

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

ELEVENTH YEAR OF PUBLICATION

MAY 1954

TENTH ANNIVERSARY

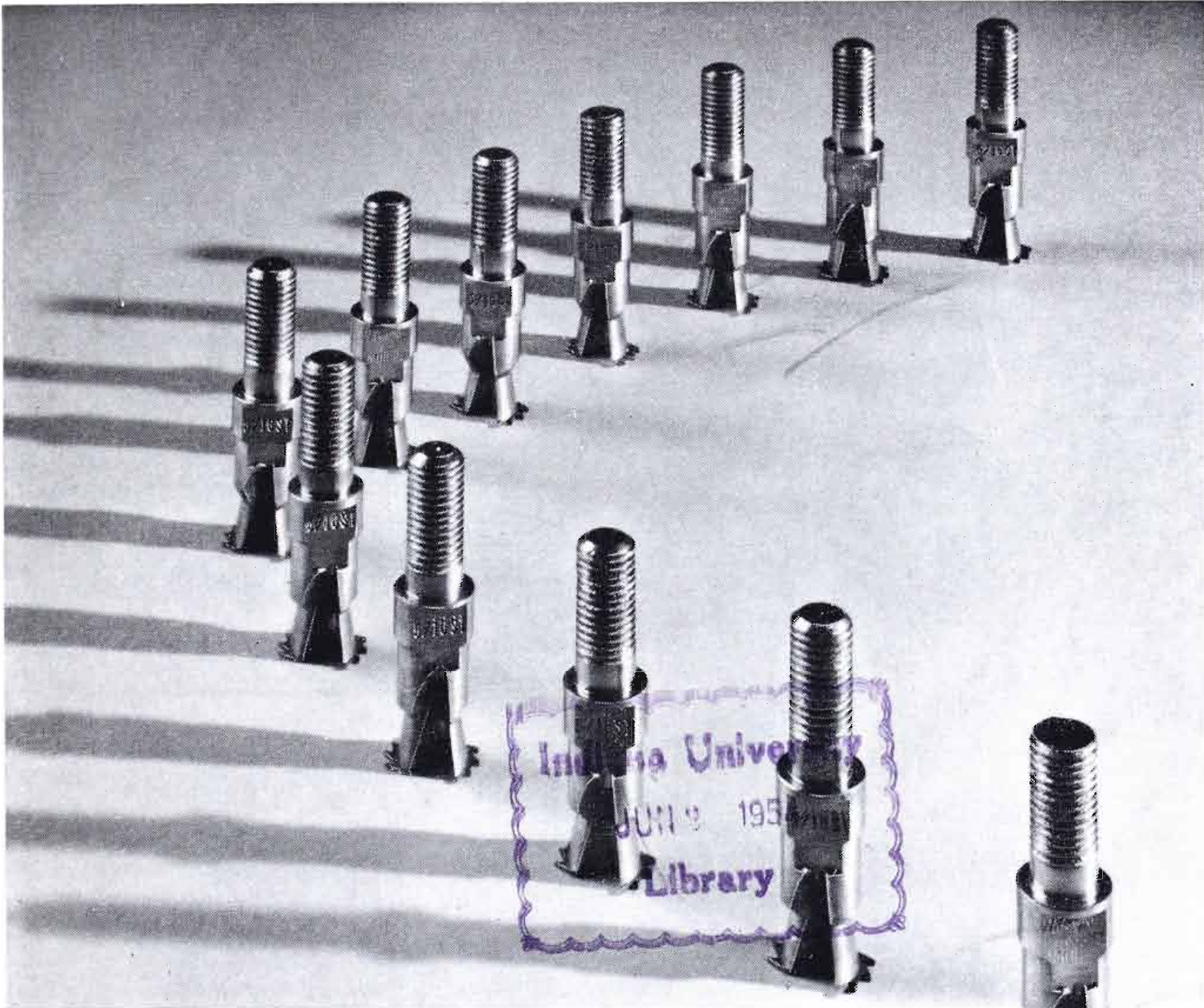
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They Sing A Prosperous Song

Dovetail bits hum about payrolls and profits as they work for the growing furniture industry in the South's Prosperous Piedmont.

Industry and agriculture team-up to make the mighty Piedmont section of North Carolina and Virginia one of the fastest comers in the nation. And WFMY-TV is the Prosperous Piedmont's most viewed station.

The 1,700,000 people in WFMY-TV's 31-county area have over 2 billion dollars to spend . . . and they're ready, willing and able to spend it. Let your H-R-P man tell you the success stories of flourishing products sold over WFMY-TV in the Prosperous Piedmont.

Team your product with WFMY-TV and you'll sing a prosperous song, too. Call your H-R-P man today.

TM 11-11-54 12-54 R A
LIBRARY
INDIANA UNIVERSITY
BLOOMINGTON IND



Basic Affiliate

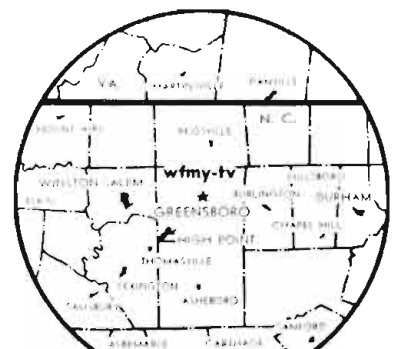
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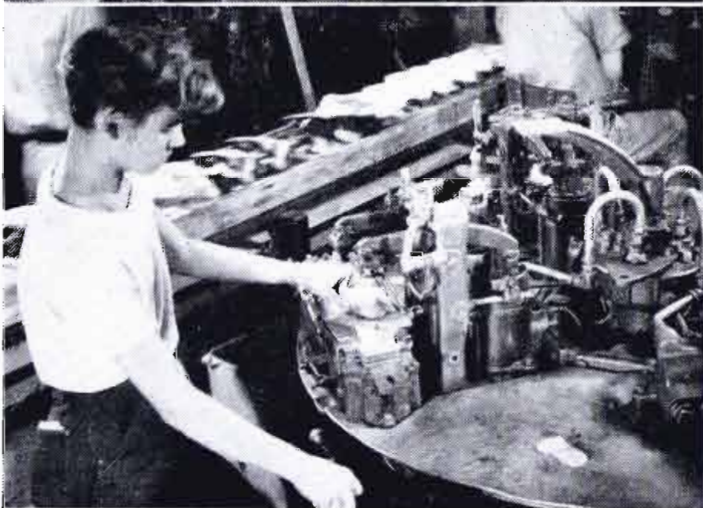
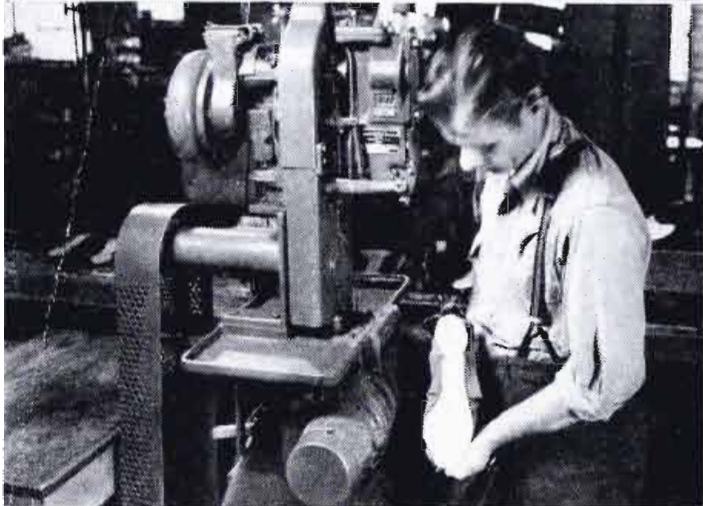
Channel 2

GREENSBORO, N. C.

Represented by

Harrington, Richter & Parsons, Inc.





DO YOU LIKE MONEY?

So do people here in this industrial center of America – a five-state area of 114 bountiful counties blanketed day-&-night by powerful WSAZ-TV.

Many things are made in the thousands of plants, big and small, located all across this rich region... steel and shoes, rubber goods, railway cars, and almost everything else needful you can name. But the one universal product of all this activity is a prodigious payroll that helps give people of this vast market over *four billion dollars* a year to spend.

If you (along with them) like money, there's no more efficient way to tap your share than via WSAZ-TV – only television station serving this whole area. WSAZ-TV is helping more advertisers than ever make more money than ever in this industrial heart of the nation. Any Katz office has the profitable facts for you.



T E L E V I S I O N

Huntington-Charleston, West Virginia

Channel 3 – 100,000 watts ERP – NBC-CBS-DuMont-ABC
Affiliated with Radio Station WSAZ.

*Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.
Represented nationally by The Katz Agency*



Representative of the diversified industry in WSAZ-TV's area is The Selby Shoe Company of Portsmouth, Ohio, manufacturer of many of the best-known brands of women's footwear since 1877.



POWER TALLEST



WBAP-TV leads again with the construction of the tallest television tower in Texas. The 1113-foot tower-antenna will be completed within a few weeks, giving WBAP-TV coverage through many additional wealthy North Texas counties.

This new super-power television transmitter, capable of color as well as black-and-white transmission, will produce 100,000-watt signals.

Powerful, as modern as any developed, the new transmitter shows again the progress and leadership of WBAP-TV in the television field.

For more information concerning this great new signal, write WBAP-TV direct, or contact your nearest Free & Peters man.

Now... the
set count in the
WBAP-TV
area is...

376,498

More POWER means more SETS!

WBAP-TV

CHANNEL

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



motor city fights...

...in good company

WWJ-TV, Detroit—the busiest station in television—welcomes to Channel 4 the Pfeiffer Brewing Company's "Motor City Fights."

WWJ-TV's showmanship, sell-manship and superb facilities combine to bring this popular sports event to viewers throughout the great Detroit market area.

WWJ-TV is proud to have been selected for this assignment and to have Pfeiffer's "Motor City Fights" occupying the dominant hour on Tuesday nights, 10-11 P.M. on Channel 4.

It's another major origination in the constantly growing list of outstanding program productions, keeping WWJ-TV advertisers out in front and in good salesminded company.



YOUR PRODUCT, TOO, BELONGS
IN GOOD TELEVISION COMPANY
... ON WWJ-TV.

See your Hollingbery man

In Detroit . . .

*You Sell More
on channel*



TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume XI, Number 5, May, 1954

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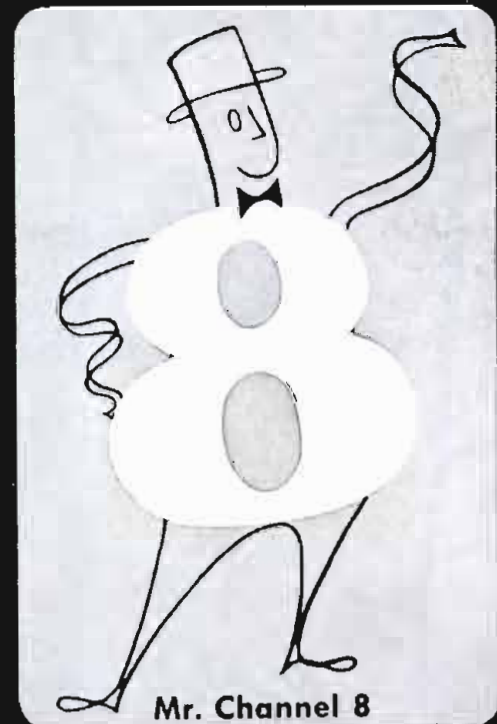
Published monthly by the Frederick Kugel Company, Inc. Publication office, 90 West Central Street, Manchester, New Hampshire. Editorial, advertising and circulation offices, 600 Madison Ave., New York 22, N. Y. PLaza 3-3671. Single copy, 50 cents. Yearly subscriptions in the United States, its possessions and nations of the Pan American Union, \$5.00; in Canada, \$5.50; elsewhere, \$6.00. Entered as second class matter April 22, 1952, at the postoffice at Manchester, N. H., under the Act of March 3, 1879. All rights reserved. Editorial content may not be reproduced in any form without permission.

Television Magazine • May 1954

pledged

to

service



WGAL-TV

NBC • CBS • ABC • DuMont
Lancaster, Pa.

Steinman Station
Clair McCollough, President

Pledged to the welfare of
the many communities
it serves, with a continuing
series of programs and
projects designed to
enlighten, strengthen and
support the best interests
of the public.

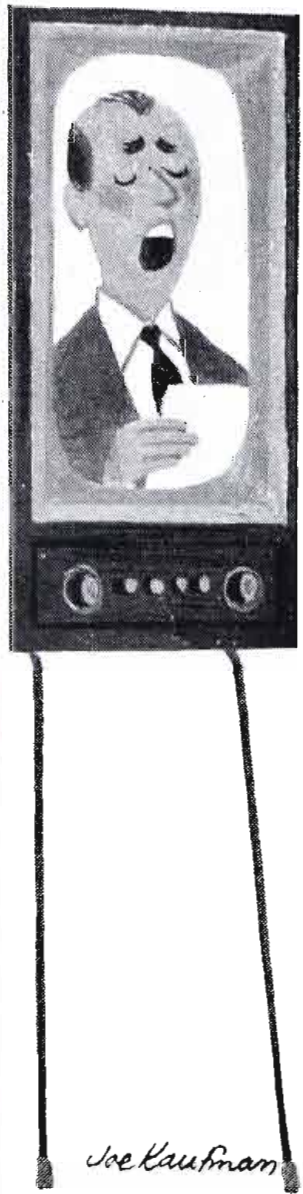
Represented by

MEEKER TV, Inc.

New York
Chicago

Los Angeles
San Francisco

There's been



in Chicago . . .

**Telepulse of Chicago*

a Big Switch



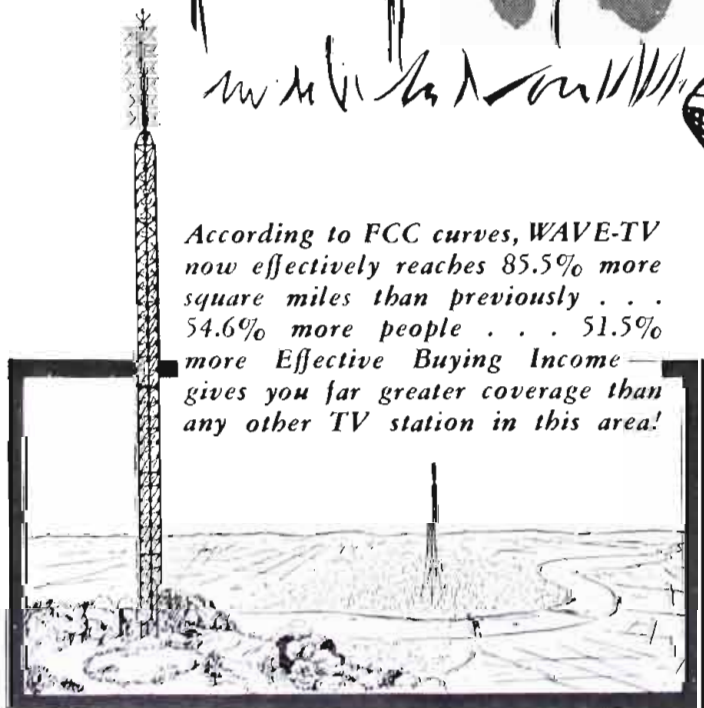
In one short year WBBM-TV has turned many a viewer's head...
has become Chicago's *first* television attraction.

Today WBBM-TV broadcasts 6 of the "top 10" shows during the day
... **8 of the "top 10" at night.** The score a year ago was *none* of the
"top 10" in the daytime... and only half of them at night.

And the switch is the same, any way you count heads*—
... in top-rated quarter-hours, with a WBBM-TV increase from 87
to 195—a *62% lead over the next station*
... in a WBBM-TV average audience now *27% greater* than Station B
—*over twice as great* as either Station C or Station D.

Showmanship turns heads to WBBM-TV... can turn people to your
product. Let us show you how on Chicago's *Showmanship Television Station* **WBBM-TV**

CBS Television's Key Station in Chicago



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!

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.

LOUISVILLE'S

WAVE-TV

Channel 3

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC Spot Sales, Exclusive National Representatives

FOCUS

NETWORK TV BILLINGS—PIB

	for Mar. '54	for Mar. '53
ABC	\$ 2,696,244	\$ 1,728,446
CBS	11,379,631	7,739,812
DuM	1,185,586	1,054,857
NBC	11,058,748	7,998,131
	<u>\$26,320,209</u>	<u>\$18,521,246</u>

WASHINGTON LOOKS AT UHF

SPOTLIGHT this month is on the upcoming Senate investigation of the UHF situation. Industry leaders and those in government are seriously concerned. It's become apparent that a UHF station cannot compete successfully with a VHF outlet in the same market. Naturally, they say, there are exceptions. Situations where both the U and the V started out at the same time or where there is only one V in a large market are not the problem.

The consensus of opinion in the industry runs along these lines:

Without any direct competition from V's, or with only fringe V coverage from outside the market, U's are for the most part doing all right. New England, Pennsylvania and a few other areas around the country are holding up well.

Where a U competes with a lone pre-freeze V, the situation is good—for the present. In such markets, the entrance of V's via channels still unassigned can wreck the position of the high band stations. They stand to lose their network affiliations, and thereby lose audience and spot billings as well.

Many U's in highly competitive areas hope to get by with strong local programming. Possibly a handful will succeed.

Complicating the situation is the fact that many U operators went into TV with their eyes closed. They were not adequately financed; they lack the necessary staying power. Even some well-heeled stations had to give up when faced with the realities of winning conversions in markets thoroughly blanketed by VHF service.

While the economics of the industry are not actually in the province of the FCC, many in Washington say the Commission will have to tackle the problem. The reason for putting UHF stations in V areas was that the FCC thought this the best way to develop a nationwide, competitive television system. It follows that if a U can't compete directly with a V, then the FCC's objective can't be met by mixed markets.

Many solutions have been put forward, but it is not likely that any one answer will work. Experienced broadcasters consider impractical the suggestions that the Commission hold back on V's until U's can build conversion or investigate the network practice of switching away from U's when V's go on.

One leading, if outspoken, attorney told TELEVISION Magazine, "The FCC created the monster of the mixed market, and only the FCC can destroy it. If the FCC can't, then there goes the 'nationwide competitive system.'"

One thing is certain—when the Senate subcommittee sets to work, the Commission will be sitting on the hottest hotseat in its history.

14 MARKETS HAVE MORE THAN 100,000 UHF HOMES

Markets	UHF Sets as of May 1	Markets	UHF Sets as of May 1
Milwaukee	206,162	Buffalo	131,091
St. Louis	175,933	Youngstown	117,833
Portland, Ore.	174,218	Adams, Mass.	116,753
Pittsburgh	172,539	Holyoke-Springfield	112,090
Scranton-Wilkes Barre	137,028	New Britain-Hartford	105,459
Reading	135,000	Harrisburg	105,254
Lebanon	131,693	Peoria	101,657

Best... Over Puget Sound



Don't buy PART when
you can get it ALL!

KTNT-TV

Covering Seattle, Tacoma and
the Puget Sound Area

CHANNEL 11

KTNT-TV AREA Quick Facts and Figures

Population Distribution

City of Seattle	37.65%
Balance of King County	21.37%
Pierce County (Including Tacoma)	22.22%
Balance of Areas West and South	18.76%

TOTAL (1,250,000) 100.00%

Grade A contour covers over 1,000,000 people; Grade A and B contours cover over 1,250,000 people; INFLUENCE AREA covers over 1,500,000 people

Affiliated with CBS and Dumont
Television Networks

Contact
WEED TELEVISION

TOP 5 DAYTIME VS TOP 5 NIGHTTIME

THIS month's continuing cost per thousand study shows that daytime television is turning out to be a better buy, on a cost-per-thousand basis, than nighttime.

Shown below are the five top daytime and the five top nighttime programs, as ranked in the second Nielsen report for March. In every case, on a c-p-m per commercial minute basis, daytime vehicles delivered the audience at a substantially lower rate.

Lowest figure for daytime shows was 64 cents for *The Guiding Light*; for nighttime, \$1.63 for both *Dragnet* and the *Bob Hope Show*.

Notable is the fact that three of the top five daytime programs are soap operas. While full sponsorship involves a considerable annual outlay, daily time and production budgets run as low as \$8,800.

In earlier studies (November 1953 and January 1954) TELEVISION Magazine studied cooking shows and daytime feature films on the local level. C-p-m for cooking shows ran as low as \$1.61 for *Mama Weiss* on KHJ-TV in Los Angeles. In the feature film category, WPIX's *Petticoat Theatre* delivers a thousand New York

homes at \$1.28.

For the advertiser who wants to reach women, daytime television offers an increasingly attractive cost per thousand picture, with lower time costs, more time for commercials and less waste circulation.

While most daytime ratings are lower than those of evening shows, the cost advantages makes it possible for the advertiser to increase his total number of impressions by utilizing the strip programming structure of the morning and afternoon hours.

PROGRAM, SPONSOR, TIME, #COMM. MINS. AND AGENCY	STATIONS PIB	PER TELECAST COSTS		NIELSEN RATING	HOMES REACHED	COST/M HOMES	COST/M HOMES/ COMM. MIN.
		PROGRAM	TIME				
DAYTIME							
HOWDY DOODY Standard Brands—5:30-6 pm, Mon, 4'30", Bates	81 (NBC)	\$3,200	\$23,502	19.6	5,595,000	\$4.77	\$1.06
SEARCH FOR TOMORROW Procter & Gamble—12:30-12:45 pm, Mon-Fri, 3', Biow	94 (CBS)	1,900	8,475	17.1	4,785,000	2.17	0.72
THE GUIDING LIGHT Procter & Gamble—12:45-1 pm, Mon-Fri, 3', Compton	63 (CBS)	1,900	6,831	15.6	4,541,000	1.92	0.64
LOVE OF LIFE American Home Products—12:15-12:30 pm, Mon-Fri, 3', Biow	86 (CBS)	1,900	10,359	14.4	3,956,000	3.10	1.03
THE BIG PAYOFF Colgate—3-3:30, Mon, Wed, Fri, 4'15", Esty	74 (CBS)	3,500	14,391	12.5	3,905,000	4.58	1.08
NIGHTTIME							
I LOVE LUCY Philip Morris—9-9:30 pm, Mon, 3', Biow	119 (CBS)	40,000	42,687	61.4	16,615,000	4.98	1.66
DRAGNET Liggett & Myers—9-9:30 pm, Th, 3', Cunningham & Walsh	101 (NBC)	32,000	38,183	49.7	14,390,000	4.88	1.63
BOB HOPE General Foods—8-9 pm, Tue, 6', Young & Rubicam	89 (CBS)	75,000	63,090	44.5	14,124,000	9.78	1.63
MILTON BERLE Buick—8-9 pm, Tue, 6', Kudner	116 (NBC)	75,000	66,602	38.7	12,925,000	10.96	1.83
YOU BET YOUR LIFE De Soto—8-8:30 pm, Th, 3', BBDO	135 (NBC)	25,000	42,116	42.8	12,618,000	5.32	1.77

Program costs, TELEVISION Magazine. Time costs, February PIB. Ratings, Nielsen second March report.



COLOR TELEVISION



The RCA TK-40A All-Electronic Color Camera—now in quantity production.

WATCH RCA COLOR TV IN ACTION

at the NARTB Convention, May 23-27

See a complete RCA compatible color TV station in operation at the RCA Exhibit. Watch RCA's new Color Camera pick up live studio scenes on the spot. See RCA's new 3-Vidicon Color Film system in action. Look over RCA's full-sized Color TV control center. See how color signals are switched and fed to outgoing lines and color monitors.

And don't miss RCA's new black-and-white vidicon film equipment and multiplexer setup—the finest yet developed. Also new RCA high-power UHF and VHF transmitters, new RCA AM gear, new RCA microphones, new turntables. Operate the equipment yourself. Talk about it with RCA Broadcast and Television Specialists. Let them help you with your plans.

It's A Complete Show Within A Show ▶▶

How to prepare for

Color TV



The indispensable equipment guide for every TV Station planning color operations

What's in the Color Edition

- The RCA Color TV System
- What Color TV Means to the Broadcaster
- Television Transmitter Operation with Color Signals
- How to Plan for Color TV
- RCA Color Studio Camera, TK-40A
- RCA Color Slide Camera, TK-4A
- RCA Color Film Camera, TK-25A
- RCA 16mm Color Film Projector, TP-20A
- RCA Color TV Monitor, TM-10A
- RCA Colorplexer, TX-1A
- Test Equipment for Color Television
- RCA Color Sync Generator Equipment
- Video Amplifiers in Color Signal Transmission

THIS SPECIAL 80-page issue of RCA Broadcast News has been prepared specifically for the TV station man who is getting ready to work with color. Filled with authentic information not found in its entirety anywhere else, this issue includes important facts you'll want to know about color Now . . . such as general operating theory of the color telecast-

ing system, how to plan studios and stations for color, types of equipments and systems required, how to make equipment changeovers for color.

Copies of this special color issue of Broadcast News may be obtained from your RCA Broadcast Sales Representative. Or write Section 503, RCA Engineering Products, Camden, New Jersey.

The only 100% engineering-operations journal for station men



Read by broadcasters and telecasters longer than any technical magazine of its kind in the industry, RCA BROADCAST NEWS is prepared specifically to keep station men up-to-date on equipment-and-station operations. It includes straight-to-the-point facts on planning installations, testing and operating station equipment—newsy stories about stations from the stations themselves—interesting articles on “how-it-works” and “how-to-do-it” for the everyday job—plus equipment information you can find in no other periodical. RCA BROADCAST NEWS is published every other month. Ask your RCA Broadcast Representative to put you on the list to receive it regularly.



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

WHAT'S NEW

TV Introduces New Bristol-Myers Product . . . Mum Mist, a spray deodorant in a plastic bottle shaped like a martini glass, is being introduced in a city-by-city spot TV campaign. W. T. Drew, advertising manager for Ipana and other Bristol-Myers products said, "We plan to hit 25 to 30 markets with TV; elsewhere, we'll use spot radio. We'll also get network radio time via Nora Drake. We're buying wherever we can reach the largest audience of women and men too (they're becoming good prospects for spray deodorants) in areas where sales indicate the best market for spray type products." Discussing the longevity of a good commercial, Mr. Drew said, "Last week we used a film for Sal Hepatica that we began running six years ago. If you put a lot of money into a good durable film, particularly if it's animated, it will pay out because you can use it over and over again."



100 Stations Order RCA Color . . . Indicating the pace at which stations are tooling up for color is this summary from A. R. Hopkins, manager broadcast marketing division, RCA: "By mid-April, we had received orders from more than 100 stations (the majority for network color transmission equipment). We have made at least partial shipment to approximately 75 stations. More than 35 of these are now ready to put network programs on the air. Considering the output of all manufacturers, by the end of 1954 we estimate that about 20 stations will have color slide and/or film equipment. In addition to the network origination cities, ten or fifteen outlets should be ready for local live colorcasts. The 3 V film camera will be available early in the fourth quarter; live color cameras have been delivered to several stations, including WKY-TV, Oklahoma City, and WBAP-TV, Ft. Worth."

I Q Night in New York . . . One answer to the problem of building audiences for special-appeal shows is provided by WATV's "I. Q. Night," a Monday evening block of programs connected with local schools. Says Irving Rasenhaus, president and general manager of the Newark-New York independent, "We found in radio, and again in TV, that the educational programs must be easy to remember, easy to find. That means a vertical block as we have on Monday or a horizontal block as we have with our Coffee Club in the afternoons. No educational program will ever get a mass audience against pure entertainment, but there are significant numbers of people who are interested in the kind of thing we do with NYU and Columbia Teachers College. A 13-week series by Rutgers on higher mathematics pulled in 700 unsolicited pieces of mail each week."



Only the Best

With four television stations now transmitting in the Houston-Gulf Coast area, KPRC-TV remains **FIRST** in everything that counts. Houston's large, growing viewing audience (over 300,000 TV sets in the coverage area) consistently elects Channel 2 for the best in programming . . . the most and best in talent . . . tops in news and newsreel coverage . . . the best in performance!

Houstonians look to KPRC-TV for leadership . . . because Houstonians know KPRC-TV is **FIRST**.

For the lowest cost per thousand and the *highest* percentage of results, buy KPRC-TV. Call Edward Petry and Company, or write direct for availabilities.



FIRST

FIRST in coverage
FIRST in circulation
FIRST in ratings
FIRST in local live shows
FIRST in news
FIRST in public service
FIRST in merchandising & promotion
FIRST in physical equipment

STAYS *First*

FIRST IN RATINGS

Four TV stations serve Houston. Only ONE sells it EFFECTIVELY! The proof: February, 1954, TV-Hooperatings† show KPRC-TV with a Sunday through Saturday average evening share of audience 74%. The remaining 26% share of audience is divided among the remaining three Houston stations.

ALL TOP DAYTIME AND NIGHTTIME SHOWS ARE SEEN ON KPRC-TV!

Houston's Ten Top Daytime Shows*

	RATINGS
1. Superman	23
2. Kit Carson	20
3. Sky King	20
4. Stu Erwin	19
5. Today	16
6. Ding Dong School	15
7. Howdy Doody	14
8. Welcome Travelers	13
9. Matinee	10
10. On Your Account	10

Houston's Ten Top Nighttime Shows*

	RATINGS
1. This Is Your Life	58
2. Dragnet	57
3. Ozzie & Harriet	55
4. You Bet Your Life	55
5. I Married Joan	54
6. My Little Margie	54
7. Heart Of The City	53
8. Cisco Kid	51
9. Robert Montgomery	51
10. Amos n' Andy	49

*TV-Hooperatings,
February, 1954.

†ARB & Pulse
Also Establish
KPRC-TV Dominance.

KPRC-TV

NBC-ABC

CHANNEL 2 HOUSTON

JACK HARRIS, Vice President and General Manager
Nationally Represented by EDWARD PETRY & CO.

WHAT'S NEW



Television Advertising Bureau . . . ". . . we, in Detroit, are fighting this trend to TV with everything that ingenuity and intelligent work will permit." This quote from C. F. Taylor, president of the Detroit chapter of the American Association of Newspaper Representatives, explains why Television Advertising Bureau is getting off to such a fighting start. Over 30 stations to date have joined the organizing committee. Initial thinking is to model the Bureau closely after that of the Newspaper Bureau of Advertising. Pictured here are Richard Doherty, consultant for the Committee and Richard Moore, vice president of the Los Angeles Times station KTTV, who is acting chairman.

Saturday and Sunday Next Selling Job . . . "TV's next frontier," says Arthur H. Sherin, Jr., TV sales manager, Avery-Knodel, "is week-end time. The daytime picture is continuously getting better. The women's shows are rapidly filling up and the afternoon feature films are pretty well sold. Advertisers have learned the value of daytime hours—Monday through Friday. Saturday and Sunday are still going begging. Many stations have reclassified the week-end afternoons as Class B time. The lower rates have brought in some advertisers, especially those with children's products. Considering the high sets in use level and the presence of a family audience, this is one area in which we have a real selling job ahead."



