du Mont Laboratories, Inc.

*Everyone
has something
he does best...*



Here's what *we* do best. We give undivided attention and skill to the responsibilities of representing *only* television stations . . . and with a quality of results possible only through intense specialization. Foremost TV stations want the best. That's why we are privileged to represent those you see below. If you share their standards, you may well want to know more about ours.

Harrington, Richter and Parsons, Inc.

*New York
Chicago
San Francisco*

<i>WAAM</i>	<i>Baltimore</i>
<i>WBEN-TV</i>	<i>Buffalo</i>
<i>WFMY-TV</i>	<i>Greensboro</i>
<i>WDAF-TV</i>	<i>Kansas City</i>
<i>WHAS-TV</i>	<i>Louisville</i>
<i>WTMJ-TV</i>	<i>Milwaukee</i>
<i>WMTW</i>	<i>Mt. Washington</i>

the *only* representative devoted *only* to television

*On an average day she sees
41 TV Commercials*



YOUNG & RUBICAM, INC.

ADVERTISING • New York Chicago Detroit San Francisco
Los Angeles Hollywood Montreal Toronto Mexico City London

There's fun galore on channel 4 ...in Detroit

YOUNGSTERS KNOW there's fun galore on Channel 4. Spring ratings show WWJ-TV attracting well over half the audience with such shows as Playschool, Howdy Doody, Cartoon Express, Roy Rogers and Johnny Jupiter.

TWO BIG SHOWS make 5 to 6 P.M. a special hour for Detroit's 450,000 five-to-fifteen year youngsters. The fun they have and the product preferences impressed on them, make WWJ-TV special to sponsors.



★ **ADVENTURE PATROL**
5 P.M. Monday thru Friday

Dramas of danger . . . action packed tales of bold and daring deeds, building intense loyalty to every sponsor's product. High ratings prove its greater youngster appeal.



★ **HAPPY HOLLOW RANCH**
5:30 P.M. Mon. thru Fri.

Famous Happy Hank brings Squeaky and Sputters and lots of fun to Detroit. His influence on children has long been applauded by community and women's groups across the country.

C'mon in — the fun is fine.

And your product belongs in this good company.

In Detroit . . .

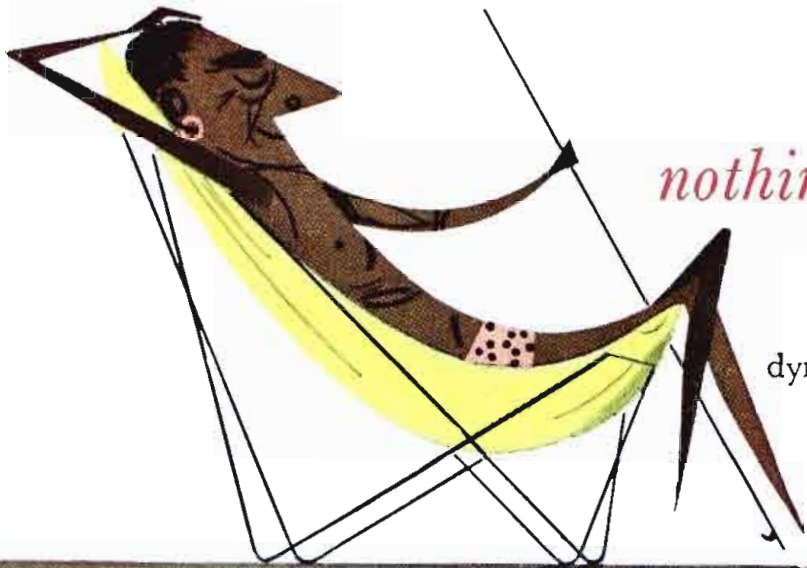
*You Sell More
on channel*



WWJ-TV

NBC Television Network
DETROIT

Associate AM-FM Station WWJ



nothing **Works Like Wantmanship**

What you're selling is better than most people have.

What you need is **Wantmanship**, the Crosley Group's dynamic new dimension in selling. Typical of the Group, WLW-C, Columbus, where stars put your advertising on *sellevision*. **Wantmanship** explains why the Crosley Group makes more sales faster, *at less cost*, than any other medium or combination.



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

the **CROSLEY GROUP**

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

TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume XI, Number 6, June, 1954

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SANFORD HARDEMAN
Art Director

LAURIN HEALY
Chicago Office
6 W. Ontario St.

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WDEL-TV

Wilmington, Delaware

Channel • 12

Hundreds of local and national advertisers use WDEL-TV consistently . . . proof positive of its profit potential. Write for information.

Sales Representative

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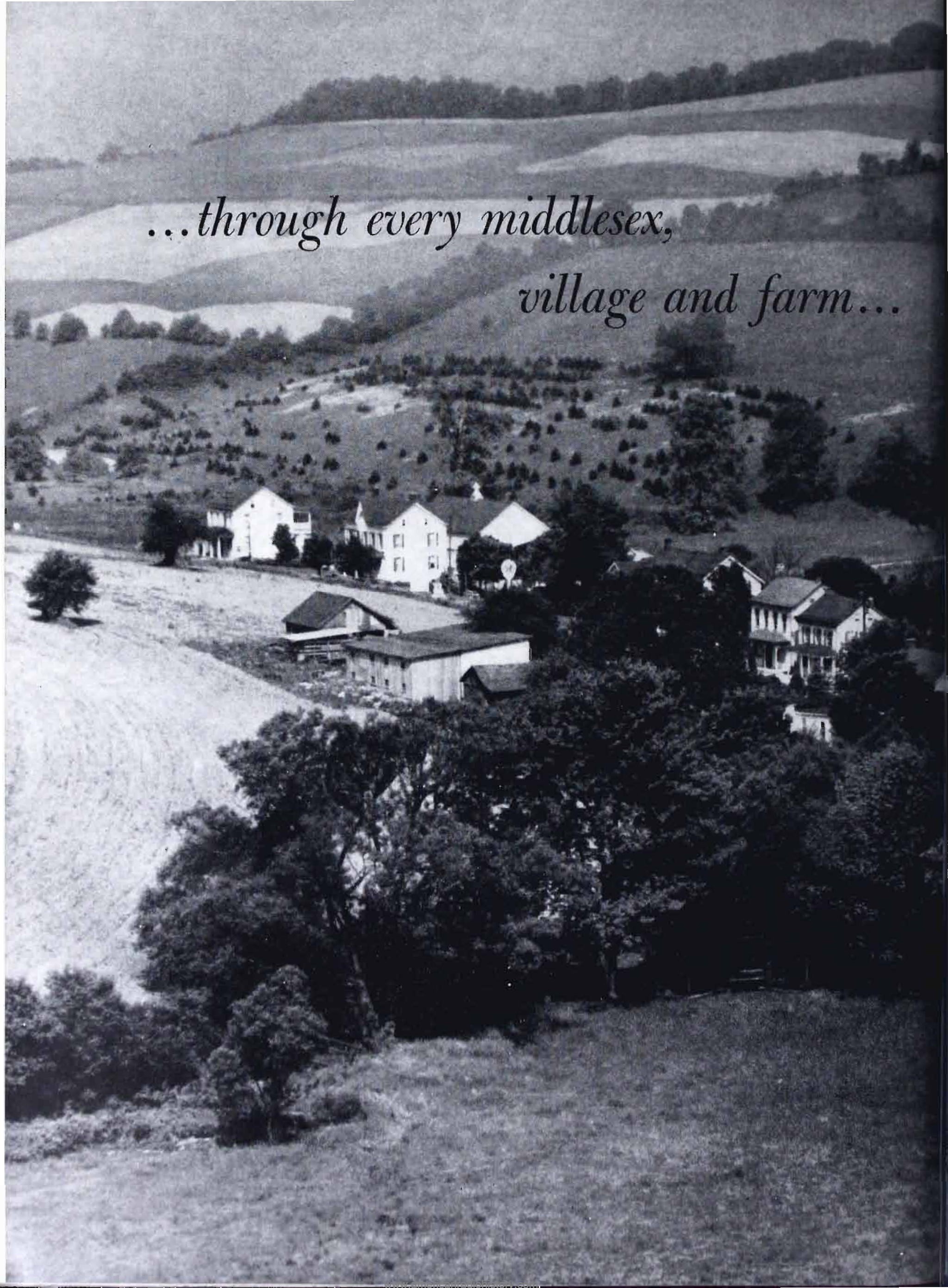
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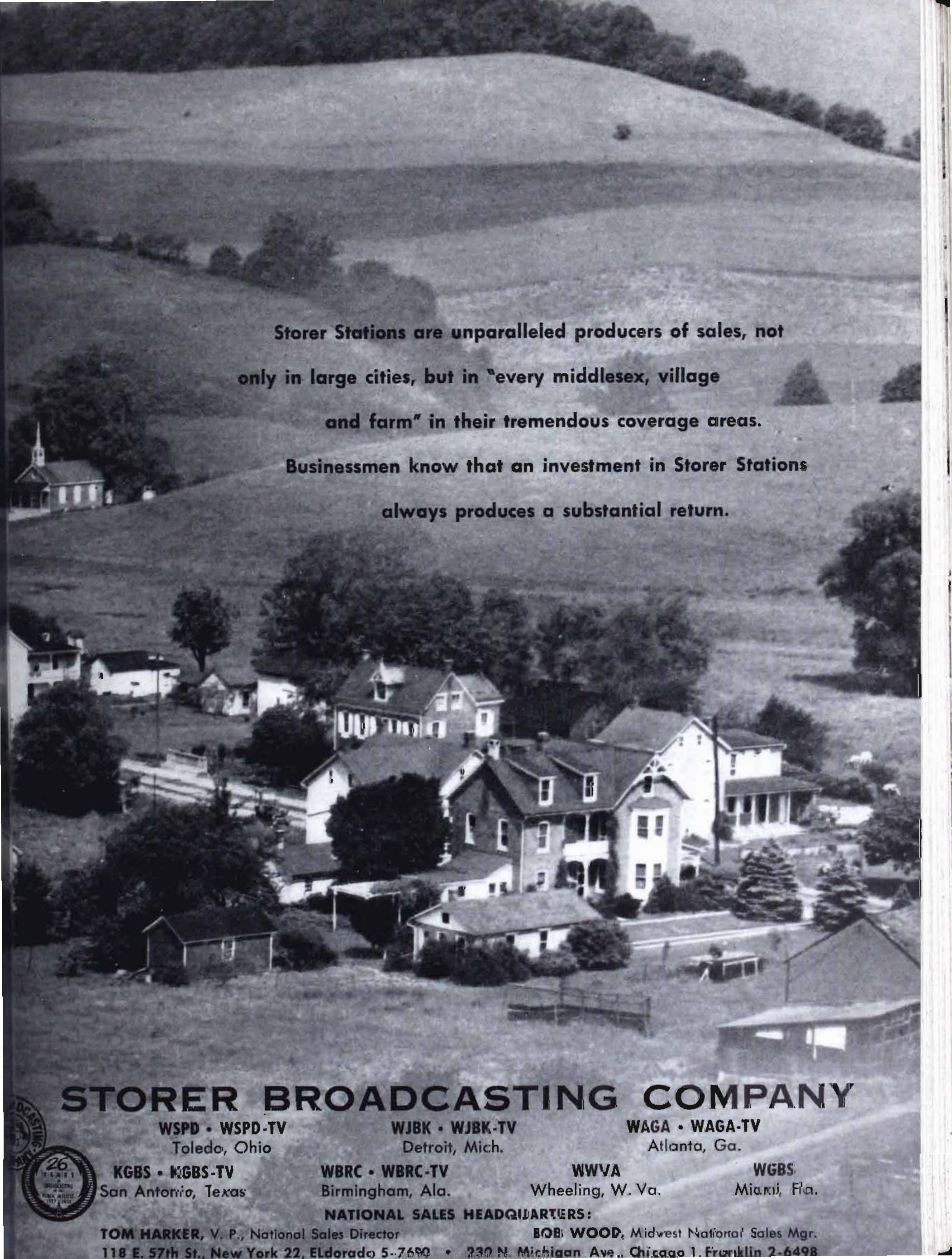
WDEL
AM TV FM

Steinman Station

...through every middlesex,

village and farm...





Storer Stations are unparalleled producers of sales, not only in large cities, but in "every middlesex, village and farm" in their tremendous coverage areas.

Businessmen know that an investment in Storer Stations always produces a substantial return.

STORER BROADCASTING COMPANY

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Toledo, Ohio

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WBRC • WBRC-TV
Birmingham, Ala.

WWVA
Wheeling, W. Va.

WGBS
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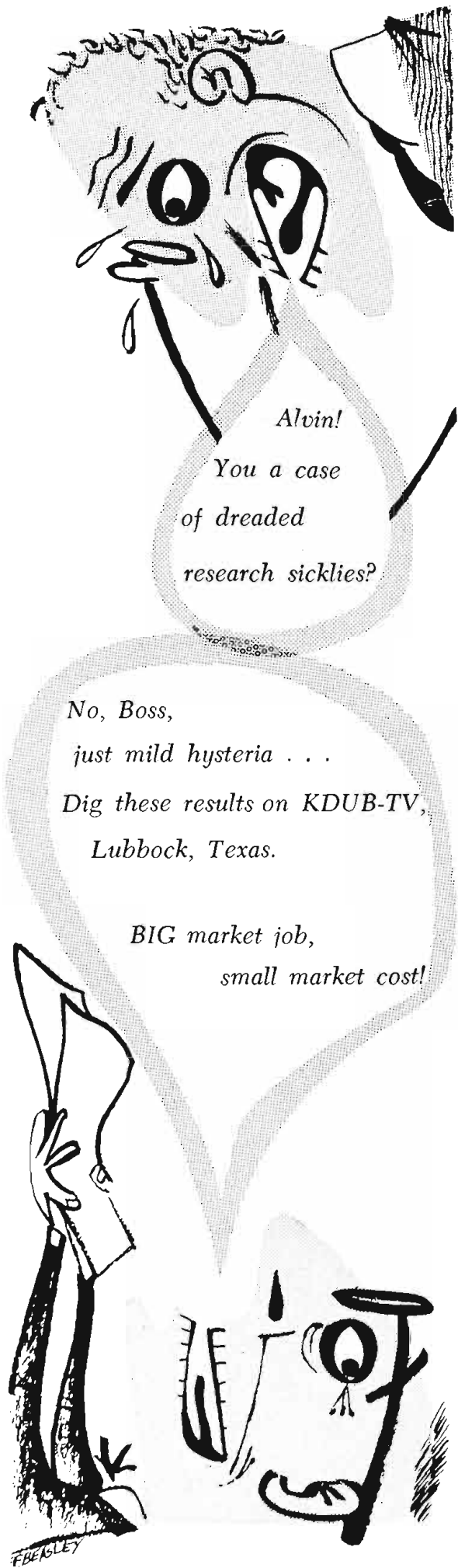
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118 E. 57th St., New York 22, ELdorado 5-7680 • 230 N. Michigan Ave., Chicago 1, Franklin 2-6498





Alvin!
You a case
of dreaded
research sicklies?

No, Boss,
just mild hysteria . . .
Dig these results on KDUB-TV,
Lubbock, Texas.

BIG market job,
small market cost!

**KDUB-TV AT LUBBOCK, TEXAS
OFFERS MORE AND WEALTHIER
VIEWERS PER DOLLAR THAN ANY
OTHER TEXAS TV!**



AFFILIATED: CBS & DUMONT TV NETWORKS
REPRESENTED BY AVERY-KNODEL, INC.
W. D. ROGERS, PRES. & GEN. MGR.
GEORGE COLLIE, NAT'L SALES MGR.

FOCUS

NETWORK TV BILLINGS—PIB

	for April '54	for April '53
ABC	\$ 2,554,484	\$1,640,597
CBS	10,921,640	7,770,181
DuM	1,068,374	850,658
NBC	10,984,455	7,513,430
	<u>\$25,528,953</u>	<u>\$17,774,866</u>

GODFREY & WCBS-TV NEWS SEGMENT LEAD IN BRAND STUDY

A strong case for TV is made in the results of TELEVISION Magazine's 7,000 interview brand study. (For full story, see page 31.) Listed below are the ten programs that register the greatest advantage in per cent of viewers over non-viewers who are familiar with the brand and who use it.

Top Ten in Percentage Advantage on Familiarity Viewers Over Non-Viewers

Rank	Program	Product	% Difference Viewers over Non-Viewers
1	People Are News	Kirsch No-Cal	109%
2	I Love Lucy	Philip Morris	107
3	Big Town	Chlorodent	99
4	Art Linkletter	Surf	96
5	Yankee Baseball	Ballantine	78
6	Strike It Rich	Lustre Creme	76
7	Terry and the Pirates	Canada Dry	74
8	Howdy Doody	Wonder Bread	71
9	Pulse of the City	Ehler's Coffee	59
10	Pabst Bouts	Pabst Beer	57

Top Ten in Percentage Advantage on Use Viewers Over Non-Viewers

Rank	Program	Product	% Difference Viewers over Non-Viewers
1	Arthur Godfrey Time	Pepsodent	85%
2	Yankee Baseball	Ballantine	84
3	Howdy Doody	Wonder Bread	74
4	Dragnet	Chesterfield	71
5	Douglas Fairbanks	Rheingold Beer	70
6	Pride of the Family	Ipana	67
7	Burns and Allen	Carnation	45
8	Jackie Gleason	Nescafe	44
9	Early Show	Coca-Cola	42
10	Colgate Comedy Hour	Halo	41

NETWORK SCHEDULE FOR FALL—A ROUND-UP

Here's the way the fall network picture looks, as of early June. Open time, new sponsors and program replacements are listed by network.

The *Breakfast Club* will continue as ABC's lone entry in the daytime field. The *Voice of Firestone* simulcast joins the network this month, replacing *Who's the Boss* in the 8:30 slot Monday. On Tuesday, Elgin replaces Motorola as alternate sponsor (with U. S. Steel) of the 9:30-10:30 drama. The Disney show is set for 7:30-8:30 Wednesday, and Derby Foods, Nash-Kelvinator and American Dairy Association have made it SRO. Ray Bolger moves from Thursday to Friday at 8:30 for Lehn and Fink, and *Pepsi Cola Playhouse* goes from the Friday slot to Sunday at 7:30.

Pride of the Family and *Jamie* are tentatively scheduled in their current time slots and are available for sponsorship. For 8:30 Wednesday, Chesterfield has taken over the *Stu Erwin* series which General Mills dropped in favor of the debuting *Artful Miss Dodger* package. The latter will go 8:30 Friday, followed by Mogen-David's *Dollar A Second*.

The switch of two P&G audience participation programs means some reshuffling of the CBS daytime schedule. *Garry Moore* moves into the

W

**CHANNEL
6**

J

LANSING

**BATTLE
CREEK**

I

**GRAND
RAPIDS**

BAY CITY

FLINT

M

T

V

JACKSON

SAGINAW

Coverage that Counts!

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

H. R. Representatives



FOCUS: network schedule continued

10:00-10:30 spot, cutting Godfrey from six to four hours a week and substituting for him 10:00-11:30 Friday. Moore's old 1:30-2:00 slot is filled by *Welcome Travelers*. Robert Q. Lewis takes over the 2:00-2:30 M-W-F period now held by *Double or Nothing*, which goes to the same spot T-Th (now occupied by Moore). Art Linkletter, *Big Payoff*, Crosby and the two soap operas follows, with *On Your Account* in the 4:30-5:00 segment, replacing Lewis.

Lewis, Linkletter, Moore and Crosby have open segments, but almost all current sponsors continuing in the fall. *Omnibus* has two bankrollers—Scott Paper and Aluminium of Canada.

There are fewer changes in the evening lineup. There are seven definite casualties, and four of these have substitutions set. *Lassie* replaces *Life With Father*; the new Chrysler drama and music show takes the time formerly held by *Lux Video Theatre* and *Four Star Playhouse*, with the latter program replacing *Big Town* in the 8:30-9:00 time slot.

The Lineup, a police-type drama, is the replacement for *My Friend Irma*, and Red Skelton goes to hour length for Geritol, absorbing Autry's time. The cowboy moves to Saturday night. Replacements for *Red Buttons* and *Public Defender*, which went in for *Philip Morris Playhouse* in March, are not definite. It's uncertain whether *The Web* will continue in its Sunday slot.

Oldsmobile has given up its M-W-F sponsorship of *Doug Edwards & the News*, leaving these three editions available for sponsorship.

Columbia's answer to the spectacular challenge will be *Broadway's Best*, an hour-long drama one week out of four on Wednesday at 10:00. Westinghouse will be the sponsor, and *Blue Ribbon Bouts* will continue for Pabst the other three weeks.

An additional half hour of network programming will be *Two In Love*, carried for Serutan-Geritol on Saturday from 10:30 to 11:00 pm.

DuMont's fall schedule remains relatively unchanged. Daytime is open except for the co-op *Paul Dixon Show*. *Dollar a Second* is dropped from its Monday spot, and *Science Review* will be carried Thursday at 9:00 and Sunday at 7:00 in place of the current Wednesday and Thursday times. Only other program change so far is Serutan's replacement of *Life Begins at 80* by *The Stranger*.

NBC's daytime schedule is still pretty much up in the air. A number of current shows will definitely return: *Today*, *Ding Dong School*, *Home, Bride & Groom*, *Hawkins Falls*, and *Betty White*. The early afternoon is uncertain, but an hour of soap opera is set, starting at 3:00—*One Man's Family*, *Golden Windows* (for P&G), *First Love*, and *Concerning Miss Marlowe* (also P&G). The next hour is unsettled, but the 5:00-6:00 hour retains the shared sponsorship vehicles, *Pinky Lee Show* and *Howdy Doody*.

Seven current nighttime shows will be absent from the fall lineup. *Name That Tune* and *Voice of Firestone* bow out for the *Sid Caesar Show*, sponsored by Speidel, RCA and American Chicle. Dow Chemical's *The Medic*, following Caesar on Monday at 9:00, replaces RCA's *Dennis Day*. On Tuesday, *Its a Great Life* for Chrysler takes the place of Revlon's *Mr. & Mrs. North*. Thursday at 10:00, the hour-long *Lux Video Theatre* takes the time formerly occupied by *Martin Kane*.

The 8:00-8:30 Saturday slot, which featured *Spike Jones* this season, will house the new Mickey Rooney show, *Hey Mulligan*, for Green Giant and Pillsbury.

The *Show of Shows* period is filled by the half-hour *Imogene Coca*, with 10-minute segments set for Benrus and S. O. S., Johnson & Johnson. Texaco has the next half hour, which will feature Jimmy Durante and Donald O'Connor on alternate weeks. At 10:00, an as yet unspecified musical show is slated, with Armour as one of the biweekly sponsors. Lever's *Big Town* will run at 10:30 on Wednesday night.

Three sets of spectaculars are planned: the first series of 13, every fourth Saturday from 9:00 to 10:30, is backed by Oldsmobile. Every fourth Sunday, 7:30-9:00, the second series has picked up Reynolds Metals as sponsor for three programs, Hazel Bishop and Sunbeam for five each. The Monday series, 8:00-9:30, will be sponsored jointly by RCA and Ford.

Still available is alternate sponsorship of the *Armour* musical. Two sponsors, Pontiac and Campbell, are holding on to their Friday evening time with no programs yet announced. Lorillard is also holding its Tuesday 10:00-10:30 time, still undecided about *Truth or Consequences*.

