

ELEVISION

MAGAZINE

September, 1956 *Dus*
13th year of publication

6 YEAR MEDIA STUDY

Programs, production, space, time —
Special Report #1 on how the
top 50 advertisers spent their money



"Networks must control programming!"
writes Kenyon & Eckhardt president
William B. Lewis in lead article



**In
Spot TV
too...**



few Stradivarius violins remain today, the value of these fine instruments is practically priceless. Why TV Spots, too, already well worth their cost last year, are, practically priceless today. That's why alert advertisers who secure Spot TV franchises in important markets will find their investment spiraling in value in the months ahead. Following approaches the impact and versatility of Spot TV in selling your products in every market. We provide you with the full information on the most productive time periods in these major markets? There are a few excellent ones available.

Indiana University
SEP 20 1956

WSB-TV	Baltimore	WSM-TV	Minneapolis-St. Paul
WBAL-TV	Chicago	WTAR-TV	Nashville
WGN-TV	Dallas	WTV	Norfolk
WFAA-TV	Daytona Beach	WTVH	Omaha
WESH-TV	Durham, Raleigh	KCRA-TV	Peoria
WTVD	Elie	WTAI-TV	Sacramento
WICU	Houston	KFMB-TV	San Antonio
KPRC-TV	Huntington	KTBS-TV	San Diego
WHTN-TV	Jacksonville	WNDU-TV	Shreveport
WJHP-TV	Lansing	KREM-TV	South Bend-Elkhart
WJIM-TV	Little Rock	KOTV	Spokane
KARK-TV	Los Angeles	KARD-TV	Tulsa
KCOP	Milwaukee	ABC	Wichita
WISN-TV			Pacific Television Regional Network

Represented by

Edward Petry & Co., Inc.

THE ORIGINAL STATION REPRESENTATIVE

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



Why KPRC-TV Has Houston's Largest News Staff

Houston people possess an unsurpassed thirst for news. To meet this demand, KPRC-TV has built Houston's only complete TV news service. National and regional news rolls in over five AP wires. A live-wire newsreel staff affords fast, first-hand blanket coverage of local events, backstopped by on-the-spot reporters who edit all news for Houston appeal. No wonder Houstonians look to KPRC-TV *first for news.*

KPRC-TV
HOUSTON **2**
CHANNEL

JACK HARRIS, Vice President and General Manager

JACK MCGREW, National Sales Manager

Nationally Represented by
EDWARD PETRY & CO.

FIRST IN TV — WITH OVER 700 MAN-YEARS EXPERIENCE

www.americanradiohistory.com

WNAC-TV has the LION'S SHARE



By an ever-increasing margin, WNAC-TV leads the Boston market. According to ARB and Telepulse this station has the lion's share of the audience in almost every time period — morning, afternoon and evening. This lead has increased steadily in report after report. Currently, WNAC-TV has more than 40% more viewers than its closest competitor.

Whether the choice is

- ★ CBS programming,
- ★ ABC shows,
- ★ Local news,
- ★ Syndicated film . . .

Boston television families choose

WNAC-TV

CHANNEL

7

BOSTON

13th year of publication

TELEVISION MAGAZINE

SEPTEMBER • VOLUME XIII, NO. 9

SIX-YEAR MEDIA STUDY—SPECIAL REPORT No. 1 <i>How the top 50 advertisers spent their money</i>	33
“THE NETWORKS MUST CONTROL PROGRAMMING” <i>Kenyon & Eckhardt’s president Lewis outlines his views</i>	44
MONTGOMERY WARD EXPANDS TO 70 MARKETS <i>Successful tests sparked this retailing giant’s TV use</i>	46
REALISM—NEW TREND IN COMMERCIALS <i>Burnett’s “Slice of Life” approach and how it is applied</i>	48
THE TEN SECOND SELL <i>An agency man states the case for ID’s</i>	52
BEHIND THE CELLER COMMITTEE’S CLOSED DOORS <i>These hearings could seriously affect broadcast structure</i>	54
DO THEY REMEMBER YOUR COMMERCIALS? <i>TELEVISION MAGAZINE’S Continuing Audience Study</i>	57
THE EARLY-EVENING PROGRAM BATTLE <i>Syndicated film is the rating winner in this tricky period</i>	62

DEPARTMENTS

LONGSHOTS	7
FOCUS ON PEOPLE	11
FOCUS ON BUSINESS	15
COLOR LETTER	17
MCMAHAN ON THE COMMERCIAL	22
LUNCHEON WITH LINNEA	27
PROPS AND PREMIUMS	30
RECEIVER CIRCULATION REPORT FOR SEPTEMBER <i>Independent set-count estimates for all TV markets</i>	67
EDITORIAL	96

SPOTLIGHT ON MEDIA

ALL-MEDIA BUYERS—how much momentum has the trend toward integrating agency buying operations gained? A discussion of these shifts and their implications will be one of several articles in the October issue of TELEVISION MAGAZINE that will be devoted to media developments. Others: Laying the grounds for recommended industry-wide coverage standards, a report on how major agencies plan to utilize the upcoming Nielsen study. . . . Two approaches to spot strategy. . . . A study of film sponsorship in a typical market, from 1952 to the present.

Frederick A. Kugel, Editor and Publisher
 Herman W. Land, Executive Editor
 Abby Rand, Managing Editor
 Geri Cohen, Feature Editor
 Ed Feldmann, News Editor
 Barbara Landsberg, Eli Mikals,
 Editorial Assistants
 Gerald Firestorie, Manager of Research
 Nat Rubin, Research Assistant
 Harry McMahan, Linnea Nelson, Tad Reeves,
 Contributing Editors
 Jack L. Blas, Business Manager
 Robert Lewis, Advertising Manager
 Howard H. Fogel, Sales Service
 Frank Orme
 Los Angeles Office
 1749½ N. La Brea
 Laurin Healy
 Chicago Office
 360 N. Michigan Av.

Published monthly by the Frederick Kugel Company, Inc., 600 Madison Ave., New York 22, N. Y., Plaza 3-9944. 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. Second-class mail privileges authorized at New York, N. Y. Copyright 1956. Editorial content may not be reproduced in any form without permission.



*The
Loyalty of
Friendship..*

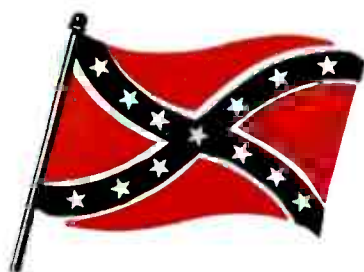
Friendship, in our South, finds its roots in steadfast loyalty. But friendship of this nature is not lightly given—it must first be earned.

This tenet is sharply defined in the wealth of friends gained by WRVA Radio over the past 31 years. Through continued participation in community affairs . . . by the highest standards of entertainment and service . . . with a tradition of responsible, competent and experienced management —WRVA Radio has won (and held) the firm devotion of Richmond families.

Now comes WRVA-TV —endowed with this rich inheritance from WRVA Radio — and steadily winning the allegiance of Richmond's television viewers. They expect from WRVA-TV the finest that proven skill and imaginative minds can produce. They are not disappointed.

Mindful of such responsibility, Richmond's newest television station has moved inevitably to the position of leadership by earning the special loyalty that Southerners give only to those who earn it. Truly, WRVA-TV belongs to Richmond as no other television station ever has — or can.

Represented nationally by Harrington, Righter and Parsons, Inc.



WRVA-TV

Richmond, Va.

CBS Basic

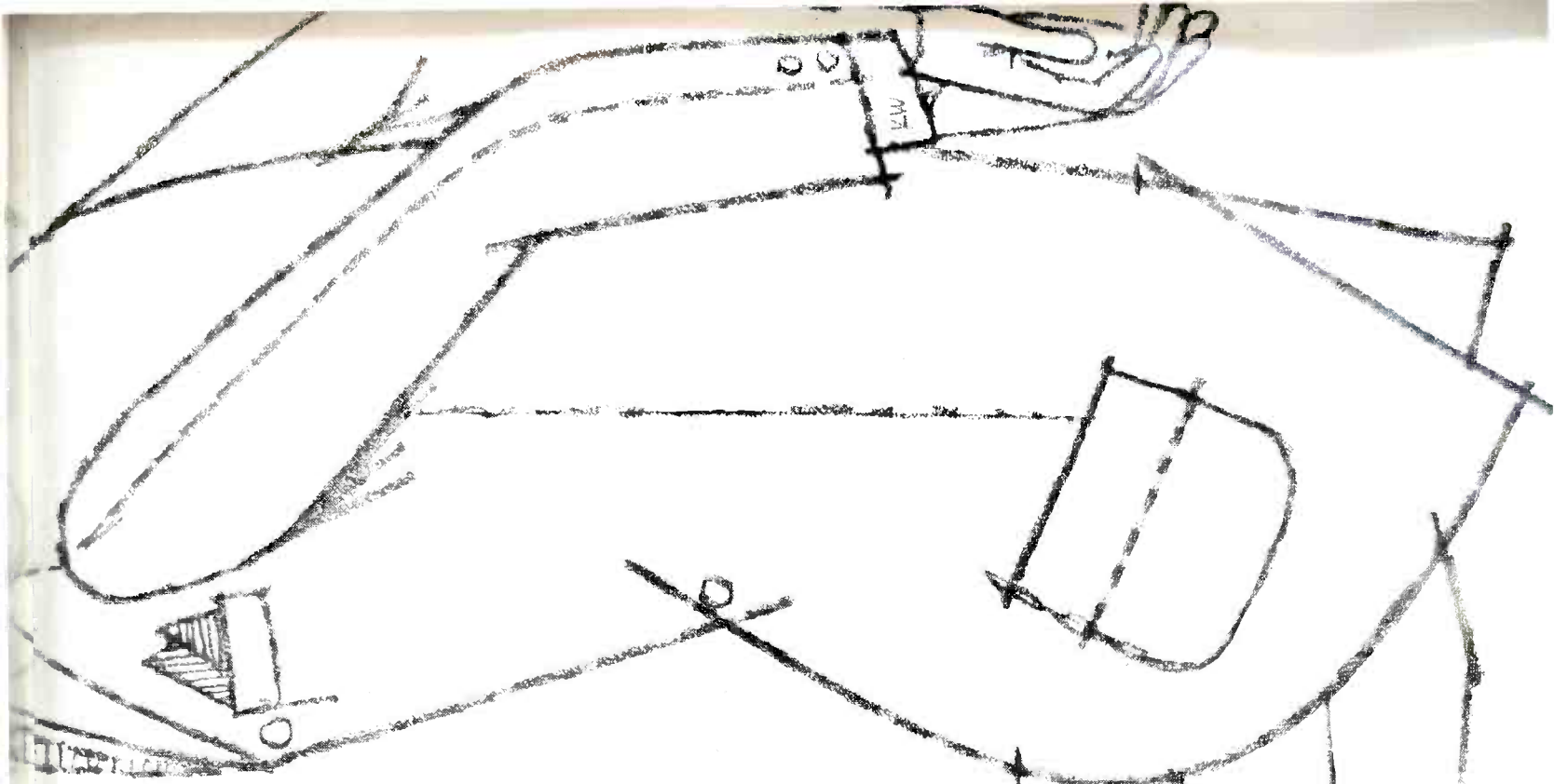
Channel 12

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



WHAT'S THE GIMMICK?





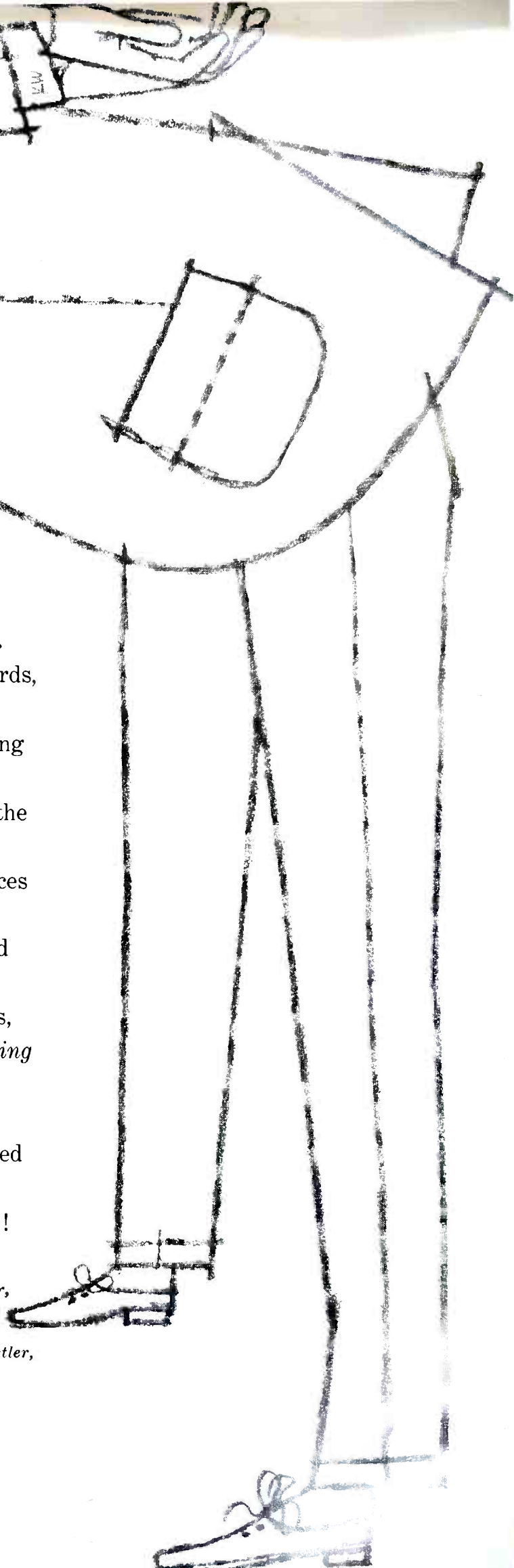
It's the little things that make a big difference... the *extra* stuff that sales are made of. In other words, modern merchandising.