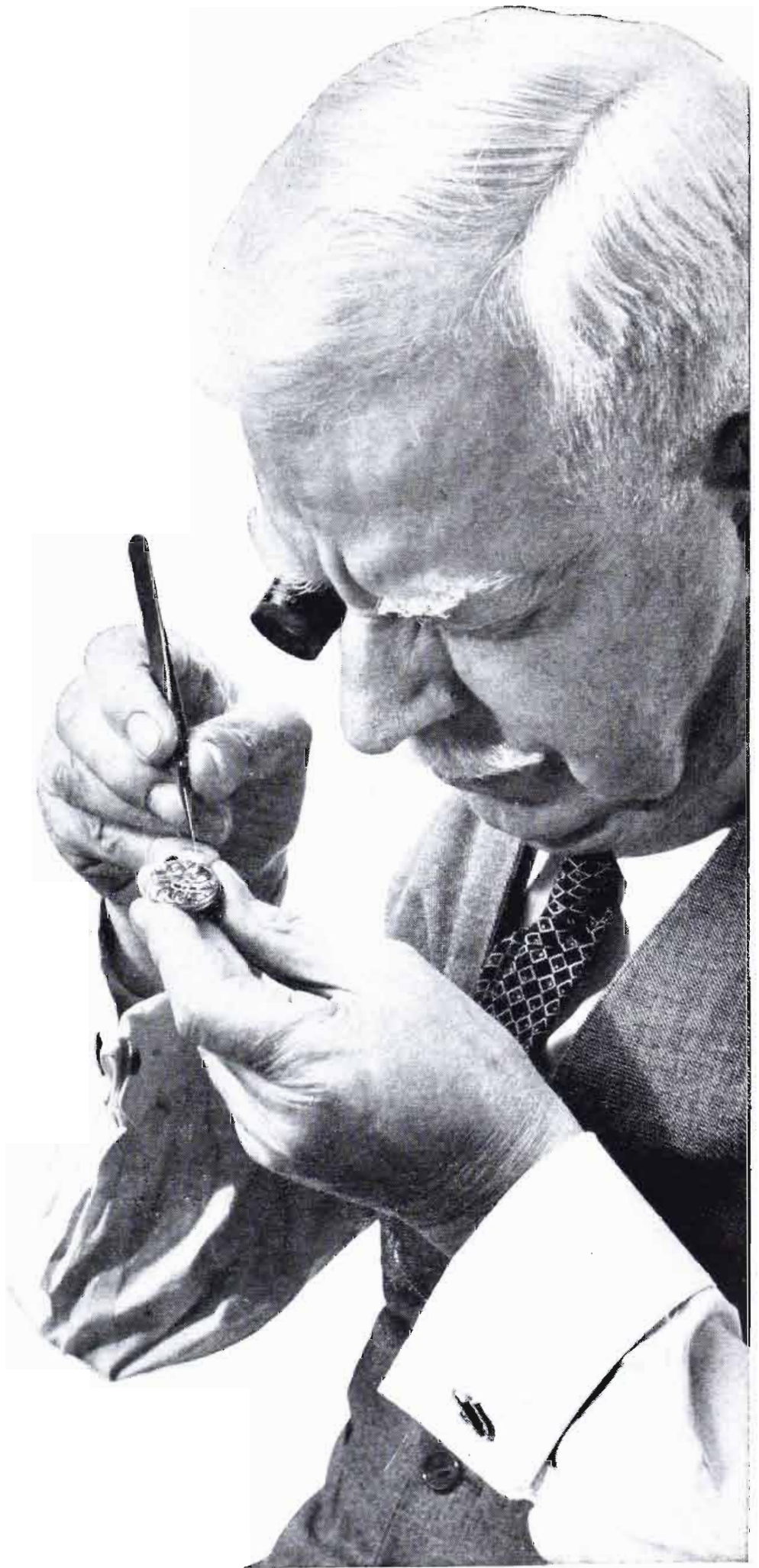
It Takes Time to Build Audiences . . . Most significant development of ABC, says Charles Underhill, vp in charge of ABC-TV programming, is the network's acquisition of the hour-long Disney features. "It's significant because the man himself is such a fabulous showman. His restless, probing mind is bound to contribute something new and vital to television entertainment. Most of the programs introduced this year will be on through the summer and the coming season. New personalities and new shows have to build—it takes time to attract an audience. Looking at the rating record, we found at the end of February that all ABC-TV sponsored half-hour shows which had been telecast at the same time for at least two months hit an average Nielsen of 21.1. This is a gain of 34 per cent over October. Over the same period, the parallel gain for other networks was seven per cent for CBS-TV and 11 per cent for NBC. Cycles? There's always room for one more good show, no matter how many follow the same pattern. Danny Thomas is a case in point, just as Dragnet was."



Coordinated Media Buying—Better Service . . . Solidifying thinking on the subject of coordinated media buying vs. independent departments for broadcast and print, a much-discussed innovation a year ago, Philip Kenney, media coordinator, Kenyon and Eckhardt, says, "It definitely makes for better account service. The complexities of individual media make it difficult for one person to do all buying. But having one person directly responsible for all planning and supervising specialized buyers is a system that should attract renewed interest. About half our accounts who could be using TV are in the medium. Some of the others are trying to see how they could utilize TV. Gorham Silver, for instance, is testing half-hour film shows in three markets. Most of its budget has gone into magazines, to get 'circulation in depth', but extra funds have been allocated for TV trials."

*Everyone has
something
he does
best...*

We'll go that statement one better. What *we* do best is also the *only* thing we do — the finest possible representation for quality television stations. The mainspring of our success is that we serve *only* them — and *only* television. If you believe that quality representation should have all the dependability of a fine watch, then we have a premise in common that may deserve pursuing further.



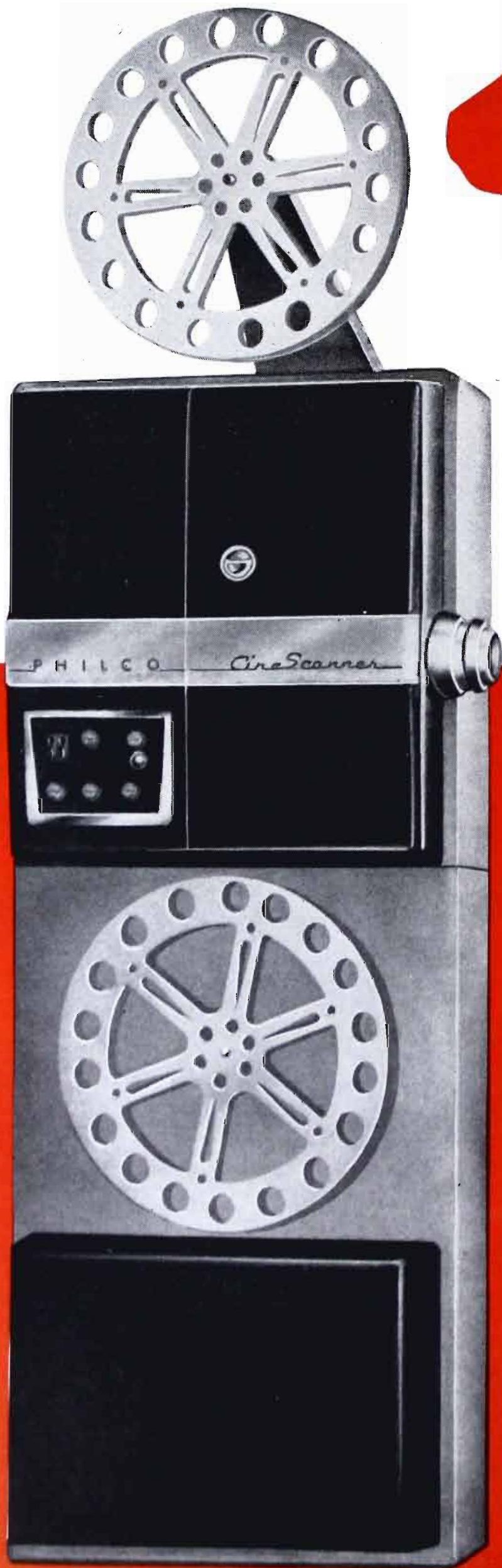
Harrington, Richter and Parsons, Inc.

*New York
Chicago
San Francisco*

the *only* representative devoted *only* to television

<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>

4 ways to



The PHILCO 16mm CineScanner provides the finest film reproduction in either color or monochrome. 35mm model also available.

Broadcasters . . . here is the finest equipment available for color and monochrome film reproduction. Continuous film motion and flying-spot scanning techniques produce high-definition pictures with superb light values. Whether you plan to use slide and film in monochrome; or a versatile combination of film and slides in both color and monochrome, the Philco CineScanner gives longer film life and utmost dependability . . . *it's the only practical method for color!* For complete information, write to Dept. TV today:

Check These PHILCO Features

- Quiet, continuous film motion . . . no complicated intermittent mechanism to cause film wear and breakage.
- Cold light source . . . no film burning.
- Instantaneous run-up time with provisions for quick starts and stops . . . remote control available.
- Highest quality production in monochrome and color.

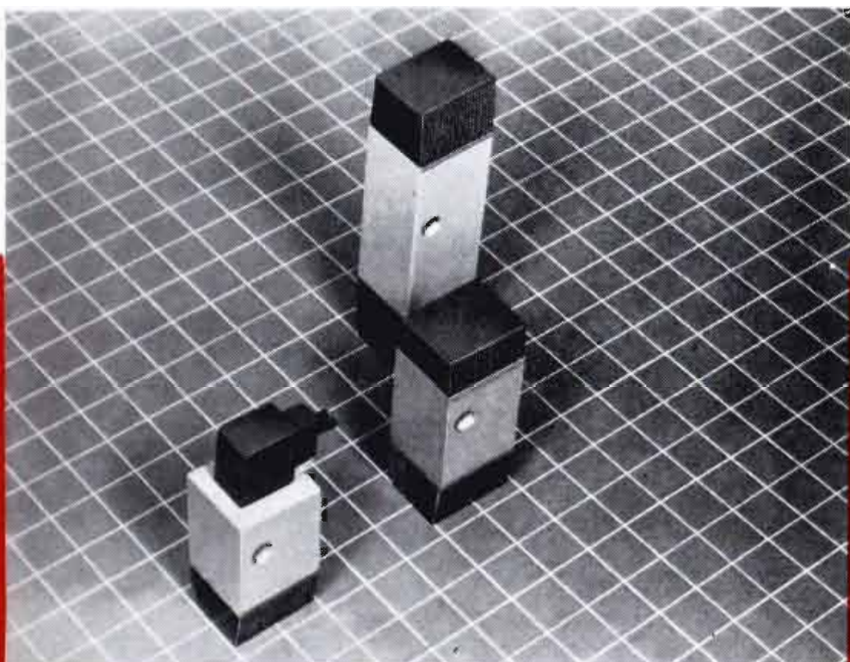


PHILCO CORPORATION

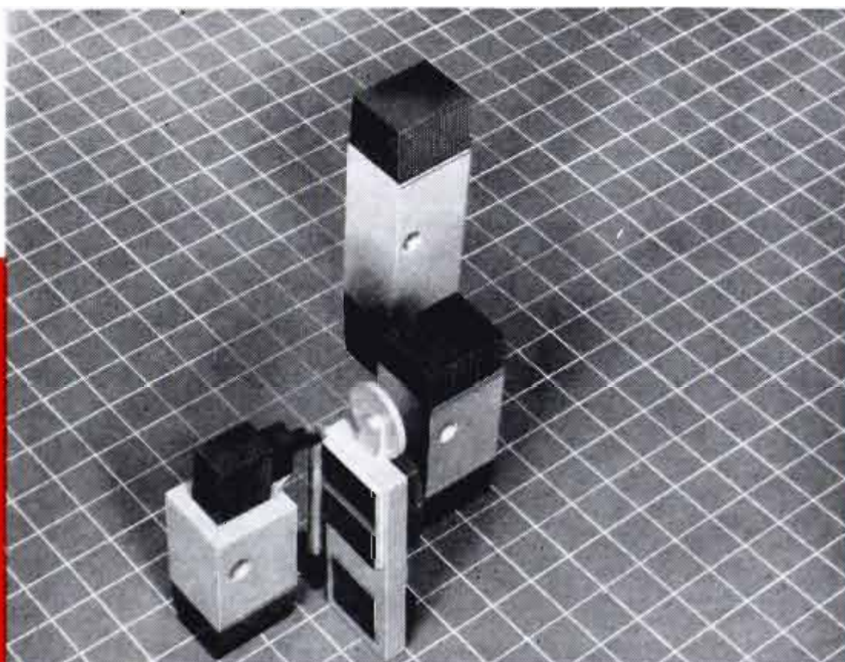
better **TV** film reproduction!

with the new **PHILCO**

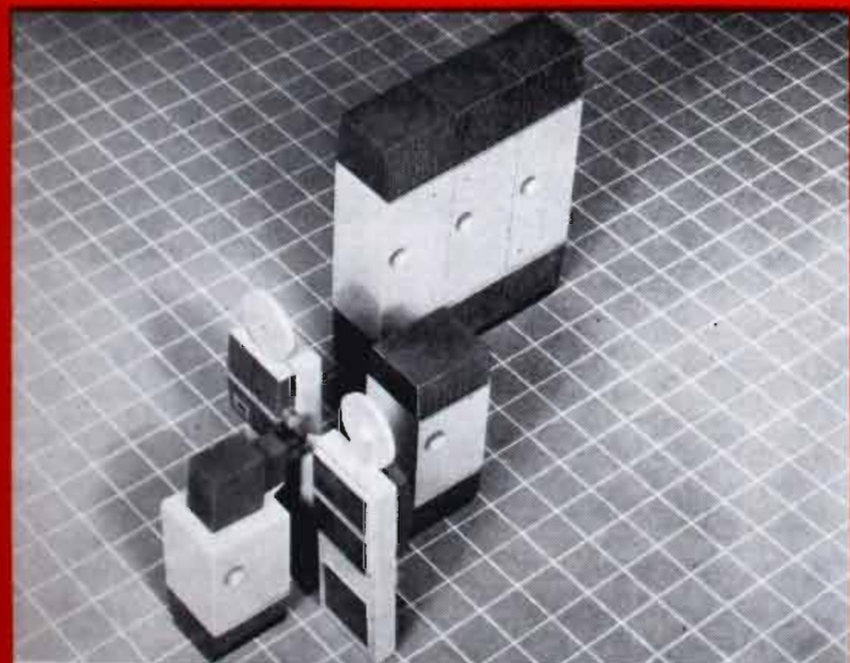
Cine Scanner



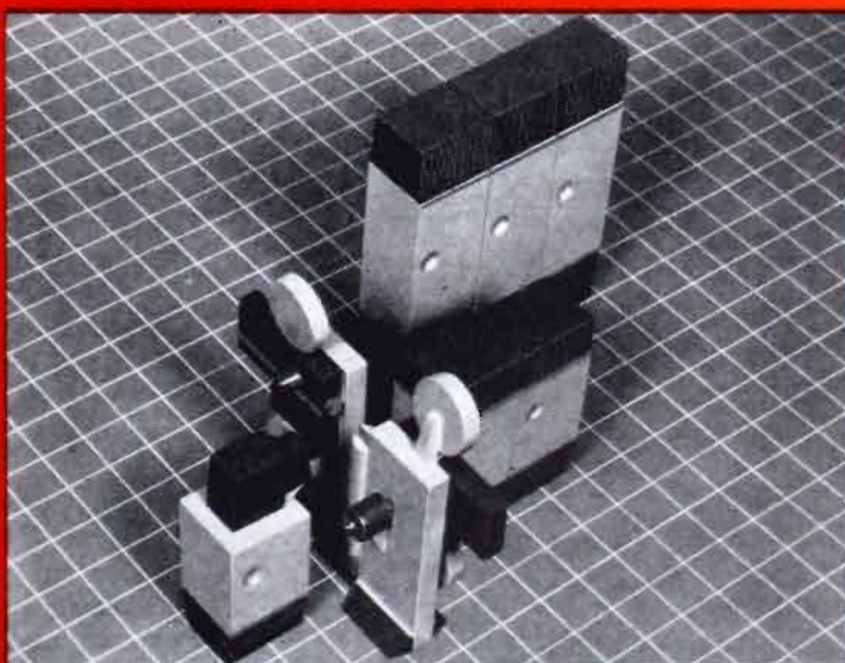
Dual slide changer facing 54" light source unit: 84" equipment rack in background. This setup will handle monochrome (positive or negative) slides with rack space to spare.



Slide changer and single 16mm film combination for monochrome projection. The multiplexing mirror facilitates the use of only one light source for both of the film units.



A slide changer, dual 16mm film units, light source and three equipment racks complete the facilities for monochrome, and both positive and negative film . . . leaving extra rack space.



Dual 35mm and slide changer combination with three racks provides color and monochrome (positive and negative) film programs and either color or monochrome slide presentations.

See PHILCO'S Exhibit at NARTB!

GOVERNMENT & INDUSTRIAL DIVISION • PHILADELPHIA 44, PA.

WHAT'S NEW



Agency Man Questions Web's Program Control . . . Roger Pryor, vp in charge of radio-TV, Foote, Cone & Belding, feels a major problem for all advertising men is the question of the networks' responsibilities to long-time advertisers. "The recent refusals to renew contracts show an utter lack of regard for old sponsors," he said. "Even though there is a seller's market, this is the time for the networks to concentrate on finding how many new advertisers they can bring into the medium, not knocking out old advertisers arbitrarily. Rebuttal can't be handled by any one agency or advertiser. It's a governmental question. The combination of production and distribution was a question in the motion picture industry. The two functions were divorced."

CBS-TV Cool on Magazine Shows . . . Aside from continued sales efforts by the task force working on the CBS-TV Morning Show, William Hyland, vp in charge of network sales, said, "We do not plan to go into the insertion type of program to any degree. Basically, we'll stick to single sponsorship vehicles." Prospects for summer? "Very definitely most advertisers will continue through the summer. Most of those staying will switch to replacement programs. The network's incentive plan this year will absorb 20 per cent of program costs. The first year we had a special summer set-up it involved only discounts on time. The second year, the program incentive amounted to 30 per cent of programming costs." The drop from 30 to the current 20 per cent, Mr. Hyland points out, is another indication of the growing acceptance of summer TV.



New Audience Composition Figures . . . That's the good news this month from Dr. Sidney Roslow of The Pulse, Inc. For the first time, statistics will be available not only on composition by men, women and children, but by age as well within these groups. The first figures will be released in The Pulse May reports.



Telephone Survey Study of TV Commercials . . . N. W. Ayer is now working on a new project to study commercials via immediate recall telephone surveys. Radio-TV research director Harry Smith reports encouraging results from the technique. "To supply our creative people with a guide to which elements add to impact and which detract, we're finding this method can tell us how well the commercial points have been gotten across to the viewer."



The American Weekly ties in with TV . . . In a smart move by film producer and distributor, Television Programs of America and The American Weekly, a joint promotion has been worked out to publicize the new Ellery Queen series on television, and a new series in The American Weekly. Tie-ins will include trailers on TV, plugging the stories in the Weekly, and a banner heading in the magazine calling attention to the TV show.

nothing **Works Like Wantmanship**

Give people the want and you're on your way. The Crosley Group does it with **Wantmanship**, the dynamic new dimension in selling. Typical of the Group, WLW-D, Dayton, *audiences* your advertising with *promotion* to make sure your sell is seen and heard. **Wantmanship** explains why the Crosley Group makes more sales faster, *at less cost*, than any other medium or combination.



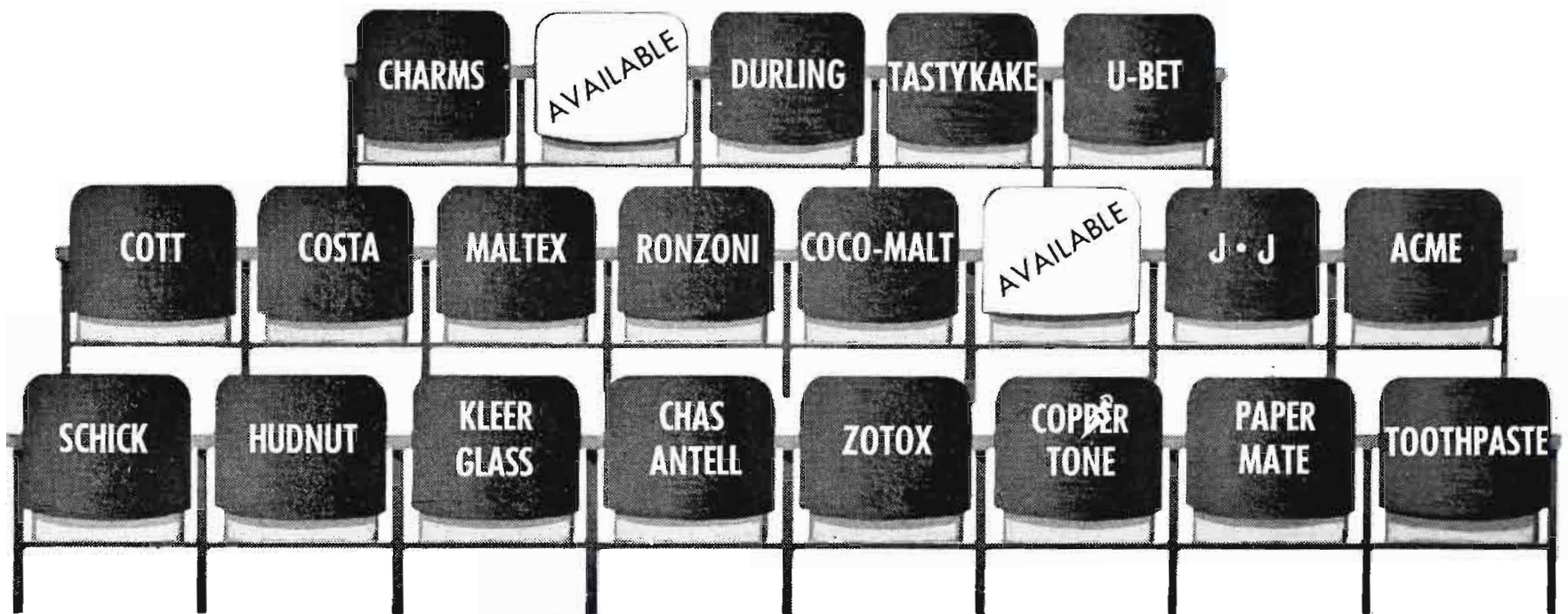
WLW	Radio
WLW-A	Atlanta
WLW-C	Columbus
WLW-D	Dayton
WLW-T	Cincinnati

the **CROSLEY GROUP**

G. HARPER

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

© 1954, The Crosley Broadcasting Corporation



ONLY **2** SEATS AVAILABLE

1 seat available on **FUN TIME** - Mondays 5:30-6 pm

1 seat available on **JUNIOR FROLICS** alternate - Tuesdays 5-5:30 pm

NO SEATS on **ENCORE THEATER** - Tuesdays, 10:30-11:30 pm

... to book these seats or take advantage of future openings -

Phone or write:

IN NEW YORK BArclay 7-3260

IN NEW JERSEY Mltchell 2-6400

watv channel **13** TELEVISION CENTER
NEWARK, NEW JERSEY

REPRESENTED BY WEED TELEVISION CORP.

EVALUATING TV MARKETS

*A provocative concept based on
effective buying income*

By Ray Stone, Maxon Inc.

THE cost per thousand measurement omits many factors that should be considered in setting up an advertising budget. I think there is need for a basis that will provide a more comprehensive understanding of television markets.

While market analysis, based on coverage, circulation, families, etc., is affected by the degree of available purchasing power, measurement in terms of effective buying income or various sales indices, is more pertinent.

More emphasis is needed on reaching people *in a position to buy*.

The \$100 million dollar second measurement might well be the answer for providing a television market index based on buying power. Actually, it is the cost per second of reaching \$100 million in effective buying income by television.

The table on this page illustrates how the method works for the seven markets with more than 1,000,000 TV homes.

The first column gives the number of families included in the full coverage area of each market, followed by the number of sets as of May 1. The next column gives the percentage of TV penetration.

Multiplying the penetration figure by the EBI gives the portion of EBI that can be reached via TV.

Thus for New York, where penetration is 90.3 per cent and total EBI is \$28,768,354,000, the "television" EBI is \$25,977,823,000.

The highest Class A 20 second rate is \$1,500 or \$75 per second.

The \$100 million second rate in New York then is \$.29.

Ranking the markets on this basis underscores also the importance of thinking in terms of television markets, rather than trading zones or county areas.

As would be expected, wherever there are one-station or new markets, the \$100 million second rate tends to be out of line with other markets of comparable size.

There are many other ingredients of a successful TV campaign—duration, effectiveness of commercials, and so forth—but a broader more accurate base for buying TV time that will

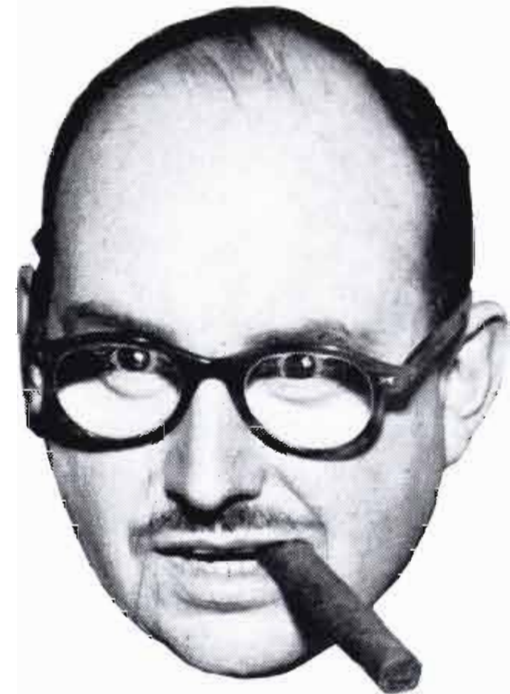
1. approximate closely TV set rank,
2. establish a more sensible relationship between all TV markets,
3. include individuals and/or homes,
4. show the cost of a TV market in relation to its sales potential,

is contained in the \$100 million second rate.

The \$100 Million Second Rate in the Seven Largest Television Markets

	Families (000's)	Television Sets (000's)	Penetration (%)	Total E.B.I. (000's)	Class A 20 Second Rate	100 Million Dollar Second
New York, N. Y.	4,659.2	4,207.3	90.3	\$28,768,354	\$1500	\$0.29
Chicago, Ill.	2,257.4	1,835.3	81.3	14,171,901	500	0.22
Los Angeles, Calif.	1,944.9	1,731.0	89.0	10,465,750	450	0.24
Philadelphia, Pa.	1,794.5	1,625.8	90.6	10,636,794	500	0.26
Detroit, Mich.	1,467.3	1,286.8	87.7	8,676,037	350	0.23
Boston, Mass.	1,380.4	1,195.4	86.6	7,485,029	360	0.28
Cleveland, Ohio	1,157.3	1,031.4	89.1	7,014,755	400	0.32

I'M JOE FLOYD...



I CONSIDER MYSELF
A HELLUVA SALESMAN!

... and so are Nord and Sheeley and the other boys on my staff at KELO (radio and TV) Sioux Falls. We'll go behind a counter to sell goods if necessary. Yes, we've actually had to do that more than once when commercials on KELO brought more customers into a store than the merchant's own sales clerks could handle. What do you have to sell that you'd like extra action on? KELO will get it for you — in husky sections of four states.



KELO

and Radio

Channel 11 - Sioux Falls, S. D.

JOE FLOYD, President

NBC (TV) PRIMARY

ABC • CBS • DUMONT

NBC (Radio) Affiliate



Supersalesman

*Trendex, Oct. '53-Mar. '54.

**On the two most recent occasions when sponsored programs were broadcast at the same time over the leading networks, they won a 29%—and a 96%—higher rating on CBS Television.

It's no little trick to make a tentful of people laugh. But it's something else again to get a nation-wide audience laughing — at the same instant.

And laughter, as every salesman knows, is a most effective sales tool. And so are all the other moods an entertainer can evoke. For they help you shift your prospect's interest — willingly — from whatever's on his mind to the product on yours.

This, perhaps, is television's greatest value to an advertiser. It creates a receptive mood in 30 million homes for more than five hours a day. It is always part-entertainer, part-salesman.

This, certainly, is why CBS Television has always made creative programming its most important activity. And why, in the major markets where the networks compete — and popularity can best be compared — CBS Television consistently wins the largest average audience: 11 per cent larger at night, and 27 per cent larger in the daytime.*

Advertisers have found that placing their programs on the most popular network gives them a headstart in ratings** — and a headstart in sales.

That's why their investment on CBS Television for the first quarter was over 45 per cent greater than a year ago. (*And in 1953 it was the greatest in broadcasting history!*) That's why it's *still* growing.

CBS Television can bring you the most receptive audiences in all America, because it has most of the programs most of your customers want.

CBS TELEVISION



Remember?

... this scene from the first television drama ever produced, "The Queen's Messenger", in 1928 by the General Electric Company's experimental television station? WRGB's smooth and efficient programming today is a result of this first experiment and 26 years of television experience. With this background, WRGB brings the finest service to advertisers and audience through 361,600 sets in WRGB's 14,000 square mile area.

A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK

WRGB

Represented Nationally by NBC Spot Sales
New York • Cleveland • Chicago • Detroit
Hollywood • San Francisco

THE CAPITAL DISTRICT'S ONLY FULL-TIME TELEVISION STATION



TELEVISION MAGAZINE'S

10TH ANNIVERSARY

When you and I were young . . .

LOOKING back, they say, is a sign of growing old. But part of the fun of growing old is looking back—at least once in a while. So herewith TELEVISION Magazine celebrating its tenth anniversary looks back to see what was going on in the television industry in 1944, as reported in our first pages.

Ten years ago there were nine stations in the country, 7,000 receivers, and the first three-city network linking Philadelphia, New York and Schenectady had been inaugurated. Today, there are 375 stations on the air and over 29,000,000 receivers.

A few adventuresome advertisers (about 16) in the spring of 1944 had started to use the medium, usually at no charge. Today, including network, regional and local advertisers, the total comes to over 7500.

Actually, in spite of the industry's phenomenal growth, television did not get off to a flying start. Advertisers were ready and willing to experiment with black and white as they are with color today. But most were content to wait until circulation grew. And for every station that wanted to get right into television, there were many more who were reluctant to invest the money they had made in radio for a new

medium. Some felt the threat of obsolescence was too imminent to go ahead with television.

As NBC is priming the pump for color now, it plugged away for black and white ten years ago. It was in 1944 that Niles Trammel, then president of NBC, in an effort to get things moving, made the provocative statement, "If the radio or advertising executive chooses to remain ignorant about television, the chances are in a few more years he is not going to be a radio or advertising executive any longer. He might as well begin now to hunt for a more congenial occupation."

The same questions were being asked then that we hear so much about today. Probably the hottest subject was when color television would arrive. Who should control programming was a question for debate. What was to be done with the higher frequencies had started off an industry battle, and film versus live was already a subject of discussion.

On the following pages are reproduced excerpts from some of the stories that ran in our first year of publication, graphically representing who did what and how, back in 1944.

TV Advertising 1944

Advertising agencies tackle television

Production wrinkles and commercial techniques are scanned in interviews with a baker's half dozen of representative producers and directors of television-conscious advertising agencies. A zestful discussion of live vs. film shows prefaces the forum of programming know-how.

In the first round-up of agency activity in September 1944, the story led off with, "Most Americans will try anything once. A few advertising agencies have gone into television with the same attitude." Undoubtedly, the same spirit will bring many advertisers into color.