FRINGE BENEFIT

Add super power to flat terrain; add motivation on the part of Iowa viewers to ability to pay for super antenna rigs.

Get a fringe benefit that makes WMT-TV unique: effective audience contact with beyond the usual physical limitations of telecasting. There are more than 224,000 tv sets within our coverage area.

WMT-TV

CHANNEL 2 100,000 WATTS

CBS for Eastern Iowa

Mail address: Cedar Rapids.

National Rep: The Katz Agency

WHAT'S NEW

Lever Takes a Look at Kid Audience . . . The big news for fall will be Lever's first TV assault on the children's market. Company is now preparing a network kids' show for one of its established products, and is shooting for a September start. Fall will also see the expansion of Lux Video Theatre to a full hour, on a live basis, and on a more extensive network line-up than was available at the former half-hour time. Seventy stations have been cleared by Lever to date, with approximately 25 more expected by the program's August 26 air date on NBC. According to John R. Allen, company's radio-TV programming manager, "There are elements in the new Video Theatre that give promise of making it the outstanding dramatic series in television—elements that have heretofore been unavailable to the medium." Big Town, under the same name but with a completely revamped cast and format, will definitely be continued by Lever. Neither network nor time slot has as yet been determined. "We have revised Big Town's format to increase its interest and public appeal," Allen says. "It will now consist of actual newspaper stories presented in semi-documentary form."



Time Clearance Still TV's Major Problem . . . According to Alfred L. Hollender, vp and radio-TV director, Grey Advertising Agency, "Obtaining time clearance presents the potential television advertiser with more of a problem today than ever before. There are many more clients than there are availabilities—there is a wide choice of generally good programs, but it is increasingly difficult to get time on the air for them. Some measure of relief has been provided by the trend toward alternate-week sponsorship and the magazine concept of buying." Costs? "I doubt if, other things being equal," Hollender states, "cost will keep any important advertiser out of TV."

"The Play's" Still "the Thing" . . . Fred Coe, producer of NBC's Television Playhouse and Mr. Peepers, sees drama approaching closer and closer to its proper place as the backbone of television programming. "As far back as eight years ago," Mr. Coe says, "I made the statement that the meat of television is drama—I stand by that statement today. Last fall, there were six hour-long dramatic programs on the air, as well as numerous half-hour dramas and situation comedies, and they all did well. Much of the success of situation comedy has been due to the presence of a story line, based on character. This should be the case, and is, in good situation comedy." Coe, who recently formed a company together with six top TV playwrights and hopes to place the series (Playwrights '54) on NBC's fall line-up, feels that the major problem for the producer is still "procuring good material—the proper scripts, writers, directors, players—and putting it together properly and imaginatively. That has been the essence of drama since the Greeks first started, and is the essence of good television drama."



New Boost for Pay-As-You-See . . . Meeting with little enthusiasm from the industry, the proponents of subscription television have had rough sledding. It took the UHF problem to revive interest in pay TV, now one of the dozen proposed remedies under discussion in Washington. In a recent speech before the Chicago Television Council, Paul Raibourn, Paramount Pictures vp and chairman of the board of International Telemeter, described as temporary and impractical "palliatives" all the other proposals, pointing to subscription TV as "a logical way both of developing television to greater possibilities and of furnishing income in which the UHF stations would be bound to share. Some of the proponents of this idea have even proposed that use of pay television be limited to the UHF stations." Reaction to Raibourn's comments was favorable among a number of broadcasters, whose former coolness toward pay TV is thawing in the face of the fear that the plight of UHF may bring about added government controls.

**Adapted from the outstanding best-seller
Eagerly awaited by millions of fans

THE ADVENTURES



starring **HUGH MARLOWE** with Florenz Ames as Inspector Queer



our times . . .

OF ELLERY QUEEN

Here's a new TV show that's as reassuring as money in the bank . . . a first-run series that's backed by a 25-year habit of success.

A SUCCESS IN EVERY MASS MEDIUM

In print . . . on the screen . . . on the air—"Ellery Queen" has consistently spelled "box-office". On TV live—on a handful of DuMont-cleared stations—"Ellery Queen" demonstrated an amazing ability to dominate its period, without any "inheritance" . . . against any competition. Now, specially filmed for TV . . . starring the man who created the radio role, "Ellery Queen" is marked for new highs.

A TREMENDOUS READY-MADE AUDIENCE

The readers who made "Ellery Queen" a 30,000,000-copy best-seller . . . the movie goers . . . the former listeners and viewers—these are the people who give this new series a ready made, multi-million audience. Marlowe fans who have enjoyed his work on stage and screen ("Voice of the Turtle" . . . "Twelve O'Clock High" and many others) will swell the figure. And top production—all down the line—will win and hold new viewers for this series.

A SHOW THAT CAN'T MISS

To the proved commercial impact of mystery shows, "The Adventures of Ellery Queen" adds the power of a great name . . . the prestige of fine dramatic programming. Call, write or wire for the full story, and for franchises in areas where you need a show that can't miss.

television **p**rograms of **a**merica, inc.

477 MADISON AVENUE, NEW YORK 22, N. Y. • 1041 N. FORMOSA AVENUE, HOLLYWOOD 46, CALIF.

GREAT SCOTT!

WPTZ TV NOW REACHES 6,390,000 PEOPLE!

They're spread over four states, 15,000 square miles. They're the farmers of Lancaster County . . . the miners in the Anthracite Belt . . . the vacationists in Atlantic City . . . Philadelphia's millions. WPTZ is their center of attraction. It's peak-powered at the low end of the band . . . delivers a clearer, stronger signal to more

people over a wider area than any other television station in Pennsylvania.

It's a picture worth looking into.

Call us here at WPTZ, Architect Building, Philadelphia 3, Pa. . . phone Locust 4-5500 . . . or get in touch with your nearest Free & Peters "Colonel."

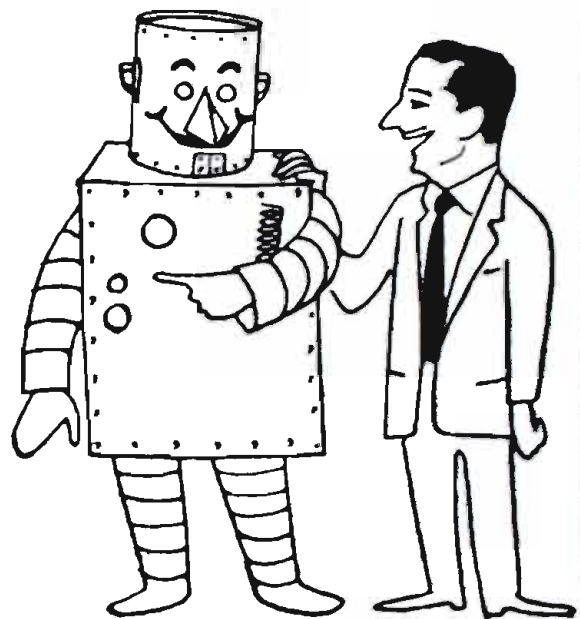
SCOTT'S GREAT, TOO!

Alan Scott's

"Let Scott Do It"
9 AM to 10 AM daily

Alan Scott, Philadelphia's outstanding TV personality, now presides over Philadelphia's top-rated morning show on WPTZ and the new afternoon "Scott Spotlight."

He places your name alongside such sales-minded advertisers as Penn Fruit—General Foods—Lipton's—Morrell Meats—Oakite—Pillsbury and others. Availabilities on request.



WPTZ

CHANNEL

3



WESTINGHOUSE BROADCASTING CO., INC.

WPTZ (TV)—Philadelphia; WBZ (TV)—Boston;
KYW—Philadelphia; WBZ—WBZA—Boston;
KDKA—Pittsburgh; WOWO—Fort Wayne;
KEX—Portland, Oregon

WHAT'S NEW



How to Get Viewers to Buy Antennas for your Signal . . . "Sell them and install them yourself," says Robert Lemon, station manager, WTTV, Bloomington. A cue for other operators with similar problems, WTTV is using this formula to bolster Indianapolis viewing in the expanded coverage area resulting from its recent power increase. According to Lemon, "the large order deal made by the station makes it possible to offer the antennas at \$12.95 each, installed. The low price has produced enough orders to keep our special 75-man installation staff working round the clock."

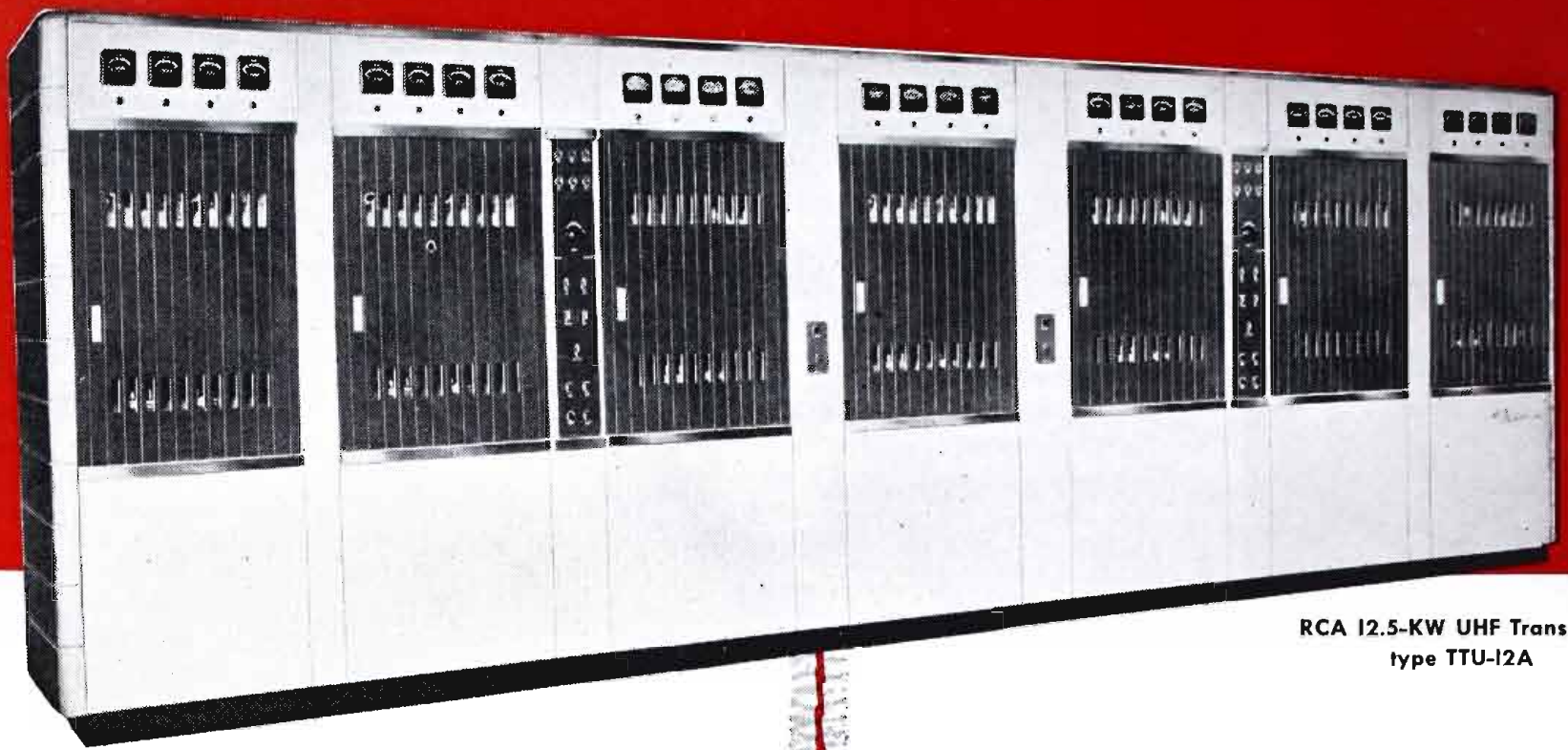
Houston Station Solves Telethon Problem . . . "The ubiquitous telethon is a constant problem for the station that wants to cooperate fully in public service ventures," states Jack Harris, vp and general manager, KPRC-TV. "They are usually expensive, involve second-rate talent and raise money from which the national organization takes a considerable percentage. The alternative to this, we've found, is the strictly local telethon. On March 27, KPRC-TV devoted a 15-hour program to a drive for the Houston Lighthouse for the Blind. Using our own talent and emphasizing that every cent collected would stay in Houston, we were able to raise \$191,000. We have staged two highly successful telethons for the Lighthouse—one to get the building under way, another to burn the mortgage. We collected a total of \$351,000, enough to build and equip the Lighthouse. Evidence of the goodwill created by these efforts—the station's call letters are being carved into the Lighthouse's cornerstone."



Saturday Block Programming . . . In a campaign for the relatively unexploited Saturday afternoon audience, WBAL-TV, Baltimore, recently programmed a six-hour block, consisting of feature and syndicated film (1:00-6:00 pm) and two local live shows from 6:00-7:00 pm. "Our purpose is twofold," reports Leslie H. Peard, Jr., station manager. "We are trying to build Saturday afternoon into strong viewing time, while providing advertisers with relatively inexpensive vehicles. We have tested most of the product in a variety of time slots and have found that it almost invariably attracted substantially the same kind of audience. We feel that the nature and size of a radio or TV audience is determined primarily by the programming available, and the properties we have scheduled are all proven audience-getters." WBAL-TV's 1:00-7:00 pm line-up: Reel Thrills, a serial; Lash of the West; Trading Post Theatre, a western; Adventure Serial; Hopalong Cassidy; Flash Gordon; Roy Rogers (sponsored by General Foods); Annie Oakley (sponsored by Canada Dry on alternate weeks); Candy Corner, a veteran WBAL-TV live show; Teen Canteen, a studio dance party.



What's New in Bermuda . . . CBS Television Film Sales' director of operations and wife, Mr. and Mrs. Fred Mahlstedt, hit the road near the Castle Harbour Hotel. Mr. Mahlstedt won his ten-day trip as first prize in TELEVISION Magazine's slogan contest. The entry that earned the trip: "Television is business . . . big business . . . and whether your primary interest in television is management, programming, sales or advertising, you are vitally concerned with the business of television. TELEVISION—the business magazine of the industry—brings you monthly the information you need as a basis for your own business judgment."

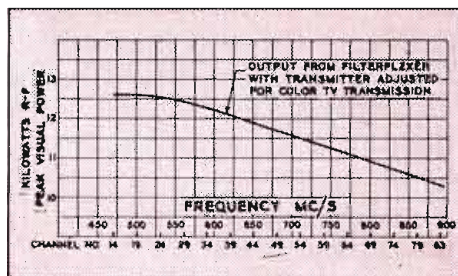


RCA 12.5-KW UHF Transmitter
type TTU-12A

① 12.5-KW UHF Power Available

With RCA's new transmitter, you get full $12\frac{1}{2}$ -kilowatt output (at the low end of the band). Moreover, you get this with all adjustments made for optimum color transmission—and with an extra-large allowance

(10%) for losses in the Filterplexer. In most cases, loss is actually much less, so that output on some channels is nearly 14 KW.



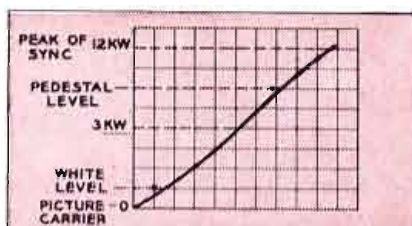
② 300-KW to 500-KW Effective Radiated Power (ERP)

Operated in combination with a non-directional RCA high-gain UHF Pylon Antenna, this 12.5-KW transmitter is capable of providing an ERP of 300 KW. With a directional RCA Pylon Antenna, powers up to 500 KW are possible (in a given direction).

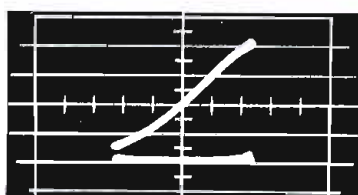
③ Designed for Color

Performance requirements for color are much more stringent than for monochrome. The TTU-12A was designed to meet color requirements. Over-all linearity is virtually a straight line—from white level to sync signal peaks. Wide band width provides excellent response out to 4.2 MC. And the very important phase vs. amplitude response is constant over the whole operating range.

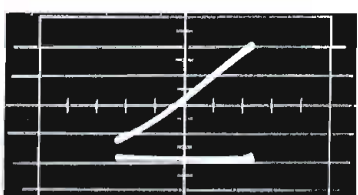
Curve illustrating the linearity characteristic of the RCA TTU-12A transmitter.



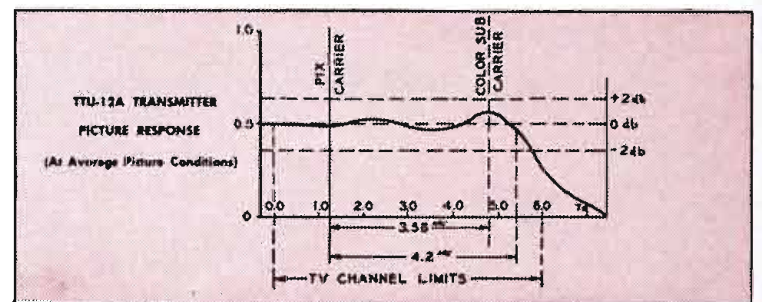
A linearity trace (taken directly from an oscilloscope) of the TTU-12A transmitter at 12 KW "peak-of-sync."



Another linearity trace (taken directly from an oscilloscope) of the TTU-12A transmitter at 12 KW "peak-of-sync." "P.A." output.

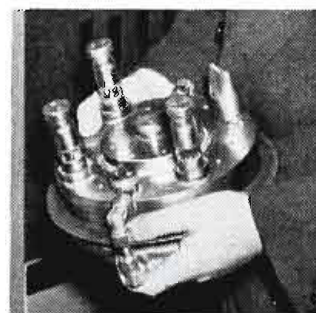


④ Unsurpassed Monochrome Quality



Equally important—you get SUPER MONOCHROME QUALITY with this RCA UHF transmitter. It exceeds FCC requirements for satisfactory monochrome operation by a wide margin! Since the RCA transmitter is adjusted for the more stringent color requirements, it is particularly good for monochrome.

⑤ Conventional Tubes Throughout



The latest circuit principles and techniques are employed in the TTU-12A—but they are easily understood by all station operators. That's because *only conventional type tubes are used*. For example, the RCA-developed high-power tetrode (RCA-6448) is used in both aural and visual "P.A.'s". This tube is small and easy to

handle—fits into a unique "glide-in" cavity assembly that can be interchanged quickly and easily. The result is a high-power UHF transmitter that is as simple, reliable, and convenient to operate as standard broadcast transmitters.

⑥ Economical To Operate

Average power consumption of the TTU-12A is less than other UHF transmitters of equivalent power. Tubes are designed for long operating life. At conservative estimates, these provide total savings up to \$34,000—based on a 10-year operation. See the typical readings and performance characteristics in Table I.

TABLE I

(Typical Transmitter Specifications and Meter Readings)

Transmitter Power Consumption (approx.):		
Average Picture	.....	85 KW
Power Factor	.....	0.9
Transmitter Output Meter Readings:		
Power Output (transmitter)	Peak of Sync	Aural (C.W.)
Power Output (Filterplexer)	14.0 KW	8.4 KW
Plate Efficiency	12.6 KW	7.6 KW
	47.6%	33.3%
Transmitter Overall Dimensions:		
Width (front line cabinets)	.....	235"
Height	.....	84"
Depth	.....	32-9/16"
Weight	.....	6000 lbs. (approx.)

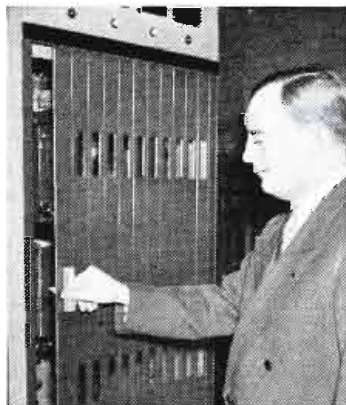
Only the RCA 12.5-KW "UHF" has all these 11 features!

7 RCA 1-KW Driver—Plenty of Reserve

The RCA 12.5-KW UHF transmitter uses the famous RCA TTU-1B 1-KW UHF transmitter as the driver. This transmitter, now used by nearly a hundred UHF stations, has established an outstanding record for performance and reliability. If you want to begin UHF operations with one kilowatt now, you can do so with an RCA TTU-1B 1-KW transmitter. Then add an RCA 12.5-KW UHF power amplifier later.

8 Space-Saving Mechanical Features

Horizontally sliding doors, front and back, save on workable floor space—give the operators more elbow room. Small cubicles (27" wide, 32" deep, 84" high) enable you to move them through standard doorways and in and out of standard elevators. Pre-formed inter-cabinet connecting cables reduce installation costs.

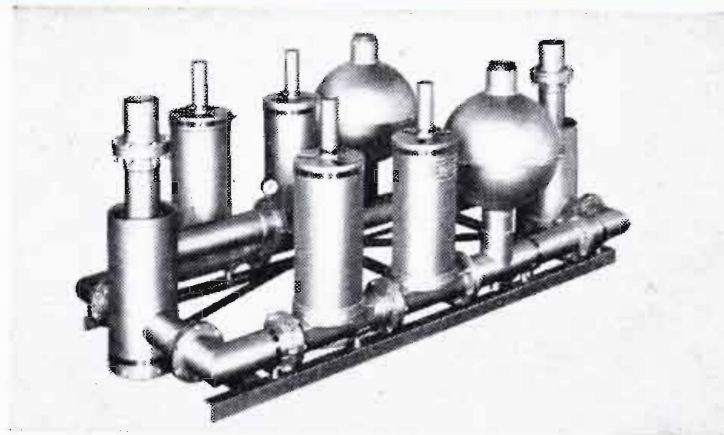


9 10 Micro-Second, Fault-Protection

Unique electronic overload protection completely safeguards power tubes and circuitry against momentary or sustained overload. (For example, the protection circuit will remove power so fast it will prevent damage to a wire as fine as 0.005-inch diameter shorted across the 7000-volt power supply!)

10 Hi-Lo Cutback Reduces "Off-Air" Time

With the TTU-12A transmitter you can cut back to a generous 1-KW power level—and stay "on-air" while making emergency repairs to the 12½-KW amplifier. Moreover, small size tube cavities in the power amplifiers may be interchanged in less than 5 minutes—enabling you to return to full power promptly.



RCA TTU-12A Filterplexer

11 You Pay Nothing for "Extras"

The price of the RCA 12.5-KW UHF includes the complete transmitter package. No "extra" charge for UHF Filterplexer (combination sideband filter and diplexer). No "extra" charge for one complete set of tubes. No "extra" charge for two sets of crystals, two P.A. "glide-in" cavity dollies, one spare cavity, two water pumps, and pyranol-filled plate transformer.

Specify a Completely Matched UHF System

RCA can supply a completely matched system to meet any station requirement. This includes the antenna and tower, transmitter, console, monitoring equipment, transmission line or waveguide, and the many other accessories needed to put a UHF station on the air. Everything is matched for peak performance and you get everything from one reliable source—RCA!



RCA UHF Waveguide Section

For complete information on the RCA 12.5-KW UHF transmitter—and RCA UHF accessories—call your RCA Broadcast Sales Representative.

New brochure on the RCA 12.5-KW UHF transmitter. Includes technical specifications, floor plans. Free from your RCA Broadcast Sales Representative.



RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION



RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION
CAMDEN, N.J.



"Producing live TV is like living dangerously!" — Leland Hayward

By Frank Orme

THE man who will turn out the most expensive shows in television's history—Leland Hayward, producer of the 13 NBC Monday night spectaculars—outlined for TELEVISION Magazine his approach to the \$4,500,000 series.

Definitely, Hayward's interests are almost 100 per cent in "live" origination. To him, the single element which television holds above all other entertainment or communicative media is immediacy.

"Producing live TV is like living dangerously," he said. "It's exciting. Performers perform better. It's dramatic to know that what you're producing is being sent out over the air this very second."

Hayward's antipathy toward film does not include all types of programs, and certainly he has a great interest himself in the entertainment film produced for theaters. "To each his own"—that's his capsule summation of his views on techniques.

Hayward mentioned as his favorite TV programs those of Fred Coe, Wally Cox, Jack Webb, Kukla, Fran and Ollie, and Ed Murrow. In comparing these with his own series, he said that each of these—in no way implying this as criticism—had a definite format.

His own Monday night extravaganzas, on the other hand, will have no week-to-week established form. "We can, I think," he said "in this way maintain our series so that each program will hold a tremendous surprise."

Hayward has two other specific enthusiasms. One of these is color television, which is "better than motion picture color, very exciting, and still in an intriguing stage of development." The other involves his new program's two sponsors, RCA and Ford.

The over-all formula for the series, as Hayward explains it, is direct, revolutionary in some respects, and deceptively simple. The skeleton pattern involves acquisition of the best in musical and dramatic properties, and use of the finest producers, performers, and technical experts.

The shows will have no established format. There will be a permanent production and technical organization which will assist the 13 "guest" producers of the 13 individual shows.

"This guest producer plan is probably the most revolutionary aspect of the series," Hayward said. "We think it will be most effective, because 13 talented individuals can do a better job on 13 shows than one talented individual faced with the monumental prospect of producing all the programs."

The series plan offers a real inducement to many

Nebraska-born Leland Hayward, whose first TV show won a Peabody, turned to Broadway from a successful career as talent scout and agent. Producer of such hits as *South Pacific*, *Mr. Roberts* and *Call Me Madam*, he began as a NY Sun reporter after leaving Princeton.

creative people who are interested in television, but who, as Hayward puts it, "do not necessarily want to give their entire lives to TV."

Extending this point, Hayward cited Hitchcock and Wilder, who get upwards of \$250,000 per film, as examples of talent which can be brought into television for occasional shows, but which cannot be held to long-term TV agreements.

"I'm skeptical of new material created specifically for television shows of this scope and nature," Hayward said. "TV's time and money limitations don't permit it to compete for originals which can find bigger rewards in publishing, the stage, or motion pictures."

"There are exceptions to this generalization, and if we find one or more we'll be glad to use such material in our programs. However, when you consider the painstaking efforts by the entertainment industry's top minds which go into *South Pacific*, *The King and I*, and other such shows, it's evident that in television it is usually better to purchase performance rights and adapt these programs to TV's peculiar needs," he concluded.

The cycle of 13 television shows will continue through September, 1955. There will be four or five musicals, four or five dramatic programs of various types, and three or four omnibus style programs with separate, non-related segments. Most, and possibly all, of the shows will be built from proven properties. Current Broadway plays or musicals will not be included.

Does Hayward think the 90-minute format is long enough to transpose two to two-and-a-half hour Broadway shows to the TV screen? . . . Definitely, yes. "*Anything Goes* (in which Hayward had a hand in its hour-long TV version) would have been five times as good in a 90-minute program," he said. "In an hour show we get about 48 minutes of actual production. In our 90-minute setup we'll have from 70 to 75 minutes. In that time we can tell almost any story."

The majority of the programs for the series of 13 are already set. Mary Martin will star in the first show on October 18. She'll appear again later in the series in the title role of *Peter Pan*. European performing talent, and possibly European guest producers, will be used in several of the shows.

Hayward presently is established in offices on the big Warner lot just five miles from Hollywood, and only a couple of stone throws from the NBC west coast production center. In a sort of hide-out operation, he is lining up properties and talent for the TV series, and making preparations for the filming of *Mister Roberts*, which he will begin for Warner's early in August. During the forthcoming year he will also produce two other major films, *The Spirit of St. Louis*, and Hemingway's *The Old Man and the Sea*.





Advertisers Are Trading Up — a special report on programming

Analysis of costs . . . ratings . . . trends . . . who's sponsoring what . . .
rating leaders of past four years . . . which program types are on the increase
. . . which are on the way out . . . the outlook for the low-budget advertiser

By Abby Rand

NETWORK advertisers are "trading up." The 1954-55 season will be the year of the super-show, the year in which the panel quiz and the \$15,000 mystery show will follow Dagmar and Gorgeous George into television history.

The new look will be set by the group of giant advertisers who'll be pouring what used to be a year's TV budget into a single 90-minute color spectacular.

The low budget program will disappear, but not the low budget advertiser. The bankroller with five or ten thousand a week to spend will be in a better position than ever. He'll be able to choose among several magazine-type programs. The advertiser with twice that sum will have a selection of daytime segments. In the next bracket, come the alternate and split sponsorships of half hour evening shows.

Television programs will be more expensive, but not just because of escalator clauses or competition for names. Costs will be soaring because advertisers elected to play it that way.

This year, everyone complained that *Your Shows of Shows* was too expensive. But next fall, Speidel, American Chicle and RCA will be paying 50 per cent more to sponsor Sid Caesar—against *I Love Lucy*.

The spectaculars have arrived and the shape of the telecasting week, with its neat half-hour slices, has been thoroughly battered. Super-shows will alternate with dramatic blockbusters; variety shows will become extravaganzas or full-size musical comedies. At least four nights of the week will get the monthly spectacular treatment.

The gargantuan one-shot is not new. Two-hour holiday shows flourished in radio. In television, the 1952 political events, the *Academy Awards* and *Coronation* coverage stirred up interest in all-out galas, a phenomenon which NBC president, Pat Weaver, had been predicting for years. But it was the *Ford Anniversary Show* that really started the trend. The excitement grew with General Foods' *Rogers & Hammerstein Cavalcade*.

This titanic effort cost more than a half million dollars, but it reached the largest audience in history—21,060,000 homes, $\frac{3}{4}$ of all TV homes in the country, according to the Nielsen unduplicated ratings.

The name-packed show was backed by a 265-station spread across four networks. The 90-minute vehicle achieved a cost per thousand homes per commercial minute of about \$2.75. (The average score for all evening network programs runs close to \$3.75.)

Oldsmobile, after reaching 15,000,000 homes with its *Academy Awards* sponsorship and getting a ride on parent General Motors' *Coronation and Inaugural* coverage, has signed for 13 NBC Saturday night spectaculars.

Hazel Bishop, which has used many different programs, most of them on the moderate side of the price scale, is buying five NBC Sunday spectaculars. ▶

Special Program Report: charting the trends

(continued)

Reynolds Metals will hold its *Mr. Peepers* for three weeks out of four and participate in three of the 13 specs that will pre-empt the *Peepers* time once a month.

Not all the jacked-up budget shows are going into the spectacular category.

Lever Bros. will be launching its 60-minute *Lux Video Theatre* on NBC, Thursdays. In other time slots, the company will maintain its *Big Town* series, keep up its daytime vehicles and in addition, introduce a new children's show. On the same night as the potent *Lux* vehicle will run Chrysler's double-barrelled entry on CBS—a plush dramatic program three weeks out of four and a big musical variety stanza on the fourth.

Westinghouse, in addition to its veteran *Studio One*, will have a full hour dramatic show in the Pabst boxing bouts time slots on a one-out-of-four basis. This too will be a super-show, titled *Broadway's Best* and presenting, with star-packed casts, well-known stage hits never done on TV.

The Chrysler and Westinghouse ventures comprise the first wave of CBS-TV's counter-attack on NBC's spectacular-itis. With its expressed preference for single-sponsorships, Columbia is following this route into the blockbuster field.

Elgin-American, which has not been active in TV on a large scale, will have an hour-long dramatic series alternating with the *U. S. Steel* theater on ABC.

Dow Chemical, which entered network TV via the *Today* door, had segments of three network programs this year for its *Saran-Wrap*. Next season Dow will put \$2,500,000 into Worthington Miner's *Medic* series on NBC.

These moves are typical of the switch to higher bracket shows. Also in the cards are expanded budgets for some current network shows, such as *Colgate Comedy Hour*.

Competition, costs hike budgets

The reasoning behind this increased investment in programs is clear. Competition for audience is growing tougher. A year ago there were 13 markets with three or more stations; today there are 39. ABC and DuMont are growing factors in the network sweepstakes.

In the face of a splintered audience, advertisers must bolster their program material to maintain, if not increase, their share of the audience. And, with the networks slugging it out for program dominance, the bankroller who was happy to have a low cost vehicle because of its sound cost per thousand might find himself *Martin Kaned*.

At the same time, expanded station line-ups and rising rate cards have added to time costs. Spending several million dollars a year for a network program, the advertiser can't afford not to put extra dollars into talent, production and writing. It's the surest way to protect his investment.

The added sum is a small percentage of the overall outlay.

Audience potential is not the only advantage of the extravaganzas. The cost per thousand yardstick can't weigh such intangibles as dealer excitement, heightened impact of commercials and viewer enthusiasm.

Furthermore, in the spectaculars the networks have

the best possible weapon for an assault on entrenched rating winners. And just as the spectaculars of an earlier era, such as the *Admiral Broadway Revue*, helped to sell black-and-white sets, the new super-shows can awaken public interest in color sets. The giant colorcasts will also give agency creative people a solid introduction to colorcasting problems.

TV weathered the panel fad, the whodunit and the giveaway. The medium is still in the grip of the situation comedy cycle. Next fall, a new cycle will have arrived.

The industry has always worried about what would happen when the public got jaded. Now, before there have been any serious signs of viewer disenchantment, it's found an exciting new form of television entertainment.

The super-show might well turn out to be a super-buy. It might be the networks' way to kill a rival's rating dominance in one season. Without the spectacular, cutting into an *I Love Lucy* could take years. And surely the public stands to profit from the steady parade of extravaganzas.

Are spectaculars a cure-all?

Naturally, not everyone is delighted by this expensive turn of events. By this time next year, the success or failure of the spectaculars will have answered several pertinent questions.

After an all-star gala, will an "ordinary" \$60,000 variety show look sick? What will happen to the king-size audiences during the non-spectacular weeks, or in the time periods that precede or follow them? Will everybody be forced into the super-show act?

Possibly the super-shows will fit smoothly into the structure of the medium but some advertisers are growing concerned. The spectaculars could launch a suicidal spending race; destroy the effectiveness of shows with moderate or even luxurious budgets; or completely change the viewing habits of the country.

Adherents of the spectacular will have to consider "What will they do for an encore?"

The shoe-string shows are fading fast, but the rise of the super-show has fortunately included the growth of the magazine-type insertion.

It takes more to put on a 60-minute program like *Home* than it does to put on four soap operas, but the company that can't come near the price of a cross-the-board strip, might easily afford a weekly participation in the "electronic magazine."

Never before has the medium provided such a wide variety of ways to deliver effectively on any size budgets. For \$4,500 weekly, you can get a one-minute participation on *Today* and reach 1,333,000 homes. For about \$304,500 you can try for the giant jackpot with a color spectacle.

Current network trends

Looking at the network rosters for the end of the 1953-1954 season and at plans for the upcoming year, situation comedies, despite the dire predictions about cycle-itis, are still hot. Audience participation shows in both day and night hours are getting more sponsor attention.

Soap operas, once considered on the way out, are zooming, largely under the aegis of P & G. Hour-long dramas have climbed considerably and are still on the

Top ratings have a long life—four of Nielsen's 1951 top ten are still on top today . . . Pulse study traces rise of situation comedy, daytime variety, giveaways and quiz shows and the decline in comedy variety and children's shows

NIELSEN TOP TEN SHOWS

March 1951				March 1952					
		Rating (% U.S. TV Homes)	Number of Homes (000)			Rating (% U.S. TV Homes)	Number of Homes (000)		
1	Texaco Star Theater	variety	60.9	7,154	1	I Love Lucy	comedy	56.1	9,053
2	Philco TV Playhouse	drama	46.8	5,498	2	Texaco Star Theater	variety	49.8	8,025
3	Fireside Theater	drama	43.8	5,142	3	Red Skelton	comedy	48.7	7,862
4	Colgate Comedy Hour	variety	42.2	4,952	4	You Bet Your Life	quiz	46.4	7,477
5	Your Show of Shows (Crosley part)	variety	40.1	4,709	5	Colgate Comedy Hour	variety	44.1	7,105
6	Blue Ribbon Bouts	sports	39.9	4,692	6	Your Show of Shows (Reynolds)	variety	43.2	6,975
7	You Bet Your Life	quiz	39.4	4,631	7	Fireside Theater	drama	41.9	6,763
8	Your Show of Shows (Snowcrop)	variety	38.7	4,550	8	Your Show of Shows (Participating)	variety	40.8	6,583
9	Martin Kane	mystery	37.2	4,373	9	Philco TV Playhouse	drama	39.9	6,436
10	Your Show of Shows (Participating)	variety	36.2	4,252	10	Godfrey & Friends	variety	38.9	6,273

March 1953				March 1954					
		Rating (% U.S. TV Homes)	Number of Homes (000)			Rating (% U.S. TV Homes)	Number of Homes (000)		
1	I Love Lucy	comedy	71.9	15,776	1	I Love Lucy	comedy	59.8	16,919
2	Godfrey & Friends (Liggett & Myers)	variety	49.2	10,751	2	Dragnet	mystery	54.1	15,296
3	Colgate Comedy Hour	variety	49.0	10,751	3	You Bet Your Life	quiz	46.9	13,273
4	Dragnet	mystery	47.7	10,464	4	Buick-Berle	variety	46.5	13,141
5	Texaco Star Theater	variety	46.9	10,288	5	Colgate Comedy Hour	variety	41.7	11,802
6	Buick Circus Hour	variety	45.1	9,902	6	Jackie Gleason Show	variety	41.2	11,656
7	You Bet Your Life	quiz	44.7	9,817	7	Goodyear TV Playhouse	drama	40.6	11,494
8	Godfrey & Friends (Toni)	variety	43.5	9,556	8	Gillette Boxing	sports	39.4	11,135
9	Pabst Bouts	sports	41.7	9,147	9	Philco TV Playhouse	drama	39.4	11,135
10	Gillette Boxing	sports	41.1	9,027	10	Godfrey's Talent Scouts	variety	38.2	10,807

(Copyright A. C. Nielsen—first report each month.)

PULSE STUDY—PROGRAM CATEGORIES 1951-1954

Pulse Category	1951 Hrs/wk	1952 Hrs/wk	1953 Hrs/wk	1954 Hrs/wk
Daytime Variety	15	31	18	27
Quiz, Audience Participation	18	25¼	26¾	26½
Drama, Mystery	18½	22	20¾	22
News	3	15¾	16½	15¾
Comedy, Situation	5¼	8	10	15¼
Children	25½	17¼	14	11½
Serial	1¼	6¼	5¾	11¼
Musical Variety	12¾	11¾	3¾	9¼
Interviews	8	9¾	7¾	8
Comedy, Variety	26¾	14¾	9½	6
Education & Science	2¼	2½	5	5¼
Forum-Discussion	4	5¼	7¾	5
Wrestling	3¾	4	5	5
Boxing	1¾	2	4¾	3½
Basketball	4½	2		3¼
Music	¼	1	1½	3
Religion	2	3	2¾	2¾
Talent	8½	4¼	1½	2½
Westerns & Western Serials	3	1½	4	2
Film Shorts	2¾	1½	1½	1
Roller Derby	3½			1
Sports News		½		¼
Homemaker's Service		1½	2½	
Miscellaneous	6½	12¼	3¼	4
TOTAL	173¾	197½	171¾	189½

way up. Variety, particularly because of the spectaculars, is enjoying a boom, but more accent on story lines and situation-type formats is in the works.

Panel shows and mysteries are on the decline, reflecting the trend toward more expensive shows.

On the following pages, are detailed summaries of each program category, based on March National

Telepulse ratings and TELEVISION Magazine's estimate of program costs (talent and production, exclusive of time and commercial).

These breakdowns present the network situation as it stood at the close of the 1953-1954 season. Some of the shows listed have, by press time, gone off, changed sponsors or format.

Special Program Report: The current season . . .

(continued)

Situation Comedy

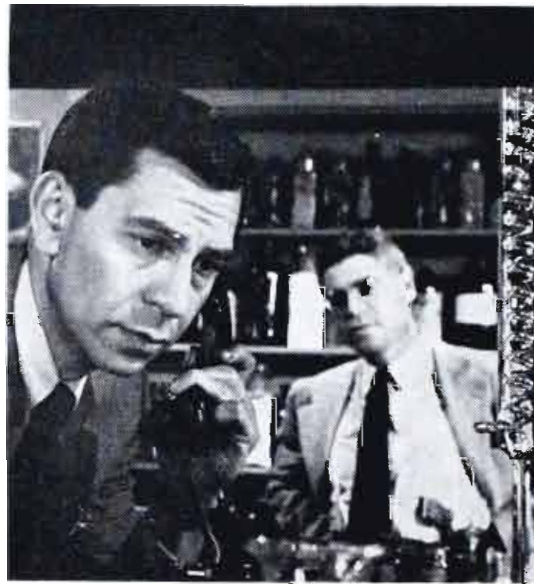


Still on the rise, situation comedies numbered 23 in March, as opposed to 13 the previous season. Most expensive and highest rated is still *I Love Lucy*, with a \$40,000 program cost and 49.5 Telepulse. Costs go down to \$14,000 for *Jamie*. Relatively high cost—15 of the 23 come in for \$25,000 or more—is compensated by solid rating record. Enough of the recent entrants have done well rating-wise to indicate that the cycle hasn't passed its peak. Eight pairs of alternating sponsors.

	Ratings	Cost
Burns & Allen	34.2	\$32,000
Carnation alt. weeks		
Goodrich alt. weeks		
Colonel Humphrey Flack	6.9	15,000
American Chiclé Co. (1/2)		
DuMont Labs (1/2)		
Dennis Day	10.5	30,000
RCA Victor		
Stu Erwin	13.3	13,500
General Mills		
Ethel & Albert	13.4	15,000
Sunbeam		
I Love Lucy	49.5	40,000
Philip Morris		
I Married Joan	25.4	33,300
General Electric		
Jamie	10.3	14,000
Duffy Mott alt. weeks		
Ekco Products, Inc. alt. weeks		
Life of Riley	25.9	28,000
Gulf Oil		
Life with Father	13.0	30,000
S. C. Johnson		
Make Room for Daddy	15.6	24,000
American Tobacco alt. weeks		
Dodge alt. weeks		
Mama	28.3	18,500
General Foods		
Meet Mr. McNutley	15.1	35,000
General Electric		
Mr. Peepers	22.6	22,000
Reynolds Metals		
My Favorite Husband	17.0	25,000
International Silver alt. weeks		
Simmons alt. weeks		
My Friend Irma	18.7	27,500
Brown & Williamson		
My Little Margie	22.8	25,000
Scott Paper		

Our Miss Brooks	31.6	31,000
General Foods		
Ozzie & Harriet	19.3	30,000
Hotpoint alt. weeks		
Lambert Co. alt. weeks		
Pride of the Family	10.3	17,000
Armour alt. weeks		
Bristol Myers alt. weeks		
Private Secretary	19.7	28,000
American Tobacco		
Topper	21.6	31,000
R. J. Reynolds		
Where's Raymond?	10.4	28,000
American Cig. & Cig. alt. weeks		
Sherwin Williams alt. weeks		

Mystery



The number of mystery shows stood at 14 in March; last season there were 17 on the air. Long considered "the old reliable", mysteries as a group have scored a good cost per thousand, due to moderate costs and ratings (mid-season average, all mystery shows, \$3.23 per thousand homes per commercial minute). Indications are that they are slipping from favor. Only one new entry came on this season; some old-timers are scheduled for the axe. \$10-15,000 used to be a standard price. Only five of the current 14 come in for \$15,000 or less, which is one reason for the decline.

Dragnet is far ahead of the pack in costs as well as ratings, with a \$32,000 program tab and 47.0 Telepulse. Lowest cost mystery is *The Plainclothesman*, at \$3,750 for each of two half sponsorships.

	Ratings	Cost
Big Story	23.6	\$18,500
American Cig & Cig alt. weeks		
Simoniz alt. weeks		
Big Town	22.8	20,000
Lever Bros.		
Danger	21.1	15,000
Block Drug alt. weeks		
Nash-Kelvinator alt. weeks		
Dragnet	47.0	32,000
Liggett & Myers		
Inspector Mark Saber	9.5	22,000
Sterling Drug		

Man Against Crime	14.0	20,000
R. J. Reynolds		
Man Behind the Badge	15.6	13,000
Bristol Myers		
Martin Kane	26.6	18,000
U. S. Tobacco		
Mr. and Mrs. North	18.5	21,000
Revlon alt. weeks		
Congoleum Nairn alt. weeks		
The Plainclothesman	11.6	3,750
Larus, 1/2 sponsorship		
Carter Products, 1/2 sponsorship		
Rocky King	11.1	4,500
American Chiclé 1/2 sponsorship		
Pharmaceuticals, Inc. 1/2 sponsorship		
Suspense	22.4	15,500
Electric Auto-Lite		
Treasury Men in Action	29.5	18,000
Borden Co.		
The Web	17.3	13,000
P. Lorillard		

Comedy Variety



High price tags on this category have been accompanied by high ratings—*Jackie Gleason's* 36.6, *Berle's* 35.8, *Show of Shows'* 29.4. New entries this season were *Bob Hope*, *George Jessel* and revised *Paul Winchell* format. Although three one-hour shows were budgeted at \$75,000 this season, high man was *Jack Benny* at \$50,000 for each half hour program.

Pattern for next year will have Lincoln Mercury as the only single sponsor picking up a weekly tab on an hour show. Alternating and shared sponsorship will be in force on the others as Colgate cuts back to three out of four on the *Comedy Hour*. Because it takes a gigantic rating to make such expensive shows pay out, more comedy variety programs will join the trend to book shows and story lines to build audience. Other comedy shows and stars will be absorbed into the spectacular pattern, a la Sid Caesar.

	Ratings	Cost
Bob Hope (alt. with Bulck-Berle Show every 4th week)	NA	\$75,000
General Foods		

Listed for each program is sponsor(s) as of March 1, 1954. Ratings: March National Pulse TV. †: April National Pulse TV. Production costs: TELEVISION MAGAZINE. #/w means number of telecasts during one week. 1/4 hr or 1/2 hr appearing after program title indicates segment size in which show is sold. # seg. indicates number of these units per week used by advertiser. 1/2 sponsorship indicates that costs are shared by two advertisers each week. N/A: not available.

what advertisers are buying . . . ratings and costs

Buick-Berle Show (alt. with Bob Hope every 4th week) Buick	35.8	75,000
Colgate Comedy Hour Colgate	31.8	75,000
Jack Benny (every 3rd week) American Tobacco	NA	50,000
Jackie Gleason Show (20 min. seg.) Nestle Co. 1 Schick 1 Sheaffer Pen Co. 1	36.6	22,000
George Jessel B. B. Pen Co. alt. weeks Gemex Watch Bands alt. weeks	9.4	15,000
Godfrey & His Friends (1/2 hr.) Liggett & Myers 1 seg. week Pillsbury Mills 1 seg. alt. weeks Toni 1 seg. alt. weeks	33.9	27,500
Paul Winchell Procter & Gamble	17.2	25,000
Red Buttons General Foods	29.0†	22,500
Red Skelton Pharmaceuticals, Inc.	18.6	32,500
Spike Jones Liggett & Myers	14.5	15,000
Toast of the Town Lincoln-Mercury	28.2	35,000
Your Show of Shows (alt. 3 out of 4 with Martha Raye) Multi-sponsor	29.4	30,000

Sports



Competition for top boxing events has cut into ratings. *Gillette* bouts lead this group of five shows with 31.4. Westling has disappeared from the sponsored network show category. Seasonal sports, such as football and horse racing, have done well rating-wise when on the networks. Highest program cost is *Gillette's* \$40,000.