What you see here is just a sample of merchandising and promotion extras that back up each and every CBS Television Film Sales syndicated property... the gimmicks and gadgets, promotion and advertising material that help a sponsor translate big audiences into big sales: records, comic books, toys, games, novelties, jewelry, self-liquidating premiums. And audience promotion too... specially-designed kits containing slides, trailers, telops, ad mats, displays, glossies, announcements and star stories. *Everything* a sponsor needs to get his show off to a fast start and keep sales rolling.

Little things. But they're sales-clinchers when coupled with any of CBS Television Film Sales' top-rated syndicated films—fastest-moving films in television!

CBS TELEVISION FILM SALES, INC.

Distributing Amos 'n' Andy, The Gene Autry Show, The Range Rider, Cases of Eddie Drake, Fabian of Scotland Yard, Holiday in Paris, Files of Jeffrey Jones, Life with Father, Adventures of Long John Silver, Annie Oakley, Buffalo Bill, Jr., San Francisco Beat, The Whistler, Navy Log, Assignment Foreign Legion and Newsfilm—a product of CBS News.



Little Rock's **POWER PACKAGE...**



KARK-TV

Channel 4

• POWER PREFERENCE • POWER PROGRAMMING • POWER FACILITIES

Power Preference

Across the board, Little Rock viewers choose KARK-TV—

ARB Survey, June 1956—KARK-TV has 7 of the top 12 nighttime shows selected by Little Rock viewers—

1. Highway Patrol—KARK-TV*
2. Your Hit Parade—KARK-TV
3. \$64,000 Question—Station B
4. Perry Como Show—KARK-TV
5. You Bet Your Life—KARK-TV
6. I've Got a Secret—Station B
7. Badge 714—Station C
8. \$64,000 Challenge—Station B
9. Lux Video Theatre—KARK-TV
10. Ed Sullivan Show—Station B
11. George Gobel Show—KARK-TV
12. This Is Your Life—KARK-TV

*Shown during same time period on KARK-TV and station C. Combined rating scores first place. Breakdown: KARK-TV, 26.9; Station C, 19.1.

5 of the Top 5 Multiweekly Shows—Network and local, KARK-TV viewers voted for Channel 4 programming—sweeping the first five places with—

1. I Married Joan—3:00 p.m. Mon. thru Fri.
2. News Final—10:00 p.m. Sun thru Sat.
3. Queen for a Day—2:00 p.m. Mon. thru Fri.
4. Tennessee Ernie Ford Show—12:30 p.m. Mon. thru Fri.
5. Evening News & Weather—6:00 p.m. Mon. thru Fri.

Major Share of Nighttime Audience—From 6:00 to 10:00 p.m. KARK-TV captures the largest overall share of Little Rock viewers. 62 quarter-hour firsts of 119 quarter-hours per week—the largest audience in Little Rock.

Power Preference—Power Programming—Power Facilities. . . the KARK-TV Power Package means Sales Power in Arkansas.

Power Programming

Network and local, quality programming is increasing the already proven Pulse audience lead of KARK-TV —

NBC Television — Programming voted best by Little Rock viewers in the June 1956 ARB survey . . . and KARK-TV represents NBC's only exclusive outlet in the entire state.

Top-Rated Local Programming—Specialized local programming for everyone—from Pat's Party for the children to News Final, the program 10:00 p.m. viewers voted in the top Multi-Weekly programs in Little Rock.

Power Facilities

KARK-TV facilities complete the power package in programming and preference —

Higher Tower-Maximum Power—KARK-TV's new tower-power package delivers your message to almost all of Arkansas.

Operating on Maximum Power—100,000 watts.

Full network color facilities.

One of the Tallest Towers in the Nation.
—1,693 feet above average terrain,
—1,175 feet above ground.

Little Rock Plus 44-County Coverage . . .

Now your sales message to thousands of new viewers . . . the facts inside the 100 mv/m contour —



	KARK-TV Coverage	State Total
Counties	44	75
Population	1,028,300	1,785,000
Households	289,150	503,060
Spend. Inc.	\$1,094,231,000	\$1,876,635,000
Retail Sales	805,057,000	1,399,436,000
Gross Farm Inc.	284,375,000	592,572,000

(Source: '56 SRDS Estimates of Consumer Markets)

KARK-TV

CHANNEL 4 NBC Affiliate

Little Rock, Arkansas

Represented by

Edward Petry & Co., Inc.

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

LONGSHOTS

THE 25% POPULATION COVERAGE LIMIT FOR STATION OWNERSHIP APPEARS DEFINITE at press time. Expected ruling can cause tremendous scramble for multiple ownership and have profound effect on operation and profits of present group owners.

WHO SHOULD PAY FOR COLOR AT THIS TIME, NETWORK OR CLIENT? Advertisers and agencies squawking about contract clause desired by networks which would give them right to determine when a show should be telecast in color. Client would have to pick up tab. Clients want to choose when they get the tint treatment and would prefer pro-rated charge based on color set circulation. Argument will grow more intense as number of color shows increases.

WATCH NBC'S ALL OUT DRIVE TO PUT OVER ITS BUFFALO UHF OUTLET WBUF-TV, in face of previous hard going former owners had in competing with two VHF's in market. Question is whether heavy promotion can produce significant increase in set conversions. Push could have significance in view of FCC's pro-UHF outlook and RCA's long-range equipment stake in possible swing to all-UHF table of allocations.

FIRST RATING RETURNS OF NEWLY RELEASED FEATURES ARE EXCITING STATIONS and distributors. Report from WBNS-TV, Columbus, Ohio, is that trial run of features beginning at 10:45 p.m. has resulted in double and triple ratings over what former late shows have been able to produce . . . Since major libraries have become available a number of stations have decided to move their late shows to earlier periods. Still to be determined: whether they will be able to maintain the rating highs after the big fall network shows return, pushing feature programs back to their 11 p.m. tee-off.

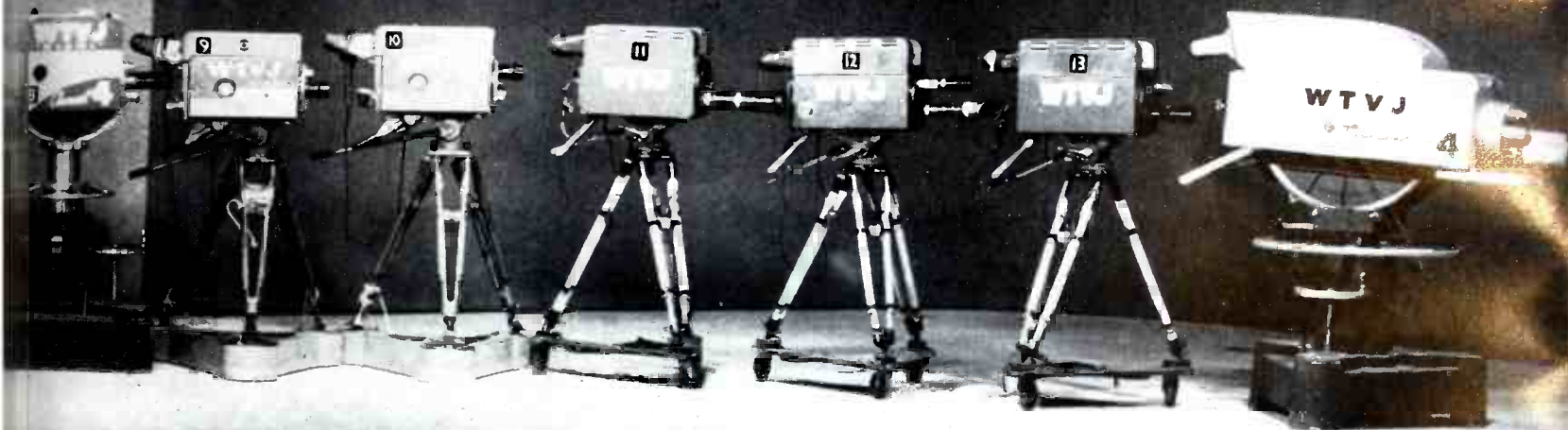
TOP AGENCIES ARE DEMANDING THAT EXPECTED SAVINGS IN PRODUCTION VIA AMPEX tape be passed on to buyer and that provision for this be put into existing contracts—but networks are balking. Agency attitude on tape remains bullish.

BROADCASTING CIRCLES STILL TALKING ABOUT MGM'S MOVE in connection with KTTV stock-for-film-deal. MGM is now parlaying a stockpile of old movies, already written off its books, into a new empire in TV.

4 Cameras... Studios... Florida's First Station



Provides Maximum Facilities for Local Live Shows

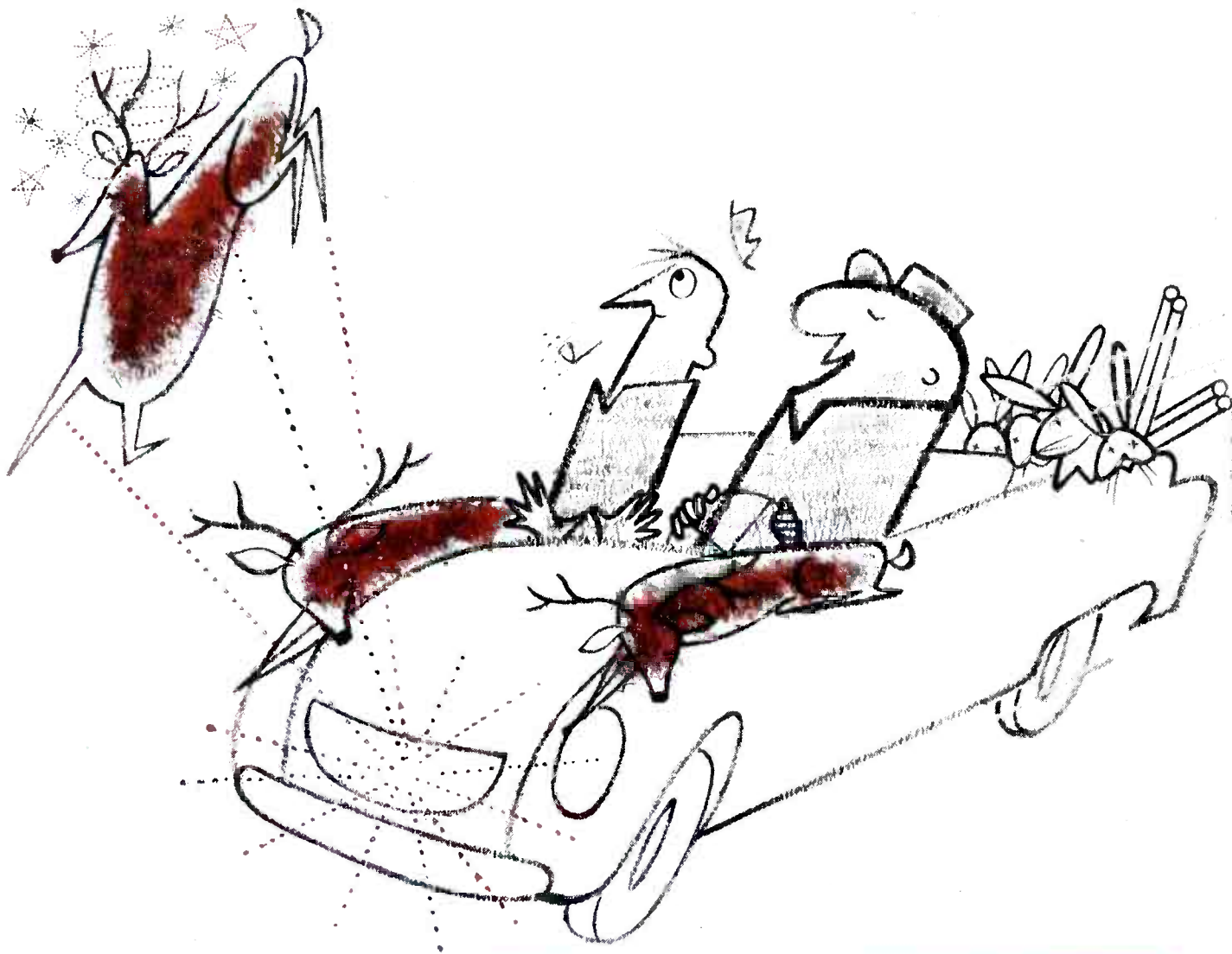


WTVJ is proud of its record of providing the utmost in television service to the viewers of South Florida since March 21, 1949. This includes award-winning news shows, public service programming and local sports spectacles — all telecast from Florida's first 1000 ft. tower.

Now, as in the past, experience, outstanding facilities, and complete viewer acceptance are yours when you invest in WTVJ Television . . . the only TV service providing unduplicated coverage of the ENTIRE South Florida market. Call your Peters, Griffin, Woodward Colonel for availabilities.

WTVJ
Channel 4
MIAMI

nothing succeeds like success!



out in front...

LOCAL ADVERTISERS PREFER WFIL-TV!*

For local announcement schedules, they buy WFIL-TV:

21% MORE than Channel B

111% MORE than Channel C

LOCAL ADVERTISERS—WHO KNOW THE
MARKET BEST—PREFER WFIL-TV.

*Broadcast Advertisers Reports, May, 1956



CHANNEL **6**

ABC-TV •• BLAIR-TV

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM-FM-TV, Philadelphia, Pa. / WNBZ-AM-TV, Binghamton, N.Y. / WHGB-AM, Harrisburg, Pa. / WFBG-AM-TV, Altoona, Pa.



JOHN GWYNNE

focus on PEOPLE

The man behind the latest government move against broadcasters is FTC Chairman John Gwynne, who cited nine grocery store suppliers for Robinson-Patman Act violations. Hearings, late this month, could result in advertisers being barred from using various station merchandising plans on the grounds that these, in effect, are price discriminations against excluded stores.

Showmanship has been brought to spot TV commercials by the Nehi Corp's one-minute "spectaculars" for its Royal Crown Cola. The commercials, featuring elaborate costume dance sequences, are mainly placed as participations but there are also 10- and 20-second adaptations for station breaks. The \$1,000,000-plus campaign opened on 150 stations in mid-August, will run until November. Ad manager Francis E. Gorman, who guided the campaign, was formerly with Philip Morris and P&G.