BBD&O looks at television

by TED LONG

Batten, Burton, Durstine & Osborn, Inc. presents an advertising-agency viewpoint through the head of its television and motion-picture department. The writer has been in radio since 1927. A former producer-director, he has been in charge of broadcasting for Lord & Thomas in Chicago and of programs for CBS in Washington, D. C.

Ted Long, then BBDO's head of TV and film, summed up the agency view: "Television, we have decided, has the potentialities of becoming an effective mass medium; possibly in the future one of the most effective available to the advertiser." BBDO 1953 TV billings: \$30,000,000.

Sponsored video programs increased as the year drew to a close. A TELEVISION Magazine survey revealed "considerable" activity by agencies and advertisers at six of the nine stations then on the air. Participants included:

WABD (Du Mont), New York—Cecil & Presbrey on co-sponsored series for Omega Oil and Block Drug's Pycopay; Nestle; Quaker Hoisery; Ronson; Trencher furs; I. J. Fox; Geyer, Cornell & Newell for Knox hats.

Also at Du Mont were Kenyon & Eckhardt for Hudnut's Du Barry Success Course; Ruthrauff & Ryan for Lifebuoy, Rinso and Spry; Anderson, Davis & Platte for Alexander Smith carpets; Keeler & Stites for Fashion Frocks (live package by RKO); Al Paul Lefton for Loft Candy, Young & Rubicam for Cluett Peabody.

Additional WABD sponsors were Liberty Mutual, Winthrop and Queen Quality shoes (which used Bud Gamble packages via Louis E. Westheimer), Air-o-Magic shoes via Norman D. Waters.

WNBT (NBC), New York—Biow for Bulova, Maxon for Gillette, Alfred J. Silberstein for Botany Worsted, Sweeney & James for Firestone.

WPTZ (Phileo), Philadelphia—N. W. Ayer for Atlantic Refining.

WRGB (General Electric), Schenectady—Elizabeth Arden, direct; Carter's Underwear and Reader's Digest, BBDO; Textron, J. Walter Thompson; McCall's patterns, direct.

WBKB (Balaban & Katz), Chicago—Commonwealth Edison, and Sally Frocks, direct; Ruthrauff & Ryan for Marshall Field.

WEXAQ (Don Lee Broadcasting System), Hollywood—Foote, Cone & Belding; Safeway Stores.



Cluett, Peabody (via Y&R) experimented with Fashions Coming and Becoming series. Top designers were guests.



U. S. Time Corporation (Ingersoll) took part in special commercial demonstration at WRGB (Schenectady), via Compton.

Commercial for Carter's Underwear (BBDO) demonstrated finer points of dressing baby. Station: WRGB.

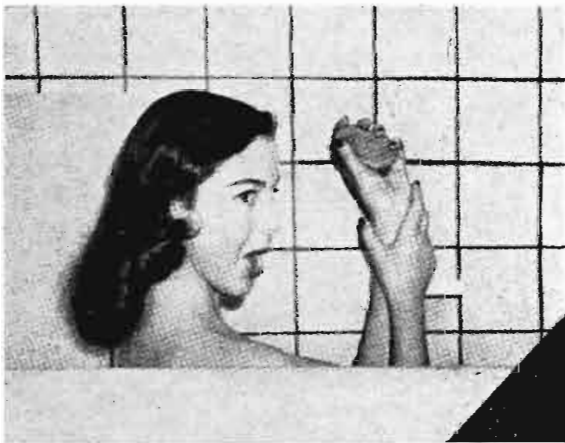




Commercials for Reader's Digest's Town Meeting of the Air consisted of town crier and blowup slides of publication. Via BBDO.



Botany, for its worsted ties, was a heavy spot advertiser using animated film cartoons. Agency: Alfred J. Silberstein.



Lifebuoy tried singing commercials on New York station WABD via Ruthrauff & Ryan, supervised by Lee Cooley.



Fun in the Kitchen for Nash-Kelvinator (via Geyer, Cornell & Newell) featured celebrities.



Hudnut pretested Toni with the twin ideas via K&E. Twins demonstrated before and after effects on TV.



Commonwealth Edison of Chicago still in TV. Ardien Rodner (center) now WABC-TV program head.



Spry (R&R) used alternate-week sponsorship 10 years ago on WABD. Pat Murphy was MC, Lee Cooley supervised commercials.



Probably the oldest continuing TV advertiser is Atlantic Refining, whose initial vehicle was the Penn-Navy games on WPTZ in Philadelphia.

Station Activity 1944

FROM TELEVISION Magazine, September 1944:
"WNBT (NBC), New York. . . NBC is on the air five nights weekly. High spot is their Sunday night gala show which includes top name stars. Last month WNBT televised approximately 62 hours including 23 hours of test patterns. Approximately 17 hours of film were shown with the remaining time devoted to live programs. More than 21 hours were devoted to picking up boxing at Madison Square Garden on Friday nights and wrestling at St. Nicholas Arena on Tuesday nights. 14 hours were sponsored."

"WCBW (CBS), New York, presented 20 hours of programming exclusive of test patterns. There were 15 hours of live shows to five hours of film. A breakdown of live programming shows approximately two hours for variety shows, 45 minutes for drama and more than two hours for education."

Although the significant trend was toward experimentation with exclusively sight-and-sound programs, there was also a swing toward shifting radio shows with visual potential to TV.

But this was always a secondary consideration. As Gilbert Seldes, then in charge of programming CBS Television, stated: "As a matter of pure theory, a program must be inferior television if it is even moderately good with the video channel blacked out; if you can get 80 per cent of the value of a show without looking at it, then, in pure theory, the money spent for the picture side is wasted. And if it's good television, then, in pure theory, it must be bad radio."

"WABD (DuMont), New York, last month was on the air approximately 31 hours, 15 hours being devoted to test patterns which oddly enough were sponsored. . . . DuMont programming was evenly divided between film and live shows. Almost thirteen hours were independently produced by agencies and independent package groups."

"WPTZ (Philco), Philadelphia. With no studio facilities for live talent productions, Philco confined themselves last month to 20 hours of film plus three hours of test patterns." But during every fall, for the past five years, WPTZ had, with the cooperation of the Atlantic Refining Company, been telecasting remote pick-ups of every Penn football game played at Franklin Field.

"WBKB (Balaban and Katz), Chicago. Approximately 25 hours of television programming was aired by the B&K station last month. Naval recruiting, marine educational, war bond, March of Dimes and other public service shows accounted for a large percentage of this time."

"WRGB (G.E.), Schenectady. Last month's output for this station was 34½ hours. This was about equally divided between film and live shows with eight hours being received on relay from WNBT, New York."

"W6XYZ (KTLA Television Productions), Hollywood, has added a few new shows to its program service. They are on the air usually on Wednesday and Friday nights for approximately an hour each. A typical week's programming consists of a half hour's show of wrestling matches telecast from the studio and a half hour vaudeville show on Wednesday. Fridays find their top program, 'Embarrassing Situations,' a comedy serial, along with an illustrated news analysis and travel feature."

Other stations in operation were W9XZV (Zenith) in Chicago, and W6XAO (Don Lee) in Hollywood.



WBKB in Chicago featured model wearing Ginger Rogers' Lady in the Dark costumes.



One of WCBW's big '44 shows was video version of Missus Goes A-Shopping with John Reed King.



Scene from Magic Carpet, sponsored by Alexander Smith Carpets, produced by pioneer Bud Gamble. Special effects made up for space and camera limitations.



WRGB, Schenectady, hosts studio audience at Town Meeting of the Air simulcast. Reader's Digest, through BBDO, was sponsor.



WCBW telecasts the New York Times' annual fashion show, Fashions of the Times.



Even back in 1944, the Penn football games had been telecast on Philadelphia's WPTZ for 5 years. Caption in '44 read: "Two cameras are used; both operate on specially built platforms suspended from the upper south stands at about the 50-yard line."



A special telecast of Don McNeill's Breakfast Club on WBKB, for Marshall Field via R&R.



Big news was made in 1944 when WNBT developed snow machine for realistic effects.



W6XYZ, Hollywood, seems to be getting the horse laugh. The nag, incidentally, is said not to be testifying for toothpaste.

Headlines of 1944

WHAT ABOUT HOLLYWOOD?

LOOK OR LISTEN

CBS POSTWAR TELEVISION POLICY

IS A HAYS OFFICE NECESSARY?

TELEVISION FOR THEATERS

THE PLACE OF FILMS IN TELEVISION

COLOR IN THE AIR, by Peter C. Goldmark

Then, as now, they were talking color. Peter Goldmark, at that time CBS's director of research, wrote for TELEVISION Magazine in 1944, "... much that has been stated or published in recent weeks on the subject of color television puts me in mind of the legend of Rip van Winkle. How else explain the not uncommon belief that color television is still on the list to be accomplished at some future date."

On the other hand, NBC's vice-president of engineering, O. B. Hanson, in answer to the question of how soon color television would be practicable, replied: "I didn't happen to bring my crystal ball with me today, but if you want me to guess I would say somewhere around eight or ten years."

BROADCASTERS SPEAK: A TELEVISION SURVEY

Radio station owners plan to go into television 78%; don't plan to go into television 18%; undecided 4%.

AS THE FCC SEES IT, by James Lawrence Fly, Chairman of the FCC

"... why blow our brains out with a flood of hot air. I think we have been doing too much talking on this subject. Stop talking and get back to the research laboratories and experimental stations."

DEPARTMENT STORE SURVEY WEIGHS TELEVISION

Plan to use television 51%; don't plan to use 26%; don't know 23%. . . . 22 department stores of the A.M.C. group were the guests of WRGB in Schenectady and observed 1 hour and 12 minutes of commercials to demonstrate TV's effectiveness.

BUILDING A TELEVISION STATION, by James D. McLean

Applications for TV stations totalled 98 in December 1944. Jim McLean set the cost between \$100,000 and \$175,000 for the "small" station and \$300,000 for the larger plants. Of the nine stations operating then, Klaus Landsberg headed W6XYZ, the predecessor of KTLA; Harry Luebke managed Don Lee's W6XAO; Worthington Miner headed up the forerunner of WCBS-TV; Sam Cuff ran WABD. Ernest Loveman headed WPTZ. Captain Bill Eddy had charge of WBKB, with Elmer Upton subbing while he was in service. John Royal was vp in charge of TV for NBC. Gilbert Seldes was director of TV programs for CBS. To these nine stations have since been added 366 more.

COMMISSIONER JETT SPEAKS OUT:

"We believe that 12 channels assigned for the 6 mc operation are insufficient for a truly nationwide competitive system of television . . . Television may or may not be a permanent service in the bands below 225 mc, because we are encouraging the development above 480 mc . . . We fully expect after a number of years that the truly competitive operations in this country will be in the bands above 480 mc."

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Some of the pioneers are gone; many have remained in their positions of leadership.



Directors of TBA—1944: Seated, left to right, Paul Raibourn, Television Productions, Inc. (Paramount); Robert L. Gibson, General Electric; Allen B. Du Mont, Du Mont Labs.; F. I. Bingley, Philco. Standing, left to right, Will Baltin, Sec'y-Treas. of TBA; E. A. Hayes, Huges Productions; J. R. Poppele, WOR; Worthington Miner, CBS Television. Directors not shown: O. B. Hanson, NBC; Curtis W. Mason, Earle C. Anthony, Inc.; Lewis Allen Weiss, Don Lee.



Brig. Gen. David Sarnoff receives the first gold medal award for general contribution to television from Paramount's Paul Raibourn, head of the awards committee for the TBA conference. Worthington Miner is a smiling onlooker.



99 BRANDS 7000 INTERVIEWS

What's Your Marketing Efficiency?

Findings of TELEVISION Magazine's Continuous Brand Study in the New York Market

PERHAPS the most significant information available to the advertiser in this study is the familiarity factor and its ratio to product use.

Creating familiarity for a brand is one thing; converting this familiarity to use is another. How successful advertisers are in accomplishing these objectives in the New York market is presented in this summary of over 7,000 interviews.

Obviously, advertising is only one of many factors that influence these objectives. 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 cause some serious reflection as to the effectiveness of an advertiser's marketing efficiency.

Why should there be such striking differences in familiarity and use among the major cigarettes?

The big three beers in New York—Rheingold, Schaefer and Ballantine—show a much closer relationship. These are the questions an advertiser must ask himself when examining his own marketing efficiency, i.e., sales efforts, packaging, advertising, price structure and the product itself.

It becomes quite clear that many advertisers have been successful in creating a high familiarity for their brand, but have not been able to convert this high familiarity to a proportionate share of sales. In some cases, this might well mean that advertisers have shouted well but without persuasion. On the surface, this would seem to be the case with Pabst. The figures show that it has a slightly higher familiarity than Ballantine, but only half the use.

However, when consideration is given to the fact Pabst is a more expensive beer, its marketing efficiency would seem to stand up against its competitors.

Next month, a further analysis will be made of this

study to explore the relationship between specific program viewing and the incidence of familiarity and use of the brands listed in these pages.

THE SURVEY

LISTED here are the results of 7,000 personal interviews in the New York area conducted by The Pulse, Inc. for TELEVISION Magazine's Continuous Brand Study.

Covering 99 brands, the survey has been published by categories between September, 1953 and April, 1954. The brands are cross-ranked according to familiarity and use, based on the 1,000 monthly personal interviews and pantry checks.

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 viewed.

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.

The percentages listed alongside the brand names indicate the responses from 1,000 interviews conducted for each category. For example: Of the 1,000 persons asked to name a few toothpastes they were familiar with, 818 mentioned Colgate's. Of the same 1,000 persons, 513 were found to use this toothpaste. This is a ratio of use to familiarity of 63 per cent.

The size of the sample would prohibit statistical comparison where the difference is only a few percentage points. Wherever two surveys were made of the same product category, the results of the most recent study appear in this summary.



RANKING OF THE BRANDS BY FAMILIARITY

RANKING BY PRESENCE IN THE HOME

Rank	Product	Familiarity	Use	Rank	Product	Use	Familiarity	Use & Familiarity Ratio
1	Colgate dentifrice	81.8%	51.3%	1	Colgate dentifrice	51.3%	81.8%	63%
2	Chesterfield	69.5	21.5	2	Tide	39.7	63.9	62
3	Carnation milk	67.5	27.3	3	Carnation milk	27.3	67.5	40
4	Tide	63.9	39.7	4	Chesterfield	21.5	69.5	31
5	Coca Cola	60.7	16.3	5	Maxwell House regular	19.5	45.4	43
6	Camel	59.1	9.0	6	Hoffman Beverages	19.3	48.9	40
7	Pepsi Cola	51.7	16.4	7	Silver Cup bread	16.5	41.5	40
8	Lucky Strikes	50.0	6.4	8	Pepsi Cola	16.4	51.7	32
9	Hoffman beverages	48.9	19.3	9	Coca Cola	16.3	60.7	27
10	Maxwell House regular	45.4	19.5	10	A&P coffee	16.2	31.1	52
11	Rheingold beer	45.6	11.5	11	Maxwell House instant	16.1	35.0	46
12	Schaefer beer	45.4	10.8	12	Cheer	14.3	30.8	46
13	Pall Mall	42.1	11.8	13	Ammident	13.3	32.2	41
14	Silver Cup bread	41.5	16.5	14	Halo	13.0	37.7	35
15	Pet milk	39.6	7.7	15	Savarin regular	12.6	30.4	41
16	Pabst	39.0	4.6	16	Fab	12.0	25.7	47
17	Philip Morris	38.0	7.7	17	Pall Mall	11.8	42.1	28
18	Halo Shampoo	37.7	13.0	18	Rheingold beer	11.5	45.6	25
19	Ballantine	35.8	9.3	19	Wonder bread	11.2	27.2	41
20	Pepsodent dentifrice	35.4	8.4	20	Schaefer beer	10.8	45.4	24
21	Maxwell House instant	35.0	16.1	21	Breck Shampoo	10.2	19.9	51
22	Schlitz beer	34.0	4.5	22	Borden instant coffee	9.5	20.1	47
23	Ammident dentifrice	32.2	13.3	23	Ballantine	9.3	35.8	26
24	A&P coffee	31.1	16.2	24	Taystee bread	9.1	29.9	30
25	Cheer	30.8	14.3	25	Camel	9.0	59.1	15
26	Sovarin regular	30.4	12.6	26	Nescafe	8.5	20.8	41
27	Taystee bread	29.9	9.1	27	Pepsodent	8.4	35.4	24
28	White Rain Shampoo	28.0	7.1	28	Pet evaporated milk	7.7	39.6	19
29	Ipana dentifrice	27.6	6.0	29	Philip Morris	7.7	38.0	20
30	Drene Shampoo	27.4	7.0	30	Lustre Creme shampoo	7.5	14.9	50
31	Wonder bread	27.2	11.2	31	White Rain shampoo	7.1	28.0	25
32	Fab	25.7	12.0	32	Drene	7.0	27.4	26
33	Borden evaporated milk	23.3	6.1	33	All	7.3	11.7	62
34	Old Gold	23.0	2.2	34	Nestle evaporated milk	6.9	21.8	32
35	Ruppert beer	21.8	4.5	35	Lucky Strikes	6.4	50.0	13
36	Nestle evaporated milk	21.8	6.9	36	Borden evaporated milk	6.1	23.3	26
37	A&P evaporated milk	21.6	5.3	37	Ipana	6.0	27.6	22
38	Nescafe	20.8	8.5	38	Conti Castile	5.5	10.1	55
39	Piel's beer	20.4	3.5	39	Canada Dry	5.4	19.5	28
40	Borden instant coffee	20.1	9.5	40	A&P evaporated milk	5.3	21.6	25
41	Ward bread	20.0	4.2	41	Surf	5.0	14.3	35
42	Breck Shampoo	19.9	10.2	42	Seven Up	4.9	15.0	33
43	Canada Dry	19.5	5.4	43	A&P bread	4.8	7.7	62
44	Seven Up	15.0	4.9	44	Pabst	4.6	39.0	12
45	Lustre Creme Shampoo	14.9	7.5	45	Ruppert	4.5	21.8	21
46	Chase & Sanborn regular	14.9	2.5	46	Schlitz	4.5	34.0	13
47	Vel	14.6	3.7	47	Arnold bread	4.4	11.6	38
48	Surf	14.3	5.0	48	Charles Antell shampoo	4.2	10.1	42
49	Lyons dentifrice	13.3	3.6	49	Ward bread	4.2	20.0	21
50	All	11.7	7.3	50	Dugan bread	4.2	9.2	46



RANKING OF THE BRANDS BY FAMILIARITY

RANKING BY PRESENCE IN THE HOME

Rank	Product	Familiarity	Use
51	Beechnut coffee	11.7%	4.1%
52	Arnold bread	11.6	4.4
53	Old Dutch coffee	11.3	3.1
54	Budweiser	10.8	2.4
55	Sanka regular	10.4	1.5
56	Shasta shampoo	10.1	3.5
57	Conti Castile	10.1	5.5
58	Charles Antell	10.1	4.2
59	Prell	10.0	3.6
60	Cott beverages	9.9	2.0
61	Chlorodent	9.9	3.9
62	White Rock beverage	9.7	2.9
63	Martinson regular	9.5	3.5
64	Chase & Sanborn instant	9.4	2.5
65	Dugan bread	9.2	4.2
66	Kirsch beverage	9.1	2.5
67	Super Coola	8.7	2.0
68	Kirsch NoCal	8.6	2.9
69	Kolynos	8.3	2.2
70	G. Washington coffee	8.1	1.0
71	Fischer bread	7.9	3.3
72	A&P bread	7.7	4.8
73	Pepperidge Farm bread	7.7	3.7
74	Myers beverage	7.4	1.4
75	Sanka instant	7.3	1.4
76	Ehlers regular	7.2	2.7
77	Miller beer	6.6	2.0
78	Fitch shampoo	6.3	2.0
79	Woodbury shampoo	5.5	3.5
80	Blatz	5.4	.4
81	Finesse shampoo	5.4	1.0
82	Squibb dentifrice	5.3	1.8
83	Listerine dentifrice	5.0	1.6
84	Dreft	5.0	1.7
85	Raleigh	4.9	2.3
86	Chock Full o Nuts coffee	4.7	1.8
87	Kool	4.4	1.0
88	Messing bread	4.3	1.4
89	Mission beverages	4.1	.9
90	Joy detergent	3.9	1.3
91	Krug bread	3.7	2.5
92	Tareyton	3.0	1.4
93	Craig-Martin dentifrice	3.0	1.8
94	Ehlers instant	2.7	.4
95	Dunhill	2.6	.4
96	Mulsified Coconut shampoo	2.5	.9
97	Phillips dentifrice	2.5	.9
98	Martinson instant	2.4	.5
99	Dial shampoo	1.4	.5

Rank	Product	Use	Familiarity	Use & Familiarity Ratio
51	Beechnut coffee	4.1%	11.7%	35%
52	Pepperidge Farm bread	3.7	7.7	48
53	Chlorodent	3.9	9.9	40
54	Vel	3.7	14.6	25
55	Prell shampoo	3.6	10.0	36
56	Lyons dentifrice	3.6	13.3	27
57	Piels beer	3.5	20.4	17
58	Shasta shampoo	3.5	10.1	35
59	Woodbury shampoo	3.5	5.5	64
60	Martinson regular	3.5	9.5	37
61	Fischer bread	3.3	7.9	42
62	Old Dutch coffee	3.1	11.3	27
63	Kirsch NoCal	2.9	8.6	34
64	White Rock	2.9	9.7	30
65	Ehlers regular	2.7	7.2	38
66	Krug bread	2.5	3.7	68
67	Kirsch	2.5	9.1	27
68	Chase & Sanborn regular	2.5	14.9	17
69	Chase & Sanborn instant	2.5	9.4	27
70	Budweiser	2.4	10.8	22
71	Raleigh	2.3	4.9	47
72	Old Gold	2.2	23.0	10
73	Kolynos	2.2	8.3	27
74	Miller beer	2.0	6.6	30
75	Cott beverages	2.0	9.9	20
76	Super Coola	2.0	8.7	23
77	Fitch Shampoo	2.0	6.3	32
78	Squibb	1.8	5.3	34
79	Craig-Martin dentifrice	1.8	3.0	60
80	Chock Full o Nuts coffee	1.8	4.7	38
81	Dreft	1.7	5.0	34
82	Listerine dentifrice	1.6	5.0	32
83	Sanka regular	1.5	10.4	14
84	Tareyton	1.4	3.0	47
85	Messing bread	1.4	4.3	33
86	Sanka instant	1.4	7.3	19
87	Myers beverages	1.4	7.4	19
88	Joy detergent	1.3	3.9	33
89	Finesse	1.0	5.4	19
90	Kool	1.0	4.4	23
91	G. Washington	1.0	8.1	12
92	Phillips dentifrice	.9	2.5	36
93	Mission beverages	.9	4.1	22
94	Mulsified Coconut shampoo	.9	2.5	36
95	Dial shampoo	.5	1.4	36
96	Martinson instant	.5	2.4	21
97	Blatz	.4	5.4	7
98	Ehlers instant	.4	2.7	15
99	Dunhill	.4	2.6	15

ANNIE OAKLEY will buy you a
FREE CARTON*
 CANADA DRY GINGER ALE
 To prove it's
"THE BEST OF THEM ALL"
 WHEN YOU SEND US THESE 6 BOTTLE CAPS
 (SEE DETAILS BELOW)

Here's a challenge to you folks who love a refreshing beverage—try *Canada Dry Ginger Ale*! Reach for one of those cool, green bottles. It's like holding an oasis in your hand. Sip that wonderful bonanza of bubbles, brightness and ginger flavor. Feel that lift? America's Ginger-Upper packs a load of energy along with a load of refreshment! And so light it won't leave you feeling full, either.

Now, how about it, does your present drink do as much for you? We're betting a carton of *Canada Dry* that the answer's "No!"

*Here's how to get your **FREE carton**—Buy a 6-bottle carton of *Canada Dry Ginger Ale* at regular price. Drink it. Send the 6 bottle caps, with your name and address, to *Canada Dry Ginger Ale, Inc.*, Box 114, New York 46, N.Y. We'll send you your full purchase price in cash, less usual bottle deposit. Offer restricted one to a family. Expires May 31, 1954.



Newspaper advertising

THE importance of—and need for—spot programming is illustrated by *Canada Dry's* extensive campaign which ties in merchandising, newspaper and magazine advertising with its sponsorship of the *Annie Oakley* film series on TV.

Typical ads in *Life* and *Saturday Evening Post* are headlined: "Have yourself an *Annie Oakley* barbecue—top off with America's Ginger-Upper." Newspaper ads start with: "Annie Oakley will buy you a free carton of *Canada Dry Ginger Ale* to prove it's 'the best of them all'." Display cards on vending machines offer *Annie Oakley* billfolds. Point-of-purchase pieces offer more variations on the *Annie* theme.

And opening and closing the commercials on the *Oakley* programs feature Gail Davis, who plays the title role, delivering the "Ginger upper for quick energy" theme.

Always strong believers in getting full mileage from a television vehicle, the bottler and its agency,

J. M. Mathes, launched this current campaign at the start of 1954. The program has been placed in about 69 markets, with *Canada Dry* taking alternate weeks only.

The reasoning behind the spot approach to TV is linked to the fact that *Canada Dry* beverages in many areas are produced by independent franchise bottlers who are responsible for advertising in their individual areas.

Canada Dry's TV baptism came via *Super Circus* on ABC-TV. But because it grew difficult to maintain a line-up of cooperating bottlers in each city of the network's basic list, a switch to spot was inevitable.

Syndicated film the answer

"And," says W. S. Brown, the company's advertising director, "if we use spot, we want the advantages of program sponsorship. We felt syndicated film was the only answer. *Annie Oakley* is a

Canada Dry Gives

New approach to

spot film buying follows

network pattern of

alternate sponsorship with weekly

continuity of programming

natural springboard for the merchandising activities that are so important in our field."

In January 1953, *Canada Dry* launched *Terry and the Pirates*, which it bought from Official Films on a concurrent rights basis. *Canada Dry* owned the nationwide first-run rights to the 18 films, which it planned to run every other week, repeating eight to cover a full 52 weeks.

Because *Canada Dry* wanted a more flexible buy, the company began scouting new properties. Gene Autry's long-heralded *Annie Oakley* series, the first Western with a girl star, seemed to present good merchandising and program potential.

As a matter of fact, *Annie Oakley* was dreamed up by Flying A to fill the need for good, licensable items for distaff cowboys. A full line of appropriate dresses, hats and so forth are now being placed in girls' departments all over the country. These activities are han-

Annie The Works



Point-of-purchase giveaway



Television commercial



Magazine advertisement

dled by an Autry subsidiary, completely apart from Canada Dry's tie-in activities

Canada Dry acquired first rights to 13 *Annie* films, with repeats set to fill 26 weeks. CBS-TV Film Sales syndicates another series of 13 which, with repeats, can be placed in the 26 intervening weeks. In some markets, the franchisers are using their films on an every week basis to cover a six-month period. In markets where Canada Dry is on alternate weeks, CBS-TV Film sells the second group of episodes. In non-Canada Dry markets, the syndicator can sell both groups of films, with a percentage going to the bottling company for release of its rights in those areas.

CBS Film Sales reports that, by the end of April, the non-Canada Dry weeks have been taken by 25 advertisers.

"By having the program on the air every week, but sponsoring it only on alternate weeks, we gain definite advantages," Mr. Brown

said. "We're not taking pot luck on what program is put on in the weeks between our sponsorship. This regular exposure means bigger audiences. It is easier, too, to get good time slots."

Buys family audience

To reach both parents and children, Canada Dry prefers late afternoon or early evening hours on weekends.

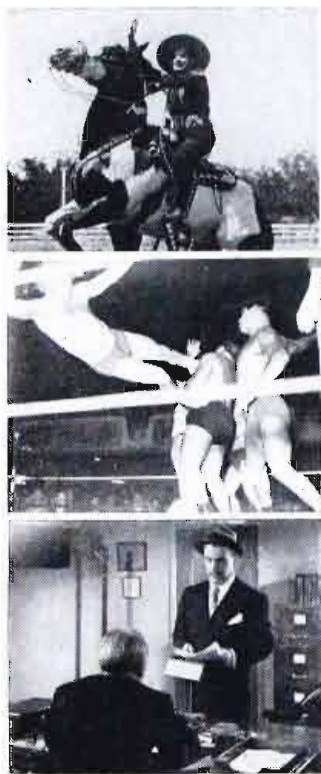
Beside the brief opening and close, the program is divided to allow for two middle commercials. These are varied from week to week, but usually make use of Gail Davis and other program characters.

Point of purchase pieces of all kinds also feature Gail Davis. "Even in non-television markets," Mr. Brown points out, "we can use the program as our merchandising base. We think that shoppers who might not know that the girl shown on the poster is TV's Annie

Oakley will still be attracted by the pretty girl in the western outfit."

With print, TV and store displays going full blast on the Annie theme, Canada Dry has high hopes for continued good results. From previous TV efforts, the company traces definite sales gain, pointing in particular to TV's aid in the successful introduction of the split bottle.

This alternate week plan has attracted interest throughout the industry. Summing up its advantages, Fred Mahlstedt, Director of Operations, CBS Television Film Sales, said: "The national advertiser gets every-week programming on an alternate-week budget. The local advertiser and station get a crack at a top property. All get a chance to build a more solid audience than alternate-week exposure might allow. The producer gets off the production hook. We've set a pattern which is bound to be followed by many advertisers."



HOMES USING TV SATURDAY 1:00-6:00 PM
 AVERAGE % SETS IN USE
 MARCH TELEPULSE

City	1:00 pm	2:00 pm	3:00 pm	4:00 pm	5:00 pm
Atlanta	22.4	23.0	19.6	20.6	27.0
Chicago	19.5	20.7	22.1	18.7	25.8
Columbus	31.9	33.3	32.5	29.0	46.0
Denver	16.8	19.5	23.3	32.8	36.8
Detroit	20.5	19.0	21.1	29.5	27.8
New York	15.1	14.9	18.9	24.3	29.7
Saint Louis	27.6	32.5	36.1	33.3	32.3
San Francisco	26.0	25.3	22.5	27.8	28.4
Seattle	11.3	21.3	22.1	27.3	29.8
Washington	13.5	13.0	18.4	26.0	24.0

Saturday Afternoon is Hot

High set use, varied audience composition and lower time costs are making this period a prime buy

FAR from being squeezed out of TV, the advertiser who can't buy Class A time but who needs a large and varied audience has a wide-open opportunity in Saturday afternoon.

Long associated with children's fare and seasonal sports, the Saturday afternoon hours are able to accommodate a much wider range of programs—and thereby provide the advertiser with a much wider audience range.

As is true in other time periods, the size and composition of the viewing audience is determined primarily by the programming available.

Sporting events have consistently attracted a high proportion of adults. But a spot check of some outlets in key areas indicates that sports have not, by any means, cornered the Saturday afternoon market.

Big adult audience

Among the most effective means of reaching adults, and constituting the major competition facing sporting events, are feature and syndicated films.

Saturday audiences are substantial, averaging two viewers per set. Together, the adults outnumber children under thirteen by as much as two to one. Many programs regarded as primarily youngster material pull in an adult audience of over 50 per cent.

Set use is high on Saturday afternoon.