	Ratings	Cost
Blue Ribbon Bouts Pabst	23.3	\$16,000
Cavalcade of Sports Gillette Safety Razor Co.	31.4	40,000
Greatest Fights Chesebrough Mfg.	16.1	5,000
Saturday Night Fights Bayuk Cigar Co.	10.3	17,500
Eastern Parkway Fights Webster	13.4	8,000

Daytime Audience Participation



These two overlapping groups of programs offer similar prices, ratings and advertiser advantages. The five-a-week program strip, whatever its content, provides continuity of programming and, therefore, audience—a boon to the advertiser who sponsors two or three days of an across-the-board program.

Personalities are the lure for the cost-sharing advertisers on programs such as *Linkletter*, *Godfrey* and *Garry Moore*. Costs for these are generally higher than for soap operas or giveaways, but the super-salesmen can't be judged by slide rules alone.

The only recent entry in this division, *Bob Crosby*, is running strong with an 8.2 rating and six sponsors. Because strong personalities take a long time to develop and because of the hypoed interest in both soap operas and magazine daytimers, variety shows aren't likely to increase their number.

From the \$1,500 per program tab on *Strike It Rich* and *Welcome Travelers* to the \$4,000 tag on *Art Linkletter* segments, audience participation shows give the large bankroller an economical strip or segment sponsorship. Cost per thousand homes per commercial minute in this category is consistently in the \$1.00 bracket. Highest rating in the giveaway and variety groups is *Godfrey's* 13.1; next comes *Strike It Rich's* 11.9.

	Ratings	Cost
Art Linkletter 5/w Kellogg—2 seg. Lever—3 seg. Pillsbury—4 seg. Green Giant—1 seg.	10.5	\$4,000
Big Payoff 5/w Colgate Palmolive 3/w	10.7	3,500
Double or Nothing 3/w Campbell Soups	9.1	3,300

I'll Buy That 2/w Seeman Bros.	7.6	2,400
On Your Account 5/w Procter & Gamble	8.1	2,000
Strike It Rich 5/w Colgate Palmolive 3/w	11.9	1,500
Welcome Travelers 5/w Procter & Gamble	10.0	1,500

Daytime Variety

	Ratings	Cost
Arthur Godfrey 4/w (1/4 hrs.) Multi-sponsor	13.1	\$3,500
Bob Crosby 5/w (1/4 hrs.) Multi-sponsor	8.2	2,000
Breakfast Club Multi-sponsor	3.8	2,500
Bride and Groom Jergen's	5.2	2,000
Garry Moore 5/w (1/4 hrs.) Multi-sponsor	9.5	2,400
Kate Smith 5/w (1/4 hrs.) Multi-sponsor	8.9	3,500
Paul Dixon 5/w (10 min. seg.) Multi-sponsor	5.6	400

News



Format, custom and limited network time keep the number of news shows small (on a local basis, of course, there are successful news shows in every TV market; see *TELEVISION Magazine*, May, 1954). Programs based on news topics, such as *See It Now*, *Meet Your Congress*, do however show an increase. For each time out, the cost of a newscast is relatively low, but for a strip, this "low cost" vehicle can absorb a \$5-million budget. Highest rated is Norwich's *Sunday News Special* with a 16.0. Highest rated strip is Camel's, scoring 14.8.

	Ratings	Cost
Camel News Caravan 5/w R. J. Reynolds	14.8	\$3,750
Douglas Edwards & News 5/w General Motors 3 seg.	12.7	5,500
John Daly & the News 5/w Mutual of Omaha, ReaLemon, Beltone	4.9	500
Sunday News Special Norwich Pharmacal	16.0	2,500
Walter Winchell (simulcast) Gruen Watch alt. weeks Carter Products alt. weeks	10.3	17,500

Special Program Report: The current season . . .

(continued)

Drama



Current boom in hour-long dramas added four programs to this category. Five new half-hour dramas came on, each with a single sponsor. Dramatic programs are usually in the high price brackets, but many have been consistent rating winners—*Fireside Theater* and *TV Playhouse* are frequent tenants of the top ten lists. Another advantage for the hour shows is their six minutes of commercial time.

Best endorsement for this category is Kraft's addition of a second hour-long program this season and the continuing sponsorship by Westinghouse, Philco of their pioneer drama shows.

Most expensive entry in the dramatic group is *U. S. Steel Hour* at \$35,000; least costly is Armstrong's half hour *Circle Theater* at \$17,000.

	Ratings	Cost
Armstrong Circle Theatre	25.2†	\$17,000
Armstrong Cork		
Cavalcade of America	11.9	32,000
DuPont		
Fireside Theatre	31.8	25,000
Procter & Gamble		
Ford Theatre	30.6	27,500
Ford		
Four Star Playhouse	19.9	27,500
Singer Sewing Machine		
Hallmark Theater	11.0	25,000
Hallmark		
Kraft TV Theatre—Th.	8.9	18,000
Kraft TV Theatre—Wed.	28.8	20,000
Kraft Foods		
Letter to Loretta	22.6	33,000
Procter & Gamble		
Lux Video Theatre	14.6	30,000
Lever Bros.		
Medallion Theatre	18.3	25,000
Chrysler		
Motorola Hour	15.0	32,000
Motorola		
Robert Montgomery Presents	26.3	33,000
American Tobacco alt. weeks		
S. C. Johnson alt. weeks		
Philip Morris Playhouse	17.8	18,500
Philip Morris		
Pepsi Cola Playhouse	13.1	17,500
Pepsi Cola		

Playhouse of Stars	25.8	35,000
Schlitz		
Studio One	26.1	40,000
Westinghouse		
TV Playhouse	30.0	32,500
Philco alt. weeks		
Goodyear alt. weeks		
TV Soundstage	17.6	17,500
Campbell Soup		
US Steel Hour alt. weeks	15.0	35,000
U.S. Steel		
You Are There	13.6	22,500
Electric Companies alt. weeks		
Prudential alt. weeks		

Quiz, Panel and Discussion



Despite relatively low price tags on "desk" shows, alternate sponsorship has increased. Highest rating is scored by *What's My Line*—30.4. Ratings range from this to the bottom of the scale. Price tags vary from half sponsorship cost of \$3,800 for *Down You Go* to \$17,000 tab on *What's My Line*. Most of the entries are oldtimers.

	Ratings	Cost
Chronoscope	6.6	\$4,000
Longines-Wittnauer		
Down You Go	8.6	3,800
Carter, 1/2 sponsorship		
Helene Curtis 1/2		
I've Got a Secret	22.4	11,000
R. J. Reynolds		
Juvenile Jury	10.4	10,000
Pharmaceuticals, Inc.		
Leave It to the Girls	4.9	6,000
Ex Lax, Inc.		
Meet the Press	10.1	6,000
Revere alt. weeks		
Pan American alt. weeks		
Meet Your Congress	1.6	5,000
Benrus		
Name's the Same	14.5	7,500
C. A. Swanson alt. weeks		
American Chicle alt. weeks		
Pantomime Quiz	5.6	9,500
Parliament alt. weeks		
This Is Show Business	15.5	16,000
Schick		
Twenty Questions	8.4	3,500
Bauer & Black (1/2 sponsorship)		
What's My Line	30.4	17,000
Stoptette alt. weeks		
Remington-Rand, Inc. alt. weeks		
What's the Story	3.0	3,000
Du Mont Labs		

Kids' Shows



Foods, particularly cereals, come close to monopolizing the category. Westerns and space shows attract a high percentage of adults, often as high as two thirds of the viewers per set. Those using vehicles such as *Howdy Doody* and *Ding Dong School* prefer to sell the adults via the children. Low cost and cost per thousand make this feasible. Highest rated in this grouping is *Roy Rogers* with a 21.0; next comes *Big Top* with 17.7. Most costly are *Lone Ranger* (\$25,000) and *Roy Rogers* (\$21,000).

	Ratings	Cost
Barker Bill	7.8	\$2,300
General Mills		
Big Top	17.7	14,500
National Dairy		
Captain Video	7.1	5,000
Walter H. Johnson		
Contest Carnival	8.8	4,000
Quaker Oats		
Ding Dong School 5/w	8.2	985
Minnesota Mining T 1-30 seg.		
Scott Paper Th 1-30 seg.		
General Mills Fri 1-30 seg.		
Gene Autry	14.6	10,000
Wrigley		
Howdy Doody 5/w	16.4	1,600
Colgate 2-15 seg.		
Continental Baking 1-15 seg.		
Kellogg Co. 2-15 seg.		
Ludens 1-15 seg.		
Standard Brands 2-15 seg.		
Welch Grape Juice alt. 1-15 seg.		
International Shoe alt. 1-15 seg.		
Lone Ranger 2/w	15.3	25,000
General Mills		
Rocket Rangers	9.7	7,500
General Foods		
Roy Rogers	21.0	21,000
General Foods		
Sky King	11.8	20,000
Derby Foods, Inc.		
Smilin' Ed's Gang	10.8	6,000
Brown Shoe Co.		
Space Patrol	12.4	7,500
Ralston-Purina		
Nestle		
Super Circus	18.4	8,000
Kellogg 1-30 seg.		
Mars 1-30 seg.		

Listed for each program is sponsor(s) as of March 1, 1954. Ratings: March National Pulse TV. †: April National Pulse TV. Production costs: TELEVISION Magazine. #/w means number of telecasts during one week. 1/4 hr or 1/2 hr appearing after program title indicates segment size in which show is sold. # seg. indicates number of these units per week used by advertiser. 1/2 sponsorship indicates that costs are shared by two advertisers each week. NA: not available.

ratings and costs for all network shows

Serials



An expanded category at the start of this season, soap operas are still on the increase. Costs per telecast have remained relatively low and ratings have gained to put several strips in daytime's top ten. Production cost for each is around \$2,000. On an annual basis, full sponsorship of a serial can rack up a time-plus-program bill over \$2,000,000. Ratings range from *Search's* 11.8 to *Hawkins Falls's* 4.2. Cost per thousand homes, for each of the three commercial minutes, goes as low as \$.65 in this category.

	Ratings	Cost
Guiding Light 5/w Procter & Gamble	10.1	\$1,900
Hawkins Falls SOS	4.2	1,750
Love of Life 5/w American Home Products	10.5	1,900
Search For Tomorrow 5/w Procter & Gamble	11.8	1,900
Secret Storm American Home Products	5.2	1,900
Three Steps to Heaven Procter & Gamble	4.9	1,900
Valiant Lady 5/w Toni Co. 2 seg. General Mills 3 seg.	9.5	2,000

Daytime Magazine Type Programs

Success of NBC's *Today* for its many participating advertisers is responsible for the arrival of both its CBS counterpart, the *Morning Show* and for NBC's *Home*, which scored a rating its first week out. A participation on *Today* comes to about \$4,000 for time and program; for *Home*, one minute, \$5,400; for *Morning Show*, approximately \$3,000.

	Ratings	Cost
Home Multi-sponsor (time & program cost)	6.0†	\$5,400
Morning Show Multi-sponsor	5.7	550
Today Multi-sponsor	6.3	235

Talent Variety

Four shows left in this category after Lorillard switched *Judge For Yourself* format away from talent competition. *Godfrey's Talent Scouts* gets top marks with a 39.0 Tele-pulse. Its \$26,000 program budget is the biggest among this generally low priced category.

	Ratings	Cost
Original Amateur Hour Pet Milk	18.1	\$16,000
Talent Patrol U.S. Army & U.S.A.F.	5.6	12,000
Talent Scouts Lipton Tea	39.0	26,000
TV Teen Club The Sweets Co. of America	6.5	15,000

Musical Variety



Slight increase in this category, although *Voice of Firestone* and the *Garroway Show* are going off. Fifteen minute shows still favored. New development this season is the rise of the once-a-week quarter hour: *Jane Froman*, *Jo Stafford*, *Arthur Murray Party*, and coming on since this tally, *Martha Wright*. Costs range from *Hit Parade's* \$35,000 to *Perry Como's* \$8,200. *Hit Parade* tops the rating scale with 26.8. Highest rated 15 minute show is *Perry Como* at 16.4.

	Ratings	Cost
Arthur Murray Party Consolidated Royal Chemical	10.7	\$11,000
Dave Garroway Show Pontiac	15.1	26,500
Dinah Shore 2/w Chevrolet	14.7	12,000
Eddie Fisher 2/w Coca Cola	14.8	10,000
Fred Waring General Electric	16.8	30,000
Jane Froman General Electric 1 seg.	11.0	10,000
Jo Stafford Gold Seal	13.0	10,000
Perry Como Show 3/w Liggett & Myers	16.4	8,200
Peter Potter Hazel Bishop 1 30 min. seg.	6.7	10,000
Voice of Firestone Firestone	13.7	22,000
Your Hit Parade American Tobacco alt. weeks Crosley alt. weeks	26.8	35,000

Audience Participation



Nighttime giveaways are on the increase, with 13 running in March, compared to nine for previous season. High ratings for some entries and moderate cost of most vehicles in this category are the bait. *Groucho* is the topper with a 42.0 rating. Second is the evening *Strike It Rich* with 23.4.

	Ratings	Cost
A Dollar A Second Wine Corp. of America	9.3	\$10,000
Beat The Clock Sylvania	20.0	10,000
Break the Bank Dodge	9.1	10,000
Chance of a Lifetime P. Lorillard	6.4	8,000
Dr. I.Q. Hazel Bishop	5.2	8,000
Groucho Marx DeSoto-Plymouth	42.0	25,000
Judge For Yourself P. Lorillard	18.1	30,000
Life Begins at 80 Serutan	8.3	6,000
Name That Tune Speidel alt. weeks Avco alt. weeks	18.5	15,000
On Your Way Vitamin Corp.	5.7	5,000
Place The Face Toni alt. weeks Carter alt. weeks	15.5	16,500

Miscellaneous

	Ratings	Cost
Broadway to Hollywood Tide Water Oil	6.4	\$2,500
Chronoscope Longines-Wittnauer	6.6	4,000
Faith for Today Voice of Prophecy	1.6	2,500
Kukla, Fran & Ollie Swift	11.5	7,500
Life Is Worth Living Admiral	17.1	16,000
Omnibus (per 1/4 hr.) American Machine & Foundry Greyhound Scott Poper	15.0	15,000
Person to Person American Oil Co. (East) Hamm Brewing (West)	15.8	26,000
See It Now Alcoa	16.3	26,000
This Is Your Life Hazel Bishop	29.5	12,500
Tommy Henrich Emeral	3.6	5,000
You Asked For It Rosefield Packing	15.1	7,500
Zoo Parade Quaker Oats	13.1	9,000

Special Program Report: Ten city study . . .

(continued)

Daytime viewing is up. Ratings are inching above last year's levels and total sets in use is on the rise.

The highest rated local show in TELEVISION Magazine's ten-city study of daytime viewing (March, 1953) was *Noontime Comics* in Chicago, which scored a 20.6. Inspecting the rating record of the same ten cities one year later, the top score is 21.5, earned by *Ruth Lyons* in Cincinnati.

Last time around, sets in use before 5:00 p.m. was above the 25 per cent mark at only six places in the markets. This year, there are 18 times at which more than one

quarter of the receivers are on before 5:00.

Highest set use in the 1953 study was the 32 peak in Philadelphia at 5:00 p.m. In this study, the top mark is 38.7, same city, same time.

In the 1953 count, sets in use in New York peaked at 20; in the 1954 study, the high point is 33.4. Highest set use in Boston was 25 in the earlier survey; in this one, 32.8

As the charts on this page indicate, the *pattern*, as well as the *level* of viewing, has changed.

The morning peak in Eastern time zone cities formerly came around 11:00 a.m., and in Chicago

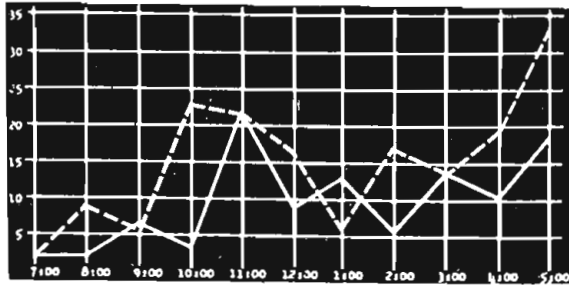
at 10:00 a.m.

In this second study, morning viewing climbs more rapidly and the peak occurs one hour earlier. One of the causes: the combination of *Ding Dong* and *Godfrey* facing each other from 10:00 to 10:30. In most cities, *Godfrey's* third quarter hour picks up audience when its 10:45 opponent is a soap opera.

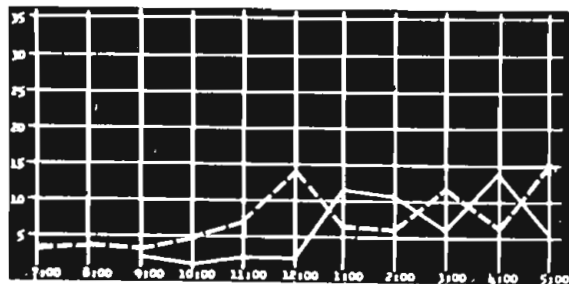
The first study traced how set use goes up as breadwinners and children come home. But the levels hit at 4:00 and 5:00 pm are higher this year, and the mid-afternoon highpoints have shifted.

There is no pattern that applies

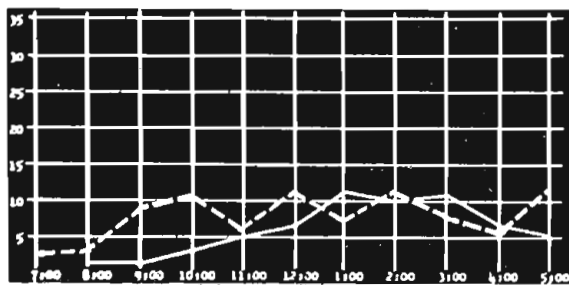
Dotted line: 1954 sets in use; solid line: 1953 sets in use



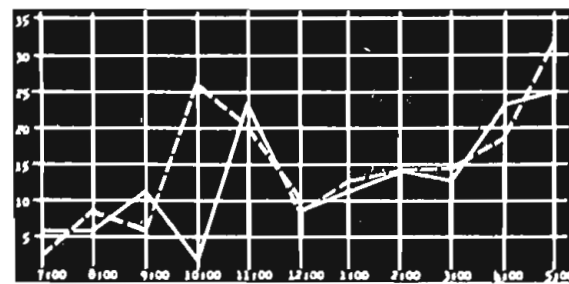
NEW YORK—Daytime leader is Arthur Godfrey on WCBS-TV, going up from 10.9 to 13.4 when *Ding Dong School* ends on WNBT. *Strike It Rich*, with 9.5 at 11:45 and *Big Payoff* with 8.9 at 3, are next, also on WCBS-TV. Highest local program is *Time for Fun* on WABC-TV which gets 5.8 at 12. On WATV *Western Roundup* racks up a 4.9 at 4:30. Daytime high in total viewing occurs at five o'clock. As in most East Coast markets, set use peaks at 10:00 am (23.3) and again at 5:00 (33.4).



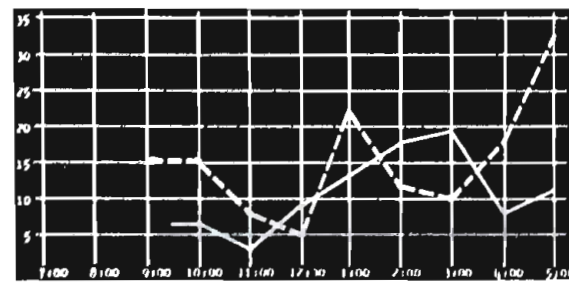
LOS ANGELES—Level of sets in use is below the national score in Pacific zone cities. On the seven stations in Los Angeles, the three top ranking network shows are *Art Linkletter*, 7.9 at 11:45; *Big Payoff*, 5.9 at noon; and *Ding Dong School* with 5.4 at 10 am. The first two are on KNXT, the last on KNBH. National leader Godfrey rates only up to 1.5 at 3:00 in this market. Of the local programs, *Queen for a Day* leads with 9.4 at 3:00 pm on KHJ-TV. Next, on KTTV are *Sheriff John*, 7.9 at noon, *Buffalo Billy* with 5.7 at 12:30, and *Little Schoolhouse* at 11:00 am, which ties with *Ding Dong School*. First set use peak occurs at noon, when 14.0 percent of TV homes are viewing. Highest set use (15.0) comes at 5:00 pm.



SAN FRANCISCO—Leading network show is *Art Linkletter* with an 11.5 on KPIX followed by *Ding Dong School* with 11.3 and *Big Payoff* with an 8.5, also on KPIX. Number one local program for several years has been *Golden Gate Playhouse*, feature film, pulling in 7.6 at 1:30 on KRON-TV. Second place, *Morning Matinee* (6.5 at 9:30), also on KRON-TV. Third ranking local show, another film program, is KGO-TV's *Western Theatre* which pulls in 5.9 at 4 pm. Varying from the double-peak pattern set by other cities in this study, San Francisco set use hits 10.2 per cent at 10 am and goes down to 5.6 at 11:00. From then on until 5:00 pm, the set use level see-saws between these marks.



BOSTON—As in several other markets, Godfrey (on WNAC-TV) hits the bell with a 16.4 after *Ding Dong School* (with a 14.0) goes off WBZ-TV. Other highs are *Big Payoff* with a 14.4 on WNAC-TV and *Welcome Travelers* with the same rating, on WBZ-TV. Of local programs top two are *Big Brother*, a children's show, with a 12.8 at 12:15 on WBZ-TV and, on the same station *Hollywood Playhouse*, a feature film hitting 12.4 at 1. Boston set use hits a 26.8 peak at 10:00 am, then dips into the 10 to 18 range until the 5:00 pm high point, 32.8.



SALT LAKE CITY—Leading daytime show this year as well as last is Linkletter with a 22.5 at 12:30 on KSL-TV. Bob Crosby (19.0 at 1:30) and *Big Payoff* (18.0 at 1), rank second and third. *Playtime Party* gets the highest local score—21.0—on KSL-TV. Next ranking local program is the *Early Show* at 9:45, at 14.5. Set use slants with a 15.0 at 9:00 am, eases down to a 5.0 by noon. First peak is 23.5 at 1:00 pm when *Big Payoff* is on. Second comes at 5:00 pm (also 23.5). Because of special events programming on Monday, Thursday is studied here.

daytime viewing increased over 1953 Level

to all markets. Changes in the afternoon network lineup have reshuffled the rating leads in many instances, as have shifts in hometown programming.