President of the new Association of Maximum Service Telecasters is Jack Harris, whose organization starts with 97 maximum-power stations, banded together to preserve full-coverage concept. The 43-year-old president of KPRC-TV, Houston, joined the station eight years ago after service with the Army. He started his own broadcasting career with WSM, Nashville.

Recent Loew's-MGM move into station ownership was the brainchild of the man who built up Loew's International, world-wide distributor for MGM films. Arthur M. Loew, 58-year-old son of founder Marcus Loew, predicts "many more deals with similarly strategic outlets in other parts of the country," probably on the same film-for-stock basis as worked with KTTV, Los Angeles.

Station reps continue to expand their promotion services. A new twist was announced by Petry's TV v.p., Tom Knode, when the rep firm began sponsorship of a five-minute advertising commentary on WOR, New York, to reach the high concentration of admen there. H. Preston Peters, president of Peters, Griffin, Woodward, launched "Operation Information," with a \$100,000 series of market studies on behalf of PGW stations.

Purchase of WGBI-TV, Scranton UHF, by Philadelphia Bulletin stations, WCAU-AM-FM-TV, was sparked by Donald W. Thornburgh. The president and general manager of the Philadelphia stations is a former CBS v.p. and made WCAU-TV the CBS affiliate which supplied the greatest number of locally-originated programs to the network.



FRANCIS E. GORMAN



JACK HARRIS



ARTHUR M. LOEW



TOM KNODE



H. PRESTON PETERS



DONALD W. THORNBURGH

They're friends with



WRGB, SCHENECTADY-ALBANY-TROY, IS SOLD BY

NBC SPOT SALES

REPRESENTING THESE LEADERSHIP STATIONS

New York	WRCA, WPTV
Schenectady-Albany-Troy	WRGB
Philadelphia	WRCV, WPTZ
Washington	WRC, WRCB
Miami	WCKT
Buffalo	WBUF
Louisville	WAVE, WAVE-TV

Half-million families...

and any friend of theirs is a friend of yours!

When WRGB's sales-winning personalities tell their viewers about your product on their local, live programs, it's neighbor talking to neighbor — and the good word spreads fast! *This* fast: With individual program ratings as high as 22.1 and 25.1, according to the latest ARB, these eight super-salesmen draw up to 78% share-of-audience, and *average* an astonishing 56% share!

To viewers in the half-a-million TV homes of the Schenectady-Albany-Troy area, these people are *next-door* neighbors who chat about hometown doings . . . entertain the family . . . swap favorite recipes . . . pass along useful household hints. And because their viewers set so much store by what they say, a word from these folks means a warm reception for your product in a circle of friends as big as the 30-county, Northeastern New York-Western New England market covered by WRGB.

Seventeen years of active participation in local affairs has earned WRGB the audience confidence that produces results for sponsors. And it's this same close identification with community wants and interests that benefits the advertiser in *every* market served by an NBC Spot Sales station.

There's always something extra on the stations represented by NBC Spot Sales.



1. Sunnie Jennings and Ernie Tetrault — HOME FARE — Monday through Friday, 9:00-9:30 a.m. A daily serving of news, interviews, recipes, household hints, fashions, and special features of interest to homeviewers.

2. Earle Jerris — THE EARLE JERRIS SHOW — Monday, Wednesday, Friday, 1:00-1:30 p.m. Songs and piano stylings especially designed for daytime viewing.

3. Kathy Maguire — TASTE TIME — Monday through Friday, 2:00-2:30 p.m. Planning, purchasing, and preparing meals — a complete menu every day.

4. Grant Van Patten — TRADER VAN — Monday through Thursday, 2:30-3:00 p.m.; Friday, 2:45-3:00 p.m. "A classified advertising page on TV," bringing together viewers who want to sell and viewers who want to buy.

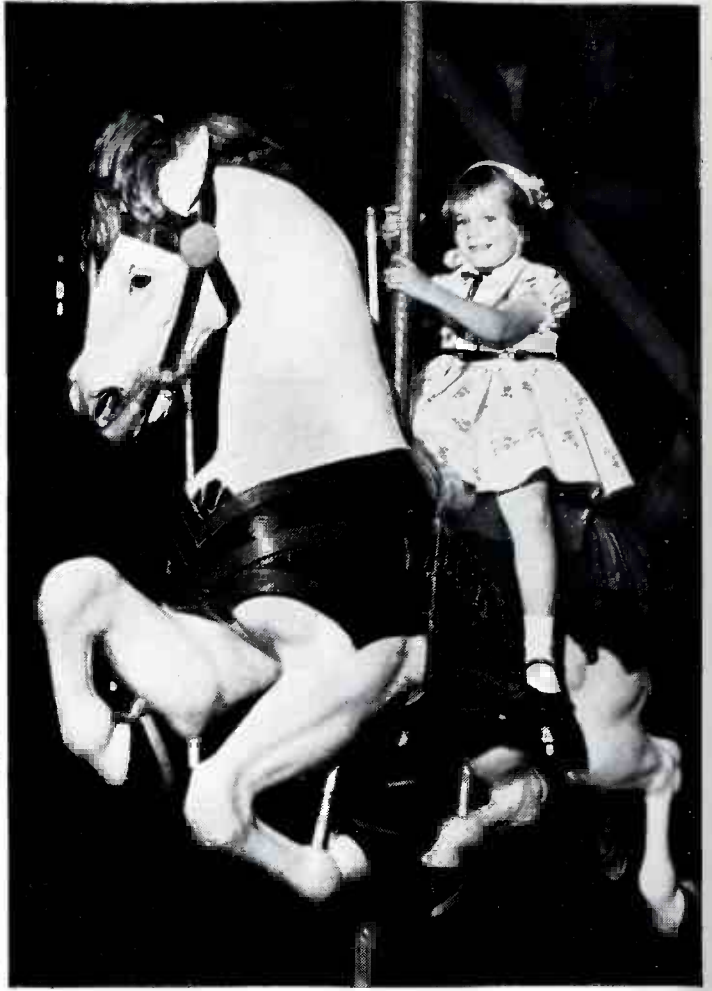
5. Glendora Folsom — s. s. GLENDORA — Monday through Friday, 5:00-5:15 p.m. Novel entertainment with a nautical theme for children aged 4 to 14.

6. Bill Mulvey — BRONCO BILL — Monday through Friday, 6:00-6:30 p.m. Top family fare—cowboy films from live western setting.

7. Garry Stevens — TV SHOWCASE — Monday through Friday, 6:30-6:55 p.m. Music and special acts, featuring recording star Garry Stevens and his "After-Six Seven."

WMAQ, WNBQ
KSD, KSD-TV
KOA, KOA-TV

KOMO, KOMO-TV
KRCA
KPTV
San Francisco KNBC
KGU, KONA-TV



WHEN YOU BUY ATLANTA...BUY *waga-tv*
AND GET A BETTER RIDE FOR YOUR MONEY



YOU NEED THIS BOOKLET which gives all the facts and figures about WAGALand—the Atlanta market as you know it, plus an additional coverage that adds more than 300,000 people to the market. It is yours on request direct from us or our reps.



TOP DOG IN THE NATION'S 21st MARKET

1100 Ft.



waga-tv

100,000
watts
channel
5

CBS-TV in Atlanta

Represented Nationally by
THE KATZ AGENCY, Inc.

STORER BROADCASTING COMPANY SALES OFFICES

NEW YORK—118 E. 57th St.—TOM HARKER, *Vice President and National Sales Director* • BOB WOOD, *National Sales Manager*
 CHICAGO—230 N. Michigan Ave. • SAN FRANCISCO—11 Sutter St.

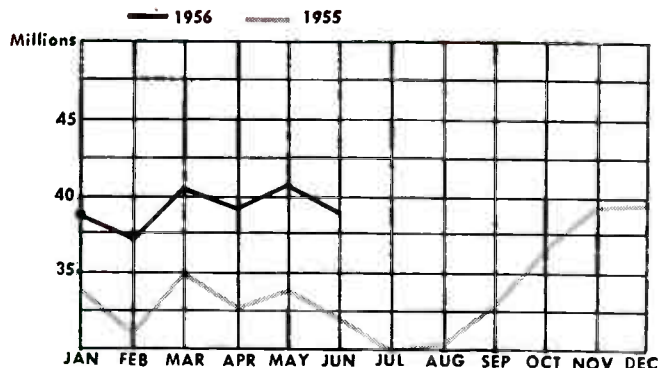
focus on BUSINESS

September, 1956

Network gross time billings for the second quarter of this year totaled \$17,817,792, an increase of more than 20% over the gross intake for the corresponding three months in 1955. National and regional spot expenditures, as reported by TvB, added an estimated \$105,584,000 to television's second-quarter revenues, marking this as a record billings period, with all indications pointing to further gains this Fall.

The spot-billings charts on the right, comparing some of the data from the third TvB-Rorabaugh report with its findings for the two preceding quarters, illustrates the continuously growing importance of this form of TV advertising. Although the number of advertisers using spot during this past quarter is slightly below the number recorded for the fourth quarter of 1955, it is noteworthy that their investment is nearly two million dollars higher. For details on an increasingly important form of spot TV, see "Ten Second Sell," page 52.

TV NETWORK BILLINGS



	June '56	June '55
ABC	\$ 6,119,917	\$ 3,542,304
CBS	17,935,789	15,724,184
DuM	—	218,845
NRC	14,186,929	12,238,694
Total	\$38,242,635	\$31,724,027

Source: PIB

TV SPOT BILLINGS

ADVERTISERS PUT ALMOST HALF THEIR SPOT MONEY INTO DAYTIME, LATE NIGHT

No. of Advertisers	2nd Quarter, 1956			1st Quarter, 1956			4th Quarter, 1956		
	2,978			2,702			3,017		
Day	\$ 36,714,000	(34.8%)		\$ 34,637,000	(34.6%)		\$ 36,952,000	(35.6%)	
Night	58,589,000	(55.5%)		55,620,000	(55.5%)		57,960,000	(55.8%)	
Late Night	10,281,000	(9.7%)		9,952,000	(9.9%)		8,960,000	(8.6%)	
Total	\$105,584,000	(100%)		\$100,209,000	(100%)		\$103,872,000	(100%)	

TOP TEN SPOT ADVERTISERS IN SECOND QUARTER

2ND QUARTER, 1956			1ST QUARTER, 1956		4TH QUARTER, 1956	
Rank	Company	Expenditure	Rank	Expenditure	Rank	Expenditure
1	Procter & Gamble	\$6,541,000	1	\$5,782,800	1	\$4,064,600
2	General Foods	2,978,200	4	2,053,800	3	2,004,000
3	Brown & Williamson	2,673,400	2	2,921,900	2	2,739,100
4	Sterling Drug	2,138,500	3	2,252,800	4	1,893,000
5	Colgate-Palmolive	2,115,700	7	1,583,100	10	1,231,000
6	Philip Morris	1,833,100	8	1,542,200	—	—
7	National Biscuit	1,735,900	9	1,478,400	—	—
8	Miles Laboratories	1,392,600	6	1,696,700	6	1,561,400
9	Lever Brothers	1,263,900	—	—	—	—
10	Liggett & Myers	1,237,400	—	—	—	—

TOP TEN SPOT AGENCIES — 2ND QUARTER, 1956

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

Source: TvB-Rorabaugh

TV MARKETS

AUGUST 1, 1956

1956-channel markets	137
1955-channel markets	70
1954-channel markets	35
(or more)-channel markets	15
Total markets	257
Commercial stations U.S. & possessions	447

Source: TELEVISION MAGAZINE

TV RECEIVERS

	June '56	June '55
Production	553,025	589,973
Retail Sales	439,362	430,347

Source: RETMA

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

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS % Sets-in-use by EST Total U.S.
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	
5 PM	19.0	17.9	17.9	16.7
6 PM	21.4	19.0	26.7	18.6
7 PM	23.9	30.6	49.0	20.9
8 PM	44.9	39.9	55.2	35.8
9 PM	53.6	54.9	58.1	44.8
10 PM	59.1	52.5	47.7	55.6
11 PM	36.0	33.5	24.6	44.3
MIDNIGHT	13.8	8.2	8.6	28.6

Source: ARB, July, 1956

A MODEL OF PROGRESS



Here is a model of WRC and WRC-TV's new \$4-million plant—the first ever built from the ground up specifically for Color Television. This is another giant step in NBC's development of complete local facilities for nationwide color-casting. By Fall of 1957, NBC's key stations in the Capital will be serving their advertisers, their audiences and the nation from the most advanced structure of its kind.

For advertisers, it represents the newest, most dynamic approach to a market of consumers with the largest family income in the country.

For Metropolitan Washington, it represents an opportunity to see *live*, local programming in Color, supplementing NBC's network Color service.

For the nation, it represents the prospect of seeing important events and personalities transmitted from the Capital with the total realism of glowing Color.

This is the building to keep your eye on. It is an integral part of booming Washington. It promises a brighter, more colorful future for your product, your customers . . . and you.

WRC and WRC-TV . . . SOLD BY  SPOT SALES

NBC LEADERSHIP STATIONS IN WASHINGTON, D.C.

Color Letter



AS OF SEPTEMBER . . .

Network color programming for September rises to 40 $\frac{3}{4}$ hours; 38 $\frac{3}{4}$ hours on NBC, the remaining two on CBS. . . . There are now 77 stations equipped to originate color. Of these, 75 can transmit color film or slides, while 29 are able to originate live color shows. . . . NBC reports that of the 216 equipped to rebroadcast network color, 112 are NBC affiliates. NBC expects to have 134 color affiliates by January 1. . . . NBC plans these shows in color for the one-a-night tint drive beginning October 1: Monday, *Frankie Carle*; Tuesday, *Big Surprise* and *Noah's Ark*; Wednesday, *Kraft*; Thursday, *Lux*; Friday, *Dinah Shore*; Saturday, *Perry Como*; Sunday, Goodyear.

AROUND THE AGENCIES

BBDO: At present, the only continuing color show sponsored by a BBDO client is Con Edison's twice-nightly weathercasts on WRCA-TV, New York, on which commercials are done live. Only important difference in handling of color commercials is use of colored chalk instead of black, the agency says.