March Telepulse figures show 33.6 per cent of Cleveland homes viewing at 4:00 pm. In Columbus, the same report tallies a 33.3 per cent set use figure at 2:00 pm. At 4:00 pm in Detroit, 377,007 sets, almost a third of the market total, are tuned in. Of Philadelphia's TV families 25 per cent are viewing at the same hour. The Washington 4:00 pm figure is 26 per cent.

Although there are city to city variances, set use generally begins to climb at 1:00 or 2:00 pm, toward a 4:00-5:00 pm afternoon peak.

Audience composition figures show children to be predominantly responsible for early tune-ins. Following a slow start, the adult audience catches up around 2:00, and continues to rise in rough pro-

portion to the decrease in youngster viewing.

The consistently excellent audience record of sports speaks for itself. As a seasonal venture, there is a sufficient number of sporting events to give a solid basis for spot advertising, either within or around the program. It is the non-sports features which represent the untapped Saturday afternoon market.

Film gets high ratings

Indicative of the excellent results achievable through feature and syndicated film are the following, taken from Telepulse's March report:

In Atlanta, *Wild Bill Hickok* on WSB-TV earns a 15.5 half-hour rating, as against the 8.5 pulled by its runner-up, WLW-A's *Lucky 11 Ranch*. The audience for the time period is composed of 59 per cent adults to 35 per cent children and six per cent teen-agers.

Two For The Show, a two-and-a-half hour WBNS-TV Columbus show, consists of one feature film run twice, with the same partic-

(Continued on page 85)

**"I LED 3 LIVES"
HIGHEST RATINGS!
GREATEST SALES!**

Of Any Show Produced
For Local Sponsorship!

**"MR. DISTRICT ATTORNEY"
PREMIERED
APRIL 1,
ON 94 STATIONS!**

A New Record in the Field!

**"FAVORITE STORY"
97.6% RENEWALS
FOR SECOND YEAR!**

Greatest renewal record
in syndication history!

**"BOSTON BLACKIE"
SELLING SENSATION
FOR 150 SPONSORS!**

TV's unmatched
Mystery-Adventure

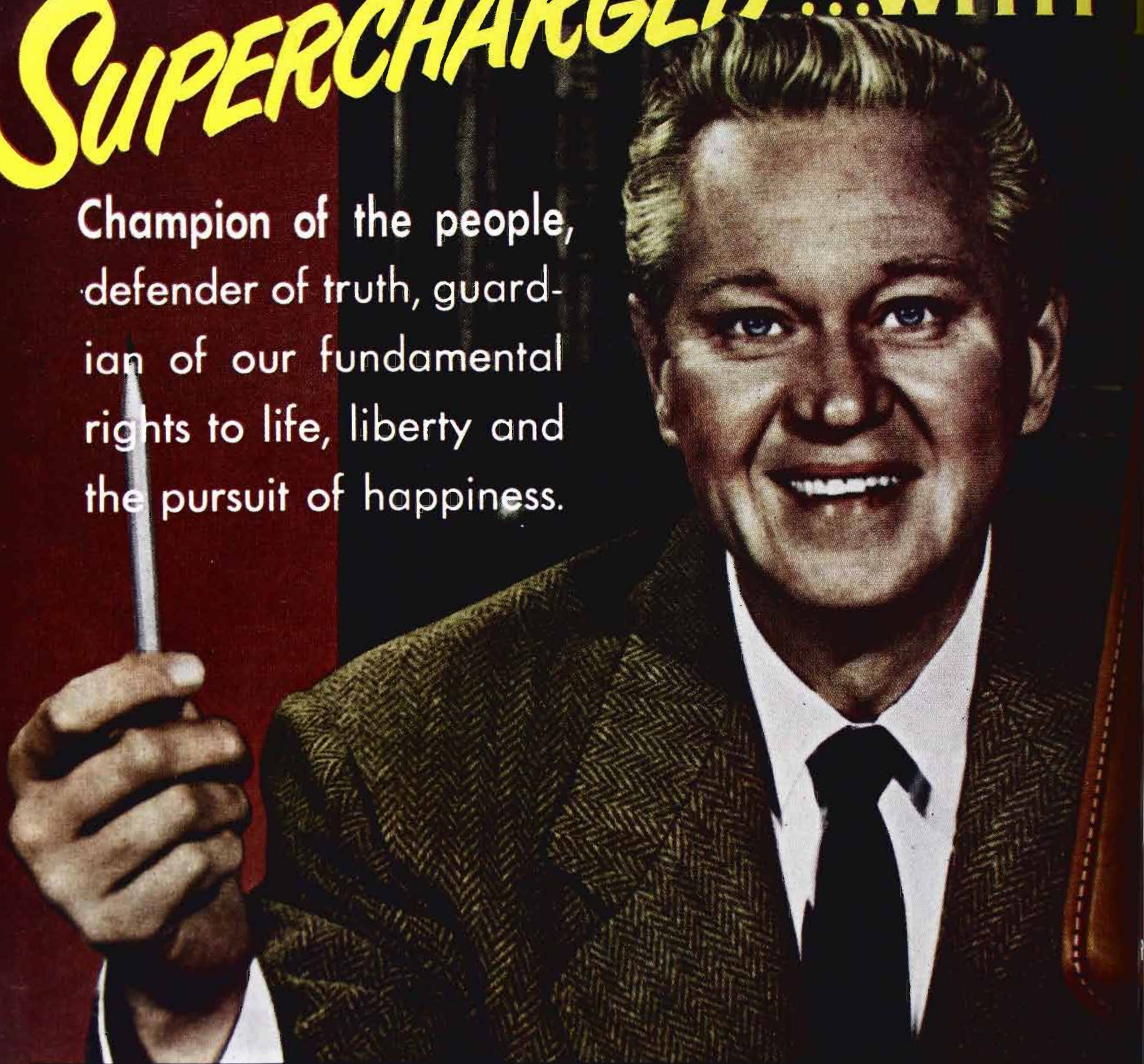
**"CISCO KID"
PRODUCED
CONTINUOUSLY FOR
5 GREAT YEARS!**

Unparalleled performance in
ratings, renewals and results

THE
Acknowledged
LEADER

SUPERCHARGED...WITH T

Champion of the people,
defender of truth, guard-
ian of our fundamental
rights to life, liberty and
the pursuit of happiness.



THE INSPIRED NEW SERIES THAT OUTSHINES THEM ALL FOR *DRAMA, ACTION, REALISM!*

Every action scene is authentic, staged in real honest-to-goodness locations . . . inside a real crime laboratory, a real detective bureau, a real communications center, a real interrogation room, a real courtroom, even real fire ruins when the script demands.

With Mr. D. A. you get superior entertainment . . . superior selling power. Every attention-arresting half-hour holds five golden opportunities for sponsor salesmanship. Already winning sales for advertisers in over 50 markets, Mr. D. A. is truly a dramatic selling force!

READY NOW IN

ZIV-COLOR

BRILLIANT, COMPATIBLE!

SELLING POWER!

S Behind-The-Scenes Drama of Our Law Enforcers in Action!

MR. DISTRICT ATTORNEY™

MEET HOLLYWOOD'S DAVID BRIAN HE LOOKS, HE ACTS, HE IS MR. D. A.

Half-Hour a Complete Story . . .
TECHNICAL SUPERVISION THROUGH THE
OPERATION OF THE LOS ANGELES
LAW ENFORCEMENT AGENCIES



ZIV TELEVISION PROGRAMS, INC.
1529 MADISON ROAD, CINCINNATI, OHIO
NEW YORK HOLLYWOOD



**2ND GREAT
YEAR**
NOW IN PRODUCTION!
A Grand New Total of 78 Magnificent Half-Hours!

TOP RATINGS IN MARKET AFTER MARKET!

● **SEATTLE - 1st Place!**

Sat. eve. - rates 53.3 - Telepulse, June 1953
Beats Robert Montgomery, Mr. & Mrs. North, Eddie Cantor, Ford Theatre, Playhouse of Stars.

● **KANSAS CITY - 1st Place!**

Fri. eve. - rates 32.3 - Telepulse, Aug. 1953
Beats Philco-Goodyear TV Playhouse, Ford Theatre, Kraft TV Theatre, This Is Your Life, G.E. Theatre, What's My Line, Godfrey's Talent Scouts.

● **PITTSBURGH - 1st Place!**

Thur. eve. - rates 41.5 - Telepulse, Aug. 1953
Beats This Is Your Life, Down You Go, Ford Theatre, Playhouse of Stars, Robert Montgomery.

● **WASHINGTON, D. C. - 2nd Place!**

Tues. eve. - rates 21.4 - Telepulse, Aug. 1953
Beats Danger, Suspense, Kraft TV Theatre, Douglas Fairbanks Presents, Lux Video Theatre.

● **SAN ANTONIO - 2nd Place!**

Tues. eve. - rates 26.3 - Telepulse, Aug. 1953
Beats Suspense, Blind Date, Burns & Allen, Kraft TV Theatre, Toast of the Town, Beulah, G. E. Theatre, Robert Montgomery, Lux Video Theatre.

● **PORTLAND - 2nd Place!**

Tues. eve. - rates 58.5 - Telepulse, Sept. 1953
Beats Break The Bank, Chance of a Lifetime, Playhouse of Stars, The Goldbergs, Big Story.

These leaders have
RENEWED FOR 2ND YEAR!

- **BLATZ** Beer in **3** markets!
- **DREWRY'S** Beer in **9** markets!
- **OLYMPIA** Beer in **6** markets!
- **GENESEE** Beer in **5** markets!
- **SCHAEFER** Beer in New York City!

No. 1 FILM SERIES NATIONALLY!—Telepulse, August, 1953

NOT ANYWHERE, BY ANYONE, HAS TELEVISION BEEN SO HANDSOMELY AND LAVISHLY SERVED!

ZIV TELEVISION PROGRAMS, INC.

Proudly Presents

ADOLPHE MENJOU

YOUR STAR AND HOST IN

FAVORITE STORY

Produced with a master's flair...

EVERY HALF HOUR A COMPLETE STORY...
A VIVID AND REWARDING EXPERIENCE
IN TELEVISION DRAMA!

*The first name in
outstanding
television production*



TV

ZIV TELEVISION PROGRAMS, INC.
1529 MADISON RD., CINCINNATI, OHIO
NEW YORK HOLLYWOOD

LOOK TO ZIV-TV FOR LEADERSHIP IN COLOR, TOO!

"FAVORITE
STORY"



"MR. DISTRICT
ATTORNEY"



"CISCO
KID"



"BOSTON
BLACKIE"



READY NOW IN

ZIV-COLOR

ZIV has been producing in color since TV's infancy . . . already has a color backlog of 5 YEARS OF TOP-RATED CISCO KID . . . in addition to current production of BOSTON BLACKIE, FAVORITE STORY and MR. DISTRICT ATTORNEY.



ZIV TELEVISION PROGRAMS, INC.
1529 MADISON ROAD CINCINNATI, OHIO
NEW YORK HOLLYWOOD



hits \$100,000,000 in 1953

*A special report analyzing
national spot television
as an advertising medium*

SPOT is the only major form of advertising for which there is no regular industry-wide dollar measurement. This is more than a source of inconvenience. It is a factor which seriously affects the growth of television spot advertising.

With detailed dollar figures available for every other key form of advertising, spot radio and TV are being severely short-changed. Estimates of advertising expenditures must necessarily refer to spot as though it were a budgetary extra. This serves as brake on the amount of money which is allocated for spot.

As one account executive put it, "When I'm talking media with the client, I have all kinds of figures showing the expenditures of his competitors and other advertisers. I can show him why and where he has to allocate money to meet the competition—except in spot. I need something I can see, a specific dollar figure that is more than a 'guestimate.' It's tough to sell an intangible."

And the same problem confronts the advertising manager who while sold on spot himself, finds it difficult to sell management without the proper sales tools.

Even with this handicap, spot television is big business.

Spot television each year becomes a bigger business. According to the FCC, which provides the only definitive data available on total billings, national spot revenues in 1951 totaled \$59.7 million. In 1952 the investment in spot time climbed to \$80.2 million. FCC estimates for 1953 are not yet published, but it is obvious that billings will be well over the \$100 million mark.

This compares to the \$227 million spent during 1953 for network TV gross time, \$601 million for newspapers and newspaper supplements and \$565 million for general magazines.

The reason why spot is big business is because of its structure, which makes it possible for an advertiser to shape TV advertising to a specific sales drive, product distribution, seasonal use, or regional taste. This and the many other advantages of spot are well known.

The case for spot TV has been made many times. It is a form of advertising used by just about everybody. It is made to order for the small advertiser with limited distribution and limited budget, but it is also an essential tool of many of the country's largest advertisers.

In 1953, Kools put a million and a half into spot TV.

The six top-selling cigarette brands put \$3 million into spot TV, about four per cent of their total investments.

The four leading headache remedies averaged 33 per cent of their total ad budgets in spot TV—over \$6,000,000 for the group.

The six major beers put a million and a half dollars into spot TV, about six per cent of their total expenditures.

The nine best-selling detergents allocated about five per cent of their ad dollars for spot TV.

There are over 1,500 television advertisers using national spot, more than six times the number of companies in network TV.

How did these advertisers invest their money? Is there an industry-wide buying pattern that can be used as a guide or measuring stick by other advertisers?

The answer is no—and yes. Because of the diversity and complexity of spot, it is not feasible (and possibly not advisable) to think in terms of the overall proportion of money going into announcements vs. programs, or nighttime vs. daytime.

An individual company might show a preference for one type of spot advertising; an entire industry might be riding its own trend. Brewers, for instance, are inclined toward sports and syndicated film sponsorship.

As one media expert put it, "You can't always see the pattern from the outside looking in. A large company, using TV for many products, might shift time that it has purchased from one product to another as needed."

The reason why national spot is so difficult to measure is the very reason why so many advertisers use it. Spot's flexibility is its chief advantage, but it prevents the framing of any formula. What's true for one advertiser or one product or one type of campaign, doesn't hold for another.

In the fourth quarter of 1953, 57 per cent of P&G's announcements in New York were in daytime. Does the figure reflect a preference for morning and afternoon hours or the absence of good availabilities in the evening?

Despite the complexities of the problem, there are several general observations that can be made.

Nighttime vs. Daytime

Analyzing spot activity in five markets, TELEVISION Magazine found that schedules were generally lighter in daytime than nighttime. Attractive discount packages, strengthened daytime programming, inability to get good evening adjacencies and the absence of minute announcements in Class A time on network affiliated stations have caused a surge in daytime buying, however.

Percentage of Spot Announcements in Daytime

Two VHF	40%
Single VHF	23
Single UHF	19
Two-station, 1 UHF, 1 VHF	25
Three VHF	51

Indications are that the more mature the TV market, the more the daytime activity.

In New York Procter & Gamble's schedule of announcements for the fourth quarter of 1953 was 57 per cent daytime; in Chicago, 46. Best Foods in Los Angeles placed 69 per cent of its announcements during the day.

Spot Programming

With more and better film programming available, advertisers are finding vehicles which compete successfully with network shows and are placing them in station line-ups that conform to their marketing and personal needs.

Many of those using spot films have line-ups of network proportions. Kellogg, for instance, is in more than 50 markets with both *Wild Bill Hickok* and *Superman*; Pacific Coast Borax is in almost 70 markets with *Death Valley Days*.

Other advertisers use limited line-ups to match their distribution areas or to bolster national campaigns in specific markets. The largest regional user of film is Falstaff Brewing, which placed *City Detective* in 118 markets.

Typical of the seasonal use of spot film is Ethyl's summer sponsorship of *The Big Playback*.

Listed here are some of the companies who have had extensive spot film campaigns during 1953-54:

Representative Spot Film Advertisers

Advertiser	Program	Number Markets
American Home Foods	Orient Express	8
Ballantine Beer	Foreign Intrigue	20
Bond Bread	Art Linkletter	16
Bristol-Myers	Sports Parade	39
Brown and Haley Candy	Your TV Theatre	5
Budweiser Beer	Headlines on Parade	43
Canada Dry	Annie Oakley	65
Charles Antell	Badge 714	10
Coca Cola	Kit Carson	50
Elgin American	Hollywood Guest Stars	12
Falstaff Beer	City Detective	118
General Baking	Hopalong Cassidy	23
Hawley & Hoops	Johnny Jupiter	83
Kellogg Company	Superman	51
Kellogg Company	Wild Bill Hickok	53
Langendorf Bakeries	Files of Jeffrey Jones	7
Ohio Oil Co.	Crown Theatre	9
Olympia Brewing	Favorite Story	6
Pacific Coast Borax	Death Valley Days	68
Phillips Petroleum	I Led Three Lives	23
Pure Oil	Badge 714	32
Purity Bakeries	Cowboy G-Men	19
Quality Bakers	Gene Autry	14
Standard Oil	Chevron Theatre	8
Stegmaier Beer	Madison Square Garden Events	5

On the live programming side, there is relatively little large-scale activity, but there are exceptions which indicate the potential of national spot sponsorship of live local shows. Esso sponsors newscasts in 15 markets. Ward Baking has bought hometown children's shows in 12 markets. Feeling is that the local programs give the baker close identification between brand and star, fully integrated commercials tailored to each market and opportunities for intensive merchandising of the local personality on each show.

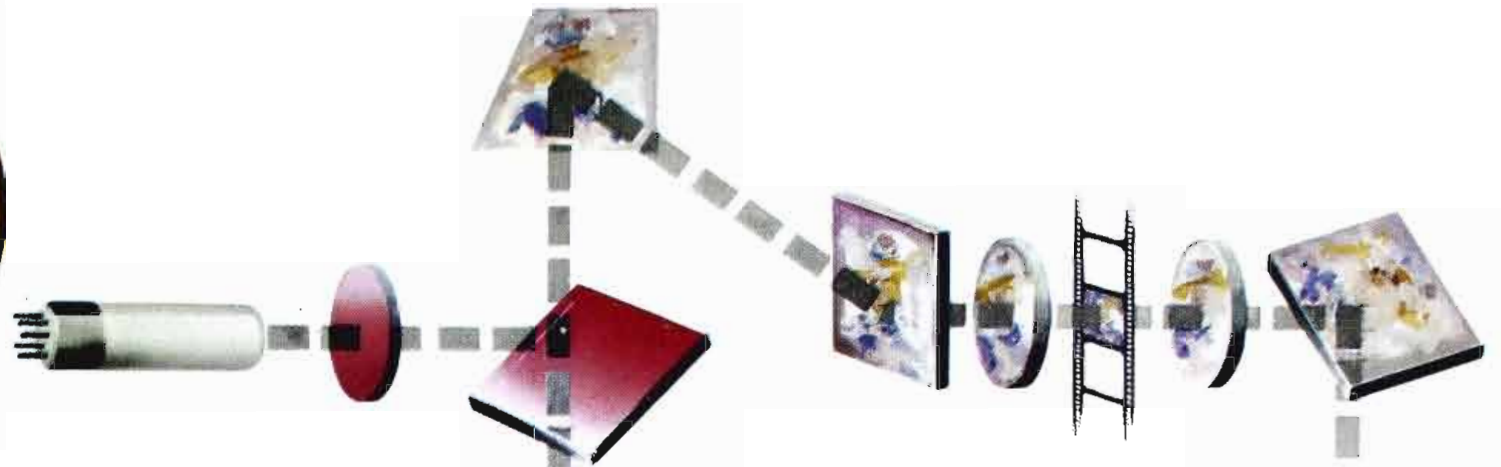
In terms of the number of schedules placed, announcements, as would be expected, are more widely used than programs. On an outlet in a multi-VHF market, 22 per cent of spot billings come from programs versus 78 per cent from announcements; in a single-station VHF market, 35 per cent come from programs, 65 from announcements.

Announcements vs. Participations

To many advertisers an announcement is an announcement, whether it is between two programs or in the middle of one. They'll say they are not buying feature films or variety shows; they're buying the highest-rated adjacencies they can find.

Other advertisers deliberately choose participations in live local shows because they want the endorsement of local personalities with strong followings or particular merchandising advantages. Cooking shows are favored by those seeking the greater impact of specialized vehicles particularly, but not exclusively, for food items.

(Continued on page 49)



Color cast equipment





THE compatible color television system approved by the FCC last December—which will soon bring color TV to *your* market area—represents an investment of more than a million man-hours and nearly ten million dollars by the *entire* television industry.

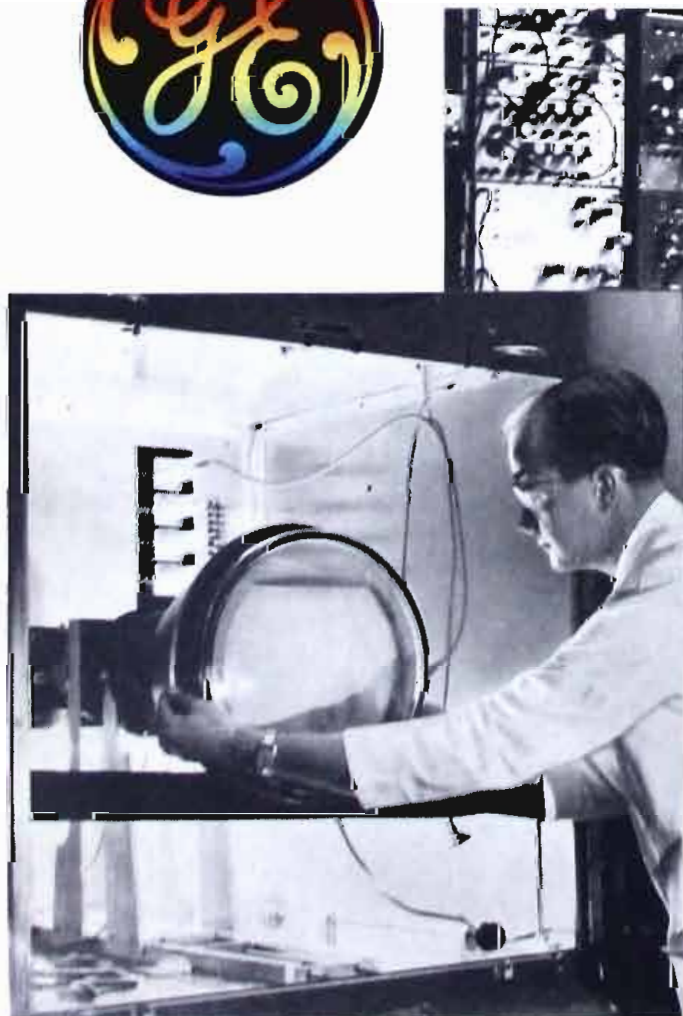
G.E.'s role in this development is exemplified by Dr. W. R. G. Baker, General Electric Vice President and General Manager of the Electronics Division. Dr.

Baker was chairman of the National Television System Committee which formulated the system as it was finally approved.

Nearly four years ago, Dr. Baker and his staff of color engineers (above) established a network of color signals at Electronics Park for research and equipment development. Their main consideration throughout these years has been *your future in color TV*.

NOW'S THE TIME!

Plan your **color TV future with**



Hundreds of G-E engineers cooperated in discovering new theories...new ways to provide a truly compatible system. One of the many General Electric color laboratories—in constant operation during the past four years—is shown above.

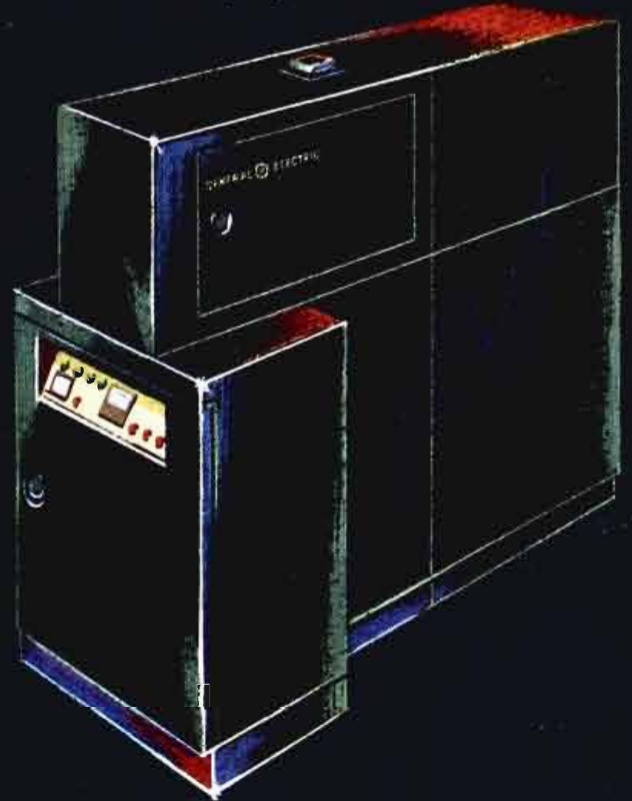
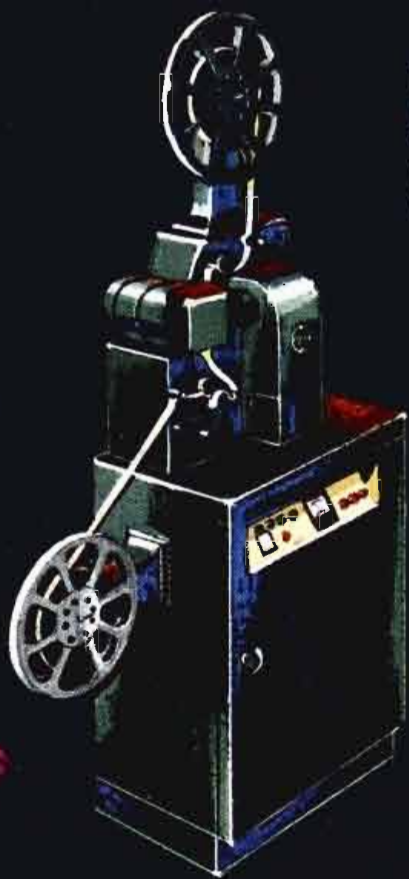
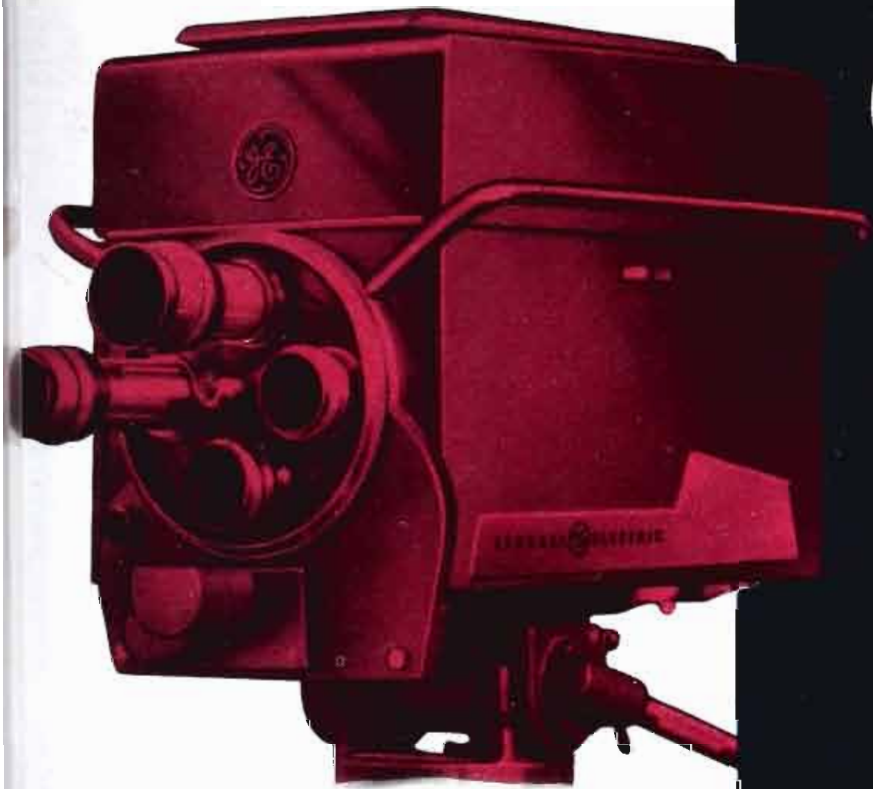
Major networks have already converted many top-flight programs to color. The strongest call for color has started—as was predicted—to come from local advertisers. Your needs, therefore, may be temporarily limited to film and slide facilities. General Electric is prepared to help you! For details, see a local G-E representative, or write today.

Chromacoder color equipment will soon be in production at General Electric's Electronics Park. Featuring a compact camera with only one I.O. tube, you will note there is little obvious difference between it and a standard black and white television camera. Size, simplicity of design, weight, maneuverability, ruggedness, economy and flexibility are important operating points.

The unique designed-in flexibility of General Electric's projection room equipment for color slides and film allows you a choice of the equipment you want...when you want it!

2" x 2" color slide scanner with color scanner pickup—the basic equipment you'll want first for color commercials...

Just add the high quality continuous motion film scanner to the slide scanner to provide color film programs...



GENERAL ELECTRIC

Using the Chromacoder Camera Channel, a single picture signal (containing all color intelligence in sequence) is selected for transmission. This signal is then fed into the Chromacoder and translated to simultaneous red, green and blue images. Subsequently, a Multiplexer forms a color signal for transmission under the compatible standards approved by the FCC. Only one Chromacoder is needed at each station to translate the signals of all its cameras.



Carry this block-building technique one step further...and add a second continuous motion film scanner. This entire combination occupies only 32½ square feet of floor space!



General Electric **COLOR** for your station!

1

Modify Existing G-E Equipment To Broadcast Network Color Programs For Black and White and Color Reception! General Electric is providing its present customers, on a no-charge basis, all necessary *internal* transmitter parts, thus permitting stations with G-E transmitters to broadcast color. Engineering supervision for the installation of this equipment is on this *same no-charge basis* if it is done at the same time external color equipment is

installed. *External* parts (Gamma Amplifier, Stabilizing Amplifier, Color Monitor, and other miscellaneous items) required for performance within FCC color specifications are being supplied at a moderate cost of approximately \$7300 to \$8800 (VHF-UHF). Optional test equipment is available as required. It is important to note that any of the above changes can be accomplished *without loss of air time*.

2

Locally Originate Color Slides and Film With G-E Equipment! General Electric provides the ideal solution to the demands of local advertisers for color commercials. Its top-quality film and slide facilities are designed for amazingly versatile effects. Slide

Scanner equipment cost is in the order of \$32,500; additional for Film Scanner equipment, approximately \$36,000. To this must be added the cost for achieving best possible color transmission service as outlined in Plan 1.

3

Put Live Local Color Programs On-The-Air With G-E Equipment! This final step of your color objective incorporates a live camera channel, Chromacoder and allied equipment, Calibration Monitor Console, Monitor Switching Unit and

miscellaneous accessories. With these G-E facilities broadcasters are assured of obtaining the ultimate in programming and performance... at what we believe to be the most economical cost figure you'll see in the industry!

Extra! G.E. is making rapid progress with an economy plan to factory-convert your existing G-E black and white cameras for live color program

origination. This conversion will similarly apply to non-G-E cameras that are interchangeable. Moderate conversion cost will result in outstanding savings.

Plan your color *future* with General Electric—NOW!

Our local G-E broadcast representative has all the facts. Call him today or write:
General Electric Company, Electronics Park, Syracuse, New York.