Significant on the network side are the solidity of *Godfrey's* ratings, and the disappearance of *Kate Smith Show* from the top scores.

Strike It Rich is still scoring high, but its Colgate stable-mate, *Big Payoff*, consistently outpulls it. Top rating among soap operas in this ten-city check is *Guiding Light* in Baltimore, where it hits 15.1.

On the local front, top ratings are delivered by a wide range of

shows. Children's programs frequently lead the honor's list. Programs with a noontime comics theme do well, as do those series with a "playschool" angle for younger children. In late afternoon, westerns continue to draw kids.

A few of the personality programs (*Ruth Lyons* in Cincinnati, *Skinner* in Philadelphia) and a number of feature films (*Early Show* in Salt Lake, *Hollywood Playhouse* in Boston) hold their own against network competition or surpass it.

While many individual programs deliver a sizable audience, total

viewing in the West Coast markets is considerably below other areas.

This study is based on the American Research Bureau ratings for March 1953 and March 1954. Local time is quoted. Monday ratings are given for nine cities; because of special events programming, Thursday is used for Salt Lake.

The highest rated network daytimers from the March ARB report:

1. *Arthur Godfrey* 22.3
2. *Strike It Rich* 14.8
3. *Art Linkletter* 14.8
4. *Ding Dong School* 14.7
5. *Search for Tomorrow* 13.0

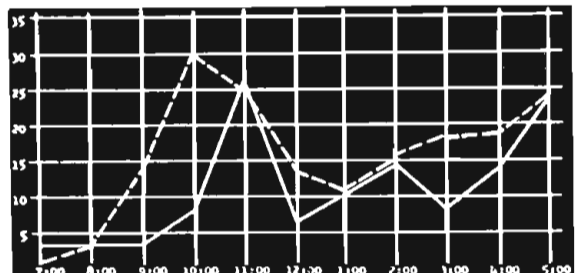
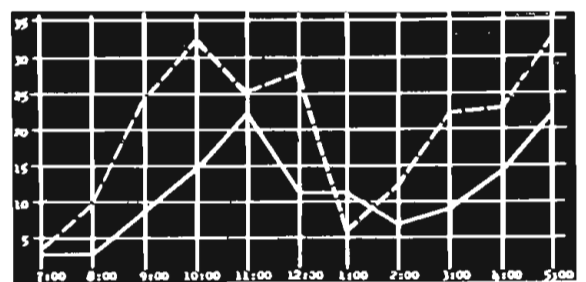
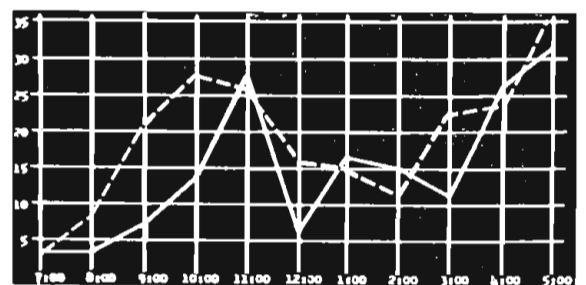
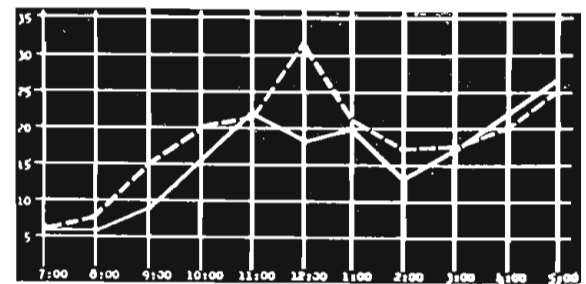
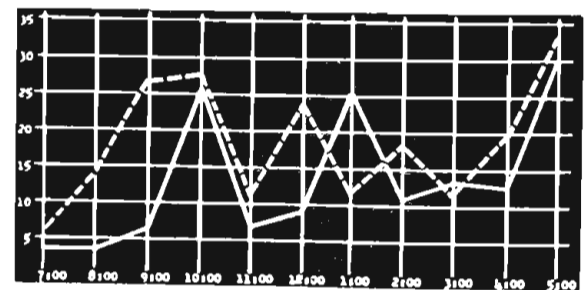
CHICAGO—Top daytime show is again WNBQ's *Noontime Comics* with a 16.9 rating. Closest network rivals—all on WBBM-TV—are *Godfrey* with a 15.3 at 9:30, tied with *Art Linkletter*. Third is *Garry Moore*, which hits 12.9 at 12:45. Second highest local show is *Tip-Top Lunch Hour* on WBKB which has an 11.8 rating at 12:30. Other high ranking local shows are *Pied Piper* with 9.0 at 10:30 on WBKB, *Play House* with 8.6 at 10:15 on the same station and *Time for Stories* 7.8 at 9:30 on WGN-TV. The peak of sets in use is 33.7 at 5. Morning high spot, 26.7 comes at 10:00 am.

CINCINNATI—Cincinnati's number one daytimer, as it was last year, is *Ruth Lyons 50-50 Club* on WLW-T which receives 21.5 at 12:30. Ranking next among local shows: *Six-Gun Theatre* with 14.2 at 4:45 and *Colin Callin'* with 10.3 at 12, all on WCPO-TV. Of top network shows: *Godfrey* ties with *Big Payoff* (11.8), both on WKRC-TV. Next is *Welcome Travelers* with 11.5 at 4:15 on WLW-T. Peak viewing for the daytime audience is at noon.

PHILADELPHIA—Arthur Godfrey, on WCAU-TV, attains the highest rating for a network show, shooting up to a 20.8 after *Ding Dong School* (with a 10.7) goes off WPTZ. *Strike It Rich* is the second network leader with a 17.3. Third and fourth ranking are *Art Linkletter* (15.7) and *Guiding Light* (14.9). Last year's top show was *Ramar of the Jungle*, with a 14.9. Now shifted from its 4:45 slot to noontime, the film runs a half-hour across-the-board, earning a 6.1 on Monday against two soap operas and *Lunch with Uncle Pete* (an 8.5 on WPTZ). The top rated local show is the two-hour *Bandstand*, a disc jockey variety show on WFIL-TV which reaches 14.7 at 4:30. Second is *Let Skinner Do It*, a variety show on WPTZ which hits 12.0 at 9:30. Set use hits a high point at 5:00, with 38.7 percent of sets in use.

DETROIT—Top rated local show is *Twelve O'Clock Comics* which hits 19.6 on WXYZ-TV. Next comes *Play School*, with a 19.3 at 9:45 on WWJ-TV. *Godfrey* leads network shows with a 20.7 at 10:30. *Art Linkletter* is second with 17.0 at 2:30 and *The Big Payoff* comes in third with a 12.2 at 3:15. Set use hits a 33.3 peak at 10:00 am, then dips and starts climbing at 3:00 pm to the 5:00 pm mark of 32.6.

BALTIMORE—Set use peaks at 10:00 am, with 30.9 of all receivers on. That's when *Godfrey* takes the lead in the Baltimore daytime race, with a 25.3 rating at 10:45 on WMAR-TV. His rating is higher than the total set use at all other hours. Other network leaders are *Garry Moore* with 15.1 at 1:30, *Guiding Light*, 14.7 at 12:45 and *Linkletter*, 13.7 at 2:45. Of local shows, *Romper Room* leads with a 13.0 at 9:45 on WBAL-TV. On the same station is second-place *Quiz Club* at 1:15 with a 7.4. On WAAM *Midday Movie* is third ranking local show, with a 4.6.



A home run in the living room

Once again this season, WCCO-TV is bringing exclusive telecasts of Minneapolis and St. Paul American Association baseball to the fabulous Twin City market. Vivid sports telecasts are a traditional part of the WCCO-TV schedule—for WCCO-TV . . . in sports as in everything else . . . is the familiar "other member of the family" to 2½ million men, women, and children in our 62 county home area.

With this red-hot sports audience

A hit reaches 760,000 homes

Each game is a sell-out

Every pitch counts

WCCO-TV's year-round sports schedule offers a chance for a smart sponsor to slide safely into the real home base—that family circle reached best in the Northwest by WCCO-TV. Call Free and Peters for the complete line-up.

WCCO-TV

The other member of the family
Minneapolis—St. Paul

CBS





61 Programs, 52 Brands 7,000 Interviews

Leaders in viewers' vs. non-viewers' brand use—Pepsodent's Godfrey Time, Ballantine's Yankee Games, Wonder Bread's Howdy Doody



LISTED on the following pages are the results of 7000 personal interviews in television homes in the New York area conducted by The Pulse Inc., for TELEVISION Magazine's Continuing Brand Study.

The procedure for each interview consists of these three steps:

- 1) Persons interviewed are given a selected list of programs and asked to check off those they have seen.
- 2) They are then asked to name a few brands they are familiar with in specific product categories.
- 3) Following this question, a pantry check is made to determine household use of the products in the category surveyed.

In the May issue of TELEVISION Magazine, the 99 brands covered in the survey were ranked according to familiarity and use in each of the seven surveys made. Product categories surveyed were beer, detergents, cigarettes, canned milk, soft drinks, shampoos, dentifrices, coffee and bread.

In this issue, the 61 programs sponsored in whole or in part by some of these brand manufacturers are ranked according to percentages of viewers vs. non-viewers who mentioned the brand and who use it.

For example, 41.2 per cent of the viewers of *I Love Lucy* mentioned Philip Morris when asked to name some cigarettes they were familiar with. This compares to the 19.9 per cent of the group of a thousand who mentioned the brand, but don't look at the program. On use, 8.2 per cent of the viewers smoke Philip Morris; 4.6 per cent of the non-viewers do.

Colgate Dentifrice, Carnation Milk and Tide

THE impact of television on viewers' familiarity with brand and product use is underscored by the performance of the 61 programs studied in TELEVISION Magazine's Continuing Brand Study in the New York market, conducted by The Pulse Inc.

In over 85 per cent of the programs, viewers mentioned the brand advertised on the show more than non-viewers. And more significant—program viewers were more frequent users of the brand.

How large an advantage did the average program enjoy?

For these 61 programs, six viewers recalled the sponsoring brand for every five non-viewers. The ratio of the brand used was five viewers for every four non-viewers.

While the information here can be meaningful only in terms of a company's own data, the comparisons between one product and another and between different categories must evoke some serious reflection on the effectiveness of an advertiser's marketing efficiency.

The findings are based on the assumption that viewers and non-viewers are more or less alike except for viewing of the program in question.

Familiarity

Obviously not all programs are equally effective in making viewers familiar with their brand. Many showed only a slight gain in familiarity of viewers over non-viewers, while a few showed a loss.

Outstanding performances among shows were registered by *People Are News* (Kirsch No-Cal), *I Love Lucy* (Philip Morris), *Big Town* (Chlorodent) and *Art Linkletter* (Surf). All these programs had about twice as many viewers as non-viewers mentioning the sponsored brand.

This is most impressive in the case of heavily advertised products, for non-viewers are apt to be very familiar with the brand, through either other television programs or other media.

The television show sponsored by such advertisers

RANKING OF THE BRANDS BY FAMILIARITY

Brand	Program	Viewer Familiarity	Non-Viewer Familiarity
1 Colgate dentifrice	Strike It Rich	82.2%	81.3%
2 Colgate dentifrice	Colgate Comedy Hour	81.5	82.5
3 Carnation evaporated	Burns & Allen	78.6	59.9
4 Tide	Red Skelton	76.9	58.3
5 Chesterfield	Perry Como	74.9	62.3
6 Chesterfield	Dragnet	74.1	58.2
7 Coca-Cola	Eddie Fisher	62.5	59.7
8 Camel	Camel News Caravan	62.5	56.4
9 Coca-Cola	Early Show	61.9	59.9
10 Coca-Cola	Kit Carson	58.7	61.7
11 Coca-Cola	Ernie Kovacs	58.5	55.7
12 Camel	Topper	55.9	60.1
13 Pepsi-Cola	Pepsi-Cola Playhouse	55.3	51.0
14 Hoffman beverages	Children's Hour	55.2	39.9
15 Lucky Strikes	Private Secretary	51.4	44.8
16 Pabst	Blue Ribbon Fights	48.6	31.0
17 Maxwell House regular	Mama	48.2	42.9
18 Ballantine	Yankee Baseball	48.1	27.0
19 Rheingold	Douglas Fairbanks	46.8	44.5
20 Pet Milk	Original Amateur Hour	46.3	37.1
21 Pall Mall	Big Story	45.0	38.9
22 Silver Cup	Rootie Kazootie	41.5	41.5
23 Ballantine	Foreign Intrigue	41.5	30.1
24 Halo	Colgate Comedy Hour	41.4	27.7
25 Philip Morris	I Love Lucy	41.2	19.9
26 Moxwell House instant	Red Buttons	38.9	28.1
27 Schlitz	Playhouse of Stars	38.9	26.8
28 Wonder bread	Howdy Doody	36.9	21.6
29 Pepsodent	Arthur Godfrey Time	35.6	35.2
30 Ammident	Danger	35.3	29.1

RANKING BY PRESENCE IN THE HOME

Brand	Program	Viewer Use	Non-Viewer Use
1 Colgate dentifrice	Strike It Rich	52.0%	50.2%
2 Tide	Red Skelton	49.8	41.7
3 Colgate dentifrice	Comedy Hour	49.1	56.4
4 Carnation evaporated	Burns & Allen	33.4	23.1
5 Chesterfield	Perry Como	25.4	16.3
6 Chesterfield	Dragnet	24.4	14.3
7 Hoffman beverages	Children's Hour	21.2	16.6
8 Maxwell House regular	Mama	21.1	18.1
9 Coca-Cola	Early Show	19.8	14.0
10 Maxwell House instant	Red Buttons	17.8	13.1
11 Silver Cup bread	Rootie Kazootie	17.1	16.3
12 Pepsi-Cola	Pepsi-Cola Playhouse	17.1	16.3
13 Coca-Cola	Eddie Fisher	16.7	16.1
14 Coca-Cola	Kit Carson	15.8	16.5
15 Wonder bread	Howdy Doody	15.3	8.8
16 Rheingold	Douglas Fairbanks	14.6	8.6
17 Coca-Cola	Ernie Kovacs	14.4	15.5
18 Halo shampoo	Colgate Comedy Hour	14.1	10.0
19 Ammident	Danger	13.6	13.0
20 Ballantine	Yankee Baseball	12.7	6.9
21 Pall Mall	Big Story	12.2	11.4
22 Fab	Big Payoff	11.0	12.7
23 Pepsodent	Arthur Godfrey Time	10.9	5.9
24 Taystee bread	Weatherman	10.8	8.6
25 Ballantine	Foreign Intrigue	10.2	8.4
26 Camel	News Caravan	10.2	8.1
27 Ipana	Pride of the Family	9.7	5.8
28 Camel	Topper	9.2	8.9
29 Nescafe	Jackie Gleason	9.1	6.3
30 Ward bread	Time for Fun	8.5	3.8

ad in this 61-program brand analysis

finds fewer available viewers to convert than does a show sponsoring a relatively less familiar brand.

Of the shows with extremely familiar brands, mentioned by at least half of the viewers as well as by at least half of the non-viewers, *Burns and Allen* for Carnation Milk and *Red Skelton* when it was sponsored by Tide led the list in percentage of viewers more familiar with the products than non-viewers. Close behind was Chesterfield's *Dragnet*.

While there are too many variables to classify one type of program as doing a better job than another, children's programs seem to be most successful in making the sponsor's name known. Whereas in general it was found that the ratio was six viewers familiar to five non-viewers, in children's programs there was a greater ratio: four to three.

Use

The eventual pay-off in determining the success of an advertising campaign is: Did it sell my product?

Naturally there are many factors—the quality, packaging, distribution, sales effort, competition and price of the product itself, that will determine the sales success of the brand.

However, analysis of the viewers and non-viewers of the sponsor's program will, in conjunction with other information, give the advertiser a clue to the effectiveness of his TV efforts.

Some programs, where the ratio of viewers using the sponsor's brand is almost two to one over non-viewers use are *Arthur Godfrey Time* (Pepsodent), *Yankee Baseball* (Ballantine) and *Howdy Doody* (Wonder Bread).

TELEVISION Magazine's Brand Study makes one point clear—for most companies, television is moving the products advertised. The important question for the advertiser is not "Will television sell?" Any advertising will sell to some extent. The real question is how to use television most effectively, to make the brand more widely known and to close the gap between familiarity and use.

RANKING OF THE BRANDS BY FAMILIARITY

Brand	Program	Viewer Familiarity	Non-Viewer Familiarity
31 Taystee	Weatherman	34.1	28.7
32 Ipana	Pride of the Family	32.3	27.3
33 Canada Dry	Terry & the Pirates	30.7	17.6
34 White Rain	Godfrey & Friends	29.7	21.1
35 Old Gold	Judge for Yourself	28.1	21.8
36 Old Gold	Two for the Money	27.9	20.0
37 Fab	Big Payoff	27.4	24.4
38 Ruppert	Six O'Clock Report	23.7	21.0
39 Ward bread	Time for Fun	23.2	19.7
40 Nescafe	Jackie Gleason	22.3	15.6
41 Surf	Ark Linkletter	21.6	11.0
42 Ruppert	Talk of the Town	21.0	23.6
43 Lustre Creme shampoo	Strike It Rich	18.1	10.3
44 Kirsch No-Cal	People Are News	16.7	8.0
45 Chase & Sanborn regular	Early Show	15.1	14.8
46 Chlorodent	Big Town	12.9	6.5
47 G. Washington coffee	Journey Through Life	11.2	7.4
48 Fisher bread	Western Roundup	11.1	7.2
49 Ehlers coffee	Pulse of the City	11.1	7.0
50 Sanka Instant	Our Miss Brooks	11.1	2.1
51 Prell shampoo	Welcome Travelers	10.4	9.9
52 Kolynos	Love of Life	10.2	7.9
53 Martinson coffee	Dione Lucas	10.0	9.5
54 Super Coola	Early Show	10.0	7.8
55 Cott beverages	Amos 'n' Andy	9.4	10.1
56 Kirsh No-Cal	Gloria DeHaven	7.3	7.5
57 Finesse shampoo	What's My Line?	6.1	4.1
58 Dreft	Beulah	5.4	4.9
59 Kool	My Friend Irma	4.7	4.1
60 Joy	Search for Tomorrow	2.0	4.4
61 Dial shampoo	Journey Through Life	1.8	1.3

RANKING BY PRESENCE IN THE HOME

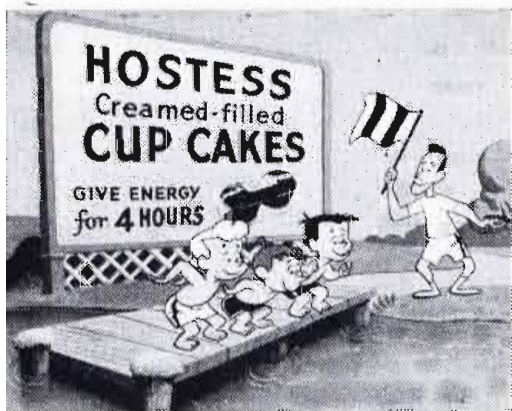
Brand	Program	Viewer Use	Non-Viewer Use
31 Pet Milk	Original Amateur Hour	8.5	7.4
32 Lucky Strikes	Private Secretary	8.2	4.9
33 Philip Morris	I Love Lucy	8.2	4.6
34 White Rain	Godfrey & Friends	8.1	3.0
35 Lustre Creme shampoo	Strike It Rich	7.4	7.6
36 Ehlers coffee	Pulse of the City	6.7	2.5
37 Chlorodent	Big Town	6.2	1.3
38 Schlitz	Playhouse of Stars	6.0	2.2
39 Kirsch No-Cal	People Are News	5.6	2.2
40 Pabst	Blue Ribbon Bouts	5.5	3.9
41 Ruppert	Talk of the Town	5.5	3.7
42 Surf	Art Linkletter	5.2	4.9
43 Kirsch No-Cal	Gloria DeHaven	5.1	2.5
44 Ruppert	Six O'Clock Report	4.8	4.4
45 Fisher bread	Western Roundup	4.7	3.0
46 Canada Dry	Terry & the Pirates	4.4	6.0
47 Martinson coffee	Dione Lucas	4.0	3.5
48 Prell shampoo	Welcome Travelers	3.9	3.5
49 Chase & Sanborn regular	Early Show	3.1	2.1
50 Kolynos	Love of Life	2.8	2.1
51 G. Washington coffee	Journey Through Life	2.7	0.1
52 Old Gold	Judge for Yourself	2.6	2.1
53 Old Gold	Two for the Money	2.3	2.1
54 Super Coola	Early Show	2.0	2.0
55 Sanka instant	Our Miss Brooks	1.9	0.1
56 Cott beverages	Amos 'n' Andy	1.8	2.1
57 Dreft	Beulah	1.7	1.7
58 Kool	My Friend Irma	1.4	0.6
59 Finesse shampoo	What's My Line?	1.2	0.6
60 Joy	Search for Tomorrow	1.0	1.4
61 Dial shampoo	Journey Through Life	0.6	0.5

T. V. story board

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

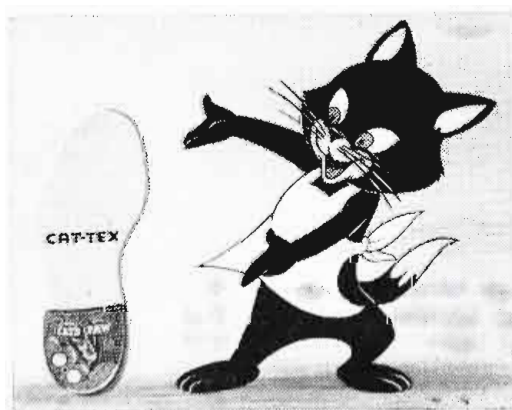
SARRA

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



"Four-hour energy from two Hostess Cupcakes" is the theme of a new series of 60-second cartoon commercials for children's programs. There's plenty of excitement for small fry as engaging cartoon characters compete in childhood games . . . plenty of sell for the product as the extra energy supplied by Hostess Cupcakes turns defeat into victory. Appetizing live-action shots of Hostess Cupcakes, with a reminder to ask mother to buy them, wind up an action-packed, sales-minded minute. Produced by SARRA for Continental Baking Company, Inc., through Ted Bates & Company.

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



In a merry minute of full animation the Cat-Tex trademark comes to life and proves to be a real "hep" cat at selling the sole that's "not rubber, not leather, not plastic." This frisky feline sings the praises of the product in a catchy jingle, demonstrates its virtues with amusing antics and provides strong product identification throughout. A visual and vocal delight created by SARRA for Cats Paw Rubber Company, Inc., through The S. A. Levyne Company.

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



To dramatize the theme—"the first floating close shave"—in a new series of 60-second TV commercials, SARRA floats the new Custom Schick Shaver into view on a lily pad . . . floats it through the air on a feather . . . floats it up and down on a man's face. The photographic magic carries over into live-action shots of a man shaving and leaves the viewer with the desired impression—that the Schick Shaver "floats in your hands . . . floats over your face." Produced by SARRA for Schick, Inc., through Kudner Agency, Inc.

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



No dull scientific explanations or lengthy laboratory demonstrations confuse the viewer in SARRA's series of 1-minute spots for Sylvania Television. By comparing such things as Photo Power and horse power, Halo Light and reading light, Sylvania's outstanding features are made crystal-clear . . . and so quickly that there is time left to close each informative minute with an impressive array of beautiful cabinets. Created by SARRA for Sylvania Electric Products, Inc., through Roy S. Durstine, Inc.