Color television viewers themselves will affect color's impact through their selection of color contrast on their sets, warns BBDO's head of live production, Al Cantwell. He stated, "The colors we monitor in the control room will not necessarily be those viewed in the living room because each viewer will adjust the color contrasts to suit himself." This will be important to remember when doing commercials whose appeal depends upon the accurate reproduction of shades of color. Such products would include cosmetics and decorator materials.

Emil Mogul: One of the product groups with the most to gain by going into color television is the food product line, this agency feels. It is currently producing a one-minute commercial in color for Manischewitz Wines, using puppets. . . . Another Mogul color-conscious client is Knomark, which is sponsoring a color spectacular this month, *The Magic Box*, for Esquire shoe polish.

COLOR COMMERCIALS CAN DO EXTRA SALES JOB

Advertisers get added mileage out of their color film commercials by distributing them to their salesmen and suppliers, reports UPA v.p. C. D. McCormick. Animated color film runs about 15% higher than monochrome for production, exclusive of prints, the firm reports, because animated figures have to be painted in black-and-white anyway. (Other film producers' estimates of color production costs vary from 15-40% above black-and-white for live action.) . . . Recent color commercials prepared by UPA include two for Borden's Instant Coffee and one each for Talon Zipper and Kool-Aid.

To page 20

For Today...and Tomorrow

The Magnificent New Home

of Detroit's Storer Stations

WJBK RADIO

1500 KC

10,000 WATTS DAY, 1,000 WATTS NIGHT

WJBK-TV

CHANNEL 2

CBS



Detroit's most complete record library serves radio music lovers.



A curving staircase leads from the wood panelled lobby and reception room.



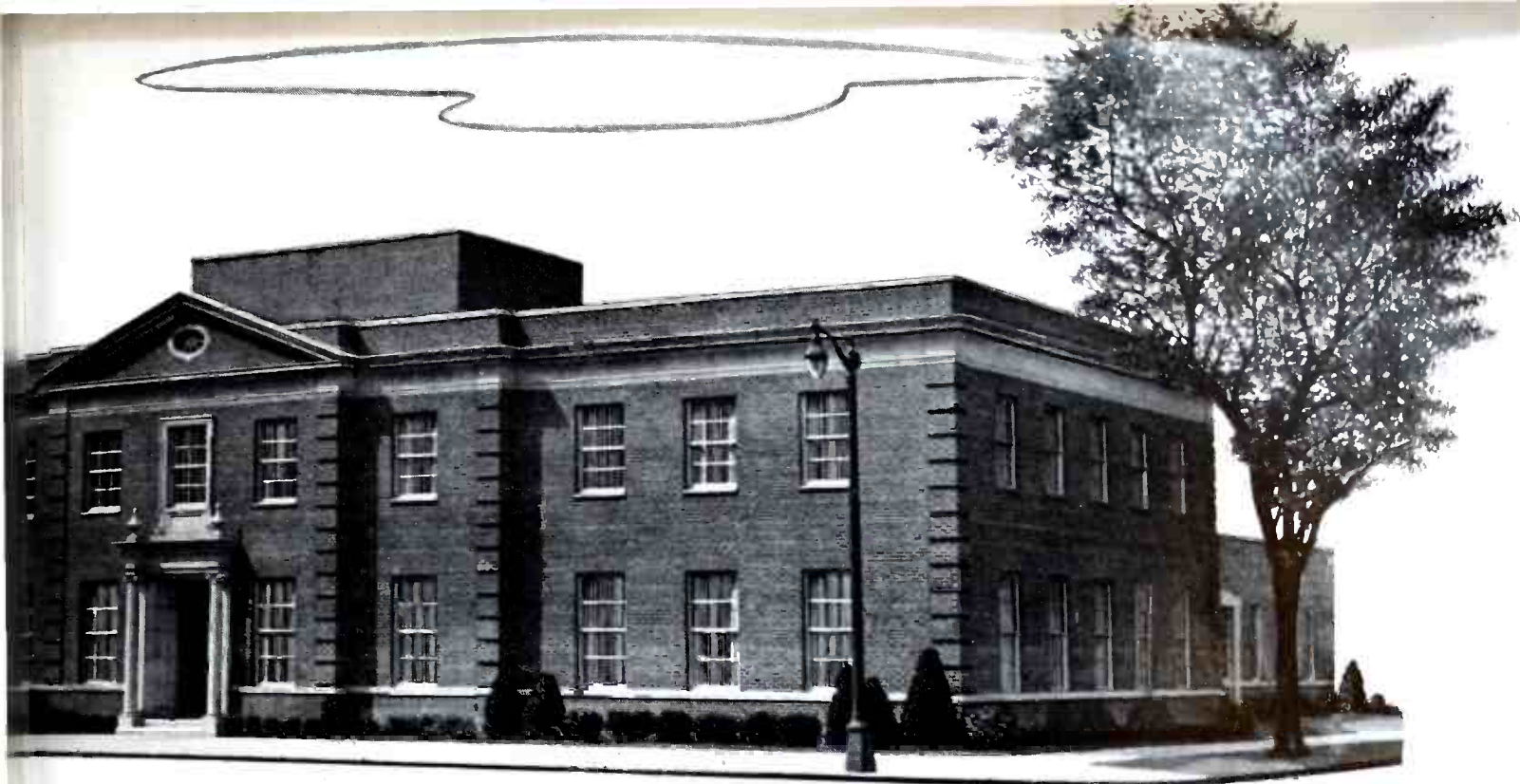
Only half of the huge television Studio A (75 x 52 feet) is needed for the big "Ladies Day" audience.

Traditional furniture is used throughout, as in this office of the radio managing director.



Represented by THE KATZ AGENCY, INC.

STORER NATIONAL SALES OFFICE, 118 E. 57th, New York 22, MUrray Hill 8-8630



Neighbor of the Famous General Motors and Fisher Buildings in the Dynamic New Center Area
7441 SECOND BLVD., DETROIT 2, MICH. • TRinity 3-7400



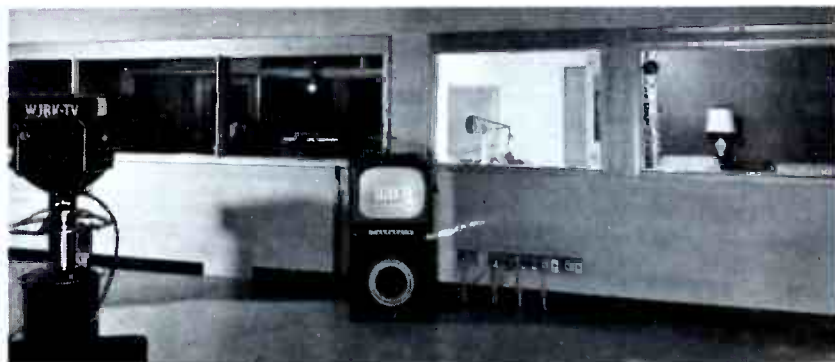
WITHIN THESE DOORS, tomorrow's radio and television equipment at work today to make WJBK Radio and WJBK-TV even more powerful salesmen throughout the great South-eastern Michigan market. We're open . . . for business . . . in a big new building as handsome as the big new business we can build for you. Now, more than ever, these outstanding Storer stations are your best choice for sales results, with these marvelous facilities to serve our clients, viewers and listeners. Come visit us when you're in Detroit!



Color TV is recessed into the wood panelled wall of the television managing director's office.

To Be Greeted with a City-Wide Celebration

September 18th's the day for the formal opening ceremonies! Open House for the public and attendance by local, state and national officials will make the new home of WJBK, Radio and WJBK-TV the center of all eyes.



Direction Control, announcers' booth and clients' viewing room, as seen from TV Studio A.

Radio Studio A, one of three ultra-modern, fully equipped radio broadcast centers.



Color Letter From page 17

STATION ROUNDUP

KMTV in Omaha, one of the most active local color programmers, aired as its 1,000 colorcast on September 1 the Olympic boxing tryouts which were staged in the KMTV studios.

Another device which makes possible telecasting of black-and-white slides in two colors has been developed by KV00-TV in Tulsa. The Bicolorimeter is an outgrowth of the station's goal of producing a continuous color signal for use in testing installations of color sets. The two-color slides can be aired while the station transmits its standard black-and-white signal.

San Francisco's KRON-TV adds color to all black-and-white slides it telecasts, at no charge to the advertisers. Although the result is not the same as full color, it requires only an hour to accomplish and gives the slide one or more colored areas. Some of the slides are given an over-all tint, while others are given several contrasting colors.

WNBQ, Chicago, has set up a Color Sales Development Unit to promote commercial color use by clients. It will coordinate activities with color set manufacturers and dealers, create presentations and confer with agencies and advertisers on color problems.

By mid-August, this station had 36 national and local spot advertisers using tint and was averaging about 75 color commercials each week. About one-third of its air time has been devoted to color shows, most of them locally originated.

MORE STUDIO SPACE FOR NBC

The first of NBC's three new color studios goes into operation this month as The Ziegfeld Theatre opens September 15 in New York. The opening of Brooklyn Two and Burbank's Color City Four later in the Fall represent the major portion of the \$12-million investment made by NBC in the last year in order to double its color facilities.

Another facet of the color expansion is the installation of a recording system at Color City using lenticular film. The Eastman Kodak system will make it possible for network color shows to be presented on the West coast with no greater time delay than usual for black-and-white shows.

COLOR FILM DATA AVAILABLE

The National Television Film Council has just made available transcripts of its Forum on Television Color Film. Copies go for \$1 to members, \$5 to others. Write to NTFC, 1639 Broadway, New York 19, N. Y. . . . The forum is divided into three sections: TV color film raw materials; TV color film production; TV color film transmission.

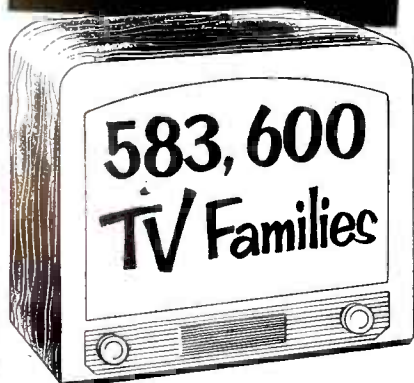
COLOR NEWS FROM OTHER FIELDS

Good reading is Du Pont's Color Conditioning Report No. 10 on "Attention Through Brightness," produced by the Fabrics and Finishes Department. The report explains how to focus attention on desired objects by controlling background color and illumination.

"The American public is more color conscious than ever before in its history," reports Faber Birren, noted color consultant to many industries. For example, he points out that there are more than 6,000 items available for the home in coordinated or related colors.

Color-coordinated lines are getting heavy promotion. *House and Garden* is cueing its Fall merchandising for department stores to the slogan, "Color Works Wonders." The 1957 hues introduced by the magazine and cooperating manufacturers are peacock green, wild plum, smoked pearl, champagne, maple sugar, and deep night.

IS
PENNSYLVANIA'S
4th TV MARKET
IN YOUR PICTURE



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

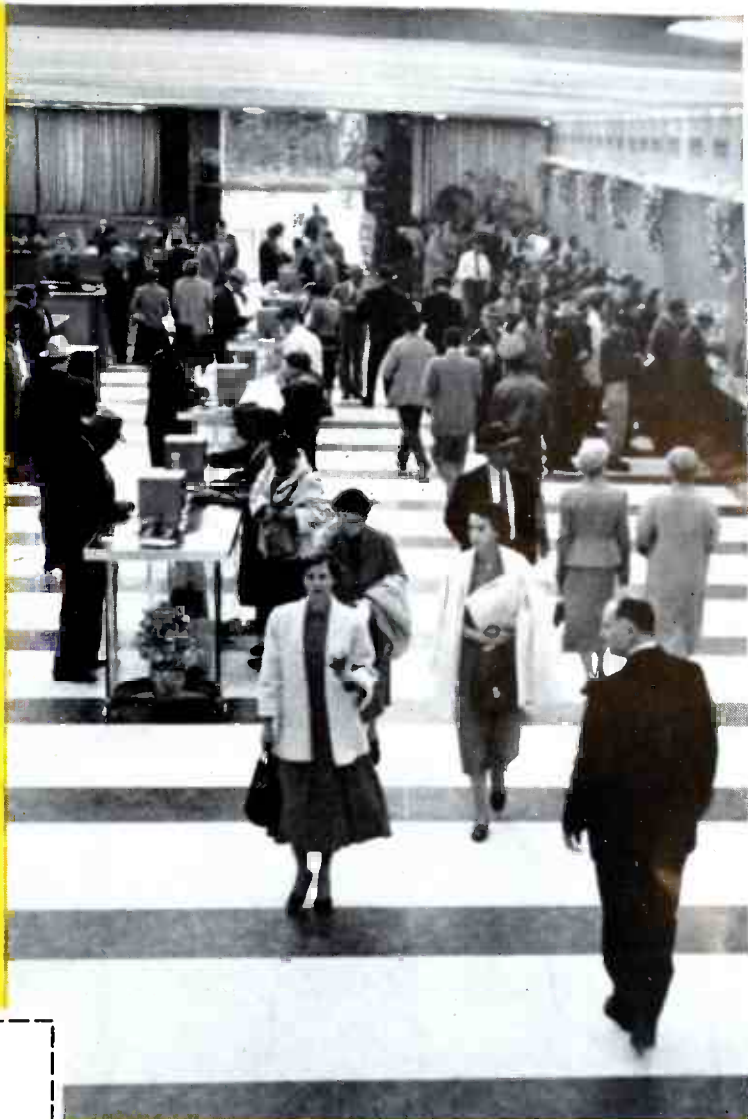
Well over half a million (583,600, to be exact) television families look to WJAC-TV for the best in television entertainment.

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



Get full details from your KATZ man!

What better way to demonstrate the "personal touch" and "friendliness" of a bank than with a man whose very nature personifies these qualities! Such a man is Warren Culbertson — Channel 8's ace meteorologist and goodwill ambassador for the First National Bank in Dallas. As one bank official puts it . . . "Warren's daily weathercasts and informal commercials have provided a stimulus to our advertising program far surpassing our own expectations." More proof that . . .