You can put your confidence in—

GENERAL  ELECTRIC

SPOT: a special report

(continued)

Here's how non-program national spot announcement and participation buys break down in Detroit:

Daytime announcements	24.7 per cent
participations	26.1
Nighttime announcements	44.8
participations	4.4

TELEVISION Magazine's Continuous Cost Study showed feature film spots delivering a thousand homes per commercial minute as low as \$1.01. Many kitchen and news shows fell into the \$1.25 to \$2.00 bracket on c-p-m per participation.

Who's Using Spot

Although the pattern varies from city to city, the largest users of spot television are in the same business categories as the largest users of network TV. One exception is the universal presence of jewelry as a top spot category, reflecting the tremendous spot investment of such companies as Bulova and Benrus.

Only three of the top ten spot TV users are among the top ten network TV advertisers. Of the top 25 spot users, all but six are also active in network sponsorship.

26 Top Spot TV Advertisers
Rorabaugh Report—4th Quarter 1953

	No. of Schedules	* No. of Markets
Procter & Gamble	30	431
Brown & Williamson	7	255
Toni	17	200
Colgate-Palmolive	18	178
Miles Laboratories	5	119
Best Foods	7	119
Bulova Watch	1	114
General Foods	16	110
National Biscuit	3	110
American Chicle	6	105
Standard Brands	5	101
National Carbon	2	87
Pacquin	3	85
R. J. Reynolds	3	82
Alliance Manufacturing	3	82
E. I. Du Pont	2	78
Ford Dealers	2	75
Chevrolet	1	73
General Mills	11	72
Whitehall Pharmacal	5	70
Vitamin Corp. of America	6	68
Anahist	1	65
De Soto	1	63
Ballard & Ballard	1	62
Kellogg	1	62
Williamson Candy	1	62

* Total of all markets in all schedules. E. g., one schedule is placed in 20 markets, another in 40; it counts as 2 schedules, 60 markets.

The following charts show the relative importance of the investments of various categories for two different stations.

National Spot Advertiser Expenditures: Major West Coast Outlet, Multi-station Market

	Per cent of Spot Billings	
	Programs	Announcements
Agricultural & Pet Foods	5.5%	1.4%
Automotive (cars, tires, accessories)	2.0	1.8
Beer & Wine	4.5	4.2
Beverages (non-alcoholic)	.2	6.5
Clothing & Accessories	1.6	.4
Confections	--	.9
Dairy & Margarine Products		3.6
Drugs	2.3	8.3
Financial		.4
Foods & Food Chain Stores	2.8	8.0
Gasoline & Oils		.5
Household (appliances, furnishings, supplies)	1.7	1.3
Jewelry & Accessories, Cameras, etc.	.7	9.4
Laundry Soaps, Cleansers, Polishes		6.6
Miscellaneous		3.7
Radios, TV Sets, Phonographs & Accessories		3.2
Tobacco, Cigarettes & Accessories		4.0
Toilet Requisites	1.3	12.2
Transportation	-	1.0
	<hr/>	<hr/>
	22.6%	77.4%

National Spot Expenditures: Large Single Station Market

	Per cent of Spot Billings
Automotive (cars, tires, accessories)	3.0%
Beer & Wine	14.9
Beverages (non-alcoholic)	10.8
Clothing & Accessories	1.5
Confections	3.9
Drugs	15.2
Foods & Food Chain Stores	15.2
Gasoline & Oils	3.4
Household (appliances, furnishings, supplies)	3.4
Jewelry & Accessories, Cameras, etc.	6.2
Laundry Soaps, Cleansers, Polishes	9.3
Miscellaneous	5.3
Tobacco, Cigarettes & Accessories	3.3
Toilet Requisites	4.6
	<hr/>
	100.0

From the station's point of view, spot is important as a basic source of billings. At the end of 1953 here's how 13 stations broke down their revenues from network, national spot and local advertisers:

Station	Market	National		
		Spot	Network	Local
WTTV	Bloomington	40	25	35
WKRC-TV	Cincinnati	33	33	34
KLZ-TV	Denver	33	24	43
KROD	El Paso	15	6	79
KTLA	Los Angeles	25		75
WTVJ	Miami	45	17	38
WSM-TV	Nashville	35	30	35
KTVQ	Oklahoma City	10	20	70
WRGB	Schenectady	37	29	34
WWLP	Springfield-Holyoke	45	23	32
WSYR	Syracuse	35	35	30
WTOP-TV	Washington	39	34	27
WBRE-TV	Wilkes-Barre	42	25	33

(Continued on page 51)

FIRST in Tulsa with TV
FIRST in Tulsa with COLOR

C
KOTV
L
O
R
channel 6

We are proud to be a pioneer television station in Oklahoma . . . and during the month of May we will add another milestone to our pioneering efforts when KOTV brings network Color Television to Tulsa and surrounding areas.

KOTV first in Tulsa and always first in programming, audience rating and coverage.

KOTV *Channel 6*

WRATHER-ALVAREZ, INC.
TULSA, OKLAHOMA

NETWORK
AFFILIATIONS



• ABC

Represented By

Edward Petry & Co., Inc.

NEW YORK - CHICAGO - LOS ANGELES - DETROIT - ST. LOUIS - SAN FRANCISCO - DALLAS

SPOT: a special report

(continued)

P&G: Two City Study

The "no pattern" pattern of spot advertising, that is its rapid adjustability to the advertiser's needs, is illustrated by the way Procter & Gamble uses its spot funds in two markets and by the case of Best Foods, which at the end of 1953 was the most extensive TV spot advertiser in the food field.

It is clear from Procter & Gamble's operation in the New York and Chicago markets that its goal is saturation—reaching the largest possible audience with the greatest possible frequency.

During the last quarter of 1953, P&G had 30 different schedules going in various parts of the country—six products were being promoted via spot in New York and 11 in Chicago.

Their activities in these cities shape up as follows:

Chicago—11 products

Per cent daytime: 46% Per cent nighttime: 54%

American Family Detergent	1 day announcement 11 day participations
American Family Flakes	3 five minute day programs
Camay	3 night announcements
Drene	3 night announcements
Gleem	2 night programs 5 day announcements 31 night announcements
Ivory Flakes	1 day participation
Joy	1 day announcement 2 day participations
Pert Home Permanent	1 day announcement
Shasta	2 night announcements 2 night participations
Spic & Span	6 day announcements 4 day participations
Tide	3 day weather show 5 minutes 8 day announcements 1 day participation 25 night announcements

New York—6 products

Per cent daytime: 57% Per cent nighttime: 43%

Shasta	5 day announcements 1 day participation 3 night announcements 6 night participations
Spic & Span	11 day announcements 1 day participation 4 night announcements 3 night participations
Duz	4 day participations
Ivory Flakes	10 day participations
Camay	1 day announcement 2 day participations 3 night announcements 6 night participations
Ivory Snow	2 night announcements

To promote its new Gleem toothpaste, a saturation plan was put into effect which utilized and capitalized on just about every kind of spot available. Participations and personality shows were used to take advantage of the loyalty of local followings. Programs were sponsored for greater impact than possible via announcements. Advertising was geared for the housewife audience and also the whole family.

In contrast is Best Food's pattern for Nucoa Margarine in Los Angeles: 69 per cent of its purchases were in daytime, with about twice as many participations as straight announcements. In evening hours, Best used six announcements and five participations. Its weekly total of 26 spots were scattered around five of the city's seven stations.

Spot Frequency

Unfortunately there are no rules to tell what is the "right" frequency for a campaign. Experience, hunch and watching what the other fellow does provide some guidance. Whether the aim is to reach as many people as possible or the same people many times, audience measurement figures can indicate the best way to achieve the goal.

Since this data (and the staff necessary to analyze it) is not always available to the spot advertiser, many companies must look to the record to see what has been profitable for others. Three impressions a week in a given market is the minimum according to many of the experts. Beyond this, Rorabaugh shows as many as ten and twelve spots a week being used for a product or as few as one.

Here again, spot's versatility makes it impractical to use anyone else's standard of frequency. What is available, how far the budget can be stretched, how many and what kind of people are to be reached—these are individual factors. Until basic research is undertaken, most advertisers will have to play this one by ear.

What's Ahead for Spot

There will be far greater use of daytime as the programming structure improves. There will be increased use of syndicated film, not only because of high ratings, but because it gives the ad man something tangible to take to top management.

And there'll be many more national advertisers using spot TV as major medium for the first time.

Despite the heavy use of TV spot by advertisers of all kinds, the surface has barely been scratched. That's the basic reason why the Television Advertising Bureau was formed.

Once this organization gets rolling, spot will finally get the facts and figures it needs to make its way as a major advertising medium. Only when advertisers get the full story will they understand how best to use spot.

An understanding of spot means, more than anything else, recognition of the need to set aside sufficiently large and unrestricted funds so that the advertiser can take advantage of spot's greatest asset—flexibility.

Once all the figures are in, spot will become accepted as a primary, rather than a supplementary, medium.

Then spot will really move.

Source for information on advertiser schedules: Rorabaugh Reports

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

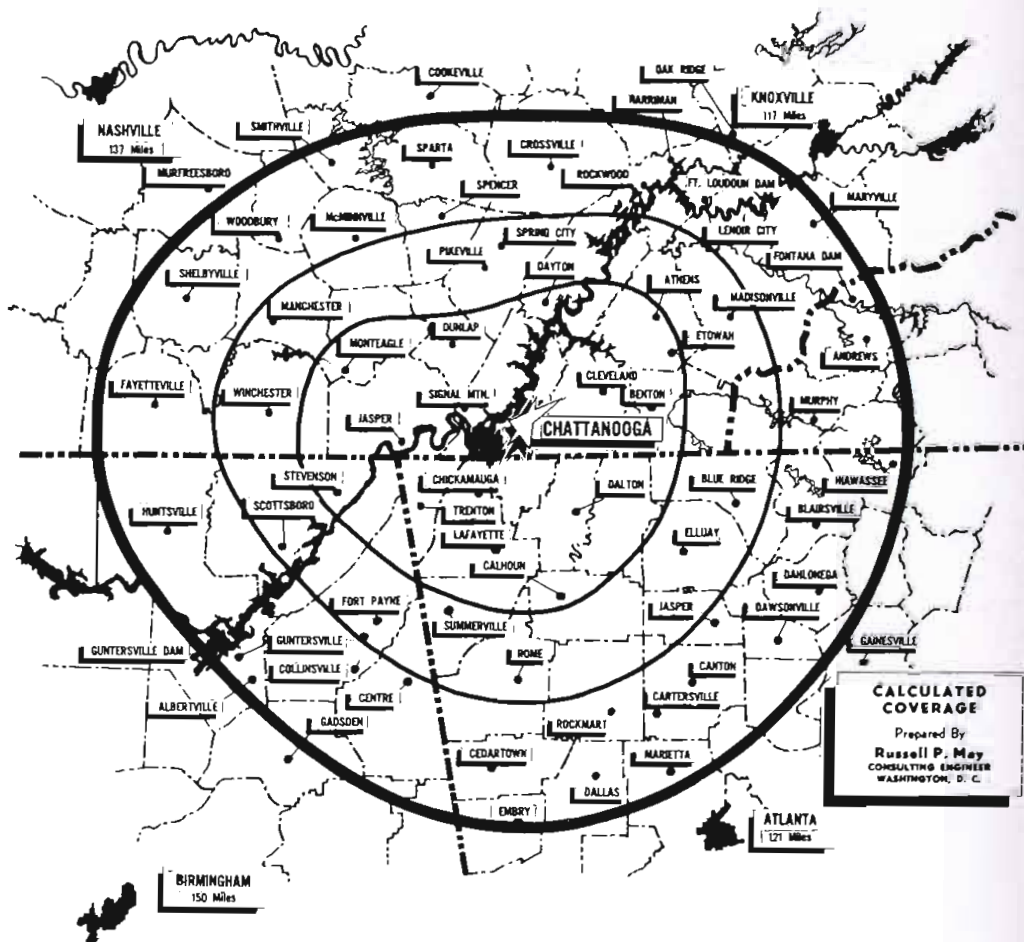
Population . . . 807,200

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

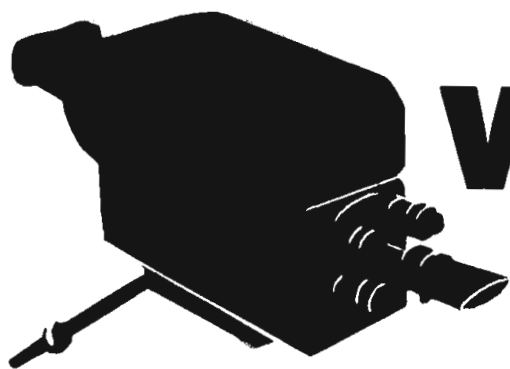
Power
105,200 watts

INTERCONNECTED

NBC · CBS

ABC · DuM.

Contact
The Branham Company



WDEF-TV

CHATTANOOGA

channel



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

CARTER M. PARHAM, President • HAROLD E. ANDERSON, Television Manager

TELEVISION MAGAZINE'S STATUS MAP



STATIONS AND MARKETS

As of May 1, 1954

No. of 1-channel markets	122
No. of 2 " "	62
No. of 3 " "	26
No. of 4 or over	10
Total markets	220
Operating stations	375

KOLN-TV TOWERS 1000 FEET ABOVE LINCOLN-LAND

NEBRASKA'S OTHER BIG MARKET!

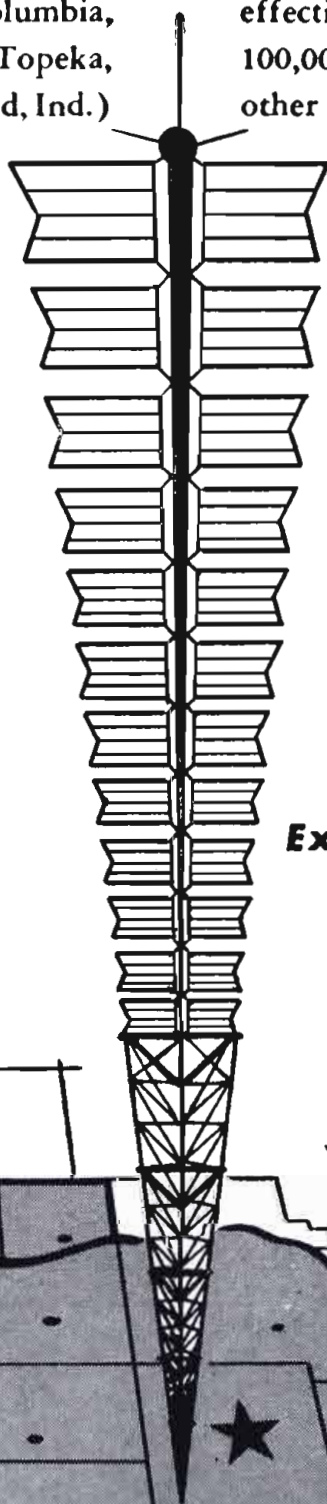
The map below shows Lincoln-Land — 34 counties with 182,982 families. (The city population of Lincoln is more than 100,000 people — in the same bracket with Columbia, S. C., Madison, Wis., Lancaster, Pa., Topeka, Kan., Schenectady, N. Y. or South Bend, Ind.)

Actually, the KOLN-TV tower is 75 miles from Omaha; Lincoln is 58 miles. With our 1000-foot tower and 316,000 watts on Channel 10, effective June 1st, KOLN-TV will reach over 100,000 families who are unduplicated by any other station . . . Ask Avery-Knodel, Inc.



The Feltzer Stations

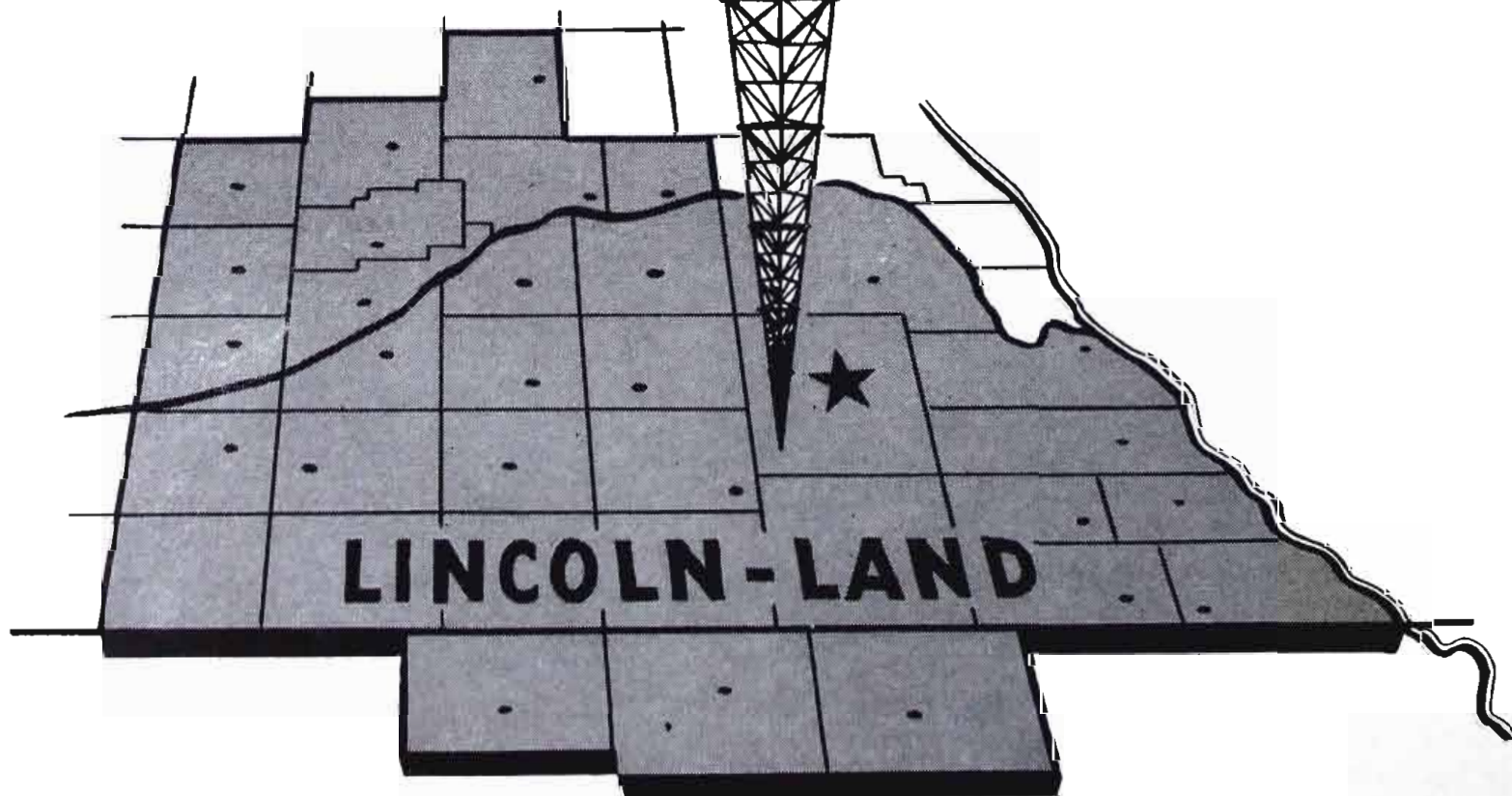
WKZO — KALAMAZOO
 WKZO-TV — GRAND RAPIDS-KALAMAZOO
 WJEF — GRAND RAPIDS
 WJEF-FM — GRAND RAPIDS-KALAMAZOO
 KOLN — LINCOLN, NEBRASKA
 KOLN-TV — LINCOLN, NEBRASKA
 Associated with
 WMBD — PEORIA, ILLINOIS



**CHANNEL 10
 316,000 WATTS**



**Avery-Knodel, Inc.
 Exclusive National Representatives**



May 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, to those new markets that have been on for only a short period, the Nielsen data can only be a guide-post and RETMA shipments are the base.

UHF

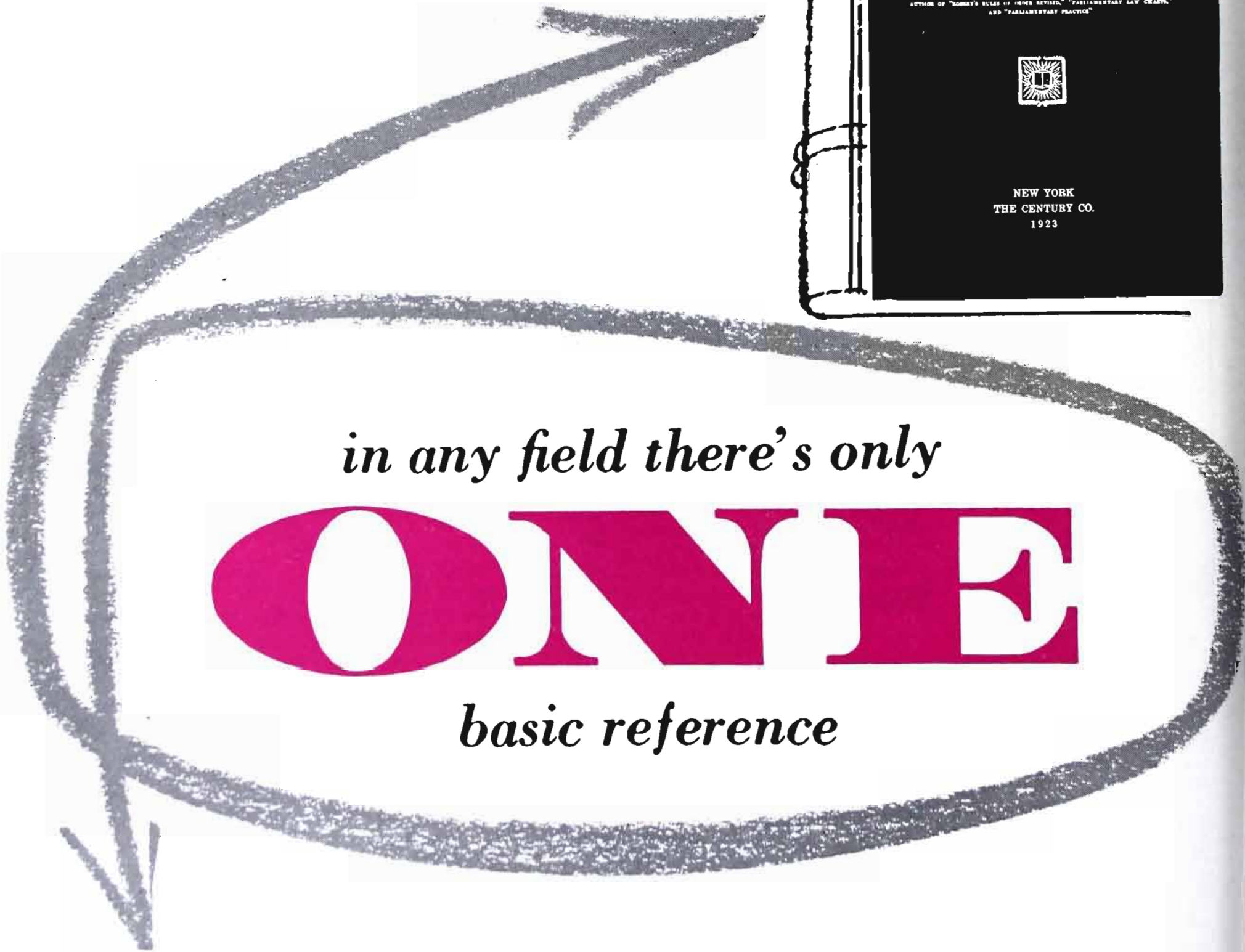
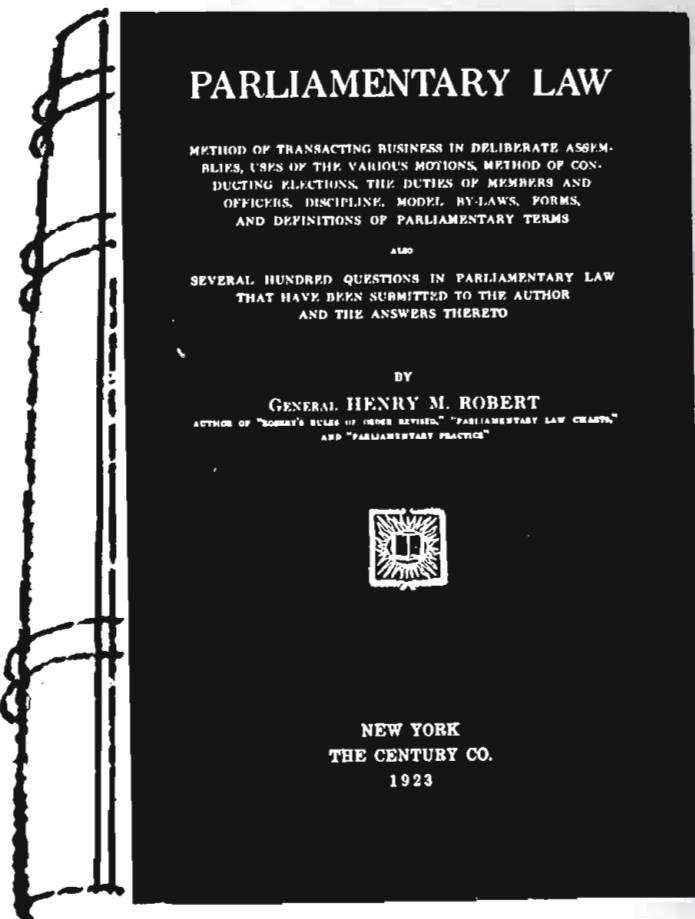
The most difficult task is to report accurately on the rate of conversion of VHF sets to UHF. The research services have made a number of surveys and, while these are not fully projectable, they do give some indication of conversion rates in a number of markets.

CIRCULATION AS OF MAY 1ST

Total U. S.: 29,565,759

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

ABILENE, Texas—35.1 KRBC-TV (A,D,N)	32,843	AUSTIN, Minn.—45.0 KMMT (A,C,D)	47,205	CADILLAC, Mich.—33.3 WWTW (A,C,D)	30,137	DANVILLE, Va.—8.6 WBTV-TV† (A)	†7,787
ADAMS, Mass.—32.1 WMGT†	†116,753	AUSTIN, Texas—41.7 KTBC-TV (A,C,D,N)	74,768	CEDAR RAPIDS, Iowa—56.6 KCRI-TV (A); WMT-TV (C,D)	142,616	DAVENPORT, Ia.—ROCK ISLAND, Ill.—58.8	253,369
AKRON, Ohio—15.4 WAKR-TV† (A)	†41,349	BAKERSFIELD, Calif. KBAK-TV† (D); KERO-TV (A,C,N)	87,210 †39,000	CHAMBERSBURG, Pa.—25.7 WCHA-TV† (D)	†18,925	WOC-TV (N); WHBF-TV (A,C,D)	360,749
ALBANY-SCHENECTADY- TROY, N. Y.	†45,512	BALTIMORE, Md.—89.5 WAAM (A,D); WBAL-TV (N); WMAR-TV (C)	676,338	CHAMPAIGN, Ill.—48.1 WCIA (C,D,N)	157,768	DAYTON, Ohio—90.3 WHIO-TV (A,C,D); WLW-D (N)	†69,332
ALBUQUERQUE, N. M.—36.7 KGGM-TV (C); KOAT-TV (A,D); KOB-TV (D,N)	38,058	BANGOR, Maine—42.0 WABI-TV (A,C,D,N)	42,980	CHARLESTON, S. C.—41.0 WCSC-TV (A,C,D,N)	†40,058	DECATUR, Ill.—40.5 WTVP† (A,C,D)	210,313
ALTOONA, Pa.—72.4 WFBG-TV (A,N)	258,975	BATON ROUGE, La.—35.3 WAFB-TV† (A,C,D,N)	†30,040	CHARLESTON, W. Va.—21.6 WKNA-TV† (A,D)	400,444	DENVER, Colo.—67.0 KBTW (A); KFEL-TV (D); KLZ-TV (C); KOA-TV (N)	†23,316
AMARILLO, Texas—59.0 KFDA-TV (A,C); KGNC-TV (D,N)	50,858	BAY CITY-SAGINAW, Mich. WNEM-TV (D,N); WKNX-TV† (A,C,D)	164,290 †70,899	CHARLOTTE, N. C. WAYS-TV† (A,D,N)	†15,137	DES MOINES, Iowa—23.2 KGTW† (A,D)	1,286,822
AMES, Iowa WOI-TV (A,C,D,N)	177,000	BELLINGHAM, Wash.—45.8 KVOS-TV (D)	18,965	CHEYENNE, Wyo.—40.5 KFBC-TV (A,C,D,N)	13,393	DETROIT, Mich.—87.7 WJBK-TV (C,D); WWJ-TV (N); WXYZ-TV (A)	42,113 †32,771
ANCHORAGE, Alaska KFIA (A,C); KTVK (D,N)	5,198	BETHLEHEM-ALLENTOWN- EASTON, Pa.—14.9 WLEV-TV† (N); WGLV† (A,D)	†34,391	CHICAGO, Ill.—81.3 WBBM-TV (C); WBKB (A); WGN-TV (D); WNBQ (N)	1,835,266	DULUTH, Minn.—SUPERIOR, Wis.	27,669
ANDERSON, S. C.—27.2 WAIM-TV† (C)	†27,822	BILLINGS, Mont.—25.5 KOOK-TV (C,D)	8,084	CHICO, Calif.—40.1 KHSL-TV (C,D,N)	27,669	EASTON-BETHLEHEM- ALLENTOWN, Pa.—14.9	†34,391
ANN ARBOR, Mich.—13.6 WPAG-TV† (D)	†13,372	BINGHAMTON, N. Y.—68.2 WNBFTV (A,C,D,N)	278,733	CINCINNATI, Ohio—85.8 WCPO-TV (A,D); WKRC-TV (C); WLW-TV (N)	432,689	WGLV† (A,D); WLEV-TV† (N)	32,357
APPLETON, Wis.—29.7 WVAM-TV†	†29,088	BIRMINGHAM, Ala.—49.8 WABT (A,C,D); WBRC-TV (N)	253,183	CLEVELAND, Ohio—89.1 WEWS (C); WNBK (N); WXEL (A,D)	1,031,400	EAU CLAIRE, Wis.—37.8 WEAU-TV (A,D,N)	†96,918
ASBURY PARK, N. J.—5.4 WRTV†	†6,200	BISMARCK, N. D.—21.3 KFYR-TV (C,D,N)	6,380	COLORADO SPRINGS, Colo.—54.2 KKTW (A,C,D)*; KRDO-TV (N)	32,900	ELKHART-SOUTH BEND, Ind.—51.1	†30,424
ASHEVILLE, N. C.—24.0 WISE-TV† (A,C,D)	†20,637	BLOOMINGTON, Ill.—45.8 WBLN-TV†	†29,826	COLUMBIA, Mo.—33.3 KOMU-TV (A,C,D,N)	41,250	EL PASO, Texas—64.6 KROD-TV (A,C,D); KTSM-TV (N)	159,612
ASHTABULA, Ohio—18.2 WICA-TV†	†15,865	BLOOMINGTON, Ind.—74.4 WTTV (A,C,D,N)	429,786	COLUMBIA, S. C. WCOS-TV† (A,D); WIS-TV (N); WNOK-TV† (C,D)	†51,989	ERIE, Pa.—70.5 WICU (A,C,D,N)	13,300
ATLANTA, Ga.—52.5 WAGA-TV (C,D); WLW-A (A); WSB-TV (N)	386,925	BOISE-MERIDIAN, Idaho—31.4 KIDO-TV (A,D,N); KBOI (C)	25,968	COLUMBUS, Ohio—87.6 WBNS-TV (C); WLW-C (N); WTVN (A,D)	382,663	EVANSVILLE, Ind.—HENDERSON, Ky.—24.2	†48,090
ATLANTIC CITY, N. J. WFBG-TV† (A,C,D,N)	†25,000	BOSTON, Mass. WBZ-TV (D,N); WNAC-TV (A,C); WTAO-TV† (A,D)	1,195,426 †85,115	COLUMBUS, Ga. WDAK-TV† (A,D,N); WRBL-TV (C)	48,062 †34,124	FAIRMONT, W. Va. WJBP-TV† (A,D,N)	††
AUGUSTA, Ga.—29.0 WJBF-TV (A,D,N); WRDW-TV (C)	56,521	BRIDGEPORT, Conn.—9.5 WICC-TV† (A,D)	†37,498	DALLAS-FT. WORTH, Tex.—61.1 KRLD-TV (C); WFAA-TV (A,D,N); WBAP-TV (A,N)	376,498	(Continued on page 57)	
		BUFFALO, N. Y. WBEN-TV (A,C,D)	420,704	DANVILLE, Ill.—23.3	†18,671		
		WBUF-TV† (A,C,D,N)	†131,091	WDAN-TV† (A)			
		BUTTE, Mont.—50.2 KOPR-TV (A,C); KXLF-TV (N)	11,200				



in any field there's only

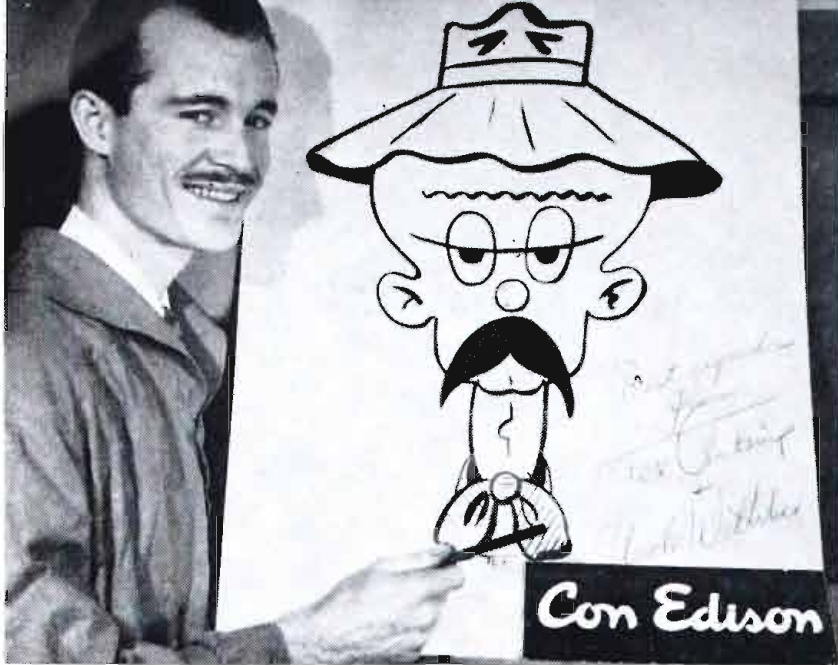
ONE

basic reference

And in the multi-million dollar television industry it's TELEVISION Magazine, now in its 10th year of publication — exclusive source for independent receiver circulation estimates, county by county market data, continuous cost studies, advertising expenditures with program and time costs by product.