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

Goodson & Todman—Showmen at Work

Here is how television's largest and liveliest independent live package house gears its production line to turn out eight network programs each week.



Landmark for Goodson, left, & Todman, right: Fred Allen smiles.

ONE of the biggest live program factories in the business is that of Goodson & Todman, New York package producers currently turning out some three and a half hours of network programming each week.

Mark Goodson and Bill Todman began their careers as radio announcer and writer respectively. They met while working on the radio show *Battle of the Boroughs* in 1946, and following their first joint successful effort, *Winner Take All* (radio), have pursued the right place at the right time with the right idea pattern, parlaying their abilities into a closely-knit partnership which has originated and now controls such shows as *Beat the Clock*, *Judge For Yourself*, *Two For The Money*, *What's My Line?*, *It's News to Me*, and the mystery drama, *The Web*.

They also control and produce two shows which they helped to develop but did not originate, *The Name's the Same* and *I've Got a Secret*.

Goodson and Todman employ an office staff of 45, but the final say on every phase of the operation remains firmly in their own hands. They see all their shows on TV and each visits the studio for one show at least every other week. They are in on everything from holding hands with a jittery contestant before a show to playing quiz games with a prospective panelist to determine if he has that ineffable something that the successful panelist needs.

Their individual leanings have led them into separate areas within the operational structure. Although all new program ideas and any overall problems are thrashed out mutually, Bill Todman has the final say on budgets, deals with the business problems, handles sales, and acts as liaison between the firm and its lawyers.

Mark Goodson originates many of the concepts, writes presentations, and is concerned primarily with the shows themselves. But where one starts and the other stops is impossible to say. Memos are continually flying between their two offices twenty feet apart.

Under Goodson and Todman in the organizational table is Gil Fates, executive producer. A 13-year TV veteran, also in on every phase of the operation, except sales, Fates is charged with the responsibility for seeing that the whole shop runs smoothly.

With few exceptions, Goodson & Todman personnel are members of a team assigned to an individual show. Although the nature of the show may vary to some extent, there are generally three key people assigned to each of these teams.

I've Got a Secret serves as an example. Top man on this particular show is Allan Sherman, associate producer. As the term is commonly used, this designation is somewhat of a misnomer. The associate producer is more literally the producer. Goodson, Todman, and Gil Fates are never far away,

but it's Sherman's show to get on the air.

Under the associate producer is the program assistant, primarily a researcher, responsible for culling the mail and checking magazines and newspapers to find stories about interesting or unusual events. The participants in these events, thus provided with the material for entertaining secrets, become possible contestants.

If the event is topical or important enough, the person is brought to New York to appear on the show immediately, but if time is no great factor, he is invited to appear whenever he may be in town.

In addition to the program assistant, who also serves in a production capacity for the show, there is a show secretary, who does all typing of scripts, sees that the proper art work is provided, and handles commercial integration according to a preset formula, under the supervision of the program assistant.

On this particular show, the team includes a girl whose job it is to book guest celebrities. (An average of three a week are booked by the organization for appearances on various shows.)

She keeps in touch with the talent agencies, reads the trade papers, and is generally responsible for knowing what talent is going to be available when. Based on her information, Goodson & Todman, together with Fates and Sherman, make their selection and

(Continued on next page)

Goodson & Todman—Showmen at Work (continued)

she follows through on final arrangements.

On *Two For the Money*, in addition to the standard members of the program team, there is an interviewing staff of three girls. As in a number of other instances, the organizational table here overlaps.

The girls serve also as show secretaries. From letters which are received (mail for all participation shows is read by part-time employees, generally bit actors), and audience cards which have been filled in during the previous weeks, they interview by phone all likely prospects to hear how they may sound. The best ones are then selected.

Two For the Money also uses two question writers who do the researching necessary to provide the questions which Herb Shriner asks the contestants. Shriner does not see the contestants before the show but is given a briefing on their backgrounds.

Associate producer-director on *Two For the Money* is Jerry Schnur. He and Herbert Mirshman are the only directors on the staff (others are network or free lance) and Schnur serves in the capacity of technical consultant for all shows, providing the necessary director's viewpoint.

Outside scripts for Web

The Web is in a unique position among the other shows, being a semi-autonomous operation headed by Mirshman, who has the title of producer. Mirshman hires all talent. Scripts, which are bought outside the shop, are read and selected by Eugene Burr, script editor who is assisted by a part-time reader. Goodson & Todman see script outlines and have final script approval but any agency gripes on scripts bounce back first to Burr. Mirshman, who also directs *The Name's The Same*, alternates weekly with Lila Swift as director on *The Web*.

Production details for all Goodson-Todman shows are managed by Mitch Lieser, assisted by the respective program assistants. Lieser, who reports directly to Bill Todman, handles budgets and budget control, makes provision for necessary props, sees that there is adequate rehearsal time and space, passes on any changeover of camera crews, and tries to obtain from the networks the best facilities available for the presentation of the actual programs.

He is also in charge of ticket distribution, which has proved to be most practical when handled within the organization itself.

Business manager is Howard Todman, Bill's brother, who works on contracts and contract renewals with guests and panelists, and is in charge of payrolls, personnel and payment of bills.

8 shows take 45 people

The total number of people, including the office staff, who work on or are connected with Goodson & Todman shows is in the neighborhood of 450. This includes free lance designers, directors, talent, etc., as well as camera crews which are billed to them.

Much of the liaison between Goodson & Todman, some 65 permanent panelists, guest stars, their managers, and their agencies, must be handled on a personal basis. Liaison between Goodson & Todman and the ad agencies and networks operates on several levels. Any day to day problems are dealt with by the program assistant and his counterpart at the agency or network.

A medium emergency or ordinary operational stumbling block will come to the attention of Gil Fates, and top priority difficulties and questions of overall policy will be dealt with by Goodson and Todman. With Fates, they sit in on the initial meetings before a new show goes on the air to help shape its commercial slant. The packager discusses with the agency where the commercials will be placed in the show and just how they'll be handled.

Goodson & Todman have had 19 requests for shows to use as summer replacements. The result: one show sold, *It's News to Me*. Apart from requests withdrawn for various reasons, they simply don't have that many finished properties ready for immediate delivery. There are a number of incomplete ideas in the files, but each of these takes a great deal of time and effort, borrowed from a busy schedule, to work out.

And even with a finished format, the kind of talent required for the particular show must then be found.

Calls may come from agencies, networks, and even, on rare occasions, from advertisers direct. Many of their calls are incoming, but Goodson & Todman are also in the business of selling shows, and must make some calls themselves.

Although the ratio of calls from agencies to them is 80-20 their way and about 50-50 between them and the networks, as new shows are developed and changing conditions make old shows available, prospective buyers must be informed.

Sometimes it is merely a question of sounding out a potential client whose needs are thus and so, who is willing to spend so much, and who's looking for a particular kind of show. The idea for the show may already exist in the files, and the meeting can galvanize the boys into completing it.

They are continually thinking of new ideas, but "action by duress," i.e., someone approaching them to supply a property, usually gets their most immediate attention.

Programs requested in this way must be tailor-made to fit the demands of the product to be sold, the audience, the opposition, and the time slot. Once the program has been delivered and accepted, Goodson & Todman establish and maintain a close personal relationship with the client.

Plan shows 2 weeks ahead

The average program is scheduled two weeks in advance, but here again there are variations. *The Web*, a script show, is worked out about six weeks ahead, while *It's News to Me*, a current event panel quiz with questions based on the week's events, is prepared at the last possible moment, only a day or two before air time.

Executives ready to roll up their sleeves and plunge into any phase of their operation at a moment's notice, Mark Goodson and Bill Todman are also talent scouts of a very unusual sort.

The key to their success has been, for the most part, the panel show.

Goodson & Todman feel, however, that this is not necessarily their forte nor is the low budget show. They saw, rather, that they are specialists in the "real people" show.

Right now they are working on a series of ideas for audience participations where the comedy or drama will derive from real people, which will give the programs the sense of reality and "nowness" found in the documentary and special events feature.

They have their eye on daytime TV. "It's as wide open," says Mark Goodson, "as Texas was a hundred years ago."



YOU MIGHT GET A 1600-LB. BULL MOOSE* —

**BUT . . . YOU NEED WKZO-TV
TO BAG TV AUDIENCES
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%
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.

January '54 Hoopers, left, show how thoroughly WKZO-TV dominates the Western Michigan television market, MORNING, AFTERNOON AND NIGHT!

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. Its brilliant Channel 3 picture effectively serves one of the nation's GREAT TELEVISION MARKETS — 27 densely-populated Western Michigan and Northern Indiana counties—a far larger TELEVISION market than many major cities can boast!

(80,000 WATTS, CHANNEL 3)

WKZO-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives



The Fetzer 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

* F. D. Fetherston and D. G. MacDonald got one this size on Magnassippi River, Quebec, in 1889.

Supermarket Survey in Cincinnati



Poll of margarine purchasers in Kroger store kicks off new point-of-purchase series

This month, TELEVISION Magazine inaugurates its second series of point-of-purchase surveys with a study of margarine shoppers in Cincinnati during March. The first series was conducted in New York City supermarkets. Results were published between June 1952 and June 1953.

This survey was conducted for TELEVISION Magazine in a Cincinnati Kroger store by Burke Marketing Research.

Interviewers questioned 253 margarine buyers as they made their purchases. Did they remember seeing or hearing any advertising for the brand of margarine they had just bought? In which medium had they seen it? Rotating the names of the major media, buyers were asked specifically if they had seen advertising in newspapers, magazines, radio or television.

THE results of this survey naturally must be interpreted in the light of an advertiser's own media expenditures, sales efforts and distribution in the Cincinnati area. An analysis of advertising expenditures would indicate that where the bulk of the money goes to the newspapers, newspapers seem to be delivering best. And where TV gets a larger share, or as large a share as newspapers, television does a superior selling job.

Two of the brands advertised on TV in this market—Parkay and Nu-Maid—led the field by a wide margin in terms of advertising recall. These brands were outsold only by Kroger's private brand, Eatmore.

Over half the Parkay purchasers recalled seeing ads for their brand. Half of these specifically mentioned *Kraft Theatre* as the program on which it was advertised.

Of the Nu-Maid purchasers who recalled advertising for the brand, 39 percent mentioned the *Ruth Lyons 50-50 Club* on which the brand has two weekly participations. The *Paul Dixon* show, which carries one weekly participation, was mentioned by 11 percent.

Other television shows mentioned were *Howdy Doody* (Standard Brands' Blue Bonnet) *Garry Moore* (Swift's Allsweet) and *Art Linkletter* (Lever's Good Luck).

Percent Purchasers Recalling Advertising					Brands Leading In Advertising Recall		
Brand	News- paper	Radio	TV	Mag- zine	Brand	% of Mentions	
Parkay	31%	3%	62%	31%	Parkay	21.1%	
Blue Bonnet	68	9	27	41	Nu-Maid	20.5	
Good Luck	68	16	53	32	Blue Bonnet	16.0	
Eatmore	87	—	6	25	Good Luck	13.9	
Nu-Maid	39	18	75	25	Eatmore	11.7	
Mrs. Filbert	75	12	12	—	Allsweet	8.0	
					Mrs. Filbert's	5.9	
					Durkee	2.9	
						100.0%	
Margarine Brands Purchased By Panel					TV Programs Most Mentioned by Purchasers		
Brand	% of Panel				Program	Brand	% of Program Mentions
Eatmore	24.1%				Kraft TV		
Parkay	20.6				Theater	Parkay	55%
Nu-Maid	17.0				Ruth Lyons	Nu-Maid	50
Blue Bonnet	12.6				Paul Dixon	Nu-Maid	18
Mrs. Filbert's	9.9				Howdy-Doody	Blue Bonnet	18
Good Luck	8.3				Garry Moore	Allsweet	27
Allsweet	5.1				Art Linkletter	Good Luck	16
Durkee	2.4						
	100.0%						

This month: MYSTERY-ADVENTURE SHOWS

TELEVISION
MAGAZINE

FILM BUYING
GUIDE

Ratings: April Telepulse

Captured	COLUMBUS, O.	LOS ANGELES	NASHVILLE	PORTLAND, Ore.	SPOKANE
	WBNS-TV—Sun 10:00 24.8 WLW-C Letter to Loretta 16.3 WTVN Break the Bank 11.8	KTTV—Sat 8:00 7.9 KNXT Jackie Gleason 25.5 KNBH Spike Jones 8.9	WSM-TV—Th 9:30 29.5 WSIX-TV Place the Face 14.3	KOIN-TV—Tu 9:00 27.5 KPTV Fireside Theatre 30.3	KXLY-TV—Sun 7:30 24.8 KHQ-TV Mr. Peepers 35.0
China Smith	CLEVELAND	LOS ANGELES	PHILADELPHIA	SAN DIEGO	SAN FRANCISCO
	WNBK—Sat 7:00 19.8 WXEL On Your Way 4.8 WEWS Wings to Italy 3.0	KABC-TV—Fri 10:30 3.9 KNBH Victory at Sea 8.3 KCOP Wrestling; Interview 6.7	WCAU-TV—Fri 11:30 7.5 WPTZ News, Sports, Weather; Friday Playhouse 9.9 WFIL-TV Racket Squad; Beauty Secrets 3.3	XETV—Tu 8:00 18.3 KFMB-TV Wild Bill Hickok 22.3 KFSD-TV Milton Berle 15.3	KGO-TV—Mon 9:00 8.0 KPIX I Love Lucy 43.0 KRON-TV Dennis Day 9.3
City Detective	BALTIMORE	BIRMINGHAM	BOSTON	CINCINNATI	CLEVELAND
	WMAR-TV—Sun 11:00 9.8 WBAL-TV News, Weather, Sports; Mystery Marquee 5.3 WAAM Movie Theatre 4.3	WABT—Th 9:30 22.3 WBRC-TV Foreign Intrigue 23.0	WBZ-TV—Tu 10:30 18.8 WNAC-TV Favorite Story 20.5	WKRC-TV—Mon 9:30 23.3 WLW-TV Robert Montgomery 24.0 WCPO-TV Red Buttons 15.5	WNBK—Wed 10:30 18.3 WXEL Boxing 19.0 WEWS 10:00 Theatre 11.8
Foreign Intrigue	ATLANTA	CHICAGO	CLEVELAND	DETROIT	
	WAGA-TV—Mon 7:00 10.3 WLW-A Kartoon Korner; News—John Daly 7.8 WSB-TV Science in Action 6.0	WNBQ—Th 9:30 15.7 WBBM-TV Place the Face 17.7 WGN-TV Boston Blackie 13.7	WEWS—Sun 10:00 17.5 WNBK Letter to Loretta 24.5 WXEL Break the Bank 9.3	WJBK-TV—Tu 9:00 12.3 WWJ-TV Fireside Theatre 27.3 WXYZ-TV Hockey 19.8	
I Led Three Lives	BALTIMORE	BIRMINGHAM	BOSTON	CINCINNATI	COLUMBUS, O.
	WBAL-TV—Wed 10:30 19.8 WMAR-TV Boxing; Sports Spot 16.0 WAAM Wrestling 6.0	WABT—Tu 9:30 32.5 WBRC-TV Pride of the Family 19.5	WNAC-TV—Mon 7:00 19.3 WBZ-TV Hopalong Cassidy; Newsteller 10.8	WLW-TV—Th 8:30 32.0 WKRC-TV Four Star Playhouse 23.3 WCPO-TV Where's Raymond 9.3	WBNS-TV—Tu 9:30 32.0 WLW-C Circle Theatre 15.1 WTVN Motorola TV Hour 12.5
Inner Sanctum	CHICAGO	LOS ANGELES	NASHVILLE	NEW YORK CITY	SAN FRANCISCO
	WNBQ—Sat 10:00 16.9 WGN-TV Wrestling 9.9 WBBM-TV Hollywood Premiere Theatre 8.5	KTTV—Sat 9:00 6.2 KNBH Your Show of Shows 25.7 KNXT Two for the Money 10.2	WSM-TV—Sun 9:00 28.5 WSIX-TV The Web 22.5	WOR-TV—Fri 9:30 3.5 WCBS-TV Our Miss Brooks 35.0 WNBT TV Soundstage 13.7	KRON-TV—Fri 8:30 20.0 KPIX Topper 24.0 KGO-TV Pepsi Cola Playhouse 14.0
Mr. District Attorney	CINCINNATI	DETROIT	HOUSTON	MEMPHIS	SAN DIEGO
	WLW-TV—Tu 10:30 15.8 WCOP-TV Name's the Same 15.5 WKRC-TV Mr. & Mrs. North 15.3	WWJ-TV—Wed 10:30 17.5 WJBK-TV Boxing 24.0 WXYZ-TV Man Against Crime 8.0	KPRC-TV—Tu 10:00 19.5 KGUL-TV Wrestling 17.0 KNUZ-TV Sky Theatre; News; Tonight 11.1*	WMCT—Tu 10:00 20.5 WHBQ-TV Make Room for Daddy 20.3	XETV—Th 7:30 19.0 KFMB-TV People in the News; Newsreel 17.0 KFSD-TV Dinah Shore; News 11.0
Racket Squad	ATLANTA	BOSTON	MEMPHIS	NASHVILLE	
	WSB-TV—Sun 7:00 18.8 WLW-A You Asked for It 12.3 WAGA-TV Story Theatre 9.3	WNAC-TV—Sat 10:30 17.8 WBZ-TV Your Hit Parade 25.5	WMCT—Sun 9:00 35.5 WHBQ-TV Mr. & Mrs. North 30.3	WSM-TV—Sat 10:00 24.0 WSIX-TV Name's the Same 16.3	
Waterfront	CLEVELAND	HOUSTON	LOS ANGELES	SAN DIEGO	SPOKANE
	WEWS—Wed 7:00 6.5 WNBK Story Theatre 11.8 WXEL Captain Video; News Parade 8.5	KPRC-TV—Wed 8:30 40.0 KGUL-TV I've Got a Secret 17.5 KNUZ-TV About Town 9.3*	KTTV—Tu 7:30 12.9 KNXT See It Now 15.7 KNBH Dinah Shore; News 7.8	KFMB-TV—Sun 6:30 11.3 KFSD-TV Roy Rogers 16.8 XETV Dangerous Assignment 15.3	KHQ-TV—Th 8:30 31.0 KXLY-TV Four Star Playhouse 20.0

* UHF station; rating is percentage of UHF homes.

Of course flowers can talk!

You can make them do it any time you wish; and you can be sure of what they're saying, too. These and other stunts are available in great variety—ready to be used to change pace, or to clinch a point. Easy, economical, too, when you **USE EASTMAN FILM.**



For complete information—what film to use, latest processing technics—write to:

Motion Picture Film Department

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

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

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

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

Agents for the distribution and sale of Eastman Professional Motion Picture Films:

W. J. GERMAN, INC.

Fort Lee, N. J.; Chicago, Ill.; Hollywood, California

lovely in black and white? Yes! But think of it in **COLOR!**

COLOR ON WBAP-TV

**FULL
POWER
SOON**

NOW!



The first local color television show in Texas was presented – in a giant two hour review – by WBAP-TV, May 15. Another Number ONE in the history of Channel 5. WBAP-TV – first in the Southwest in every way.

There are now

381,428

sets in the great Fort Worth – Dallas area.

And right away the 1113 foot WBAP-TV tower-antenna with 100,000 watts will provide full power for this tremendous market.

WBAP-TV



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

AMON CARTER
Chairman

AMON CARTER, JR.
President

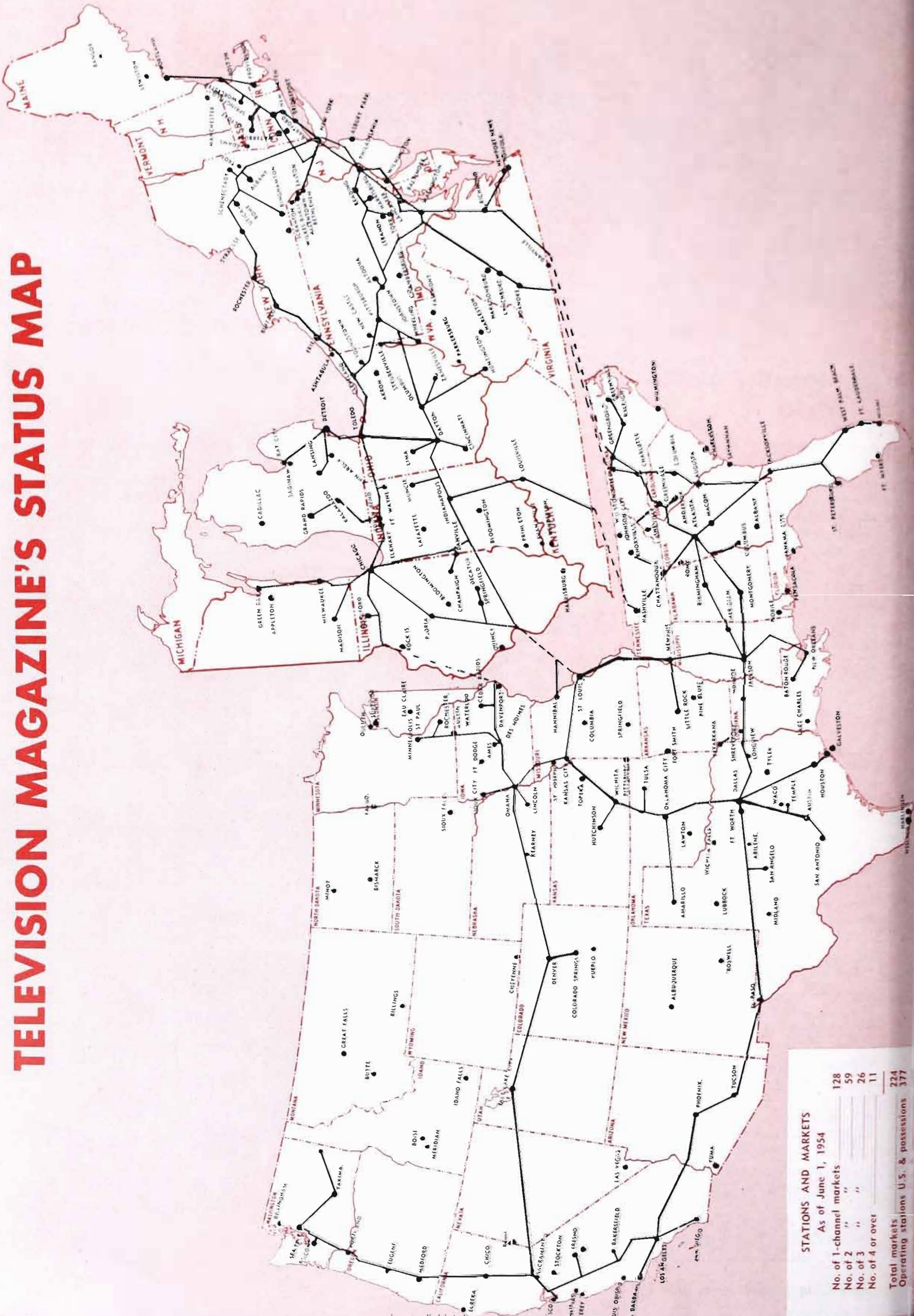
HAROLD HOUGH
Director

GEORGE CRANSTON
Manager

ROY BACUS
Commercial Manager

FREE & PETERS, Inc. – National Representatives

TELEVISION MAGAZINE'S STATUS MAP



STATIONS AND MARKETS

As of June 1, 1954

No. of 1-channel markets	128
No. of 2 " "	59
No. of 3 " "	26
No. of 4 or over	11

Total markets	224
Operating stations U.S. & possessions	377

June Circulation Report

HOW TELEVISION MAGAZINE COMPILES RECEIVER CIRCULATION

The circulation estimates below have been adjusted for most markets according to the recent Nielsen study released by CBS.