**ADVERTISERS GET
BIG-TIME RESULTS
WITH WFAA-TV!**

WFAA-TV

Channel 8 — Dallas

NBC-ABC

Covering 564,080 TV Homes
The Great North Texas Market



Warren Culbertson — Winner of TV Preview 1956 "Personality Award".



This pocket-size booklet "The Way of the Weather", edited by Warren Culbertson, has been requested by nearly 25,000 persons. And the only place it is available is at the information desk of the First National Bank in Dallas.

If you are looking for big-time results . . .

Call your **PETRYMAN** for availabilities, market data, and complete coverage information



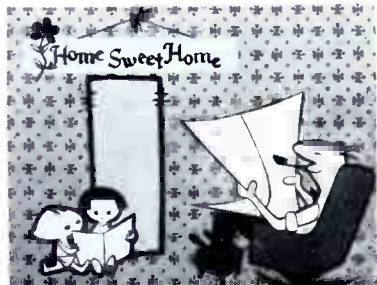
McMahan on the commercial

TV's \$30,000 minute puts new emphasis on judgment

BY HARRY WAYNE McMAHAN, v.p., McCann-Erickson, Inc., and author of the "Television Commercial"



Green Giant Co.



National Bohemian Beer



Ralston Purina Co.



Speedway gasoline



Dodge trucks



Monsanto Chemical Co.

DELIGHTFUL DESIGNS FROM RAY PATIN

Eastern advertisers see all too little of the TV commercials designed by Ray Patin of Hollywood. Ray, one of the pioneer houses in TV, has won numerous Art Director and other awards, but rarely visits New York, as he has been kept rather busy in the last ten years by his Mid-Western and Western clients. Above are 8 fresh Patin-designed TV commercials.

When television blithely quotes \$90,000 for a half-hour's time and talent, the advertiser's pulse is inclined to start racing with the ticking clock. Seconds are suddenly loudly important.

Hmm! . . . Your three minutes of commercial time are now priced at \$30,000 a minute . . . \$500 a second . . . You may lose \$1,000 if your announcer takes too deep a breath. . . .

As well as changing the habits of consumers, television has changed the buying habits of advertisers, too. The cost of time and talent has never stopped going up and—in spite of various recurrent warnings that it was pricing itself out of business—television has continued to prove extravagant value.

It is true that, along with money, TV advertisers have had to have ample courage. In the early days—and even now—mistakes have been common, but often the very impact of the medium has compensated for error in method. But times are changing. . . .

Now you need, along with the money and the courage: *Judgment.*

How do you evaluate that \$30,000 minute?

Pinpoint your sales objectives

First of all, analyze your aims. Why are you using television? Pin-point your basic sales objectives.

1. Primary Selling: a) Winning new customers. b) Holding repeat customers. c) Increasing use per capita. d) Showing old customers new uses.

2. Secondary Selling: a) Forcing distribution. b) Helping present distribution. c) Improving manufacturer-dealer relations. d) Building sales-staff cooperation.

3. Institutional: a) Building brand-name prestige. b) Increasing consumer good will. c) Improving employee morale. d) Impressing stockholders.

Next, try to look at the commercial as your viewer does. He doesn't care in the slightest that it's costing you \$30,000 a minute. His only interest is: What does it mean in my life?

To page 25

T. V. spot editor

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

SARRA

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



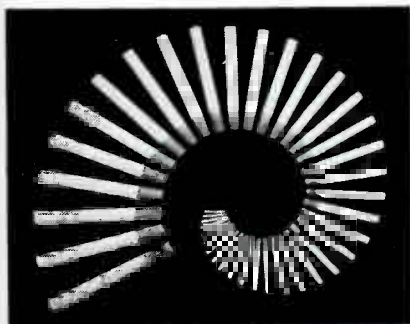
This "pitch" to the youngsters, for Armour Star Franks, opens like a real gun shootin' Horse Opera and features an expertly cast group of "young cowboys." Human interest shots, showing "the gang" roasting hot dogs over a campfire, pack plenty of sales appeal into one minute. Shown too are the "Wild West" posters of famous outlaws offered with each package of franks. The name Armour is tied in so effectively that no youngster can forget it. Produced by SARRA for ARMOUR AND COMPANY, through TATHAM-LAIRD, INC.

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



This spot, one in a continuing series for 7-Up, proves that high key photography can reproduce perfectly on TV screens—does sell effectively! A cool commercial, set to hot music, is timed for summer selling, with close-ups that establish strong product identification and present an appetizing 7-Up float that almost comes off the screen! Skillful photography from a full range of camera angles takes full advantage of the expertly cast family group. Produced by SARRA for THE SEVEN-UP COMPANY through J. WALTER THOMPSON COMPANY.

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



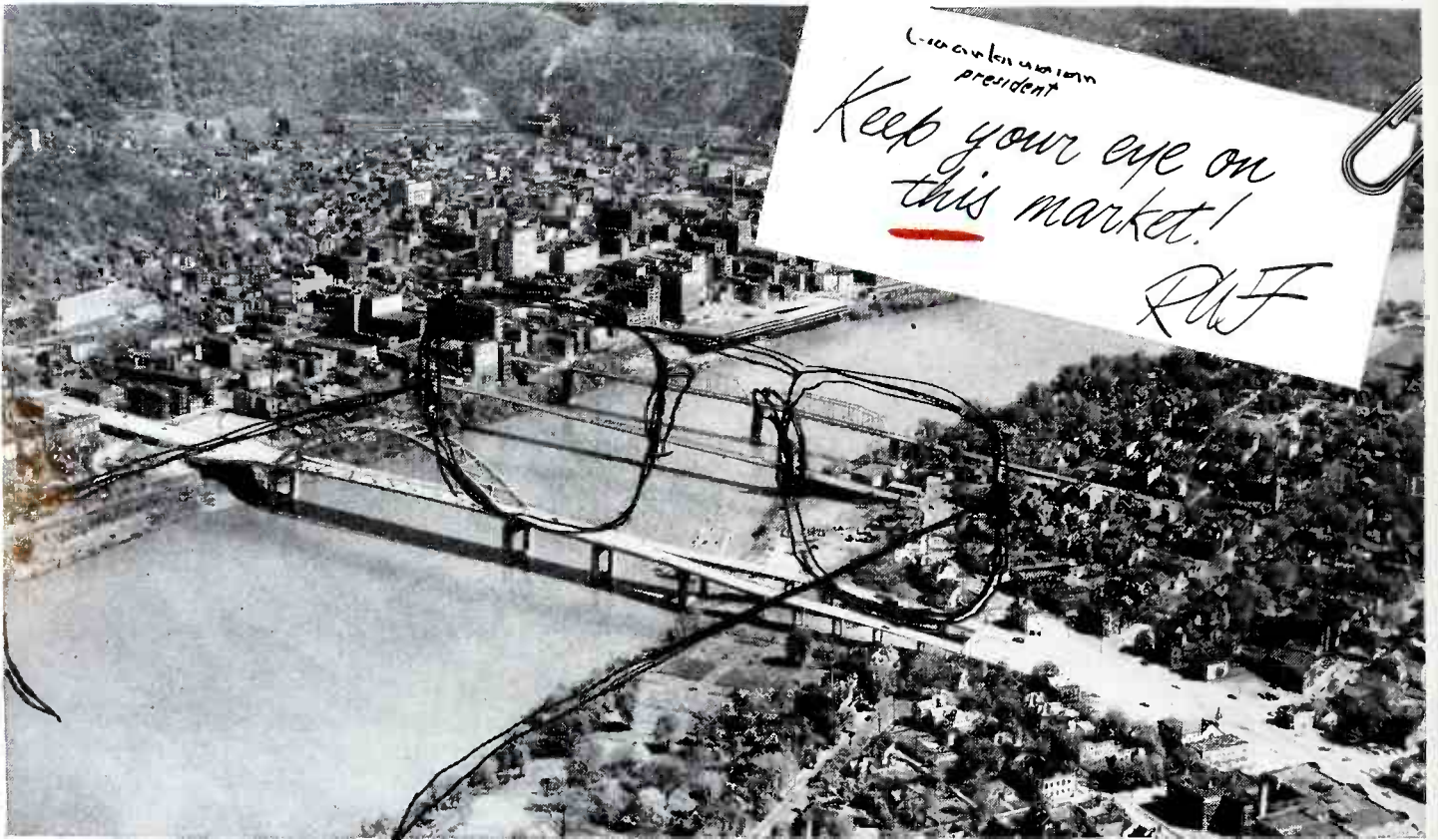
In this pleasant and relaxed series of commercials, just completed for Tareyton Filter Tip Cigarettes, SARRA establishes powerful brand identity! Animated captions, a lilting melody and sharply contrasting tones provide a lively background for stop motion photography. Individual cigarettes parade into packs, packs slip into cartons and cartons pile one on top of another for strong product identification and sales appeal. Created by SARRA for the AMERICAN TOBACCO COMPANY, through the M. H. HACKETT COMPANY.

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



VIDE-O-RIGINAL is a quality-controlled motion picture duplicate made in SARRA's own photographic laboratory. It is the "pay-off" print for your TV commercial investment and it assures that all the sparkle and clarity of a SARRA original will be faithfully reproduced on the TV viewer's home screen.

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



The **Wheeling Market** is one of the fastest growing markets in
A M E R I C A

The Magazine of Wall Street says "In this Valley of the Ohio history is being written." Fortune observes, "... the Ohio boom is still in its infancy." For YOU it means increased sales by using the dominant advertising medium in this rapidly-expanding industrial heartland, WTRF-TV, Wheeling.

boom! Boom! BOOM!

The Wheeling Steel Corp., nation's 10th largest, announces sales (first six mo., 1956) up 21% over same period, 1955; total, \$144,000,000! Her 15,000 employees turned out 1,120,591 tons of steel at 105.5% of rated capacity!

"a station worth watching"

wtrf tv

Wheeling 7, West Virginia



For availabilities and complete coverage information—Call Hollingbery, Bob Ferguson, VP and General Manager, or Needham Smith, Sales Manager, Cedar 2 7777.



316,000 watts
Equipped for network color

reaching a market that's reaching

new importance!

In other words, does your message personally involve the viewer? Are you talking to him in his terms of his needs or ambitions? Is it his family you're talking about?

A spot may be as frivolous as Jell-O's "Busy Day," which entertains and reminds of a small delight at a small price, or it may have the long-range propaganda objective of Chrysler Corporation's "Forward Look." In either case, it must develop the idea in terms of the viewer's personal benefits. And it is always ideas, not words, that make great television commercials—or any form of advertising.

Money no guarantee

Oddly enough, the amount of money spent on the physical production of the commercial is no guarantee of success. Many a commercial costing \$20,000 to produce (whether film or live) has done a less successful job than another created on a \$2,000 nut. But certainly too little spent on production is hazardous.

The best guarantees come from the brain power and judgment of the creative team assigned: How well can they plot the overall advertising job, the part television is to play, the individual task of each commercial to the total objective?

Then once this planning job is done, how well can they devise appropriate formats, select the creative gambits for each topic and then actually write the commercials in the indicated live or film techniques?

At \$30,000 a minute, the days of sophomoric experimentation and trial-and-error methods must be outgrown. To money and courage must be added judgment. And judgment, in the bitter paradox that is so irritating to things as young as television, still comes from experience.

—HARRY W. MCMAHAN

It's a pretty safe bet that Harry W. McMahan, now a vice president of McCann-Erickson, boasts the longest list of television-commercial credits in the industry. As an agency man and, before that, as a producer, he has written over 3,000 commercials and supervised production on nearly 10,000.

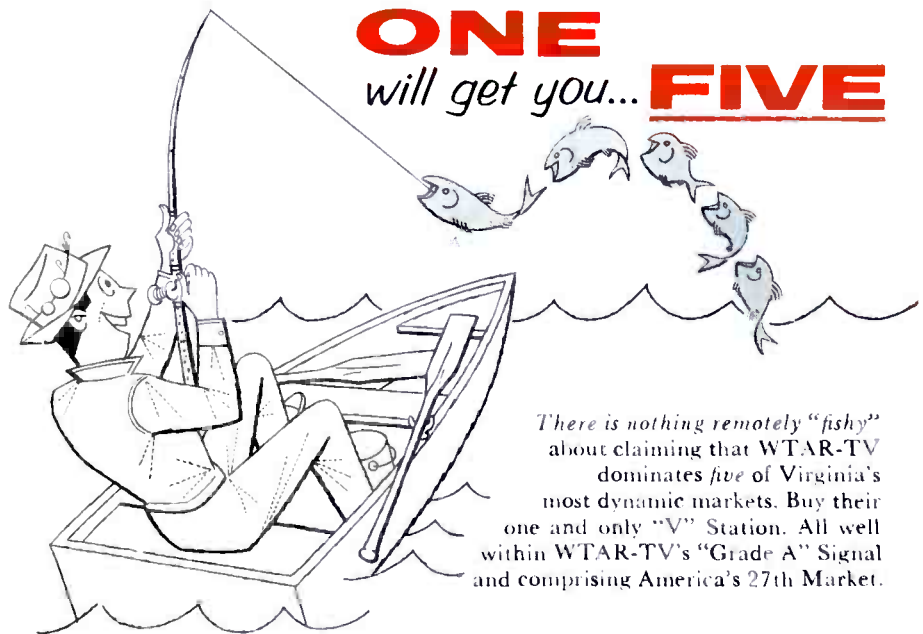
Author of "The Television Commercial," the first book devoted exclusively to this subject, McMahan is now working on the revised edition which will be issued by the first of next year. Also scheduled for publication at that time will be his new, "TV Production Handbook."

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

Harrington, Righter and Parsons, Inc.

The only exclusive TV national representative

New York
Chicago
San Francisco
Atlanta



There is nothing remotely "fishy" about claiming that WTAR-TV dominates five of Virginia's most dynamic markets. Buy their one and only "V" Station. All well within WTAR-TV's "Grade A" Signal and comprising America's 27th Market.

Here's how TELEPULSE for Nov. 1955 rates WTAR-TV's share of audience in Norfolk, Portsmouth, Hampton, Warwick and Newport News.