To reach your prospects, use the magazine they depend on for the facts and figures of TV advertising and management.

Television
THE BUSINESS MAGAZINE OF THE INDUSTRY
TENTH YEAR OF PUBLICATION



Con Edison in fifth year of weather and news sponsorship



Savorin Coffee's Saturday Night News now in fourth year

A TWANG IN MAINE AND A DRAWL



how National City uses news

SINCE the National City Bank of New York first entered television on March 3, 1952, its *Eleventh Hour News* on WNBC has been the highest-rated news strip in the city.

An example of the excellent commercial possibilities of a local newscast, the bank's two-year success pattern is the result of careful planning and consistent follow-up—by the company and its agency, BBDO.

National City's selection of the ten-minute six-day news show as its sole broadcast media vehicle was determined by a number of factors. The requirements of its advertising plans called for a program keyed to the overall theme of community service.

Where the campaign aims primarily at creating consumer goodwill and acquainting the public with a company, lasting sponsor identification must be established.

The program, therefore, had to be available on a long-term, exclusive basis, and had to be capable of reaching a vast family audience at a low cost per thousand.

Together with its agency and the station, National City spent

a year devising the basic commercial ground-rules and general format to meet these requirements. John McCaffery was selected to be reporter-spokesman.

The convenient location of each of its 69 New York City branches, the courtesy and skill of its personnel and its extensive facilities for handling accounts of all sizes are National City's basic copy points. The underlying commercial theme is that "more people do business with National City than with any other New York bank."

At least once a week, McCaffery interviews on the air one of the branch managers, other bank personnel or a customer. The bank's emphasis on its active participation in local affairs is carried through by having the guest report on his local civic and business organizations.

Overseas branch managers, when in town, also appear on the program.

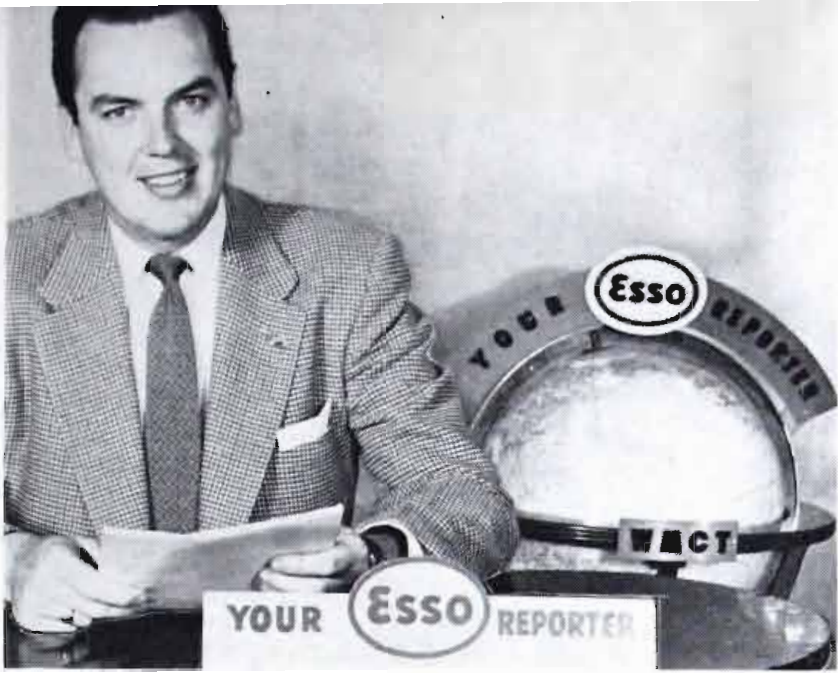
Film commercials each deal with one of the company's specific services. With McCaffery doing the voice over, films describe the workings of the particular feature involved. The film might show an actual cus-

tomers obtaining a veteran loan, for instance, and then the service station, laundry or other place of business he acquired as a result.

The third type of commercial used on *Eleventh Hour News* is McCaffery's informal discussion of various advantages offered by National City to its customers. Many times he uses props to illustrate what he means. A successful visual demonstration has been the use of old-fashioned mechanical bank props. In operating the mechanism, McCaffery might say something like "this is cute but it won't get you interest . . ."

A measure of effectiveness is the strong consumer awareness and good-will reported by National City's branch managers, and attributed in large part to the *Eleventh Hour News*.

The April ARB report gives the program a 15.9 Sunday-Friday average, as compared to the 11.3 pulled by New York's highest network news show, CBS-TV's *Douglas Edwards with the News*. A net weekly cumulative audience of 31.9 per cent of New York homes was reached by *Eleventh Hour News* in March, according to ARB.



Your Esso Reporter in 15 television markets



National City branch managers make TV appearances

LOUISIANA . . . Why News Shows Are Strong Program Buys

BECAUSE newscasts represent one of the strongest areas of local programming, they have become one of the most valuable spot or local buys.

Flexibility, vitality of programming, adaptability to the requirements of almost any advertiser in any market are some of the features which have made news programs desirable.

In TELEVISION Magazine's continuous cost study, a spot check made at the end of 1953 showed how attractive the ratings and cost-per-thousand figures chalked up by news programs can be.

WJAR-TV's *Telenews Daily*, with a 25.6 Telepulse, reached 1,000 Providence homes for \$1.23.

On a five-minute program segment, *KNXT News* in Los Angeles pulled a 6.4 Videodex rating, with a cost of \$2.08 per thousand homes per commercial minute.

A ten-minute program, *Richard Harkness and the News*, on WNBW, Washington, scored \$2.33 per commercial minute, with a Videodex of 8.2.

Local personality appeal

The prestige value of having their name associated with a strong and respected community program—and personality—has provided an additional lure to numerous national advertisers.

Among these veteran news show users, the opinion is almost unanimous that one of a newscast's strongest points is its editorial adaptability to local and regional news.

This adaptability to a local situation has been exploited successfully by Esso Standard Oil, whose *Your Esso Reporter* is currently used in 15 TV markets. These are spotted to cover the company's Maine to Louisiana marketing area.

Through its agency, Marschalk and Pratt, Esso applied its time-tested radio formula to television newscasts.

Commercials keyed to market needs

In the March issue of *The Lamp*, its house publication, Esso reports on the success of the TV venture, placing much emphasis on the local-interest value of the programs: "His voice has a twang in Maine and a drawl in Louisiana, for every Esso Reporter is a local newscaster. Thus Esso Standard has a uniquely flexible medium for reaching its large audience . . . Reminders of seasonal oil changes for cars, for example, may start in New Orleans . . . and gradually travel north, city by city, station by station."

Tie-in promotions with various local affairs, and consistent merchandising, have figured strongly in making *Your Esso Reporter* a vital part of the community as well as a successful television program.

Because they are essentially public service features, newscasts have been favored by institutional advertisers like banks and utilities. The record of successful sponsors, however, is evidence of their *selling power* for practically all product categories.

For the advertiser who wants to direct his message to the greatest possible number of people, over a long period of time, news shows offer the added advantage of a high unduplicated audience percentage.

Studies conducted by Con Edison, and its agency, BBDO, have shown a large turnover of audience from the utility's early evening newscast to its late night program.

R. J. Reynolds, examining its Camel News Caravan, also found a large cumulative audience from its cross-the-board strip.

WCBS-TV's six-day *News of the Night* strip pulled a total of 30.2 rating points and a net cumulative rating of 19.5 in one week, according to ARB's March report. Of the 1,267,098 TV homes reached by the program during the week, 818,160, or close to two-thirds, represented an unduplicated audience.

Five-minute stanzas successful

Despite their relatively wide coverage and sponsor identification advantages, newscasts were not moving too well a few seasons ago. The cash outlay for a ten or fifteen minute news strip was often excessive for the smaller advertiser. As a result, stations established the now almost universal practice of breaking up a daily news program into five-minute segments (news, weather and sports).

This set-up provides the sponsor of an individual segment with all

(Continued on page 82)

They're ALL ACES



TERRY AND THE PIRATES

Stirring 1/2 hour adventure series employing America's best known comic strip characters that appear in 220 newspapers. A proved TV success.

A



MUSIC HALL VARIETIES

A library of three minute films featuring America's top artists, bands, vocalists and comedians.



MY HERO

Robert Cummings stars in the laugh-provoking 1/2 hour comedy treat for the whole family. National average rating 29.9.



CARTOONS

A library of 75 cartoons, running from six to nine minutes including: The Little King, Felix the Cat, Merry Tunes, and others.



FEATURE PICTURES

100 up-to-date feature films — all produced between 1946 and 1954, starring Hollywood's top names. Many first run!

take a card, any
 card, for TV films
 that SELL!



SECRET FILE U.S.A.
 Brand new! Robert Alda stars as
 Major Bill Morgan, ace Intelli-
 gence agent in taut tales of es-
 pionage — a semi-documentary
 1/2 hour series of suspense.



**COLONEL MARCH
 OF SCOTLAND YARD**
 Boris Karloff as a well mannered,
 witty, implacable enemy of
 crime in this unusual 1/2 hour de-
 tective thriller.



TOWN AND COUNTRY TIME
 Brand new! TV's first authentic 1/2
 hour HILLBILLY VARIETY SHOW.
 SINGING! COMEDY! DANCING!
 With America's top country music
 artists.



**MISCELLANEOUS
 SHORT SUBJECTS**
 Famous news and sports events;
 instructive sport series; religious
 hymns; puppet series; magic
 spots; complete stock film library.



**OFFICIAL
 FILMS INC.**

25 W. 45th St. • N. Y. 36, N. Y. • PLaza 7-0100
 America's Leading Distributor of Quality TV Films

Television in Los Angeles gets more different every day - -and the difference is KTTV

Until you read this you won't believe what an independent television station can do in a 7-station market.

1. KTTV not only leads in
quarter-hour firsts—but has *more than*
the next two stations combined!

KTTV	146
Station A	68
Station B	57
Station C	35
Station D	20
Station E	16
Station F	4

2. Of all programs seen in Los Angeles
five times a week—network or local, live or film
—all of the top five are on KTTV.

Sheriff John	13.5
News—George Putnam	11.7
Ramar of the Jungle	11.2
Time for Beany	9.6
Thunderbolt	9.4

3. KTTV leads all Los Angeles
stations in national spot accounts.

KTTV	484
Station A	458
Station B	446
Station C	382
Station D	339
Station E	310
Station F	301

KTTV gets ratings like these:

	ARB	HOOPER
BADGE 714	35.1	28
LIFE OF RILEY	25.6	22
WATERFRONT	24.3	19
ANNIE OAKLEY	21.6	18

Add to audience facts such as these, the

merchandising and promotion leadership you'd expect from the Los Angeles Times station, and you get a partial picture of KTTV's amazing position. Knowing the whole story is worth your while—and Blair-TV, like anyone with real news to tell, is bursting with information. Make a date now with the Blair-TV man.

KTTV Channel Eleven
Los Angeles Times Television
5746 Sunset Blvd., Hollywood 28, Calif.

Represented by **BLAIR-TV**

Sources: 1. ARB, March '54. Hooper shows KTTV first, too. 2. ARB, March '54. Hooper shows KTTV first, too. 3. Rorabaugh Reports, 1953 total listings.

Around the Clock

with Eldon Campbell

By Eldon Campbell
General Sales Manager
Westinghouse Stations, Inc.



To give advertisers an idea of what goes into building a sound advertising medium, Mr. Campbell describes a typical day "on the other side of the fence."

- 9:00 Open mail—"light today" . . . station sales manager has an idea for a presentation. Make a note. Call him . . .
- 9:15 Monthly reports on our two TV and five AM stations' staff meetings are in. Read over their local sales programs for month and plans for following month . . . report on Westinghouse sales pitches in Detroit, Chicago and Cincinnati from Chicago man . . .
- 9:45 Check over new contract on national spot sales account . . .
- 10:00 Read monitor report of newspaper, TV and radio activities in key cities to see what the competition is doing. Must talk to Free & Peters salesmen to check on the coverage of certain accounts to get better share of expenditures. Using my other head, work on report, based on discussion with station managers, of our attitude toward NBC radio participation plan.
- 10:30 Representative from one of the rating services in. Interprets some statistics on viewing they have come up with for one of our stations, and also gives pitch for additional service.
- 10:45 Out on an agency call. Purpose to meet new department heads. They change rapidly at these agencies.
- 11:00 A station manager in for informal discussion. Having problems there. Business is fine but ratings are off in one program segment. Discuss specific programming ideas pertaining to his and other Westinghouse stations.
- 11:15 Visit with another major agency. Been trying to find time for this call for the past two weeks. Presentation on a special saturation campaign for two of our markets. Trying to drum up some more radio spot.
- 12:00 Get a few minutes with Pete Peters and Russ Woodward on radio spot billing.
- 12:30 Lunch with head timebuyer of an agency starting to look shaky on our stations. Find out why their accounts with us are down, and get him to air any gripes he may have.
- 2:00 Phone session with Chris Witting (he is president of Westinghouse Stations, Inc.) and other Westinghouse Division men on intra-company relations.
- 3:15 Call another of our stations to discuss prospect of rate change.
- 4:00 Ten minute phone session to put out one of the daily "fires." This one from agency complaining about billing for program changes.
- 4:15 Phone call to expedite long overdue contract signing by advertiser.
- 4:25 Appointment out of office with salesman for specific client who has been trying to get better adjacencies on one of our stations.
- 5:00 Look over latest revisions in proposed contract form which has been a long-time headache. Almost in final shape.
- 5:15 Check report from station where business is off. Make a note to get rate story and all available research material, as well as advertiser activity in that market. Must find out where the "body is buried," and get set for a hard sell.
- 5:40 Work out schedule with rep salesmen for agency calls next week. With Westinghouse billing 2300 advertisers this past year, there isn't much time for personal contacts, but they must be squeezed in.
- 5:55 Grand Central Station.
- 6:30 North White Plains station—wife waiting.

when
you
think
of
the
greater
richer
important
***WHEELING**
west
virginia
market
—think
of

represented
by
Hollingbery



now
316,000
WATTS

*Wheeling — Steubenville —
Weirton — Bellaire —
Martins Ferry — and towns in
26 counties in West Virginia,
Ohio and Pennsylvania —
all in WTRF-TV's primary
market area — over 260,000
television families who
look to WTRF-TV for their
television entertainment.

Radio Affiliates WTRF • WTRF-FM phone Wheeling 1177 Robt. W. Ferguson, VP & GM

NATIONWIDE TIME CHANGE REPORT

EDST: Eastern daylight, EST: Eastern standard, CDST: Central daylight, CST: Central standard, MDST: Mountain daylight, MST: Mountain standard, PDST: Pacific daylight, PST: Pacific standard

Current and upcoming TV markets

* Markets remaining on standard time

City	Time	Hours behind N.Y. time	City	Time	Hours behind N.Y. time	City	Time	Hours behind N.Y. time
*Abilene, Texas	CST	2	Burlington, Vt.	EDST	0	Easton, Pa.	EDST	0
*Ada, Oklahoma	CST	2	Butte, Mont.	MDST (to 9/6)	2	*Eau Claire, Wis.	CST	2
Adams, Mass.	EDST	0	*Cadillac, Mich.	EST	1	Elmira, N.Y.	EDST	0
Akron, Ohio	EDST	0	Camden, N.J.	EDST	0	*El Paso, Tex.	CST	2
*Albany, Georgia	EST	1	*Camden, S.C.	EST	1	Elyria, Ohio	EDST	0
Albany, New York	EDST	0	*Cape Girardeau, Mo.	CST	2	*Enid, Okla.	CST	2
*Albuquerque, N.M.	MST	3	Carthage, N.Y.	EDST	0	Erie, Pa.	EDST	0
*Alexandria, La.	CST	2	*Casper, Wyo.	MST	3	*Eugene, Oregon	PST	4
Altoona, Pa.	EDST	0	*Cedar Rapids, Iowa	CST	2	Eureka, Calif.	PDST	3
*Amarillo, Texas	CST	2	Chambersburg, Pa.	EDST	0	Evanston, Ill.	CDST	1
*Ames, Iowa	CST	2	Champaign, Ill.	CDST	1	*Evansville, Ind.	CST	2
*Anderson, S.C.	EST	1	*Charleston, S.C.	EST	1	Fall River, Mass.	EDST	0
*Ann Arbor, Michigan	EST	1	*Charleston, W. Va.	EST	1	*Fargo, N.D.	CST	2
*Appleton, Wisconsin	CST	2	*Charlotte, N.C.	EST	1	*Flint, Mich.	EST	1
Asbury Park, N.J.	EDST	0	*Charlottesville, Va.	EST	1	*Florence, S.C.	EST	1
*Asheville, N.C.	EST	1	*Chattanooga, Tenn.	EST	1	*Ft. Dodge, Iowa	CST	2
*Ashland, Kentucky	CST	2	Chicago, Ill.	CDST	1	*Ft. Smith, Ark.	CST	2
Ashtabula, Ohio	EDST	0	Chico, Calif.	PDST	3	Ft. Wayne, Ind.	CDST	1
*Atlanta, Ga.	EST	1	*Cincinnati, Ohio	EST	1	*Ft. Worth, Texas	CST	2
Atlantic City, N.J.	EDST	0	*Clayton, Mo.	CST	2	Fresno, Calif.	PDST	3
*Augusta, Ga.	EST	1	*Clearwater, Fla.	EST	1	*Gadsden, Ala.	CST	2
*Austin, Minn.	CST	2	Cleveland, Ohio	EDST	0	*Galveston, Tex.	CST	2
*Austin, Texas	CST	2	*Clovis, N. Mex.	MST	3	*Goldsboro, N.C.	EST	1
Bakersfield, Calif.	PDST	3	*Colorado Springs, Colo.	MST	3	*Grand Junction, Colo.	MST	3
Baltimore, Md.	EDST	0	*Columbia, Mo.	CST	2	*Grand Rapids, Mich.	EST	1
Bangor, Maine	EDST	0	*Columbus, Ga.	EST	1	*Green Bay, Wis.	CST	2
*Baton Rouge, La.	CST	2	*Columbus, Miss.	CST	2	*Greensboro, N.C.	EST	1
*Battle Creek, Mich.	EST	1	*Columbus, Ohio	EST	1	*Greenville, S.C.	EST	1
*Bay City, Mich.	EST	1	Corona, Calif.	PDST	3	*Greenwood, S.C.	EST	1
*Beaumont, Texas	CST	2	*Corpus Christi, Tex.	CST	2	*Harlingen, Tex.	CST	2
*Beckley, West Va.	EST	1	Cumberland, Md.	EDST	0	Harrington, Del.	EDST	0
*Bellingham, Wash.	PST	4	*Dallas, Tex.	CST	2	Harrisburg, Ill.	CDST	1
*Benton Harbor, Mich.	EST	1	Danville, Ill.	CDST	1	Harrisburg, Pa.	EDST	1
Bethlehem, Pa.	EDST	0	*Danville, Va.	EST	1	*Harrisonburg, Va.	EST	1
*Birmingham, Ala.	CST	2	Davenport, Ill.	CDST	1	Hazleton, Pa.	EDST	0
*Bismarck, N.D.	MST	3	*Dayton, Ohio	EST	1	*Henderson, Ky.	CST	2
Bloomington, Ill.	CDST	1	*Decatur, Ala.	CST	2	*Hibbing, Minn.	CST	2
Bloomington, N.Y.	EDST	0	Decatur, Ill.	CDST	1	Holyoke, Mass.	EDST	0
*Boise, Idaho	MST	3	*Denver, Colo.	MST	3	*Hot Springs, Ariz.	MST	3
Boston, Mass.	EDST	0	*Des Moines, Iowa	CST	2	*Houston, Tex.	CST	2
Bridgeport, Conn.	EDST	0	*Detroit, Mich.	EST	1	*Huntington, W. Va.	EST	1
Brockton, Mass.	EDST	0	*Duluth, Minn.	CST	2	*Hutchinson, Kansas	CST	2
Buffalo, N.Y.	EDST	0	*Durham, N.C.	EST	1	*Idaho Falls, Idaho	MST	3
						Indianapolis, Ind.	CDST	1
						Ithaca, N.Y.	EDST	0
						*Jackson, Miss.	CST	2
						*Jackson, Tenn.	CST	2
						*Jacksonville, Fla.	EST	1
						Jamestown, N.Y.	EDST	0
						*Johnson City, Tenn.	EST	1
						Johnstown, Pa.	EDST	0
						Joliet, Ill.	CDST	1
						*Joplin, Mo.	CST	2
						*Kalamazoo, Mich.	EST	1
						*Kansas City, Mo.	CST	2
						*Kearney, Neb.	CST	2
						Keene, N.H.	EDST	0
						Kingston, N.Y.	EDST	0
						*Kirksville, Mo.	CST	2
						*Knoxville, Tenn.	EST	1
						*La Crosse, Wis.	CST	2
						Lafayette, Ind.	CDST	1
						*Lake Charles, La.	CST	2
						*Lakeland, Fla.	EST	1
						Lancaster, Pa.	EDST	0
						*Lansing, Mich.	EST	1
						Las Vegas, Nev.	PDST	3
						Lawrence, Mass.	EDST	0
						*Lawton, Okla.	CST	2
						Lebanon, Pa.	EDST	0
						Lewiston, Maine	EDST	0
						Lewistown, Pa.	EDST	0
						Lexington, Ky.	CDST	1
						*Lima, Ohio	EST	1
						*Lincoln, Neb.	CST	2
						*Longview, Tex.	CST	2
						Los Angeles, Calif.	PDST	3
						Louisville, Ky.	CDST	1
						*Lubbock, Tex.	CST	2
						*Lufkin, Tex.	CST	2
						*Lynchburg, Va.	EST	1
						*Macon, Ga.	EST	1
						*Madison, Wis.	CST	2
						Manchester, N.H.	EDST	0
						*Marinette, Wis.	CST	2
						Marion, Ind.	CDST	1
						Massillon, Ohio	EDST	0
						*McAllen, Tex.	CST	2
						*Medford, Ore.	PST	4
						*Memphis, Tenn.	CST	2
						Merced, Calif.	PDST	3
						*Meridian, Idaho	CST	2
						*Meridian, Miss.	CST	2
						*Miami, Fla.	EST	1
						*Miami, Okla.	CST	2
						*Midland, Tex.	CST	2
						*Milwaukee, Wis.	CST	2
						*Minneapolis, Minn.	CST	2
						*Minot, N.D.	CST	2
						*Missoula, Mont.	MST	3
						*Mobile, Ala.	CST	2
						*Monroe, La.	CST	2
						*Montgomery, Ala.	CST	2
						Montpelier, Vt.	EDST	0

Local acceptance?

126 local accounts* signed in six weeks!

* Names on request

WWOR-TV

WORCESTER • MASS.

14

There's more to be seen on channel

NATIONWIDE TIME CHANGE REPORT (Continued from preceding page)

EDST: Eastern daylight, EST: Eastern standard, CDST: Central daylight, CST: Central standard, MDST: Mountain daylight, MST: Mountain standard, PDST: Pacific daylight, PST: Pacific standard

City	Time	Hours behind N.Y. time	City	Time	Hours behind N.Y. time	City	Time	Hours behind N.Y. time
Mount Airy, N.C.	EST	1	*Norfolk, Va.	EST	1	*Pittsburg, Kansas	CST	2
Mt. Washington, N.H.	EDST	0	Northampton, Mass.	EDST	0	Pittsburgh, Pa.	EDST	0
Muncie, Ind.	CDST	1	*Oklahoma City, Okla.	CST	2	Pittsfield, Mass.	EDST	0
*Muskegon, Mich.	EST	1	*Old Hickory, Tenn.	CST	2	*Pocatello, Idaho	MST	3
*Nampa, Idaho	MST	3	*Omaha, Neb.	CST	2	Poland, Maine	EDST	0
*Nashville, Tenn.	CST	2	*Orlando, Fla.	EST	1	Portland, Maine	EDST	0
New Bedford, Mass.	EDST	0	*Owensboro, Ky.	CST	2	*Portland, Ore.	PST	4
New Britain, Conn.	EDST	0	*Paducah, Ky.	CST	2	Poughkeepsie, N.Y.	EDST	0
New Brunswick, N.J.	EDST	0	*Panama City, Fla.	EST	1	Princeton, Ind.	CDST	1
New Castle, Pa.	EDST	0	*Parkersburg, W. Va.	EST	1	Providence, R.I.	EDST	0
New Haven, Conn.	EDST	0	*Pensacola, Fla.	EST	1	*Provo, Utah	MST	3
New London, Conn.	EDST	0	Peoria, Ill.	CDST	1	*Pueblo, Colo.	MST	3
*New Orleans, La.	CST	2	Philadelphia, Pa.	EDST	0	Quincy, Ill.	CDST	1
New York, N.Y.	EDST	0	*Phoenix, Ariz.	MST	3	*Raleigh, N.C.	EST	1
*Newport, Ky.	CST	2	*Pine Bluff, Ark.	CST	2	Reading, Pa.	EDST	0
						Reno, Nev.	PDST	3
						*Richmond, Ky.	CST	2
						*Richmond, Va.	EST	1
						*Roanoke, Va.	EST	1
						*Rochester, Minn.	CST	2
						Rochester, N.Y.	EDST	0
						Rockford, Ill.	CDST	1
						*Rock Island, Ill.	CST	2
						*Rome, Ga.	EST	1
						*Roswell, N.M.	MST	3
						Sacramento, Calif.	PDST	3
						Saginaw, Mich.	EDST	0
						*St. Cloud, Minn.	CST	2
						St. Louis, Mo.	CDST	1
						*St. Petersburg, Fla.	EST	1
						*Salem, Ore.	PST	4
						Salisbury, Md.	EDST	0
						Salinas, Calif.	PDST	3
						*Salt Lake City, Utah	MST	3
						*San Angelo, Tex.	CST	2
						*San Antonio, Tex.	CST	2
						San Bernardino, Calif.	PDST	3
						San Diego, Calif.	PDST	3
						San Francisco, Calif.	PDST	3
						San Jose, Calif.	PDST	3
						San Luis Obispo, Calif.	PDST	3
						Santa Barbara, Calif.	PDST	3
						*Savannah, Ga.	EST	1
						Schenectady, N.Y.	EDST	0
						Scranton, Pa.	EDST	0
						*Seattle, Wash.	PST	4
						*Sedalia, Mo.	CST	2
						Sharon, Pa.	EDST	0
						*Sherman, Tex.	CST	2
						*Shreveport, La.	CST	2
						*Sioux City, Iowa	CST	2
						*Sioux Falls, S.D.	CST	2
						South Bend, Ind.	CDST	1
						*Spartanburg, S.C.	EST	1
						*Spokane, Wash.	PST	4
						Springfield, Ill.	CDST	1
						Springfield, Mass.	EDST	0
						*Springfield, Mo.	CST	2
						Stamford, Conn.	EDST	0
						Steubenville, Ohio	EDST	0
						Stockton, Calif.	PDST	3
						*Sweetwater, Tex.	CST	2
						Syracuse, N.Y.	EDST	0
						*Tocoma, Wash.	PST	4
						*Tampa, Fla.	EST	1
						*Temple, Tex.	CST	2
						Terre Haute, Ind.	CDST	1
						*Texarkana, Tex.	CST	2
						*Thomasville, Ga.	EST	1
						*Toledo, Ohio	EST	1
						*Topeka, Kansas	CST	2
						*Traverse City, Mich.	EST	1
						Trenton, N.J.	EDST	0
						*Tucson, Ariz.	MST	3
						Tulare, Calif.	PDST	3
						*Tulsa, Okla.	CST	2
						*Twin Falls, Idaho	MST	3
						Utica, N.Y.	EDST	0
						*Valdosta, Ga.	EST	1
						*Valley City, N.D.	CST	2
						*Vancouver, Wash.	PST	4
						*Victoria, Texas	CST	2
						*Waco, Tex.	CST	2
						Washington, D.C.	EDST	0
						Waterbury, Conn.	EDST	0
						Waterloo, Ind.	CDST	1
						*Waterloo, Iowa	CST	2
						Watertown, N.Y.	EDST	0
						*Weslaco, Tex.	CST	2
						*West Palm Beach, Fla.	EST	1
						Wheeling, W. Va.	EDST	0
						*Wichita, Kansas	CST	2
						*Wichita Falls, Tex.	CST	2
						Wilkes-Barre, Pa.	EDST	0
						Wilmington, Del.	EDST	0
						Williamsport, Pa.	EDST	0
						*Wilmington, N.C.	EST	1
						*Winston-Salem, N.C.	EST	1
						Worcester, Mass.	EDST	0
						*Yakima, Wash.	PST	4
						York, Pa.	EDST	0
						Youngstown, Ohio	EDST	0
						Yuba City, Calif.	PDST	3
						*Yuma, Ariz.	MST	3
						Zanesville, Ohio	EDST	0

BMI For Service in TV

Service continues to be one of the basic theme songs at BMI. Not only are its facilities offered to its TV licensees, but to producers, advertising agencies and their clients, TV film distributors, music conductors, directors, and everyone in TV concerned with music and programming.