These are SPOT circulation figures—the total number of TV homes that can be reached in each market. If a given county is covered from more than one market, the sets in that county are credited to each market that reaches it.

These figures are the result of long-term, continuing study by TELEVISION Magazine's Research Department. *They are neither network nor station estimates.*

The circulation given for each market is that of the station with the most powerful range. Figures for individual stations will vary depending on channel, antenna location and height, power, etc.

The percentage of families owning television sets in each area (penetration) is listed directly after each market. Network affiliations are listed after each station. Where one network is listed twice for a specific market, in most cases this covers the situation where stations have a "spill over" affiliation only.

DEFINING MARKET COVERAGE

Using all available data—the research services, engineering contours, RETMA shipments, rating reports in overlapping areas as evidence of cross-viewing—TELEVISION Magazine has defined the Total Coverage Area for each TV market, taking into account evidence of viewing as well as signal contour. (For the names of the counties included in each market area see Annual Data Book, March 1954.) There is a continuous re-examination of market definition in view

of power and antenna height increases and the introduction of new stations.

These statistics may not be reproduced in any form whatsoever without written permission.

METHOD

TELEVISION Magazine first began reporting circulation back in 1950. There were no Nielsen studies then and therefore estimates were based largely on RETMA (Radio-Electronics-Television Manufacturers Association) shipments. When the Nielsen data and CBS projection became available last year, a new system of computation was worked out, which enabled estimates to be made for all pre-freeze markets. With the release of the November Nielsen estimates, projections are now 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 a short period, Nielsen data is only a guide. RETMA shipments are the base.

UHF

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 in some markets.

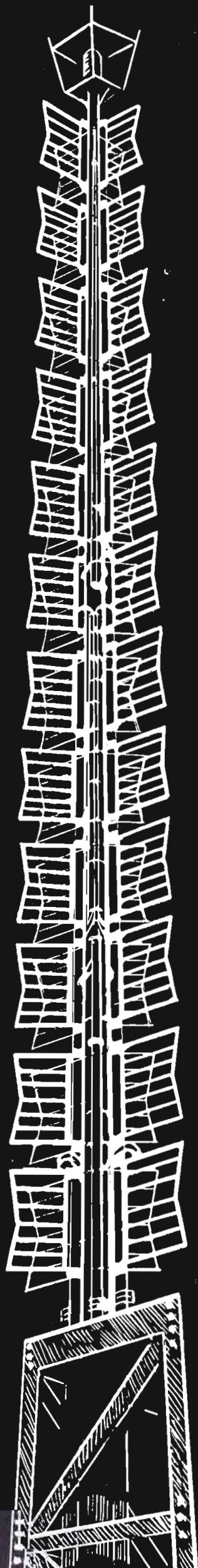
CIRCULATION AS OF JUNE 1ST

Total U. S.: 29,971,638

Stations which signed on after May 1st are not listed below.

ABILENE, Texas—44.9	33,929	AUSTIN, Minn.—50.0	52,320	CEDAR RAPIDS, Iowa—59.5	149,821	DANVILLE, Va.—10.9	†9,838
KRBC-TV (A,D,N)		KMMT (A,C,D)		KCRI-TV (A); WMT-TV (C,D)		WBTV-TV† (A)	
ADAMS, Mass.	††	AUSTIN, Texas—41.6	67,850	CHAMBERSBURG, Pa.—26.4	†19,405	DAVENPORT, Ia.—ROCK ISLAND,	254,662
WMGT†		KTBC-TV (A,C,D,N)		WCHA-TV† (D)		Ill.—59.1	
AKRON, Ohio—16.1	†43,228	BAKERSFIELD, Cal.	89,904	CHAMPAIGN, Ill.—51.4	168,592	WOC-TV (N); WHBF-TV (A,C,D)	362,347
WAKR-TV† (A)		KBAK-TV† (D);	†40,902	WCIA (C,D,N)		DAYTON, Ohio—90.7	
ALBANY, Georgia—16.5	20,130	KERO-TV (A,C,N)	677,000	CHARLESTON, S.C.—43.2	69,204	WHIO-TV (A,C,D); WLW-D (N)	†73,251
WALB-TV (A,D,N)		BALTIMORE, Md.—90.5		WCSC-TV (A,C,D,N)		DECATUR, Ill.—42.8	
ALBANY-SCHENECTADY-	318,528	WAAM (A,D); WBAL-TV (N);		CHARLESTON, W. Va.—22.0	†40,926	WTVP† (A,C,D)	
TROY, N.Y.	†51,321	WMAR-TV (C)		WKNA-TV† (A,D)		DENVER, Colo.—68.3	214,417
WROW-TV† (A,D);		BANGOR, Maine—51.6	52,632	CHARLOTTE, N.C.	405,773	KBTV (A); KFEL-TV (D);	
WRGB (A,C,D,N); WTRI† (C)		WABI-TV (A,C,D,N)		WAYS-TV† (A,D,N);	†19,680	KLZ-TV (C); KOA-TV (N)	
ALBUQUERQUE, N.M.—37.8	39,236	BATON ROUGE, La.—36.6	†31,112	WBT (C,D,N)		DES MOINES, Iowa	153,184
KGGM-TV (C); KOAT-TV (A,D);		WAFB-TV† (A,C,D,N)		CHATTANOOGA, Tenn.—26.3	83,371	KGTV† (A,D); WHO-TV (N)	†25,506
KOB-TV (D,N)		BAY CITY-SAGINAW, Mich.	168,398	WDEF-TV (A,C,D,N)		DETROIT, Mich.—88.1	1,292,691
ALTOONA, Pa.—73.7	263,625	WNEM-TV (D,N);	†74,679	CHEYENNE, Wyo.—43.4	14,359	WJBK-TV (C,D); WWJ-TV (N);	
WFBG-TV (A,N)		WKNX-TV† (A,C,D)		KFBC-TV (A,C,D,N)		WXYZ-TV (A)	
AMARILLO, Texas—61.1	52,664	BELLINGHAM, Wash.—47.3	19,567	CHICAGO, Ill.—81.5	1,839,296	DULUTH, Minn.—SUPERIOR,	44,572
KFDA-TV (A,C); KGNC-TV (D,N)		KVOS-TV (D)		WBBM-TV (C); WBKB (A);		Wis.	†35,078
AMES, Iowa	177,000	BETHLEHEM-ALLENTOWN-		WGN-TV (D); WNBQ (N)		KDAL-TV (N); WFTV† (A,D);	
WOI-TV (A,C,D,N)		EASTON, Pa.—16.3	†37,668	CHICO, Cal.—41.3	28,517	WDSM-TV (C)	
ANCHORAGE, Alaska	10,000	WLEV-TV† (N); WGLV† (A,D)		KHSL-TV (C,D,N)		EASTON-BETHLEHEM-	
KFIA (A,C); KTVA (D,N)		BILLINGS, Mont.—28.2	8,952	CINCINNATI, Ohio—86.3	435,211	ALLENTOWN, Pa.—16.3	†37,668
ANDERSON, S.C.—29.6	†30,359	KOOK-TV (C,D)		WCPO-TV (A,D); WKRC-TV (C);		WGLV† (A,D); WLEV-TV† (N)	
WAIM-TV† (C)		BINGHAMTON, N.Y.—69.3	283,229	WLW-TV (N)		EAU CLAIRE, Wis.—39.0	33,384
ANN ARBOR, Mich.—14.1	†13,939	WNBK-TV (A,C,D,N)		CLEVELAND, Ohio—89.5	1,035,503	WEAU-TV (A,D,N)	
WPAG-TV† (D)		BIRMINGHAM, Ala.—50.3	255,759	WEWS (C); WNBK (N);		ELKHART-SOUTH BEND,	†101,254
APPLETON, Wis.—30.7	†30,012	WABT (A,C,D); WBRC-TV (N)		WXEL (A,D)		Ind.—53.4	
WVAM-TV†		BISMARCK, N.D.—23.8	7,120	COLORADO SPRINGS, Colo.—55.4	33,628	WSJV-TV† (A,C,D,N);	
ASBURY PARK, N.J.—5.4	†6,200	KFYR-TV (C,D,N)		KKT (A,C,D)*; KRDO-TV (N)		WSBT-TV† (A,C,D,N)	
WRTV†		BLOOMINGTON, Ill.—46.7	†30,379	COLUMBIA, Mo.—36.4	45,027	ELMIRA, N.Y.—25.3	†30,906
ASHEVILLE, N.C.—25.1	†21,601	WBLN-TV†		KOMU-TV (A,C,D,N)		WTVE† (A,C,D)	
WISE-TV† (A,C,D)		BLOOMINGTON, Ind.—75.2	434,205	COLUMBIA, S.C.	76,681	EL PASO, Texas—67.3	54,244
ASHTABULA, Ohio—19.3	†16,849	WTTV (A,C,D,N)		WCOS-TV† (A,D);	†55,210	KROD-TV (A,C,D); KTSM-TV (N)	
WICA-TV†		BOISE-MERIDIAN, Ida.—33.4	27,617	WIS-TV (N); WNOK-TV† (C,D)		ERIE, Pa.	161,423
ATLANTA, Ga.—53.1	3,913,347	KIDO-TV (A,D,N); KBOI (C)		COLUMBUS, Ga.	49,816	WICU (A,D,N);	††
WAGA-TV (C,D); WLW-A (A);		BOSTON, Mass.	1,200,948	WDAB-TV† (A,D,N);	†36,117	WSEE-TV† (C)	
WSB-TV (N)		WBZ-TV (D,N);	†85,865	WRBL-TV (C)		EUGENE, Ore.—13.6	13,797
AUGUSTA, Ga.—33.0	64,317	WNAC-TV (A,C); WTAO-TV† (A,D)		COLUMBUS, Ohio—88.4	385,946	KVAL-TV (N)	
WJBF-TV (A,D,N); WRDW-TV (C)		BRIDGEPORT, Conn.—9.7	†38,372	WBNS-TV (C); WLW-C (N);		EUREKA, Cal.—44.1	14,114
		WICC-TV† (A,D)		WTVN (A,D)		KIEM-TV (C,D,N)	
		BUFFALO, N.Y.	423,396	DALLAS-FORT WORTH,		EVANSVILLE, Ind.—HENDERSON,	†50,180
		WREN-TV (A,C,D);	†133,462	Texas—61.9	381,428	Ky.—25.3	
		WBUF-TV† (A,C,D,N)		KRLD-TV (C); WFAA-TV (A,D,N);		WFIE-TV† (A,D,N);	
		BEITTE, Mont.—50.2	77,206	WBAP-TV (A,N)		WEHT† (C)	
		KOPR-TV (A,C); KXLF-TV (N)		DANVILLE, Ill.—28.9	†20,736		
		CADILLAC, Mich.—35.3	31,985	WDAN-TV† (A)			
		WWTW (A,C,D)					

(Continued on next page)



NOW!

you can BUY

CHATTANOOGA

Cover the Heart of the Tennessee Valley with
WDEF-TV Chattanooga's **FIRST** TV Station.

79th MARKET in the NATION

60,000 Sets*

*A.C. Nielsen Survey
for C.B.S. Nov. 1, 1953

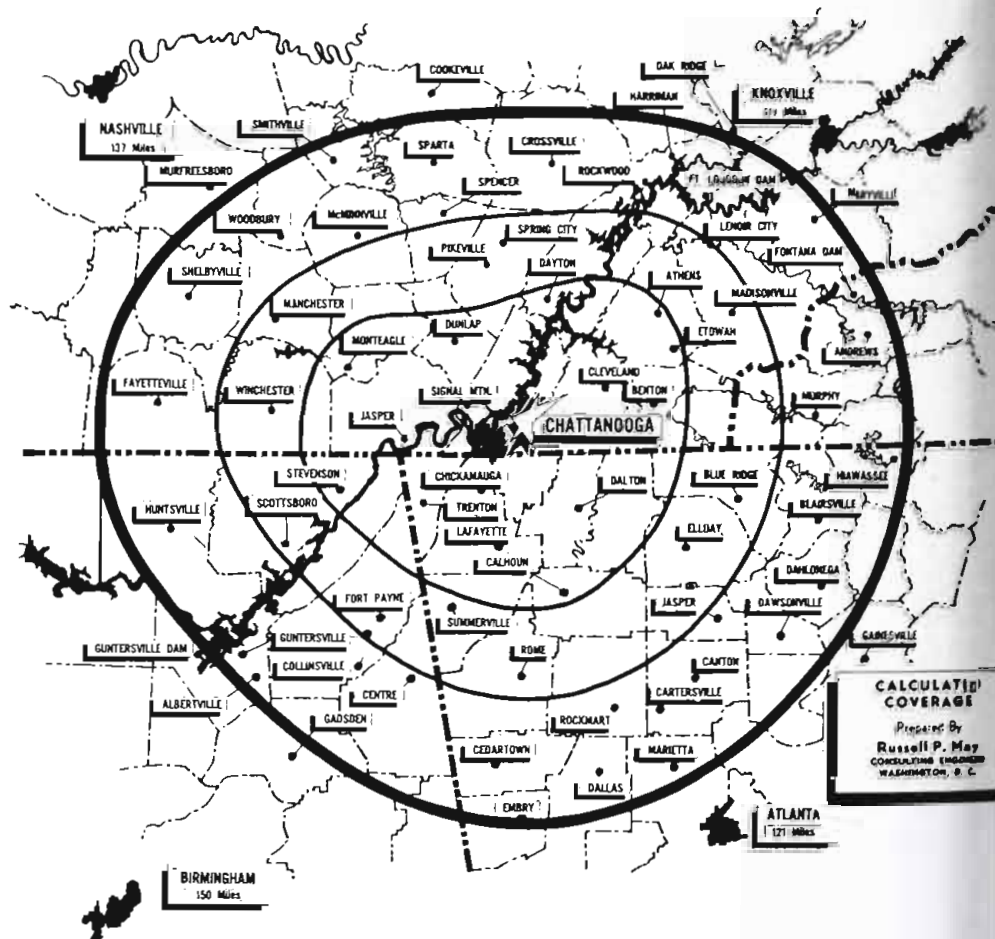
Population . . . 807,200

Households . . . 216,500

Income . . \$837,833,000

Ret. Sales . \$573,994,000

(SRDS Consumer Markets.
A & B contour area).



80,000 Sets

Based on Nielsen Survey
Plus Sales to May 1, 1954

Power

105,200 watts

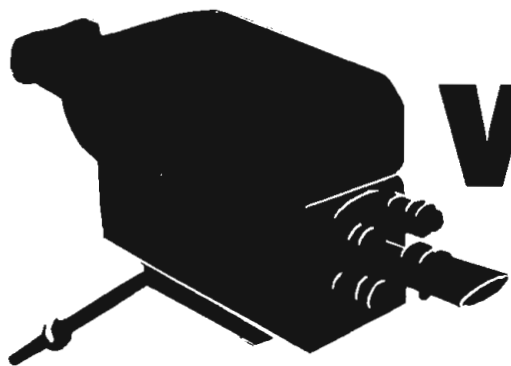
INTERCONNECTED

NBC · CBS

ABC · DuM.

Contact

The Branham Company



WDEF-TV

CHATTANOOGA

channel



OFFICES & STUDIOS, VOLUNTEER BLDG. • TOWER & TRANSMITTER, SIGNAL MT.



HEIGHT COUNTS MOST!

WAVE-TV Delivers:

66.7% GREATER COVERAGE AREA
than any other television station
in Kentucky and Southern Indiana!

36.1% GREATER CIRCULATION
than the area's leading
NEWSPAPER!

761.0% GREATER CIRCULATION
than the area's leading
NATIONAL MAGAZINE!

Newspapers in dozens of cities 80 to 120 miles from Louisville carry WAVE-TV program schedules—*proof that WAVE-TV really "gets through" to fringe areas.* Here's why:

WAVE-TV's tower is 525 feet higher than Louisville's other VHF station!

WAVE-TV is Channel 3—the lowest in this area!

WAVE-TV's 100,000 watts of radiated power is the maximum permitted by the FCC for Channel 3—is equivalent to 600,000 watts from our old downtown tower on Channel 5!

Ask your local distributors about WAVE-TV's superior coverage, here in Kentucky and Southern Indiana.

According to FCC curves, WAVE-TV now effectively reaches 85.5% more square miles than previously . . . 54.6% more people . . . 51.5% more Effective Buying Income—gives you far greater coverage than any other TV station in this area!



LOUISVILLE'S

WAVE-TV

Channel 3

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC Spot Sales, Exclusive National Representatives

Hires Primer for Buyers



Here's how N. W. Ayer capsules the groundrules for Hires bottlers:

- Ask stations for local and package rates.
- Get competitive bids and availabilities from all stations in town.
- See that your coverage conforms to your sales area.
- Try to spot 20-second announcements before high-rated TV network shows rather than after.
- Buy a diversified schedule to reach all groups since everyone is a potential Hires customer.
- Ask your station for merchandising help after you've established your overall advertising program.

THE Charles E. Hires Company has put out a primer on time-buying, prepared by its agency, N. W. Ayer, to help its 300 franchise bottlers get the most from their local broadcast advertising. The company supplies its bottlers free transcribed radio and filmed television commercials. The local companies negotiate and pay for their own time.

The primer is reprinted in full below.

How much will it cost?

Whatever you want to spend. The size of your budget will determine the size of your schedule. Most stations have "local rates" which are considerably lower than their national rates—ask for them! It may also be possible to get a "package rate"—which means additional discounts based on high-frequency schedules. "Package rates" are more prevalent in radio than in television, and are often available on short term contracts—depending on each station's policy. A station may not offer you a "package"—so ask! It will mean more advertising for your money!

Which station to buy?

Ask every station in town to submit availabilities and get competitive bids. This is good public relations and it eliminates the chance of "overlooking" a good schedule. Also, when stations know

they are competing for your business, they tend to work a little harder for the order and may even cut prices, which is certainly to your benefit.

It is frequently worthwhile to tell the stations exactly what your total advertising budget (radio & TV) for the market is. With this knowledge, a station can "tailor" a campaign or "package" to suit you—and it saves time, too!

Is coverage important?

Yes. The station salesman will show you a map that will indicate the area where your commercials can be heard. This coverage may be based on a mechanical measurement, a special survey, or a mail response study. Coverage based on mail pull is of doubtful value since the station may have conducted a give away contest or some similar gimmick which stimulated abnormal audience response. Ask the salesman about this.

Most important in considering coverage is that you buy a station that *conforms reasonably close to your sales area*. Usually, the greater the coverage, the greater the cost of the station. *Do not buy excess coverage that cannot pay off in sales!*

What are ratings?

Ratings are measurements that reflect the average number of ra-
(Continued on next page)

KEDD

WICHITA KANSAS
NBC • ABC

97

97% OF THE
WICHITA TV
AUDIENCE SEE
TELEVISION AT ITS
BEST ON KEDD



STANLEY H. DURWOOD
President

REPRESENTED BY

Edward Petry & Co., Inc.



Coverage to crow about

We're not counting our chickens before they are hatched. With a 1049 foot tower and 100,000 watts maximum power, established, dominant WTAR-TV now reaches 459,000 families, over 1,600,000 people. With a strong signal on channel 3, WTAR-TV blankets Tidewater, the eastern half of Virginia (including Richmond) and all of northeastern North Carolina.

Buy Only **WTAR-TV** *to Sell America's Miracle Market*
channel 3
NORFOLK
 Represented By Edward Petry & Co., Inc.

(continued)

Hires Prim

dio or television homes listening or viewing regularly to the designated programs, and are expressed as a per cent of all radio or TV homes in the surveyed area. For example: A rating of "10" in a city with an assumed set population of 150,000—would be equal to an average delivered audience of 15,000 homes. Keep in mind the fact that there is usually more than one person hearing or seeing each program, which proportionately increases the number of *individuals* reached.

At this point, you should be cautioned about "inflated ratings." Some stations have a tendency to sell time on the basis of ratings attained during the baseball season, or for some other exceptionally popular series of broadcasts (contests, etc.) carried irregularly. For these events, the station's rating will be high or "inflated". Therefore, it would be wise to ask the salesman if the ratings quoted are for the specific availabilities being offered.

Programming

TV: In placing a television spot schedule, you will find adjacencies to popular network programs are usually 20 seconds in length. In this connection, it is generally better to have an announcement *ahead of a good show* rather than following it. The reason for this is that people tend to tune out credits at end of program, and tune in to channel they want to watch next. The use of 1 minutes in television can be effectively used as participations, within early evening or late evening feature films, before and after the evening's network programming, and in movies on Saturday or Sunday afternoon. There are also many other local programs that will accommodate a full minute commercial.

The cost of 20 seconds and 1 minutes in television are usually the same. The reason for this is that the value of 20 second time is **increased** proportionately due to **its adjacency** to higher rated network programs, where there is no time allowance for a full minute.

Radio

The same general points outlined for television also apply to radio. In addition, however, radio offers strong coverage of the early morning audience, and many pop-

Buyers

ular "disc jockey" personalities throughout the day. Unlike television, radio stations for the most part charge different rates for 20 second and 1 minute announcements.

Another point to consider is the fact that many radio stations in television cities are offering substantial reductions on night-time announcements, realizing that TV has somewhat impaired their value. As a result, you may be able to make a very good deal with your local station.

Remember your audience!

In buying radio or television time, it is of the utmost importance to *keep in mind the audience you are trying to reach*. To all intents and purposes, Hires Root Beer is consumed by everyone—men, women, and children. All are potential Hires customers! Consequently, you should not concentrate your entire campaign on any one specific group, but rather buy a diversified schedule and reach all groups. AND—don't be guided by personal likes and dislikes in programming—remember that you are placing advertising, and advertising in order to be most effective must reach as many potential Hires customers as possible!

Should merchandising be considered?