MORNING	AFTERNOON	NIGHT
WTAR-TV...81%	WTAR-TV...84%	WTAR-TV...77%
All others...19%	All others...16%	All others...23%



WTAR-TV CHANNEL 3 NORFOLK, VA.

Represented by Edward Petry & Co., Inc.




THE SOUTHERN CALIFORNIA LOOK

It's drifts of filmy lace on the Empire bodice of this cocktail sheath by Dorothy O'Hara of California.

It's \$26.6 billions worth of planes produced last year in Metropolitan Los Angeles, the U. S. aircraft capital.

It's millions of lasting impressions on big-earning, big-spending Southern Californians by advertisers on

KRCA·4 ... NBC TELEVISION IN LOS ANGELES ... SOLD BY  **SPOT SALES**



Luncheon with Linnea

Agency, client gain if buyers "go on the road"

When Tom Harker, vice president and national sales director for the Storer Broadcasting Company, was asked to join the group for lunch one Thursday, he said he'd already made a date with Art McCoy, radio account executive of John Blair & Company. We thought it about time we quit limiting the field to television because most of the people we come in contact with are concerned with both radio and TV and many with other media as well.

Art looks mighty happy and healthy, which is the state he finds his radio activity in these days—and that's as it should be.

Just the day before this luncheon I had written my column on station-sponsored trips, and it almost seemed as though they were reading my mind when the boys present started discussing travelling by buyers under the auspices of the advertiser or advertising agency.

This continues to be an important phase of time-buying activity. As Martin Kane, manager of timebuying for Ogilvy, Benson and Mather, pointed out, this does not always pay off immediately, but if a good impression is made better relations are established between the buyer and station personnel.

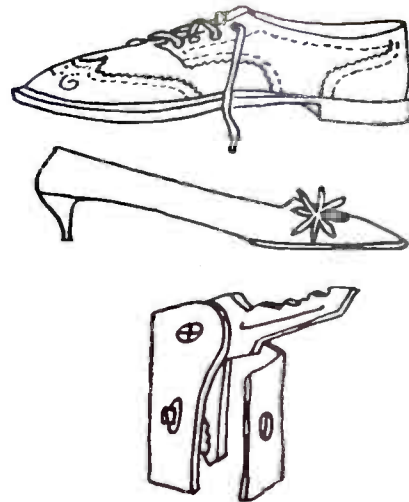
Arthur Pardoll, director of broadcast media for Foote, Cone & Belding, is very definite about the importance of establishing personal relations through visiting the stations and the surrounding markets. In the over-all period of time it is worth while, and the more markets and people known, the easier it is to pick up the phone when problems arise that need immediate answers.

And it isn't always necessary to have a problem, or want to clear time in order to make station tours. The astute buyers work out goodwill tours when time permits and the knowledge so gained can be very helpful.

To page 28



With Miss Nelson are (l. to r.): Martin Kane, Ogilvy, Benson & Mather; Peter Bardach, Foote, Cone & Belding; Tom Harker, Storer Broadcasting; Arthur Pardoll, Foote, Cone & Belding; Arthur McCoy, John Blair & Co.



7th in
manufacture
of leather
and
leather products


Among the television markets foremost in the manufacture of leather and leather products, the Channel 8 Multi-City Market ranks seventh, based on production figures for America's top 100 counties ISALES MANAGEMENT "Survey of Buying Power"—May 10, 1956).

wgal-tv

LANCASTER, PENNA.

NBC and CBS

Channel 8 Multi-City Market



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

316,000 WATTS

STEINMAN STATION
CLAIR McCOLLOUGH, Pres.

Representative

the **MEEKER** company, inc

New York
Chicago

Los Angeles
San Francisco

All have run into situations where the visiting buyer was able to sell himself, his agency, client and program to a point where the impression made lasted at least long enough for the station manager to phone a few weeks later to advise that a time slot would soon be vacant and the program could get on the air. That is always the one best answer to "Was this trip worth while?"

Tom Harker, on the other hand, visits key advertisers to thank them

for the business placed on Storer stations. This has come as quite a surprise to many of those he has called on, because most calls by representatives or station people in both radio and TV are for high-pressure selling rather than just getting acquainted or following through on business already placed.

We discussed the fact that some agency people resent even friendly calls on their clients. Peter Bardach, broadcast business manager on Rheingold, at Foote, Cone and Belding, said he thinks it is a sign of

weakness on the part of the buyer when such contacts are resented.

Goodwill not a "one-man" job

This, then, brought up the subject of how many representatives feel it is unnecessary for buyers to visit stations, just as some buyers feel it is unnecessary for any media representative to visit advertisers. Such a desire to keep all this activity a "one-man operation" is certainly a sign of insecurity on the part of those who have this feeling. The business has grown so great—and will continue to grow—that the more active each individual can be insofar as contributing to the betterment of his client (be that client a station or a product) the greater will be the confidence of all concerned in the productivity of broadcast advertising.

Arthur Pardoll has been having an interesting time — placing the *Rosemary Clooney* film program for Clairol and taking the entire schedule in specific markets until such time as another advertiser can be found for alternating sponsorship. I'm glad to hear there is a client who will start off in this manner, because all too many won't budge before the alternate sponsor is found . . . and that means sometimes never!

While we were talking, Tom looked up and saw his boss, George Storer, at a nearby table. He suggested I go over with him to say hello, which we did.

George Storer and his wife were having lunch. When Tom accused them of spying on him, Mrs. Storer said she'd just been doing some figuring and it was the first time in almost two years that she and her husband had been out for a quiet lunch alone! We couldn't help laughing a bit at this, because no one in this business ever gets enough time for family affairs!

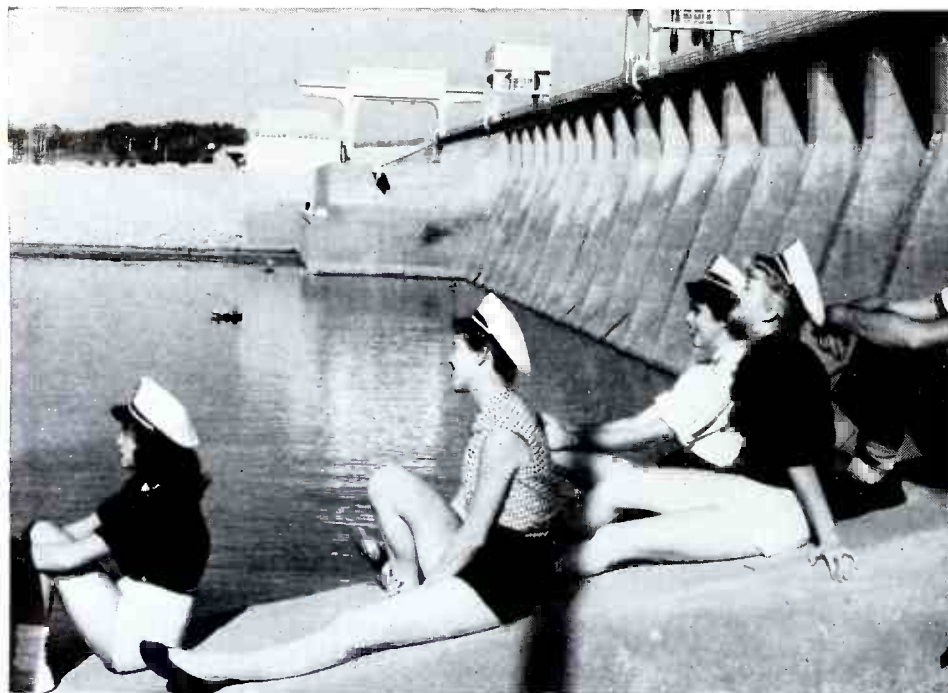
A subject that never fails to come up at these luncheons . . . the great number of commercials between programs. Will anything ever be done to cut this down?

A brand new subject, possibly brought up by having Art McCoy, a radio man, present . . . when will television sets have an automatic shut-off as there are on clock radios?

After we'd reminisced about many things, and it was time to get to work, Tom Harker leaned back and said, "With all its problems, I can't get over being amazed at how much has been accomplished in television in so short a time."

And with all our gripes, we couldn't help saying "Amen" to that!

—LINNEA NELSON



Showmanship with that KENTUCKY FLAIR!

Never mind the girls—the *important* view is this "bottom" of Kentucky Lake—the *world's largest man-made lake*, and Kentucky's newest, most glamorous playground!

In a State that's known for showmanship, Kentuckians look to WAVE-TV for the best in television showmanship. Here's the proof:

PROGRAMMING: Two 1956 Surveys* show that WAVE-TV gets *audience preference!*

COVERAGE: WAVE-TV has 66% greater coverage than the second Louisville station because of its low Channel 3, full power and greater tower height (914' above sea level)! 2,437,000 people are served by WAVE-TV in 70 mid-Kentucky and Southern Indiana counties!

EXPERIENCE: WAVE-TV was first on the air in Kentucky, in 1948. Its experienced crews have the know-how to help your programs and *your commercials* sell!

Let NBC Spot Sales give you all the facts!

*Metropolitan ARB, March, 1956

*ARB Louisville, Feb., 1956

LOUISVILLE'S
WAVE-TV
CHANNEL 3

FIRST IN KENTUCKY
Affiliated with NBC

NBC SPOT SALES
Exclusive National Representatives

WCAU means

PHILADELPHIA

showmanship

Some people will always have a warm spot in their hearts for the circus. Like us at WCAU-TV... we started our own and called it "Big Top." Today you know it as the "Sealtest Big Top," a network show of 84 stations with a weekly audience of about 10,500,000. That kind of success story can be yours at the local level. Because the same WCAU-TV programming talent that created "Big Top" and made it one of the highest rated network daytime shows is yours to command, too. So when you think of showmanship, think of WCAU.

WCAU, WCAU-TV *The Philadelphia Bulletin Radio and TV stations. Represented nationally by CBS Spot Sales. By far Philadelphia's most popular stations. Ask ARB. Ask Pulse. Ask Philadelphians.*





WKRG

THE KOLOSSUS ROUND GULF

covers the booming GULF COAST MARKET

ALABAMA, FLORIDA LOUISIANA & MISSISSIPPI

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

MAXIMUM POWER MAXIMUM COVERAGE

Channel 5

Avery-Knodel



props and premiums

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

Golden opportunity to snare prospects with an unusual sales premium—real gold nuggets panned from streams haunted by the forty-niners. Nuggets from the famous ore mill at Sutro Tunnel are mounted in three attractive presentations: a pick-and-pan charm with actual gold in pan for bracelet or tie-chain, a tiny ($\frac{3}{4}$ ") replica of a miner's lunch bucket containing real gold on woven gold-tone chain bracelet and a see-through bottle ($2\frac{1}{2}$ " long) with placer gold from the Mother Lode floating in glycerine. Write for special prices on quantity lots. Prompt delivery in almost any quantity.

Greenery to order. Exteriors which demand realistic shrubs and trees tax the resources of any prop department. Ruscus—hardwearing and looking real—makes an excellent substitute for the genuine article. A single-faced Ruscus hedge, including single-faced box effect (15" overall height) costs only \$3.50 per running foot.

Used against a background, the Ruscus return at both ends of the hedge provides excellent appearance from front and end views. Double-faced Ruscus hedge in box (15" overall height) is full-round for use where hedging must be seen from all sides. Cost—\$6.00 per running foot. Ruscus paneling mounted on wooden frame is offered, if needed, at \$2.75 per square foot.

Where shrubbing is required, full-round, pyramid-shaped Ruscus trees mounted in wooden tubs for quick handling and free standing are useful. Heights available from 30-84" and 12-24" in diameter. Cost: \$18-\$80 each. Round-headed Ruscus trees with natural tree trunks mounted in wooden tubs make neat, well trimmed prop trees. Heights vary from 36" to 72" and 16" to 23" in diameter. Cost \$24-\$45 each.

For more formalized or imaginative settings, Espalier (56" high



by 44" wide) is effective. Rather than realistic Ruscus, this is made of green leaves with coppertone edges and maize splatter for fall trees or shiny green muslin leaves for the citrus variety. Each has 30 pieces of assorted artificial fruit which may be hung on the flat-spread tree as needed. Complete with fancy wood tub for standing—\$29.50.

Pocket pro series makes value-loaded self-liquidating premium with top-notch professional tips on golf, skiing, fishing, first aid and ballroom dancing (by Fred Astaire) literally at your finger tips. These compact palm-sized instruction manuals prepared by leading authorities and "pros" pinpoint the basics.

Available in two editions: the De Luxe 3 1/4" x 4 3/4", with plastic spiral binding and the Premium, 3 1/4" x 4 1/4", with standard stapled binding. De Luxe edition costs \$50 per 100 including imprinted message on back.

Speak your piece with this novelty premium idea—"The Talking Box." Complete unit consists of a cardboard amplifying box (2 1/2" square by 3/4" deep) and a plastic Talk-A-Tape. To operate, pull fingernail down the length of the tiny plastic tape and the Talking Box chants a five-syllable name or slogan. Not limited to English, tapes can be recorded in other languages.

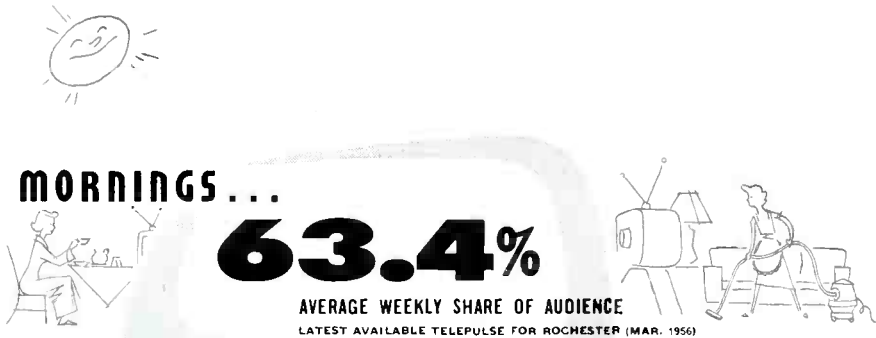
Costs have been kept to a minimum on this unusual device—only 9c each in lots of 5,000. They're cheaper in greater quantities. Shipping charges prepaid. A special fee of \$25 is charged for recording. For approval, 25 sample Talk-A-Tapes telling your message are shipped airmail. The entire area of the Talking Box is available for imprinting.