This service is apparent in the day to day activities of BMI and is provided in many forms, such as:

- Assistance in the selection or creation of music for theme, background, bridge, cue or incidental mood music
- Aid in music clearance
- Help in protecting music ownership rights
- Answers to questions concerning copyrights, music right for future residual usage and help in solving all other problems concerning the use of music in TV

Let BMI give you the
TV Music Story today

Call or write BMI TV SERVICE Department

BROADCAST MUSIC, INC.

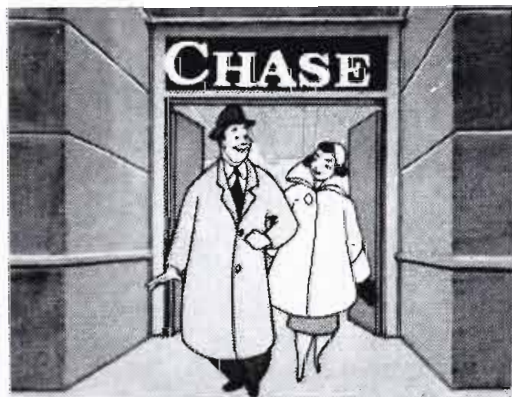
NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

T. V. story board

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

SARRA

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



The highly competitive subject of Personal Loan Service is given refreshing treatment in sparkling 20-second spots for Chase National Bank. The entertainment value of animated cartoons keeps the eye amused while a pleasant, persuasive "audio" background tells the complete story of Chase service in a down-to-earth conversational style. Mr. Average Wage Earner and his wife have their readily recognized problems . . . and the solution Chase offers is strongly identified at the finish. One of a series by SARRA produced for Chase National Bank through Kenyon & Eckhardt, Inc.

SARRA, INC.

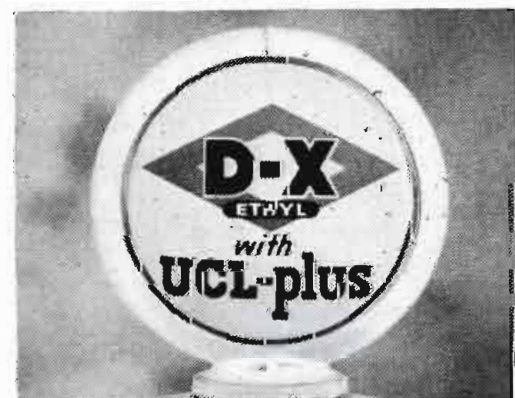
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Introducing a new food product calls for quick package identification and strong "in use" demonstration. More than an "entering wedge" for brand new, wedge-shaped Cracker Barrel Cheese by Kraft is presented in each 20 seconds of sell in this series of TV spots by SARRA. Appetite-appealing shots of the new product, associated with familiar favorites like apple pie and crackers-and-cheese, add visual appeal to the voice-over assurance that Kraft's Cracker Barrel Cheese is more than worthy of a trial. Stop motion close-ups practically put the package in the viewer's hands, to clinch sales in this series of 20-second TV spots produced by SARRA for Kraft Foods Co., through J. Walter Thompson Company.

SARRA, INC.

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



This series of 1-minute and 20-second TV spots for D-X gasoline, reaches its selling climax like a high-powered car. There's quick pick-up, steady power, and no "pulling off the road" because the story of extra mileage, extra anti-knock, and extra power is stripped to its bare essentials. A catchy jingle sign-off at the end of the spot is synchronized with "blinker" emphasis on the exclusive new "UCL-PLUS" feature of the product. No waste motion in proving that there are "hundreds of gasolines but only one D-X." Created and produced by SARRA for Mid-Continent Petroleum Corp., through R. J. Potts-Calkins & Holden.

SARRA, INC.

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



The proof of a TV commercial is not how the master print looks in the projection room, but how it gets across on home screens. To make sure of brilliant home reception from every print made of its TV productions, Sarra has its own especially equipped and staffed laboratory for processing TV film. Here Sarra's VIDE-O-RIGINAL prints are custom-made. These duplicates faithfully reproduce the sparkle and clarity which twenty years of experience in advertising production put into the original film. Thus the advertiser is assured that every time, on every screen, his commercial will give a fine performance.

SARRA, INC.

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



**TV's
Fabulous
Teller of
Western
Tales!**



Col.

TIM MCCOY

TIM MCCOY'S stories of the West's Golden Days ring with drama and excitement no fiction writer could surpass . . . because McCoy's stories are true . . . historically accurate . . . authentically documented . . . and excitingly filmed.

These stirring tales are narrated by the real McCoy—one of the West's most colorful and genuine heroes. **TIM MCCOY** was a working Wyoming cowhand and ranch owner until he became "the movies" leading technical consultant on Indians. He rose to stardom with MGM and Paramount...fought in two World Wars...and led **TIM MCCOY'S Wild West Show** during its sensationally successful run with Ringling Brothers Circus.

"**TIM MCCOY**" (39 brand new quarter-hour programs custom filmed for TV) is ready for immediate airing. It's a "natural" for local, regional and national spot advertisers who want a high caliber program packed with strong viewing appeal for children and guaranteed to excite adult interest — plus a corral full of new merchandising opportunities!

THESE MPTV SHOWS ARE AVAILABLE NOW:

DUFFY'S TAVERN • FLASH GORDON • JUNIOR SCIENCE
DREW PEARSON'S WASHINGTON MERRY-GO-ROUND
JANET DEAN, REGISTERED NURSE • TIM MCCOY • more to come



SYNDICATION CORPORATION

655 Madison Avenue, N. Y. 21, N. Y.

• **For "first crack" at Tim McCoy's great new TV show...write, wire or phone your nearest MPTV Film Syndication Division.**

• **VERNE BEHNKE**
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New York 21, N. Y.
TEmpleton 8-2000

• **MAURIE GRESHAM**
9100 Sunset Blvd.
Los Angeles 46, Calif.
CRestview 1-6101

• **GORDON WIGGIN**
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Boston 16, Mass.
HAncock 6-0897

• **ED HEWITT**
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San Francisco, Calif.
DOuglas 2-1387

• **FRANK O'DRISCOLL**
2211 Woodward Ave.
Detroit 1, Michigan
WooDward 1-2560

• **AL GODWIN**
Mortgage Guaranty Bldg
Carnegie Way & Ellis St.
Atlanta, Georgia
ALPine 0912

• **ALEX METCALFE**
MPTV (Canada) Ltd.
277 Victoria St.
Toronto, Canada
EMpire 8-8621

• **JACK MCGUIRE**
155 E. Ohio St.
Chicago 11, Ill.
WHitehall 3-2600

• **BRUCE COLLIER** • 3109 Routh St.
Dallas 4, Texas • STerling 4007

This month: Quarter hours, Wrestling, Westerns

TELEVISION
MAGAZINE

FILM BUYING GUIDE

Ratings: March Telepulse

Art Linkletter and the Kids 1 hour	COLUMBUS, O. WBNS-TV—Tu 7:45 18.0 WLW-C Camel News 9.5 WTVN Cavalcade of America 8.0	DETROIT WWJ-TV—Fri 7:00 10.0 WXYZ-TV Range Rider 17.0 WJBK-TV Life with Father 7.0	FRESNO KMJ-TV—Tu 7:30 19.5 KJEO-TV Charlie Chan 20.5 KVVG Bishop Sheen 8.0	MINNEAPOLIS-ST. PAUL WCCO-TV—Sun 1:30 11.0 KSTP-TV George Mikan-Sports 4.5 WTCN-TV Press Conference 4.0	WASHINGTON WTOP-TV—Sun 2:45 8.7 WTTG Sunday Show 5.0 WNBW American Forum of the Air 4.0
Drew Pearson 1 hour	COLUMBUS, O. WTVN—Sun 6:00 10.5 WBNS-TV Omnibus 19.0 WLW-C Meet the Press 11.5	DENVER KOA-TV—Sun 5:00 7.5 KBTW You Asked for It 23.5 KLZ-TV Victory at Sea 8.0	FRESNO KJEO-TV—Sun 10:00 15.0 KMJ-TV Letter to Loretta 27.0 KVVG Armchair Theatre 3.0	SEATTLE KING-TV—Sun 7:00 18.5 KTNT-TV Private Secretary 17.5 KOMO-TV Paul Winchell 13.0	WASHINGTON WTOP-TV—Sun 11:30 5.7 WNBW Spotlight Theatre 5.0 WTTG International Playhouse 3.7
Hilton Lewis 1 hour	ATLANTA WSB-TV—Sun 3:00 9.5 WLW-A Western Star 10.0 WAGA-TV Youth Takes a Stand 8.0	DENVER KFEL-TV—Sun 9:30 8.5 KLZ-TV Eversharp Theatre 21.5 KOA-TV Videoscope 9.5	LOS ANGELES KTTV—Th 10:00 3.7 KNBH Martin Kane 17.3 KNXT Philip Morris Playhouse 11.3	SEATTLE KING-TV—Sun 7:15 18.0 KTNT-TV Private Secretary 17.0 KOMO-TV Paul Winchell 13.5	WASHINGTON WTTG—Sun 10:30 5.3 WTOP-TV What's My Line 24.7 WNBW Man Against Crime 10.0
Movie Quick Quiz 1 hour	BALTIMORE WBAL-TV—Mon-Fri 10:30 AM 2.3 WMAR-TV A. Godfrey; Jack Paar 14.8 WAAM Birthday Games 1.1	MILWAUKEE WCAN-TV—Tu-Fri 5:15 12.2* WTMJ-TV Foreman Tom 23.2 WOKY-TV Chief Whitebuck 5.2*	ST. LOUIS WTVI—Mon-Fri 5:45 7.3* KSD-TV INS Newsreel 17.6 KSTM-TV Sports Review 2.9*	WASHINGTON WTTG—Th 7:15 6.0 WNBW Superman 12.0 WTOP-TV Mark Evans 8.7	
Upside with the Asslers 1 hour	FRESNO KVVG—Mon 9:00 5.8 KMJ-TV The Unexpected; Robert Montgomery 27.6 KJEO-TV Favorite Story; Family Playhouse 18.0	KANSAS CITY** KMBC-TV—Fri 10:30 12.8 WDAF-TV Weather; Captured; News, Sports 11.0 KCMO-TV Sports Club; Studio Five 6.8	MINNEAPOLIS-ST. PAUL WMIN-TV—Mon 8:30 4.1 WCCO-TV Masquerade Party; Studio One 28.4 KSTP-TV RoLert Montgomery 26.6		
Wrestling in Hollywood 1 hour	ATLANTA WAGA-TV—Sat 4:00 5.9 WSB-TV Action Theatre; Johnny Jupiter 10.8 WLW-A Wrestling 5.0	BIRMINGHAM WABT—Sat 3:00 14.8 WBRC-TV Feature Film 8.0	CLEVELAND WEWS—Sat 4:00 15.8 WXEL Saturday Matinee 14.1 WNBK Saturday Cinema; Citizens' League 5.1	DENVER KLZ-TV—Sat 2:00 6.3 KOA-TV Two Gun Theatre 8.5 KFEL-TV Two for the Matinee 4.4	NEW YORK CITY WCBS-TV—Sat 4:00 5.9 WABD Basketball 5.0 WATV Western Roundup 5.0
Disco Kid 1/2 hour	BIRMINGHAM WBRC-TV—Sun 5:00 26.5 WABT Omnibus 17.3	COLUMBUS, O. WBNS-TV—Fri 7:00 23.0 WLW-C TV Soundstage 9.3 WTVN 3 Star Final; News 7.8	DENVER KFEL-TV—Fri 6:00 24.5 KBTW Sky King 9.8 KOA-TV Dave Garroway 9.3	DETROIT WXYZ-TV—Th 7:00 25.8 WJBK-TV Meet Mr. McNutley 8.3 WWJ-TV Liberace 8.3	PHILADELPHIA WCAU-TV—Fri 7:00 20.5 WFIL-TV Captured 4.9 WPTZ News, Sports, Weather 3.7
Howboy Men 1/2 hour	CINCINNATI WCPO-TV—Sun 1:30 15.3 WLW-T Sunday Matinee 8.0 WKRC-TV Chapel of Dreams 2.5	COLUMBUS, O. WBNS-TV—Sat 6:30 24.0 WLW-C Midwestern Hayride 13.5 WTVN Tax Fax 4.5	DETROIT WJBK-TV—Sat 1:30 12.0 WXYZ-TV Roundup Time 6.5 WWJ-TV Rough Riders 2.8	FRESNO KJEO-TV—Sat 7:00 16.5 KMJ-TV Hank McCune 23.0 KBID-TV Ramirez Amigos 4.8	MINNEAPOLIS-ST. PAUL WCCO-TV—Sun 2:00 14.3 KSTP-TV President's Week; Nature of Things 3.5 WMIN-TV Sports Hot Seat 3.5
Opal and Cassidy 1/2 hour	BIRMINGHAM WBRC-TV—Th 6:00 19.0 WABT Lone Ranger 25.8	DENVER KBTW—Fri 6:30 14.3 KFEL-TV Gene Autry 23.0 KLZ-TV Rocket Ranger 6.5	LOS ANGELES KTTV—Wed 7:00 9.9 KNXT Boxing 19.0 KABC-TV Sky King 4.7	MINNEAPOLIS-ST. PAUL WCCO-TV—Sat 6:00 27.8 KSTP-TV Mr. Wizard 6.3 WMIN-TV News, Sports; Drew Pearson 4.5	WASHINGTON WNBW—Fri 7:00 14.7 WTOP-TV Amos 'n' Andy 12.3 WTTG Captain Video; Movie Quick Quiz 6.4
Range Rider 1/2 hour	CLEVELAND WEWS—Sun 7:00 27.0 WNBK Paul Winchell 14.8 WXEL You Asked for It 11.3	DENVER KFEL-TV—Fri 7:30 15.5 KLZ-TV Our Miss Brooks 22.8 KOA-TV TV Soundstage 17.8	LOS ANGELES KNXT—Tu 7:00 8.5 KTTV Annie Oakley 11.4 KNBH White Rock Show 7.9	NEW YORK CITY WNBT—Sat 6:30 12.2 WCBS-TV Paul Killiam; Art Linkletter 6.7 WOR-TV Captain Midnight 4.4	SAN FRANCISCO KPIX—Tu 7:00 26.3 KRON-TV Science in Action 12.8 KGO-TV Cavalcade of America 6.3

UHF station; rating is percentage of UHF homes

* Kansas City ratings are February Telepulse



Above: Assistant Cameraman Sam Alexander (left) and Operating Cameraman Morris Hartzband chat while threading camera with Du Pont "Superior" 2.



Left: Director of Photography Zoli Vidor watching the rehearsal.



View of lighthouse scene between "takes" on "Inner Sanctum" set.

"'Superior' 2 gives us depth, and gradation that captures the mood"

... states ZOLI VIDOR, Director of Photography for "INNER SANCTUM"—Galahad Productions

"Inner Sanctum," long a radio favorite, is now making its debut on television. The producer, Hi Brown, has made 39 half-hour films—each of which was shot in three 8-hour days! Commenting on the work, Director of Photography Vidor said:

"Meeting tight schedules and getting 'feature' quality proved a real challenge. In choosing a film, speed and good gradation were the prime considerations.

Importance of mood

"Creation of mood in 'Inner Sanctum' depends strongly on set lighting and the ability of the film to retain detail, contrast and depth. We needed a film that is sensitive to minute gradations from highlights to shadows and gives soft reproduction without sacrificing crispness. Du Pont's 'Superior' 2 completely filled the bill."

You too can meet the double problem of tight schedules and "feature" quality by using Du Pont "Superior" 2. You'll keep work moving, and get the soft, de-

tailed images so important in dramatic film presentations. For complete information on Du Pont "Superior" 2 write the nearest District Office or: E. I. du Pont de Nemours & Co. (Inc.), Photo Products Dept., Wilmington 98, Del. *In Canada: Canadian Industries Ltd., Montreal.*

District Offices

ATLANTA 5, GA.
805 Peachtree Bldg.
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140 Federal Street
CHICAGO 18, ILL.
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CLEVELAND 14, OHIO
1033 Union Commerce Bldg.
DALLAS 1, TEXAS
506 Tower Petroleum Bldg.
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7051 Santa Monica Blvd.
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248 West 18th Street
PHILADELPHIA 2, PA.
225 South 15th Street

DU PONT
MOTION PICTURE
FILM



REG. U. S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING
... THROUGH CHEMISTRY

By Tad Reeves

WEATHER OR NOT your weather man is pulling the viewers can be a matter of record with this 32-page *Weather Guide, 1954 Edition*. It's the most comprehensive booklet of its type ever published: a small encyclopedia of weather elements, facts and aviation weather information prepared by a professional meteorologist. The covers can be custom designed to fit your program or sponsor. Inside front is devoted to special local weather records and the front and back covers and the inside back carry the selling pitch for your station or sponsor.

Weather Guide is sold on an exclusive basis in each city on orders for 5,000 (7½¢ per copy) or more. At the end of the exclusivity period, you will be offered the first refusal on this or a revised edition. Cost, which includes two-color covers, runs from 10¢ per copy for 2,500 to as low as 4¢ each for 200,000. All prices are commissionable and books will be shipped within one week, if all plates are sent.



FYI . . . for a quick and striking change of scene to supplement your production backgrounds, here's a new wrinkle: CONTRA-FOLD pleated panels of seamless textured paper. Stretched behind performers and displays they make an effective background which can be pulled aside in a second, for these pleated curtain-like panels, 72" x 96" high, hang from rings on a dowel rod which may be suspended from any suitable point in your studio. They take very little space to store; several can be strung on the same rod ready for instant use. Several styles are available, including the "Cutterfold" design (see picture) which, under lights, creates a fascinating pattern. There is a range of 15 colors. Cost—\$12.50, dowel included.

TAKE A MESSAGE—There's nothing cryptic about the premium-value of the new *Don Winslow Code Book with Magic Slate*. It's a sure-fire tie-in with the Don Winslow series or any kid adventure series.

Unlike most offers of this nature, the *Don Winslow Code Book* gives six actual codes which were successfully used by secret agents and armies from Caesar's wars to the Civil War. And retail sales have proven its appeal. You can have the *Don Winslow Code Book* for a premium at 50 per cent of the retail cost (15¢). Mailing envelopes are additional.

HERE'S A GIVEAWAY FOR YOU. As a result of demands from photographers and TV stations, the Eastman Kodak Company has issued a special booklet titled "Slides and Opaques for Television": sixteen pages of specific information that leaves nothing to guesswork.

The booklet defines terms, explains the differences in preparing material for TV use. It tells how to prepare the artwork, how to photograph flat copy, how to light the work, etc. The 6" x 8½" fact book is punched to fit the Kodak Photographic Notebook . . . just to be sure this vital information is always handy in a permanent form.

SPEAKING OF GIMMICKS AND GIVEAWAYS . . . here's a suggestion for your summer premium offer slanted to children and mothers alike. It's a rubber mold to make frozen suckers at home. This is one of those simple gimmicks which look like a godsend to a mother looking for some interest-provoker to brighten her youngster's summer vacation.

Four flexible wooden sticks come with each mold and can be washed for repeated use. To use, insert the wooden stick and fill the mold with chocolate, sweetened or malted milk, soft drinks, fruit juices, or any of the 1,001 summer drinks made from beverage powders. Freezing completes the job. There's an adult slant, too, for double strength tea or coffee can be frozen in the sucker mold to keep ready for quick iced tea or coffee. Just add water and sugar.

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

**IF YOU
MUST HAVE
QUALITY**

**IN COMMERCIALS
INDUSTRIAL
EDUCATIONAL
FILMS**

**FAST!
SENSITIVE!
MADE FOR ACTION!**

Weston tungsten rating—225
ASA tungsten rating—300



**ORIGINALLY
DESIGNED
FOR TV**

New faster processing
8 and 16MM and sound

GOLD SEAL SPECIAL



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

*How much?
How fast?
How good?*



RKO PATHE HAS THE ANSWERS ON TRULY PROFESSIONAL TV FILM COMMERCIALS!

RKO PATHE...the organization that gives every inch of film the magic touch of visual excitement born of 31 years of successful movie-making....

RKO PATHE...the outfit with the know-how and mechanical facilities to meet today's challenge of making action-impact on eyes and ears tired of the pounding of the commonplace. . . .

RKO PATHE . . . with the advertising grasp to give you exactly what you hope to get in the visualization of your selling ideas . . . without question, without quibble, without worry as to quality.

FOR INSTANCE!

Lawrence Cowen, President of the Lionel Corporation, writes:

"The spot commercials you filmed for us proved to be extremely successful . . . The quality of the photography as well as the format reproduced beautifully and had fine public acceptance."

**FOR EXCITING TV COMMERCIALS...
FOR ANY FILMS FROM A FOOT
TO A FEATURE... IT'S**

RKO PATHE, INC.

"The Professional Company"

625 Madison Ave., New York 22, N. Y.
Phone: PLaza 9-3600

TV Around the Country

- *programs*
- *contests*
- *promotions*

Fireman Frank replaces Cowboy Joe

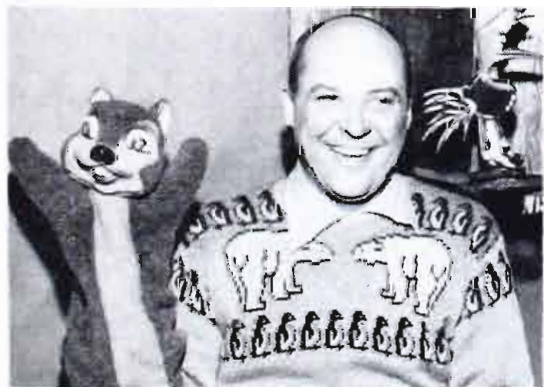
A variation on the "Uncle" or "Wrangler" as the MC of children's shows is based on the fact that kids are fascinated by fire engines and firemen.

KRON-TV is taking advantage of this predilection by presenting *Fireman Frank*, a Monday through Friday kids show. Besides giving tips on fire safety and showing fire-fighting equipment, busy "fireman" Frank shows oldtime movies which he narrates, and animated cartoons as the main fare.

Casserole contest

KOA-TV in Denver is sponsoring a "Matchless Menu" contest on its *Home and Kitchen* program. Its purpose—to discover the finest menus in the area for each course of a six-course dinner. The creators of each of the prize-winning recipes in Appetizer, Salad, Meat, Potato, Vegetable and Dessert will receive a radio. The Grand Prize winner will receive a TV set.

Of squirrels and space ships



Two of WMIN-TV's highest-rated kid shows, *Merle and the Squirrel* and *Space Patrol*, were combined in an extensive promotional contest. The object was to name the puppet squirrel who helps Merle Edwards read the Sunday morning comics. Ralston-Purina, *Space Patrol* sponsor, cooperated in setting up mechanical displays in groceries and provided space helmets for prizes and for *Merle and the Squirrel's* small fry

guests. Further cooperation was given the station by two local theatres who made their premises available for a "Cartoon Carnival" party.

Bingo via television

One way to get a strong low-cost show is through home audience participation games. Churches have used bingo successfully for years and there was the old Bank Night in the movies. Television, not to be outdone, has its own variation on bingo.

WCAN-TV in Milwaukee has an adaptation called *Play Regal* which has proved tremendously popular in its programming. Forms for the game are available at service stations, department stores, the WCAN-TV studio, the business places which contribute prizes, and the sponsors. People can even make their own.

Each person is allowed five forms. They fill the forms out in duplicate, tear them in half, and mail one section to the studio to be filed, and play on the other section at home.

Play Regal is on Saturday night from 10:30 to midnight. The announcer has a cage filled with numbered ping-pong balls. After each shakeup a numbered ball rolls out, and the announcer repeats the number several times. The number is then transferred to a big scoreboard. Throughout the game mention is made that this game is being played for a particular prize. And they're all valued at \$100 or more.

The game has been so successful that there are now five telephone lines coming into the studio.

Pony giveaway for junior wranglers

As part of a build-up promotion for the *Roy Rogers* show which moved from another station in Cincinnati to WKRC-TV, the station offered, on all live shows with a children's audience, a pony to the best short essay writer on

"Roy Rogers is my favorite cowboy because . . ."

The station received almost 2,000 essays.

Piggy-bank boom in Phoenix

The city's First Federal Savings Bank had the moppet trade in mind when it initiated its KPHO-TV *First Federal Rangers* show.



An example of the bank's continuous kiddie-themed promotion is the recent gala celebration it gave for "Ranger" members in cooperation with the station. Joseph G. Rice, First Federal's president, credits the program for a substantial share of the organization's growing assets.

Texas station joins delinquency fight

Youth Court, a WBAP-TV program with juvenile delinquency as its target, presents actual cases from the files of the County Probation Office.

The scene is a courtroom, with "judge" and spokesmen for each side of the case under discussion—the young viewpoint represented by Fort Worth high school students, the adult attitude by parents, teachers and juvenile court authorities.

The principal of each particular case is seen as a nameless silhouette, which presents the story. The panel then discusses the case in terms of causes and possible corrective measures.

(Continued on page 76)

** Adapted from the outstanding best-se
* Eagerly awaited by millions of fo*

THE ADVENTURES



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



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 Programs of America, inc.

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

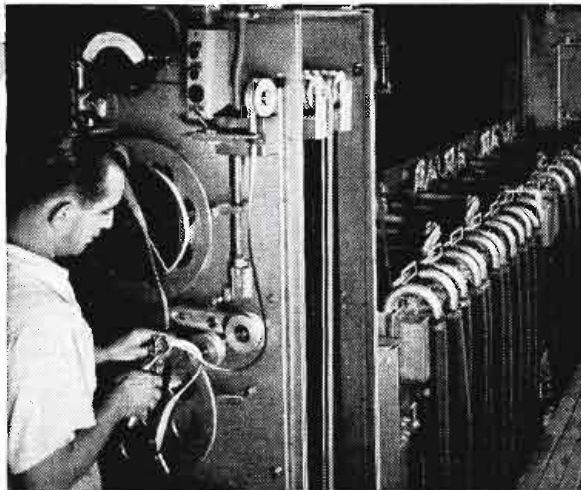
(Continued from page 73)

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

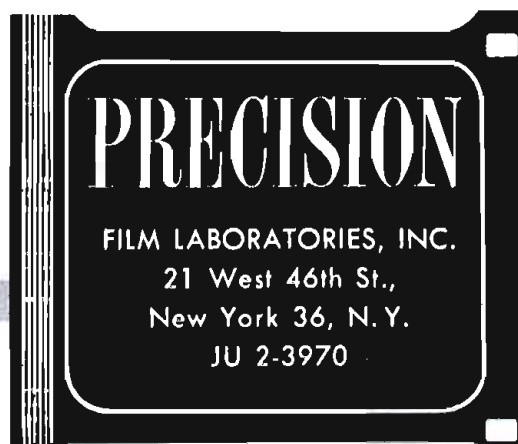
16 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

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.



Prize-winning performance

An outstanding example of how a local outlet can promote a network advertiser is WGVL in Greenville, South Carolina. Station's campaign on behalf of C. A. Swanson & Sons, alternate-week sponsor on ABC-TV's *Name's the Same*, went a step beyond the usual newspaper, on-the-air and dealer mailing programs.

Featured in the promotion was an "Unusual Name Contest" to tie in with the program. Entries were invited from persons with unusual or odd names, or from persons knowing of someone with a "different" name.

Another unique stunt was a "Pie Party," thrown by the station in conjunction with the House of Stokely, Swanson's Western South Carolina broker. Buyers and executives of large Swanson accounts, as well as prospective clients, were invited to tour the WGVL studios and The House of Stokely offices. A Swanson dinner climaxed the party.

Campaign netted WGVL the advertiser's First Annual Promotional Award.

A look at yesterday

An ambitious local undertaking is *Flashback*, a KTTV presentation, featuring highlights of the past starring Los Angeles columnist Paul Coates.

In addition to showing film clips of significant developments during the year being revisited, the program features the personal appearance and commentary of a celebrity active at that time.

More than 200,000 feet of documentary film has been acquired by the station and edited for use on *Flashback*.

Title bout

One way to take advantage of the "personal approach" factor possible with TV is Walker Motors' recent contest on WWJ-TV, Detroit. Viewers were invited to choose a title for the sponsor's Sunday night feature film program, which was temporarily called *Question Theatre*. Contestant submitting winning entry received a natural wild mink cape stole, provided "through the courtesy" of a local fur merchant.



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

What's your station's personality?

THE television broadcasting industry is facing problems of profit position that top management is finding daily more difficult to solve. It is true that published figures on expenses and earnings for the industry as a whole show an encouraging picture, and that some telecasters have had extremely profitable operations.

However, informal admissions by network and station management people indicate that not all are participating equally in the profit rise. Unlike other more mature, stabilized industries, telecasting has a problem that is potentially even more pressing than that of profits.

In fact the whole question of profitability for telecasters may hang upon their success in tackling this problem: *The defining in clear-cut terms their basic objectives and being able to answer the questions—"Where am I going? What kind of station do I want to have?"*

Where Is TV Going?

Many networks and stations are grappling with the question, "What is my personality?" and finding themselves floundering and unsure of the answer.

Recently a panel of television executives was asked to characterize the television broadcasting industry. These were only some of the answers they gave: show business, information, public service, amusement, communications medium, public enlightenment.

In one or two instances, there were some combinations of the foregoing. These vague and conflicting classifications of the telecasting industry are echoed in the inability of some network and station management to pin down the personality of their own organizations.

Lacking a clear conception of what they are and where they are going, they govern their actions by imitation and by competitive pressures for bigger, flashier programs and for the biggest names, the highest costs, and the most publicity instead of by competition on the basis of program quality.

Sooner or later the television broadcasting administrator is going to have to back off and make an objective, penetrating analysis of his organization's character and direction. After this, long-range objectives can be set.

It is one thing to set objectives and determine policies, and it is quite another to adhere to them when the going gets rough. As in any business enterprise, consistent pursuit of company objectives often spells the difference between rising profits, and fluctuating or diminishing profits.

Some Not-So-Easy Questions

Here are several penetrating questions for the television administrator to ask himself as he appraises his present position:

1. *Do my associates and I have a clear idea of what our organization*

"personality" should be? How closely do we actually approach our aim?