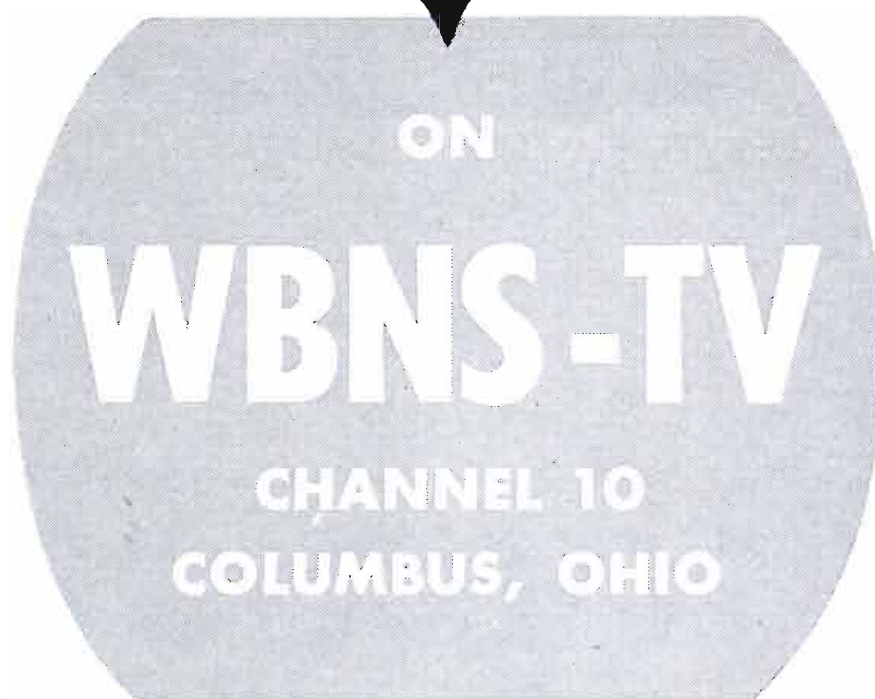
By all means! But only after you have established the overall advertising program. Merchandising is a plus feature designed to lend additional support to your schedule—you should not have to pay for it! Buy your announcement campaign first; then ask the station for merchandising help in the form of:

- Jumbo post card mailings.
- Station letters to the trade.
- Calls on the trade.
- Using Hires Root Beer on give away shows.
- Supplying window streamers.
- Shelf markers.
- or anything else that occurs to you.

Timebuyers, filmbuyers, ad men of all kinds are waiting for TELEVISION Magazine's Seventh Film Annual the complete-in-one-book guide to using film programs and commercials



NOW
220,000 WATTS



ON
WBNS-TV
CHANNEL 10
COLUMBUS, OHIO

**Powered to serve the most
with the best in TV viewing**

- * Covering 33 Central Ohio counties equalling 14,441 sq. miles.
- * With a circulation of 423,000 sets.
- * Over 2½ billion dollars of effective buying income.

Let WBNS-TV prove their strength by increasing the power of your sales message in this bigger than ever rich market.

* MATERIAL SOURCE
Sales Management Survey of Buying Power '54
Television Magazine
CBS-TV Nielsen



WBNS-TV

COLUMBUS, OHIO • CHANNEL 10

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

FIRST CHOICE . . .

of television advertisers as well as the more than 630,000 television homes in the nation's NINTH largest market . . .

KSD-TV ST. LOUIS

Established February 8, 1947 . . . America's FIRST Completely Postwar Equipped Television Station

100,000

WATTS on VHF CHANNEL

5

The MAXIMUM POWER authorized by the Federal Communications Commission

•
NBC TV NETWORK

National Advertising Representative:

NBC SPOT SALES

•
KSD-TV is owned and operated by the ST. LOUIS POST-DISPATCH

TV Around the Country

THE television problems of the local advertiser, particularly the retailer, are completely unlike those of the national advertiser.

It's not just a matter of budgets. No matter how much he has to spend or what he has to sell, the hometown advertiser must have flexibility in his use of the medium. Not only does the retailer have to promote many varied lines of merchandise, but he also has to move quickly on competitive price changes. He can't expect to get much mileage from a "frozen" commercial.

Because he can't spread the cost of commercials over a long period of time, he can't afford to sink too much into any one commercial.

Here's how several advertisers are meeting the problem:

Sears Builds Commercial Library

Economy and flexibility in preparing commercials is achieved by Sears Roebuck, Houston, by building a film library of commercials on the many types of merchandise it carries.

For its TV advertising this store is able to change its featured items and to vary the voice-over copy to fit seasonal needs or daily price changes.

A local photographer shoots silent 16 mm films right in the store. Viewers see merchandise just as it is displayed at Sears.

If an item scheduled to be seen on Monday is sold out, a substitute commercial can be pulled off the shelf. If there is a price drop or a special offer, the audio copy can be switched, with the basic visual demonstration unchanged.

Commercials for \$10

A similar library is being used by Gable's Department Store in Altoona, Pa., via the Sam Patton Agency. The films are shot in a studio located in the store.

Like Sears, Gable's shoots silent

and uses live narration and superimposed slides to show prices, department location and special copy as needed.

Shooting eight to ten pitches at a time, the retailer estimates that costs average about \$25.00 for each one-minute film (exclusive of equipment and studio maintenance).



Gable's clerk demonstrates tile.

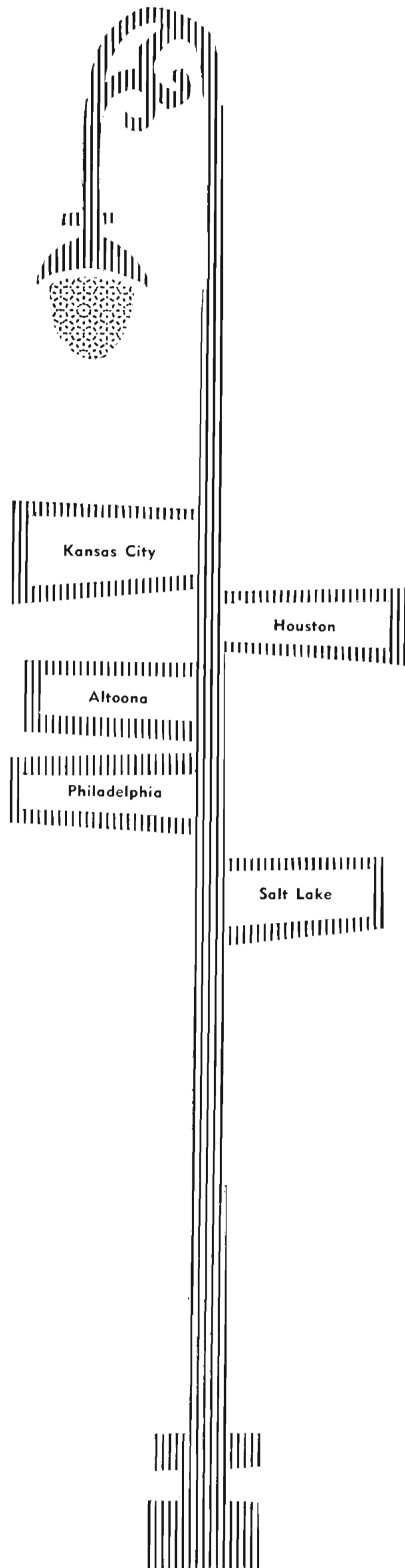
Further economy—and first aid for retailers using TV on a limited budget—is achieved by offering the silent films to stations and stores in other cities. Syndication price: \$10.00 per film.

Syndicates Bread Commercials

An agency that's finding it feasible to amortize its clients' commercial cost by syndicating silent film is Rogers & Smith. The Kansas City agency has done a large number of film commercials for its Holsum bread account in both minute and 20-second lengths. Some are fully animated; others use live action.

Dick Slade, the agency's radio-TV director, reports, "With very simple changes, the commercials can be used by other brands of bread. This has enabled us to write off a substantial part of the original cost by selling the spots to other bakers, in outside markets, affiliated with Holsum."

(Continued on next page)



BMI

Television Sketchbook

(A Program Aid)

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

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

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

A Monthly BMI TV Service

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

TV AROUND THE COUNTRY (continued)

Use of limited animation

Another series of commercials which has proved effective, for a Rogers & Smith account, is a group of limited animation films done for American Beauty Macaroni. The macaroni package appears as a railroad car, the American Beauty Express. Telop slides, backed by train sound effects, are run through the projector rapidly enough to give the impression of motion. Cost: \$365.

In addition to using stock footage to keep costs down, Rogers & Smith has used filmed sequences as guides for fully animated commercials, and has frequently eliminated art work expenses by shooting the product directly and relying on mechanical substitutes for optical printing.

Merchandising contest in Salt Lake

"Merchant of the Month" is KSL-TV's contest for Salt Lake City retailers. The most aggressive merchandising campaign earns the winner free on-the-air announcements, in-store appearances by station personalities and all-expenses-paid evenings at the Hotel Utah's Empire Room.

Home-Gimbel's tie-in promotion in Philly

The advantages for a retailer in tying a major advertising effort to a television program is illustrated by Gimbel's (Philadelphia) week-long *Home* promotion. The drive was pegged to the theme that everything advertised on *Home* can be bought in a department store—in Philadelphia, Gimbel's. Similar department store promotions are on the NBC agenda for other markets.

During the week, NBC originated portions of one telecast of the program from Gimbel's and dispatched *Home's* editors for personal appearances. The store followed through with full page newspaper ads and announcements on WPTZ. Specially designed windows featured merchandise advertised by *Home* and inside the store, counter top displays and *Home* sections were installed.

"As advertised on *Home*" tags appeared on the sponsors' products. Even the editorial content of the show was plugged via displays and talks by the visiting editors. The in-store announcement system alerted shoppers and sales people to the special events.

TV programming with Filmotype means savings dozens of times a day

WZZZ-TV PRESENTS

Our Evening Prayer

TUNE IN TOMORROW

Buy Bloppo Today

Our transmission has been temporarily discontinued

**type and hand lettering designed for telecasting*

- SAVE TIME—Only a minute or two to produce copy ready for live camera or slides!
- SAVE MONEY—Average hand letter or type TV message costs a few pennies with Filmotype!
- SAVES WORK—Anyone can set Filmotype right in his own office!

Over 700 styles and sizes from which to choose . . . always the exact face desired for particular shows and moods. Complete unit only slightly larger than a typewriter, operates with just a flick of a finger.



See why Filmotype is a "must" for every TV station. Write for FREE demonstration and for full details.

FILMOTYPE

Department T654
60 W. Superior, Chicago 10, Ill.
4 W. 40th Street, New York 18, N. Y.



By John F. White, Jr.—McKinsey & Co.,
New York City management consultants

A top management consultant looks at telecasting as a business—second in a series of two articles

Personnel the key to station profits

Last month, Mr. White discussed the need for management to examine the station's personality, objectives and community role. In this issue, Mr. White takes up three questions about operations.

ONCE telecasting's administrators are clear as to "what we are, where we are going, how we will get there," it is then possible to make over-all plans that will "stick"; to encourage better teamwork; to arrange for more even distribution of responsibility and work load at all operating levels; and to eliminate the recurrent flood of immediate crisis.

This in turn will reduce the need for snap judgments on important problems and will stimulate greater efficiency, higher executive morale, and more executive personnel stability.

This raises questions about certain difficulties that are typical of most stations and networks:

Do I consider the following as short-term problems and try to solve them by the most expedient means; or do I recognize them as symptoms of a basic lack in my objectives or policies:

- a. Programming inconsistencies
- b. Duplicating and overlapping of departmental functions

- c. Too much time in executive conferences
- d. Personnel instability
- e. A constant "daily crisis" atmosphere
- f. Budgetary excesses

Most of telecasting's line management apparently feel directly responsible when these difficulties appear but few seem to recognize them as symptomatic of their top administration's lack of clear-cut, consistent objectives and operating policies.

In fact, it appears that too many chief executives, in an attempt to improve internal conditions, have limited themselves to dealing with these *symptoms* instead of attempting to get at the *causes*.

Square pegs in round holes

Am I properly staffed? That is, am I getting the best my staff can offer or are some key men miscast? Some men are best at programming, others are best suited by temperament and ability for production.

The caliber and type of planning and administrative executives chosen for key staff functions should depend upon the nature of the telecasting operation. In other

words, the question, "What am I?" comes first.

Is the station or network primarily a cultural medium; does it specialize in sports; is it an escape entertainment or amusement medium?

Over the past 22 years, I have had the opportunity to observe at close range the fortunes of 35 men who have been in and out of broadcasting, telecasting and allied activities.

Results of this analysis show that because of the pronounced differentiation between the programming function and the production function in telecasting, great care is necessary to prevent miscasting of executives and wastage of their aptitudes and talents.

It may be seen from this that the broad responsibilities of the program department, although superficially similar to those of the production department, are in actual practice fundamentally very different.

This indicates that executives best suited for the two functions will have widely divergent temperament and character traits.

The foregoing is not intended to suggest that there can be no interchange of functions and responsibilities. But if top management ad-

(Continued on next page)

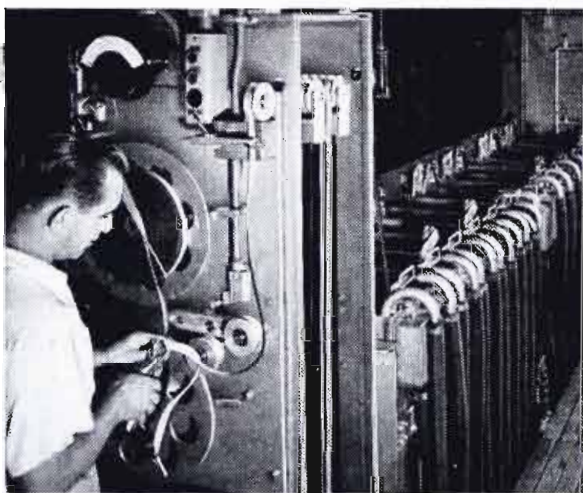


Precision Prints

**YOUR PRODUCTIONS
BEST REPRESENTATIVE**

CLOSE CHECK ON PROCESSING

Picture and sound results are held to the closest limits by automatic temperature regulation, spray development, electronically filtered and humidity controlled air in the drying cabinets, circulating filtered baths, Thymatrol motor drive, film waxing and others. The exacting requirements of sound track development are met in PRECISION'S special developing machinery.



YOUR ASSURANCE OF BETTER 16mm PRINTS

16 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

Individual Attention is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

Our Advanced Methods and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery enable us to offer service unequalled anywhere!

Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry — including exclusive **Maurer-designed** equipment — your guarantee that only the *best* is yours at Precision!

Precision Film Laboratories — a division of J. A. Maurer, Inc., has 16 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.



STATION MANAGEMENT

(Continued from preceding page)

heres generally to these principles, there will be fewer square pegs in round holes.

For example, the highly specialized production men will be freed from the compulsion to originate program ideas if programming management has the responsibility for maintaining contact with the public.

A more extreme example is the placing of responsibility for budgetary control. It is true that many telecasters have recognized or have learned the hard way that the artistic temperament, which is a requisite of successful production men, is not congenial with financial or accounting procedures, nor with budgetary disciplines.

But it is a matter of historical record in broadcasting and telecasting circles that such executives are often placed in positions entailing great responsibilities in the fiscal area.

The almost inevitable result has been neglect or mismanagement of financial affairs.

Telecasters who recognize these facts about executive aptitudes have achieved a relatively stable budgetary structure with accompanying reductions in costs.

Self-appraisal guides management

What about me? Are my background and ability right for my own administrative position?

Most top administrators in telecasting could profitably spend a little time in objective self-appraisal regarding their own aptitudes and qualifications for the kind of work they are called upon to do.

There are instances on record where such self-appraisal has led the chief executive with a highly specialized background to appoint an assistant or associate to provide the necessary balance for essential administrative functions, which the top executive recognized that he himself could not fulfill.

Only through such objective and realistic analysis can equilibrium be assured the organizational structure.

Thus the whole arena in which telecasting operates might be enlarged—with a broader base for distributing production costs, a more versatile program structure, a more stable basis for profitable, long-range planning of operations and expansion, and an easier life for top management.



PROPS AND PREMIUMS

A REPORT ON PRODUCTION,
SALES AND PROMOTION AIDS

By Tad Reeves

"IT'S THE GREATEST!" . . . a giant coloring sheet, 35" wide by 20" high, with action scenes of cowboys, circus animals, historical events, scenes from favorite stories and other subjects to fascinate youngsters from 6-14 years of age. Each drawing is a complete picture story, clearly printed for easy coloring on extra heavy white stock which takes crayons, colored pencils, water color, poster paint or pastel equally well.

The sheets are packed one to a mailing tube at 18¢ per unit in lots of 1,000. The weight of each piece is a fraction under 5 oz. and can be mailed for 5¢ as fourth class mail. Check with your local post office about third class mailing which can be less per unit.



IT'S IN THE BAG, if you're looking for a hot weather premium. One of the oldest textile companies in the business has come up with a hot line of novelty by-products. This beach bag is a carry-all to appeal to the distaff side. It's big enough to hold bathing suit, towel, cap and extra paraphernalia.

Available in several styles. The largest, shown here, is a bright-colored, unlined, drawstring style which can be had for only 35¢ each in lots of 1,000. A smaller one, in a combination of print and solid color fabric with grommet drawstring and lined with polyethylene, costs 55¢ each in 1,000 lots.

FOR THE MARK OF SUCCESS on your sales presentations, brochures and promotion pieces bind them with the slick, professional-looking plastic binder tubes. There's nothing complicated or time-consuming about this process. Just punch the paper with a 2, 3, or 4-hole punch, then slip on the permanent or looseleaf type tube binder loops. The 2-punch economy kit is available at \$9.90; the 3-punch deluxe kit is \$16.90; and the 4-punch deluxe job which takes either side of 8½x11 sheets or smaller in one operation costs \$29.90 complete. All models are supplied with 150 assorted tubes. Tube rings in red, white or blue come in the T-twist, S-ring, multi-ring and the round ring styles.

SURE CURE FOR A MAIL TEST HEADACHE. It's a simple key-type opener which provides a quick, efficient method for opening and re-sealing glass containers (the vapor-vacuum kind) with the pry-off caps such as on catsup, peanut butter, baby foods, pickles. You can offer this welcome remedy for only 10¢ per opener. This opener works, for it's made by the nation's largest manufacturer of pry-off caps. Pulling power has already been established by tests in various sections of the country with excellent success. The opener is made of bright, one-piece metal with a protruding edge which slips right under the cap edge and then is turned like a key. Being flat, the opener can be mailed in a small sturdy envelope.

TV ISN'T JUST ANOTHER BUSINESS. For film men, stations—anyone in TV—here is a card to get attention, but is still in good taste. Basically, it is the white, trim rectangular stock card with a die cut on the top left-hand corner of a TV set with your company name or station call letters across the screen. The rest of the card carries your name and title, telephone number and address. Color of the TV set is silver, blue, or maroon. Two hundred and fifty cards cost \$5.50; 500—\$8.50; 1,000—\$10.50; 5,000—\$37.50.

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

FIRST

WITH TELEVISION
IN THE TWIN PORTS

FIRST

in Morning PROGRAMMING
Starting May 26th WFTV
starts its telecasting day at
10:30 am daily.

FIRST

IN COVERAGE

More than 250,000 persons
. . . 76,700 families . . . in
WFTV land.

FIRST

IN FACILITIES

WFTV has recently moved to
Television Center . . . the
most beautiful and completely
modern studios in the Upper
Midwest.

FIRST

IN SALES

Good programming, a better
picture, top local shows and
positive public acceptance are
your answers to greater sales
on . . .

WFTV

DULUTH-SUPERIOR

C. G. ALEXANDER, GEN. MGR.
TELEVISION CENTER
DULUTH, MINN.

Represented by . . .

ADAM YOUNG
TELEVISION, INC.

Represented regionally by
Orville Lawson and Associates
Minneapolis, Minn.

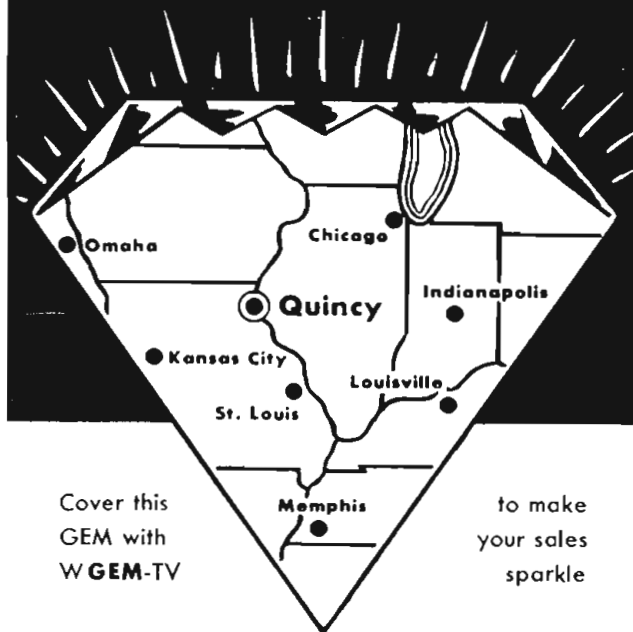
QUINCY ILLINOIS

the Gem City

84th TV Market*

a cinch to sell with

WGEM-TV



Cover this
GEM with
WGEM-TV

to make
your sales
sparkle

The only TV outlet in Quincy.
Over 50,000 watts of power
blankets Quincy's rich market.

Serving and SELLING almost
400,000 people with over
\$500,000,000,00 spendable
income.



Represented by
AVERY-KNODEL, INC.

*SOURCE: TELEVISION MAGAZINE

wGEM-TV

QUINCY, ILLINOIS

JOSEPH BONANSINGA, GEN. MGR.

TELEVISION
MAGAZINE

EDITORIAL

Showmanship and Statistics

WHILE there are quite a few statistics on the subject in this issue programming obviously can't be run by charts and graphs. To be sure, research trends and other measures can be a guide to the harassed programmer, but Show Business's entire history is a story of individuals.

Barnum didn't rely on committees to tell him what would make a good act. Neither did Ziegfeld confront any charts to pick those girls. Most smash hits or movies don't make it at a Board of Directors' nod, but rather because of the enthusiasm and faith that one individual has in a particular property.

Opinionated men rightly or wrongly made up their own minds on what was good entertainment and then went to bat for it.

While television is big business—very big business—it must still be conducted in a climate conducive to creative expression. Comptrollers and business managers will always be necessary as a vital part of "the team." But woe, if the network and station in these competitive days are guided in their programming structure, or shall we say "directed" in their concepts, by the financial men.

Television's product is programming—entertainment. And entertainment can't be run by businessmen with ledgers and slide-rules. The time for the Board of Directors to be concerned is when the station manager or the head of the network doesn't understand or have sympathy for the creative programmer.

On the other hand, the programmer who disregards the statistical data available to him is playing it solely by ear. Rating trends which indicate a show is slipping in audience popularity, flow of audience, various qualitative tests of audience reaction to specific programs and segments within programs—all are valuable tools to the programmer and to broadcast management. But just as a college course in radio or TV can't teach a man to be a showman, all the data in the industry can't provide the spark that will set off a new show, a new idea.

Let the statistics *help* the creative man, not stifle him.

What'll They Do for an Encore?

The era of the super show is upon us and the various announcements released certainly make for an exciting program season next fall—so exciting, in fact, that we hate to sound like the voice of doom.

Undoubtedly all the various combinations of spectaculars and extravaganzas will result in some outstanding programs. Not all will be smash hits. That's not the history of the entertainment world regardless of money expended or talent employed. The sober questions, though, that keep coming up, are: Will the public be spoiled for regular TV fare? Will the *Colgate Comedy Hour* look second-rate compared to the spectaculars that take its place once a month, at a budget of three to four times its size? Will the peaks make the valleys insufferable?

And just how many peaks can be turned out a year? Can the industry really turn out, say 39, such extravaganzas, that will justify their cost to the advertiser? How many Broadway shows make the grade? How many Hollywood movies?

Television has amply demonstrated that it can burn up some of the best talent in no time at all. People have already become tired of Sid Caesar, Red Buttons, Jimmy Durante, Eddie Cantor, and a host of others. Not that they're not just as great; it's just that they've had it.

Let's hope we're wrong. Let's hope the year of the super show will not only start the color ball rolling but will elevate the sights of all programming.

But we can't help wondering . . . what'll they do for an encore?

Fred Regal