Firm also offers stock Talk-A-Tape greetings that require no recording fee and which can be used effectively in Talking Box with your imprint.

Pennants for football, sports or variety shows! One display house offers your choice of college pennants for any U.S. college for \$11.50 per dozen (packed 12 to a carton). Women's college pennants are slightly higher—\$13.20 per dozen. All are genuine felt pennants, approximately 30" x 12". Special "Back To School" or "Back To College" pennants, same size are available, \$7.20 per dozen.

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

AT ANY TIME OF DAY CHANNEL 10 GETS THE BIGGEST ROCHESTER AUDIENCES!



WRITE US TODAY FOR
CHOICEST AVAILABILITIES
IN ROCHESTER!

CHANNEL 10 V H F

125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY
WHIC-TV AND WVET-TV

ROCHESTER, N. Y.

EVERETT-McKINNEY, INC. • NATIONAL REPRESENTATIVES • THE BOLQUING CO., INC.

Louisville's
BEST KNOWN FIGURE



The WHAS-TV Channel 11 figure here reminds homemakers that "Good Living" at 10:00-10:30 am daily, answers many of their problems. Changing attire, the versatile and always identifiable figure appears on promotion slides at other hours for WHAS-TV's outstanding teen-age show, "Hi Varieties".

Whether the setting is a kitchen or club house, viewers know the Channel 11 figure represents quality, good-taste programming, well produced shows suitable for the entire family.

He should remind you that for selling results, individual and distinctive treatment, your advertising deserves the impact of programming of character. In Louisville, WHAS-TV programming PAYS OFF!

Are you participating?

VICTOR A. SHOLIS, Director

NEIL CLINE, Station Mgr.

Represented Nationally by Harrington, Righter & Parsons
Associated with The Courier-Journal and Louisville Times



BASIC CBS-TV Network

TELEVISION MAGAZINE SPECIAL REPORT NO. 1

6 YEAR MEDIA STUDY

Exclusive—These are the only estimates of advertisers' expenditures which include program and production costs. This analysis of how the top 50 advertisers spent their money is based on estimated budgets in four media, 1950-1955

HOW THE 50 ADVERTISERS SPENT THEIR MONEY

Analyzing expenditures since 1950 for time, space and production

Advertisers' investments in media are distorted by conventional published estimates, which ignore the large sums spent in production and programming and fail to account for the discount structure.

Whereas print production adds relatively little to outlays for space, programming involves huge portions of advertising budgets; a TV show can cost more than the time period in which it is carried.

Nor do the usual estimates allow for volume and frequency discounts, distorting the billings picture still farther. Discounts are greater for radio and TV than they are for other media. In TV, an advertiser's actual time cost might be 30% less than his gross billings.

To provide a closer approximation of what the advertiser actually pays, the expenditures cited in this exclusive TELEVISION MAGAZINE Special Report allow for estimated production outlays in all media and for frequency and volume discounts in network radio and TV. (Because radio expenditures are available for only the first seven months of 1955, these have been projected to provide estimates for the full year.)

On this basis, 1955 was the third year in a row in which almost half of the country's 50 biggest advertisers put more money into TV than into any other medium. Since the advent of TV, the total advertising pie has grown larger and advertisers have given TV consistently larger slices of the pie.

Budgetary shifts no longer represent money appropriated to accommodate a new medium. The large advertisers have long since done that.

This analysis reveals that the trend to TV dominance for most companies began in 1952 and 1953. By 1955, media relationships reached a point of stability. The advertisers who put TV first with few exceptions are sticking to their decision. The companies which have maintained their emphasis on print are keeping it there, even though they are funnelling more money into TV.

Analyzed here are the budget allocations of the 50 advertisers who in 1955 had the largest total budgets for time, space and production in newspapers, magazines, network radio and network TV.

These companies are the pace setters. Their moves are watched by all other advertisers because those with the king-sized budgets have the research to test all the possible media combinations and the money to use any medium they find effective. Their patterns of spending are, in effect, an evaluation of media power.

Unfortunately, since data for the full year of 1955 is not available, spot TV expenditures cannot be added to the total budgets. As yet, no individual estimates are available on spot radio advertisers.

To give an idea of the role that spot TV plays, the expenditures compiled by the TvB since the fourth quarter of 1955 are listed on the last page of this report. How important this hitherto-missing link can be illustrated by the case of Sterling Drug. Its rate of spot spending in 1955 was about four times that of its network appropriation.

Within each industry group, there are often wide variations but general patterns are clear. Comparing these companies in each category that ranked among the top 50 with the record of that group in previous years, these patterns emerge:

Tobacco companies. This is the group that has consistently put its biggest stack of chips on TV. In 1955, its median share of budget going into TV was 60% (half the companies' shares were higher and half were lower), a step up from the 1954 mark of 55%. With TV as their key medium, Reynolds, Lorillard and Liggett & Myers increased print slightly and trimmed network radio. American Tobacco kept TV as its primary medium, but in 1955 it reduced television's lead over other media and expanded its use of newspapers.

Philip Morris was the only tobacco company to stray from TV dominance. In 1955, newspapers became its major measured medium, knocking TV from the number one spot it held in previous years. However, this company's much-discussed desertion of network TV was followed by a tremendous investment in spot. If Philip Morris' actual dollar outlay for spot for 1955 were available, its total video budget would surpass its newspaper investment.

Soaps and cleaners. The three companies whose principal products are in this field switched to TV as their basic medium long ago. Lever Bros., which had always been heavy in newspapers, was the last of the trio to make TV king. Although newspapers are still the number two medium for this group, newspapers got less of the soap companies' money in 1955, as did radio.

Automobiles. For the first time, TV's median share caught up with that of magazines, but still lagged behind newspapers. Ford and General Motors increased their total advertising outlays tremendously, keeping network TV's percentage at 1954 levels. (Both companies used a great deal of TV spot.)

Chrysler, Studebaker-Packard and American Motors put more chips behind TV in 1955 than they had in the past. One or both of the print media were trimmed in each case.

Food. Advertising's biggest customer, the food group, was represented in the Big 50 by 14 companies. As a group, they have had TV as their basic medium since 1953. Newspapers have gradually assumed the number two position, formerly occupied by magazines. Nine of the food processors hiked their TV outlays considerably during 1955. Borden's shift was most notable. In one year, TV's portion jumped from 36% to 56%; newspapers' share was cut in half.

On the other hand, Campbell Soup and National Dairy trimmed their TV sails while Coca Cola, Quaker Oats and Nestle kept their TV shares at 1954 levels.

Drugs and toiletries. Of all the categories studied, this is the one that clings most closely to network radio. Even so, AM's share of these budgets dropped in 1955. TV, newspapers and magazines went up.

Appliances. The three appliance makers in the 1955 Big 50 followed divergent patterns. Magazines were the primary medium for General Electric and RCA. GE cut back TV's share and boosted newspapers. RCA trimmed broadcast media, raised print. Westinghouse increased its emphasis on TV, its primary medium since 1951.

How expenditures were compiled

Estimated production costs for each of the four measured media were added to the gross newspaper billings provided by Media Records and to the gross magazine (general and farm publications), network radio and network TV billings from Publishers Information Bureau. (In 1955, PIB published radio billings only for the first seven months. These have been projected to provide an estimate for the full year.) To the gross billings in each medium were applied the production-cost factors developed by the McCann-Erickson Central Research Department for its continuing index of advertising expenditures.

To newspaper gross figures, 6.9% was added for production. To magazine gross figures, 11.5% was added.

For broadcast media, production factors were added to net time costs. On radio, 64% of the gross was taken as the net, to allow for frequency and volume discounts. For 1950-53, 57.5% was added for production. For 1954, the factor was 45% and for 1955, 40%.

On television, for 1950-52, 75% of gross was taken as net; for 1953-55, 77% of the gross was applied. To these net figures, 42.8% was added for production in 1950, 86.2% in 1951, 87.1% for 1953, 75% for 1954-55.

TIME, SPACE AND PRODUCTION OR PROGRAM EXPENDITURES

Share of budget going into each medium and estimated dollar total

NOTE: These figures are based on time and space billings which have been adjusted to allow for production costs in all media and for discounts in radio and TV. These

are estimates based on the best data available. They may vary considerably from actual expenditures. See note on method above.

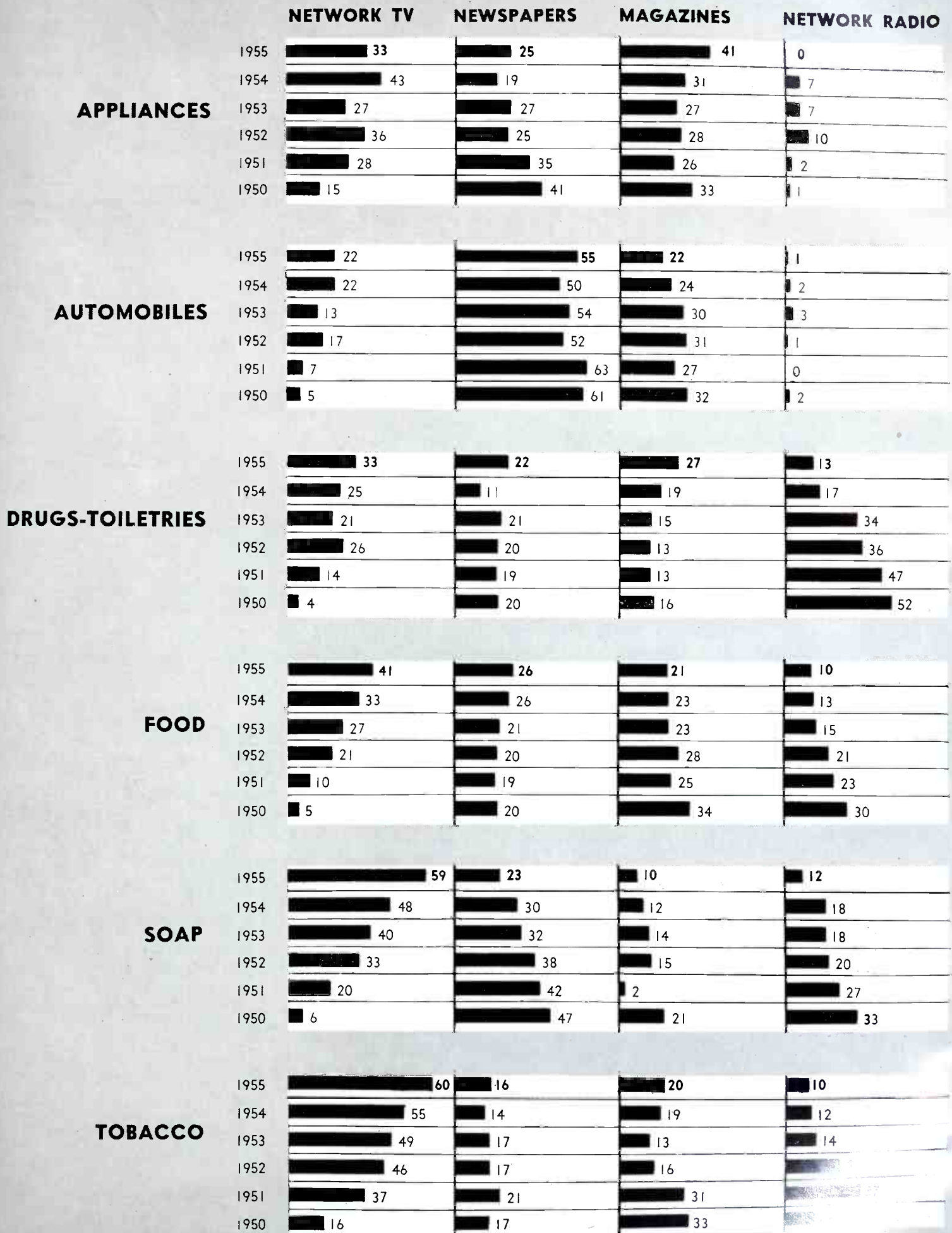
	Network TV Share	News- papers Share	Maga- zines Share	Network Radio Share	4-Media Dollar Total
1. General Motors					
1955	16%	55%	24%	5%	\$120,976,000
1954	17	50	29	4	80,289,000
1953	16	50	30	4	69,865,000
1952	16	49	32	3	44,081,000
1951	6	63	29	2	40,533,000
1950	5	62	32	1	47,364,000
2. Procter & Gamble					
1955	64	12	12	12	\$ 70,939,000
1954	55	13	12	20	58,437,000
1953	41	16	15	28	52,186,000
1952	37	16	15	32	53,313,000
1951	20	29	15	36	52,881,000
1950	3	29	15	53	36,336,000
3. Chrysler					
1955	38	42	17	3	\$ 60,946,000
1954	34	37	24	5	34,333,000
1953	15	52	30	3	29,712,000
1952	10	58	27	5	21,552,000
1951	8	65	23	4	22,353,000
1950	5	68	23	4	21,622,000

	Network TV Share	News- papers Share	Maga- zines Share	Network Radio Share	4-Media Dollar Total
4. Ford Motors					
1955	22%	59%	18%	1%	\$ 53,549,000
1954	22	52	24	2	36,707,000
1953	19	59	21	1	33,082,000
1952	19	51	29	1	22,683,000
1951	22	59	19	—	19,505,000
1950	17	57	23	3	25,441,000
5. Colgate-Palmolive					
1955	59	23	10	8	\$ 42,978,000
1954	48	30	11	11	39,343,000
1953	40	32	14	14	40,264,000
1952	33	33	16	13	34,455,000
1951	23	42	17	18	27,394,000
1950	9	49	21	21	19,550,000
6. General Foods					
1955	44	22	31	3	\$ 42,432,000
1954	35	27	30	8	37,360,000
1953	27	27	26	20	34,481,000
1952	31	26	23	20	32,897,000
1951	25	27	25	23	31,413,000
1950	9	27	34	30	25,992,000