The NARTB collectively agreed, some time ago, on a code of "entertainment, education, culture, information" for the guidance of its members.

Programming Is Unbalanced

But an analysis over a two-year period shows that, in our opinion, only one out of four networks had balance among these four qualities in its programs; and one was approaching it.

The other two remained inconsistent, although one was attempting to compensate for this deficiency by injecting "culture" and "education" into popular entertainment shows.

The network with the best balanced and consistent program stability had the most favorable profit picture.

2. *Do I spend too much time worrying about what the other fellow is doing?*

Telecasting seems to be repeating one of radio's mistakes: using imitation rather than proved audience preferences as the starting point in programming. It is a direct product of the weaknesses described under question one.

Examples of this tendency are the audience-participation quiz show and the situation-comedy. The fallacy in this type of programming is that imitation does

(Continued on page 80)

Any way you look at it...



Excellent color fidelity. Special Masking Amplifier plus overall quality of system results in superlative reproduction.



Continuous film movement. No intermittent action. Optical immobilizer eliminates claws and shutter.



Film may be run forward or backward. Stopped at any point. Speed may be varied.



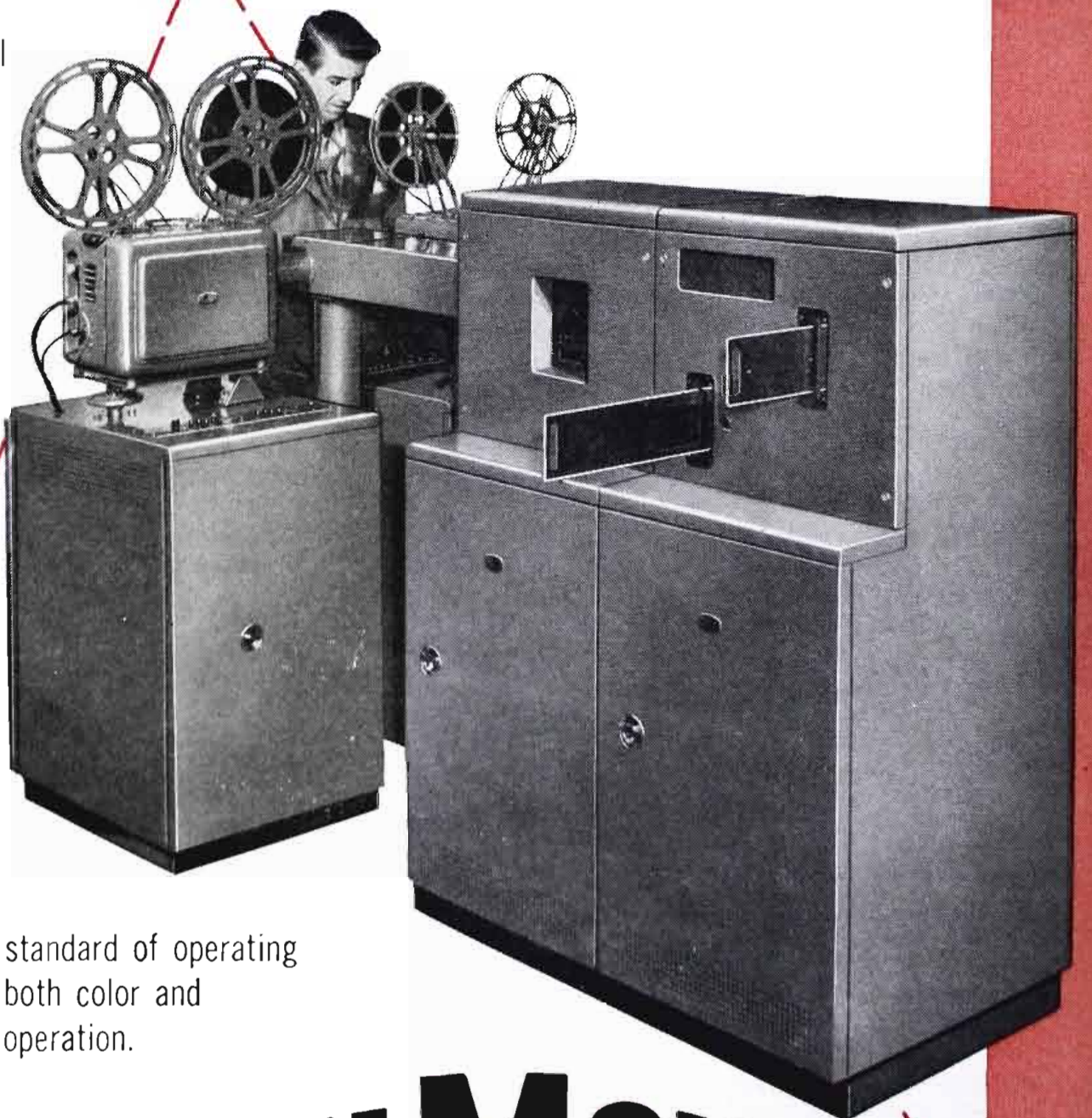
Sensitivity of system faithfully reproduces all tonal gradations through gamma-corrected amplifier.



No shading adjustments necessary. Picture free from edge flare and shading. Completely automatic from remote panel.

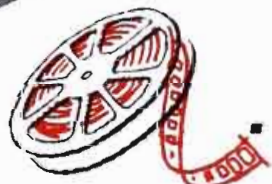


Entirely new standard of operating economy for both color and monochrome operation.



DU MONT®

YOU'RE YEARS AHEAD with the DUMONT COLOR MULTI-SCANNER



16 mm. COLOR FILM



COLOR TRANSPARENCIES



16 mm. FILM
MONOCHROME



MONOCHROME
TRANSPARENCIES



MONOCHROME OPAQUES

Here is the one system that puts you years ahead . . . whether for monochrome or color. The Du Mont Color Multi-Scanner permits you to be ready for the day you start color broadcasting, and at the same time provides a means of monochrome-film, slide and opaque pickup surpassing all other systems in quality of performance, operating economies and dependability. Yes, sir . . . anyway you look at it . . . you're years ahead with the Du Mont Color Multi-Scanner — the **only** continuous-motion scanner now being delivered commercially!

... FOR COLOR

Permits the average television station to prepare for color now, without the large investment required in specialized color equipment. The cost of the system may be amortized over both current monochrome broadcasting operations and future color operations.

The Color Multi-Scanner eliminates registration and other technical problems inherent in triple pick-up tube camera designs. The single scanning tube along with the unparalleled sensitivity of the Du Mont Multiplier Phototube results in a color signal source far surpassing that of other systems.

... FOR MONOCHROME

The Color Multi-Scanner can go right to work on monochrome transmission. Utilization of the same equipment provides fine quality black and white reproduction. At the flick of a switch—your choice of color or monochrome—it's as simple as that!

The Color Multi-Scanner is basically the same as the famous Monochrome Multi-Scanner with the exception of a light-splitting mirror system and additional unitized channel amplifiers. All operational advantages and economies have been retained.

... AND OTHER DU MONT COLOR EQUIPMENT

Incorporated in the Du Mont Color Multi-Scanner and available as a separate unit for improving other color signal sources, the Du Mont Color Masking Amplifier adds new realism to color signals. It permits compensation for dye and filter deficiencies and adds new qualities to any color setup.

Get details on the complete line of Du Mont color transmitting accessories. As always . . . in color or monochrome . . . it's Du Mont to be first with the finest!

ENGINEERING DIRECTORY

PAUL GODLEY CO.

Consulting Radio Engineers

Upper Montclair, N. J.
Labs: Great Notch, N. J.

Phones: Montclair 3-3000
Founded 1926

WELDON & CARR

CONSULTING
RADIO & TELEVISION
ENGINEERS

Washington, D. C. Dallas, Texas
1001 Connecticut Av. 4212 S. Buckner Blvd.

JANSKY & BAILEY, INC.

*An Organization of
Qualified Radio Engineers*

DEDICATED TO THE
Service of Broadcasting

National Press Bldg., Wash., D. C.

PAGE, CREUTZ, GARRISON & WALDSCHMITT

Consulting Engineers

710 Fourteenth Street, Northwest
EXecutive 3-5670

Washington 5, D. C.

YOUR STATION'S PERSONALITY

(Continued from page 77)

not guarantee an increase in the sponsor's sales. There is plentiful evidence to the contrary.

3. *Am I getting my money's worth in consumer research; or am I spending too much asking the listener, "Which do you like best?" and not enough asking, "What would you like?"*

There is probably plenty of research money being spent now by telecasters to determine comparative program popularity; there is somewhat less money being devoted to a superficial personal question-and-answer type of interview regarding the public's likes and dislikes in current programming.

But telecasters are apparently giving no time or effort to analyzing *in depth* what the public really wants.

Depth analysis needed

It is easy for a person to tell an interviewer what he likes or doesn't like about a particular TV show.

But when it comes to specifically and accurately defining what he likes and wants *in terms of what might be available*, he needs the help of the telecaster. He needs to be told what program categories, ideas, and techniques can be drawn upon if his criticisms are to be constructive.

This kind of interviewing can be done and can get results, as I found recently when I participated in a nation-wide evaluation study for an educational foundation. The situation was somewhat parallel to the telecaster's dilemma.

As part of the study, it was essential to know what the public thought of available adult educational facilities and—more important—what the public would recommend in the way of changes.

Answers to these questions were obtained from organizations which reflect American community life, such as P.T.A.'s, Kiwanis, Rotary, League of Women Voters, and so forth.

Representatives of these organizations have formed groups which exist under various names in practically every urban and rural area of the United States. Often they are known as councils or forums.

Anyone who has come into contact with these groups has found that they are eager and able to offer intelligent, constructive cooperation with any government, education, or information medium

that will permit them to make their collective wants and needs known and have them acted upon.

As a matter of fact, I recently had the opportunity to test the "guided discussion" with my own community group, which happens to be called a Film Council. This council comprises representatives of 24 local civic organizations and is generally typical of similar councils all over the country.

Preliminary reactions to my introduction of the subject of television programming were enthusiastic, and showed that the members had much that was constructive and intelligent to say on the subject.

I was left with little doubt as to the potential value and practicability of such contact on a frequent, regular basis by representatives of telecasting management.

If network management amplified such discussions to a nationwide scale, it would have a cross section of grass-roots reaction upon which it could more reliably base programming policies.

Of course there would be an added bonus in the public relations effect of such genuinely direct contact between the telecaster and his audience.

He could more truthfully say, "I am trying to give the public what it wants," than he does now when he depends upon popularity polls for his backing. Furthermore, if industry critics persisted in their practice of placing telecasters in the role of "apostles of mediocrity," the telecasters would have justification for shifting the burden of opprobrium from themselves to the American public.

TV can borrow technique

There are undoubtedly other possible means for the telecaster to achieve an honest liaison with the customer.

But whatever kind of research he employs, this contact is essential before the industry can claim full maturity—and before its individual members can gain stability with its attendant opportunities for increasing profits.

They would find themselves saving money because they would be able to give up many of their present expensive programming policies: those based on "second guessing" and "experting" and imitating what the other fellow is doing.

Next month the subject will be explored further with application to specific station operations and personnel.

The show must go on . . .

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

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 Ave.
New York 17, N. Y.

Midwest Division
137 North Wabash Ave.
Chicago 2, Ill.

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

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

W. J. GERMAN, INC.,
Fort Lee, N. J.; Chicago, Ill.; Hollywood, California



**sew
up
the norfolk market
with a one station buy**

Now, more than ever, WTAR-TV vastly dominates America's 25th metropolitan market by phenomenal program ratings and maximum VHF facilities. With its new 1049 foot tower and 100,000 watts power WTAR-TV is the only station that delivers your sales message to all of Tidewater, the entire eastern half of Virginia (including Richmond) and northeastern North Carolina.

Buy Only

WTAR-TV

Represented By Edward Petry & Co., Inc.

to Sell America's Miracle Market

**channel 3
NORFOLK**

NEWS SHOWS

(Continued from page 58)

the usual advantages of continuity and a merchandisable property, at a relatively low cost.

Naturally, there are great variations among individual news shows in ratings and performance record. As a program category, however, the newcast has the powerful endorsement of a large variety of advertisers—national and regional—whose products or services it has sold.

One of the world's largest utilities, Con Edison of New York, is now in its fifth year of sponsorship of both weather and news, adding up to two weekly hours of air time.

The Sunday-Friday *Telepix News Reel* on WPIX consists of two newscasts per day. The first, at 7:25 pm, reports on local news only; the other covers international, national and local news at either 11:00 pm or immediately following the preceding major sporting event.

Uncle Wethbee, shown Monday-Friday at 11:10 pm on WNBT, was also carefully chosen by the utility and its agency (BBDO) to hit the largest possible adult audience.

With these two programs, Con Edison feels it has succeeded in acquainting its public with the utility as a friendly community service.

Factor in Savarin success

Among the oldest sponsored news shows in New York is Savarin Coffee's *Saturday Night News*, now in its fourth year on WNBT. With live commercials playing on Savarin's two basic themes of "richer tasting, coffee-er coffee" and "the coffee served at the Waldorf-Astoria," the 15-minute program covers all phases of the week's news.

Its 12.7 April Telepulse rating beats out all competition in the time period.

"We give much credit to the growth of Savarin sales in this market to TV . . ." writes Paul G. Gumbinner, for the Lawrence C. Gumbinner Agency. "Savarin sales for 1953 showed a 40 per cent increase in share of coffee market over the previous year."

A further indication of the company's satisfaction with its *Saturday Night News* formula is its initiation of a similar show on WCAU-TV in Philadelphia, when arrangements were made to extend Savarin distribution to that area.

SOME ADVERTISERS USING NEWS SHOWS:

Apparel and Jewelry

Deering, Milliken
Esquire Socks
Flex-Let Watch Bands
General Retail Corporation
Mason Shoe Manufacturing Company

Automotive and Accessories

Armstrong Rubber
Chevrolet
Dodge
Ford
General Tire and Rubber
U.S. Royal Tires

Cigarettes and Cigars

Dunhill Cigarettes
El Producto Cigars
Kent Cigarettes
Robert Burns Cigars

Coffee and Soft Drinks

Coca Cola
Pepsi Cola
Savarin Coffee
Schilling Coffee
White Rock

Drugs and Toiletries

Absorbine, Jr.
Alka-Seltzer
Anahist
Arrid Spray
Avon Products
Bexel
Colgate Shaving Cream
Gleem
Dorothy Gray
Inhiston
Mennen

Foods and Food Products

Birds Eye Frozen
Chef Boy-Ar-Dee
Morton's Frozen Foods
Ralston Purina
Royal Pudding
Southern Star Bonita Fish
Taystee Bread
Wonder Bread

Gasoline and Lubricants

Atlantic Refining
Cities Service
Esso Standard Oil
Pure Oil
Shell Oil
Sinclair Refining
Socony-Vacuum
Tydol

House Furnishings and Appliances

Broil-Quik, Inc.
Joanna Western Mills
Motorola TV Receivers
Norge
Northern Paper Mills
Thor Washing Machines

Sporting Goods

DeJur Amsco Cameras
Anso Films

WBNS-TV
the nation's

leading test market

station



FOOD AND HOME PRODUCTS SHARE THE SPOTLIGHT with guest cooks on WBNS-TV's popular daily "Kitchen Fair" show.

Jeanne Shea, veteran TV hostess and homemaker, integrates commercials and interviews as her guest cooks, selected from various sections of Central Ohio, demonstrate favorite recipes, menus and homemaking hints.

Ann Hunziker, graduate home economist and homemaker, acts as coordinator for this highly successful sales vehicle. "Kitchen Fair's" guest format assures variable publicity and promotion potential throughout central Ohio.

Viewers enthusiastic reaction is verified by such typical comments as . . . "I thoroughly enjoy your program and think the visiting cook plan is a very good one . . .", again providing a top vehicle in proving WBNS-TV's position as the nation's leading test market station.

Spot participation availabilities on request.



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



LOW



HIGH

COST
MUSICAL FILM
PRESENTATIONS



RATING - LOCAL
PROGRAM
QUALITY

ATTENTION LOCAL ADVERTISING AGENCIES

Here is your opportunity to build top quality local programs at low costs.

TELE-DISCS is a versatile musical film library backed by up to the minute record releases and featuring theater, nite club and Broadway talent.

A monthly service by RCA, DECCA, COLUMBIA and CAPITOL supply you with the latest pop recordings that can be matched with the TELE-DISC films.

Low cost program from five minutes to a half an hour can be built with TELE-DISCS and your local disc jockey personality. Outstanding local ratings have been achieved where TELE-DISCS ARE now in use.

TELE-DISCS

for further information write

T.V. DISCS

1001 PARK AVE.

NEW YORK 28, N.Y.

BU 8-6832



use all the
IMPACT of

WVEC-TV

CHANNEL 15

in the Great
Norfolk Area!

**NORFOLK
HAMPTON
PORTSMOUTH
NEWPORT NEWS
VIRGINIA BEACH
WARWICK
WILLIAMSBURG
SMITHFIELD**

Here's selling power PLUS in the great Norfolk Metropolitan Area where only WVEC-TV is NBC . . . beaming your sales message right to the core of this dynamic multi-city market.

WVEC-TV

IS A BASIC



TELEVISION
AFFILIATE

Represented by
WILLIAM G. RAMBEAU

NEW YORK • CHICAGO • SAN FRAN-
CISCO • MINNEAPOLIS • LOS ANGELES

SATURDAY AFTERNOON IS HOT

(Continued from page 36)

ipating sponsor line-up in each telecast. Slotted against basketball between 2:30 and 4:00, it beats out the sports feature with a rating average of 22.6 vs. 6.5.

With close to twice as many adults as children watching TV, Columbus' total Saturday 1:00-5:00 pm viewing audience backs up the principle that the program will determine the size and composition of its audience.

And with the right kind of programming, the advertiser can reach exactly the people he's out to get.

Low cost per thousand

Aside from its other advantages, Saturday afternoon is a good buy because of its favorable rate structure. Although it varies from station to station, most outlets put these hours in Class C time.

An advertiser can reach a substantial audience at an attractive cost per thousand. *Armchair Theatre*, a double feature film running from 2:00-5:00 pm on WCAU-TV, delivers 207,642 Philadelphia homes at \$1.20 per thousand.

Saturday Matinee, a 2:00-3:45 pm feature film program on WTOP-TV, Washington, reaches 39,213 homes at \$1.66 per thousand with a 7.3 March Telepulse average.

On WBAL-TV, *Annie Oakley*, as a participation vehicle, chalked up an 18.0 at 5:00 pm, reaching 121,727 Baltimore families at a cpm of \$1.22 per participation.

With nighttime virtually sold out and daytime rapidly filling up, week-ends are the next area toward which advertisers inevitably will have to turn. Saturday afternoon is able to deliver a substantial adult audience as well as the family unit, and is one of the few times outside of Class A when men viewers are available.

The advertiser who gets in now will have the opportunity to build up a strong vehicle in time ripe for the picking.

WHY FRINGE TIME?

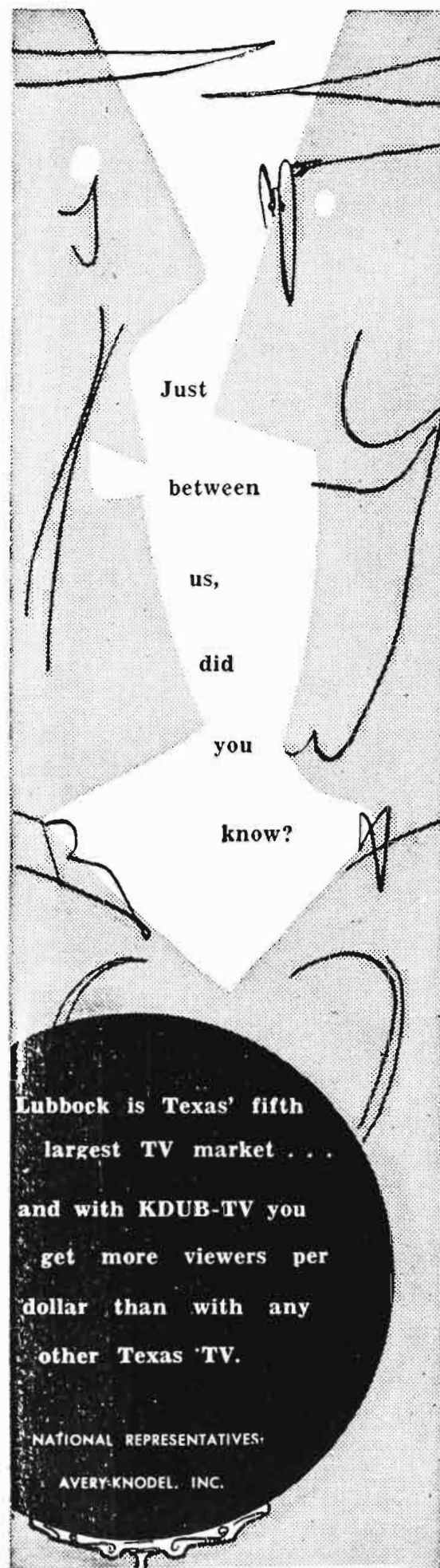
Previous articles in this series:

- Early evening
- Late evening
- Sunday afternoon

Write Reader Service,
TELEVISION Magazine

NEXT MONTH:

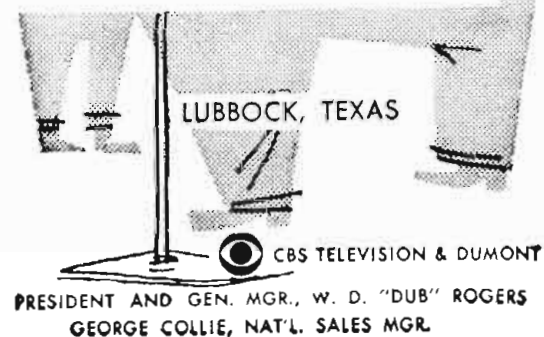
Early Morning TV



Lubbock is Texas' fifth largest TV market . . . and with KDUB-TV you get more viewers per dollar than with any other Texas TV.

NATIONAL REPRESENTATIVES:
AVERY-KNODEL, INC.

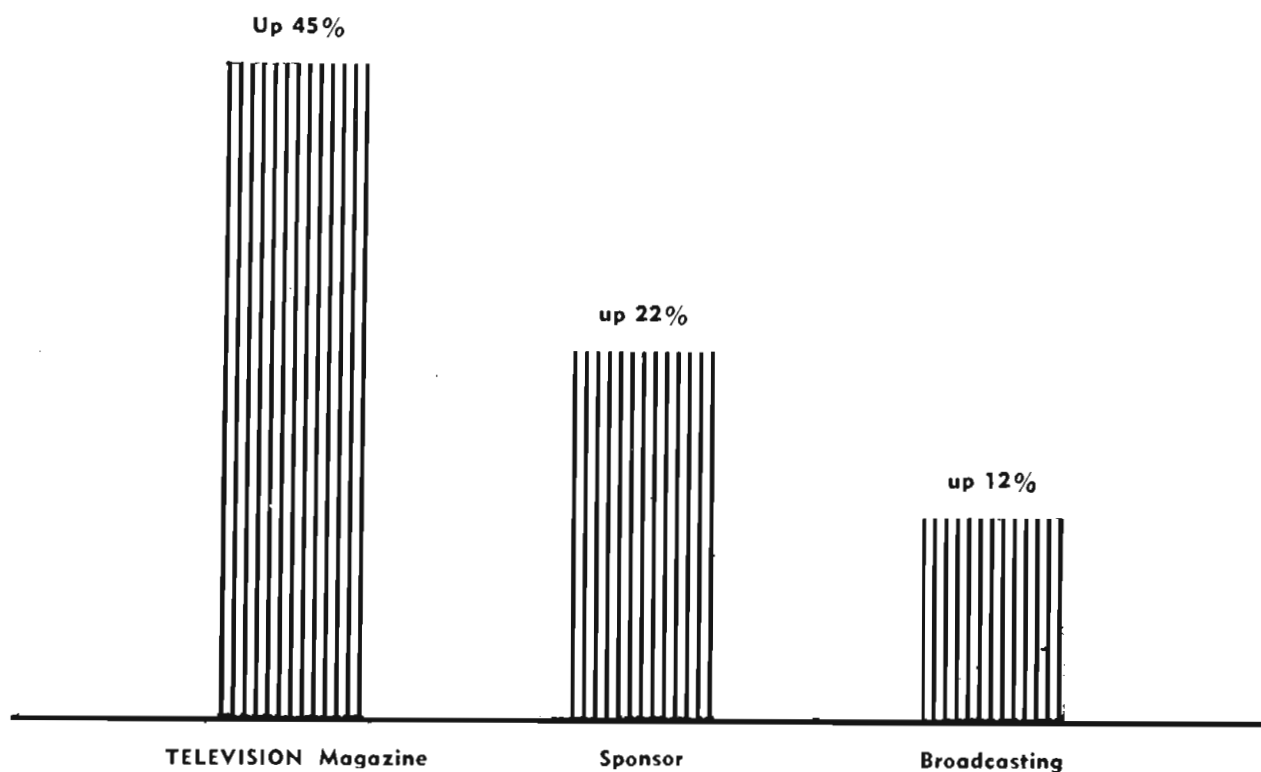
KDUB-TV



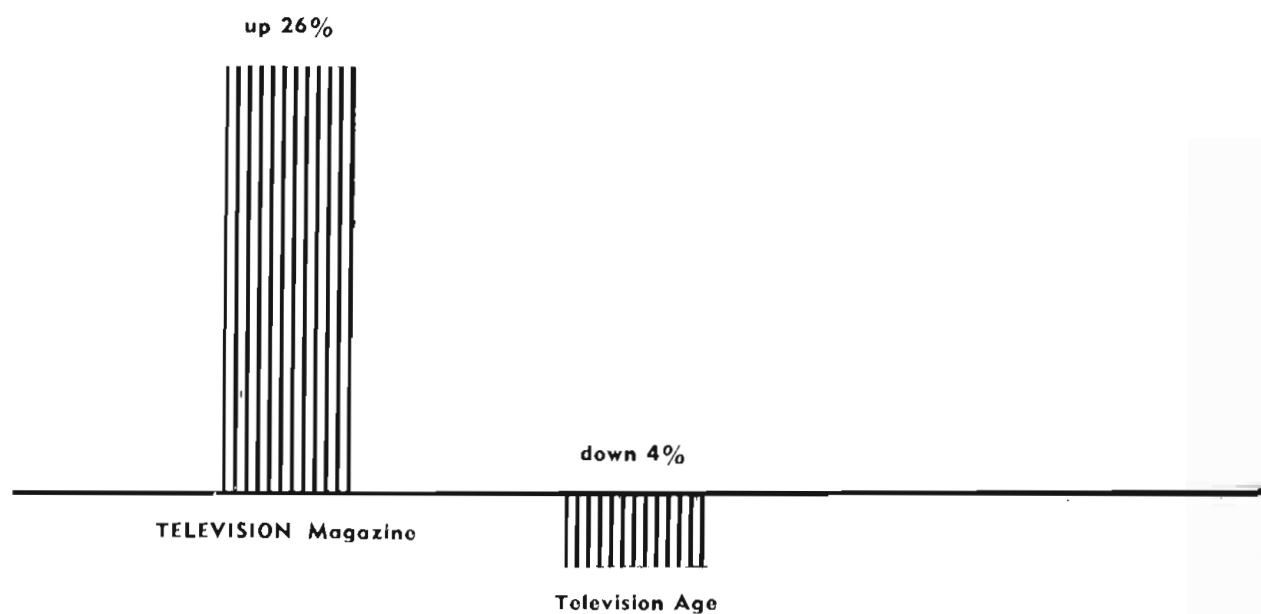
PRESIDENT AND GEN. MGR., W. D. "DUB" ROGERS
GEORGE COLLIE, NAT'L. SALES MGR.

TELEVISION MAGAZINE leads

Comparison of total advertising pages first quarter of 1953 and first quarter of 1954.



Comparison average number of advertising pages per issue August-December 1953 and January-April 1954. Different base period is used to include Television Age which did not begin publication until August 1953.



the field in Advertising Gains

Why has TELEVISION Magazine so far outdistanced the other publications in advertising growth, in spite of increased competition during the past year?

It can't be salesmanship . . . TELEVISION Magazine has the smallest sales staff.

It must be the product.

Just as programming makes the difference between stations, editorial content makes the difference between TELEVISION Magazine and the other publications in the field. This is the difference that can't be measured by a slide rule—the difference that means thorough readership and acceptance among the "influence" group of advertisers and agencies active in network and national spot television.

For example: TELEVISION Magazine is the only monthly source for continuing cost per thousand studies . . . the only monthly source for continuing brand impact studies . . . and the only independent source for TV set circulation compiled for spot buying purposes.

In any field there's only ONE basic reference—and in the TV industry it's TELEVISION Magazine

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

FIRST

WITH TELEVISION
IN THE TWIN PORTS

FIRST

IN AUDIENCE

There are over 41,000 sets in the Duluth-Superior area . . . 100% equipped for UHF reception.

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.

TELEVISION
MAGAZINE

EDITORIAL

The Thirty Second Spot

ONE of the country's largest television advertisers is in the process of embarking on a one-man crusade; the objective—to replace the ten and 20-second commercial with one 30-second spot. This advertiser feels that while the new spot would be more costly, the results would be well worth the cost. With more time to tell his sales story and fewer commercials bunched together bidding for audience attention (or irritation), the impact would be far greater.

The problem of station identification could be handled through audio only or through superimposition of the station's call letters during the last few seconds of the commercial.

Any move that cuts down the procession of commercials between programs—the closing commercial, the hitchhike, the chain break, the station break, the cowcatcher, the opening commercial—is a move that will benefit advertiser, telecaster and viewer alike.

"Master of Your House"

NBC's recent reshuffling of its schedule and, consequently, its advertisers, highlights what is perhaps the most important element in the structure of television advertising—the control of programming by the stations and networks.

It is definitely in the best interests of the television advertiser that the ultimate responsibility for the program structure rests with the networks and stations.

Naturally, U. S. Tobacco has a point in objecting to the loss of a valuable franchise, one which was built up over a period of time. And both Firestone and Block Drug have cause to protest too.

All the more reason why NBC must be commended for making their recent bold move.

Whether or not NBC was right in these individual cases is not the issue. The real issue is whether the telecasters have the final say about their own product, which is programming.

A modest program might still be adequate for the objectives of one advertiser but might well harm the overall framework of programming.

More important than the effect that a low-rated vehicle has on the investments of a few advertisers with adjacent shows, more important than the competitive position of the stations involved is the basic obligation of the telecasters to their audience.

Those telecasters who meet this first obligation will at the same time be creating a sounder medium for advertisers.

In most contracts, advertisers reserve the right to cancel after 13 weeks. The networks or stations should not hesitate to use this same escape clause.

Obviously, telecasters will not turn down or cancel business lightly. When they are convinced that a contract entails the presentation of inferior programs or objectionable commercials, they serve both advertisers and audiences by turning it down.

That's why the NBC move is encouraging as an indication that telecasters are again becoming "masters of their own houses."

The telecaster must be in complete control. This, rather than a single time franchise, means security for the television advertiser in the long run.

Of course this responsibility can be abused by the telecaster who exercises his cancellation right, not to achieve a more balanced program structure, but to tackle a particular competitive situation or to take care of a star or program property.

What's needed is a little courage and a small amount of statesmanship.