	Network TV Share	News- papers Share	Maga- zines Share	Network Radio Share	4-Media Dollar Total		Network TV Share	News- papers Share	Maga- zines Share	Network Radio Share	4-Media Dollar Total
7. Gillette						15. Distillers-Seagram					
1955	69%	7%	9%	15%	\$ 30,667,000	1955	—%	55%	45%	—%	\$ 19,023,000
1954	63	10	6	21	24,667,000	1954	—	59	41	—	17,852,000
1953	51	14	4	31	18,948,000	1953	—	58	42	—	17,488,000
1952	37	21	10	32	13,927,000	1952	—	58	41	—	16,757,000
1951	28	19	13	40	9,777,000	1951	—	56	43	—	15,388,000
1950	21	15	16	48	8,671,000	1950	1	55	44	—	13,362,000
8. General Electric						16. Liggett & Myers					
1955	33	26	41	—	\$ 30,790,000	1955	64	11	14	11	\$ 15,551,000
1954	38	16	43	3	24,976,000	1954	47	22	16	15	17,603,000
1953	31	17	45	7	21,881,000	1953	52	12	11	25	17,503,000
1952	23	23	52	2	17,345,000	1952	45	6	22	27	15,625,000
1951	15	31	53	1	20,656,000	1951	37	2	19	42	13,414,000
1950	9	29	61	—	15,409,000	1950	22	4	21	53	10,385,000
9. American Tobacco						17. Bristol-Myers					
1955	55	18	21	6	\$ 26,203,000	1955	45	17	27	11	\$ 14,960,000
1954	59	13	21	7	21,494,000	1954	39	10	36	15	9,497,000
1953	47	20	22	11	22,485,000	1953	33	29	32	6	8,183,000
1952	46	17	23	14	17,846,000	1952	24	27	29	20	9,173,000
1951	28	21	27	24	14,739,000	1951	18	18	38	26	8,663,000
1950	16	17	33	34	12,784,000	1950	14	22	43	21	8,004,000
10. Lever Brothers						18. Campbell Soup					
1955	49	32	7	12	\$ 25,926,000	1955	35	17	48	—	\$ 14,822,000
1954	41	30	12	17	23,999,000	1954	44	12	40	4	13,998,000
1953	28	40	14	18	28,491,000	1953	37	13	33	17	13,185,000
1952	30	44	6	20	30,978,000	1952	19	12	36	33	10,957,000
1951	15	49	9	27	25,339,000	1951	7	10	35	48	11,089,000
1950	6	48	13	33	21,692,000	1950	3	6	34	57	10,781,000
11. Reynolds Tobacco						19. Lorillard					
1955	67	16	14	3	\$ 24,725,000	1955	60	5	20	15	\$ 14,588,000
1954	66	14	13	7	24,019,000	1954	55	8	18	19	16,437,000
1953	56	17	13	14	23,568,000	1953	48	15	18	19	15,290,000
1952	50	17	16	17	20,904,000	1952	50	7	16	27	10,479,000
1951	40	23	18	19	17,345,000	1951	46	1	22	31	9,245,000
1950	21	36	18	25	16,190,000	1950	3	14	37	46	5,990,000
12. General Mills						20. Pillsbury Mills					
1955	54	18	18	10	\$ 23,558,000	1955	55	13	19	13	\$ 13,016,000
1954	49	16	19	16	21,111,000	1954	54	10	17	19	9,967,000
1953	42	12	22	24	19,214,000	1953	48	8	22	22	10,238,000
1952	29	22	16	33	19,358,000	1952	32	12	28	28	8,651,000
1951	17	23	16	44	15,521,000	1951	8	23	25	44	8,827,000
1950	7	24	16	53	15,311,000	1950	3	24	33	40	6,770,000
13. American Home Products						21. National Distillers Products					
1955	61	13	12	14	\$ 20,523,000	1955	—	55	45	—	\$ 13,007,000
1954	51	12	15	22	14,677,000	1954	—	57	43	—	12,544,000
1953	38	10	15	37	12,097,000	1953	—	61	39	—	11,193,000
1952	27	19	13	41	11,134,000	1952	—	56	44	—	8,780,000
1951	7	27	13	53	11,154,000	1951	1	60	39	—	11,257,000
1950	2	30	15	53	10,120,000	1950	—	57	43	—	7,728,000
14. National Dairy Products						22. Swift & Co.					
1955	41	27	17	15	\$ 19,353,000	1955	41	26	14	19	\$ 12,925,000
1954	51	23	21	5	15,567,000	1954	32	26	19	23	12,276,000
1953	41	30	22	7	13,509,000	1953	9	31	29	31	11,183,000
1952	36	25	26	13	11,411,000	1952	5	29	33	33	10,009,000
1951	23	27	35	14	12,644,000	1951	8	21	31	40	8,855,000
1950	28	32	24	16	10,029,000	1950	1	29	38	31	9,973,000

SIX-YEAR BUDGET TREND BY PRODUCT GROUP

Exclusive—Only Published Estimates Including Program and Production Expenditures As Well As Space and Time Costs, for the Companies in Each Group Which Were Among the Top 50 for Each Year



	Network TV Share	News- papers Share	Maga- zines Share	Network Radio Share	4-Media Dollar Total		Network TV Share	News- papers Share	Maga- zines Share	Network Radio Share	4-Media Dollar Total
23. Studebaker-Packard*						30. RCA					
1955	18%	55%	26%	1%	\$ 11,752,000	1955	23%	25%	47%	5%	\$ 10,128,000
1954	6	74	20	—	7,358,000	1954	31	20	39	10	8,242,000
1953	3	59	33	5	9,688,000	1953	36	25	29	10	8,654,000
1952	1	64	35	—	7,815,000	1952	38	27	23	12	6,998,000
1951	5	65	29	—	7,969,000	1951	18	36	17	29	8,281,000
1950	5	59	35	1	7,456,000	1950	24	43	21	12	7,951,000
24. Goodyear						31. American Motors**					
1955	26	20	51	3	\$ 11,175,000	1955	41	36	22	1	\$ 9,995,000
1954	21	24	52	3	10,226,000	1954	23	50	26	—	8,505,000
1953	23	19	55	3	9,243,000	1953	1	61	38	—	11,183,000
1952	21	19	54	6	9,516,000	1952	15	53	32	—	8,038,000
1951	21	9	63	7	6,734,000	1951	21	54	25	—	8,941,000
1950	15	15	70	—	4,714,000	1950	11	54	35	—	8,999,000
25. Westinghouse						32. Standard Brands					
1955	56	25	19	—	\$ 10,562,000	1955	22	33	4	1	\$ 9,370,000
1954	51	25	24	—	9,508,000	1954	17	45	38	—	8,931,000
1953	61	21	18	—	10,623,000	1953	21	59	20	—	10,302,000
1952	46	14	32	8	10,675,000	1952	13	62	25	—	7,425,000
1951	39	28	32	—	7,306,000	1951	10	69	21	—	7,430,000
1950	3	51	43	3	5,091,000	1950	1	82	17	—	5,933,000
26. Philip Morris						33. Quaker Oats					
1955	16	50	24	10	\$ 10,354,000	1955	24	30	32	14	\$ 9,352,000
1954	54	15	20	11	9,168,000	1954	32	23	30	15	9,968,000
1953	49	28	8	15	12,728,000	1953	25	35	24	16	9,471,000
1952	32	33	8	27	12,307,000	1952	30	31	24	15	8,886,000
1951	22	29	4	45	10,395,000	1951	35	33	18	14	8,534,000
1950	11	38	3	48	10,120,000	1950	9	45	15	31	8,414,000
27. Schenley						34. Coca Cola					
1955	—	62	38	—	\$ 10,284,000	1955	44	32	21	3	\$ 9,236,000
1954	—	64	36	—	10,245,000	1954	45	23	26	6	7,175,000
1953	4	61	35	—	11,954,000	1953	32	27	3	10	7,331,000
1952	9	56	35	—	12,108,000	1952	—	35	44	21	5,122,000
1951	8	52	33	7	13,433,000	1951	—	32	37	31	4,951,000
1950	5	54	36	5	11,817,000	1950	1	33	35	31	5,806,000
28. Kellogg						35. Sterling					
1955	62	14	14	10	\$ 10,196,000	1955	21	30	26	23	\$ 9,141,000
1954	56	11	16	17	10,349,000	1954	11	32	22	35	9,326,000
1953	47	24	16	13	10,571,000	1953	7	27	15	51	11,680,000
1952	56	12	11	21	8,880,000	1952	6	26	13	55	12,028,000
1951	40	21	17	22	8,124,000	1951	7	21	12	60	12,070,000
1950	17	38	37	8	5,985,000	1950	1	18	16	65	12,208,000
29. Borden						36. American Tel. & Tel.					
1955	56	20	24	—	\$ 10,158,000	1955	—	5	87	8	\$ 9,022,000
1954	36	40	24	—	7,504,000	1954	—	1	88	11	6,979,000
1953	25	44	30	—	6,086,000	1953	—	—	84	16	5,246,000
1952	21	37	42	—	4,845,000	1952	—	—	82	17	4,981,000
1951	15	41	44	—	5,043,000	1951	—	1	79	20	4,384,000
1950	2	43	51	3	3,935,000	1950	—	8	73	19	4,619,000

*Pre-merger expenditures for Packard and Studebaker have been combined.

**Pre-merger expenditures for Nash-Kelvinator and Hudson have been combined.

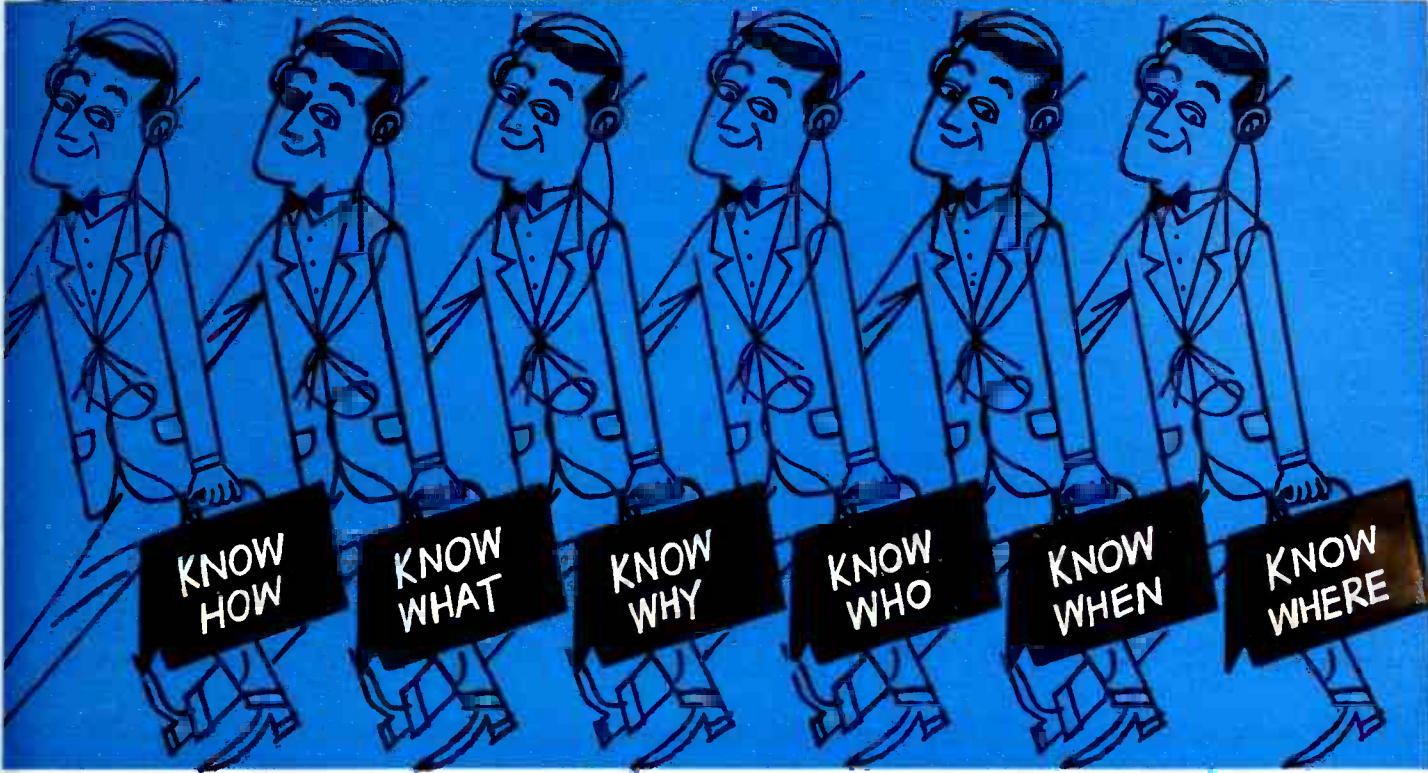
	Network TV Share	News- papers Share	Maga- zines Share	Network Radio Share	4-Media Dollar Total	Share Network TV	Share News- papers	Share Maga- zines	Share Network Radio	Total 4-Media Dollar	
37. Armour						44. Johnson & Johnson					
1955	24%	41%	19%	16%	\$ 8,966,000	1955	21%	26%	53%	—%	\$ 7,159,000
1954	23	36	32	9	7,179,000	1954	5	17	78	—	5,575,000
1953	16	32	37	15	6,630,000	1953	11	21	68	—	4,774,000
1952	6	32	41	21	6,458,000	1952	17	19	64	—	4,201,000
1951	9	38	25	28	6,304,000	1951	2	16	82	—	4,205,000
1950	6	44	32	18	5,250,000	1950	—	23	77	—	4,116,000
38. Carnation						45. International Cellucotton					
1955	28	21	32	19	\$ 8,450,000	1955	18	32	50	—	\$ 6,858,000
1954	26	29	16	29	6,027,000	1954	11	31	51	7	5,568,000
1953	33	32	21	14	3,937,000	1953	16	36	36	12	5,598,000
1952	28	31	26	15	3,371,000	1952	—	51	49	—	3,915,000
1951	18	32	9	41	3,307,000	1951	—	30	70	—	3,022,000
1950	4	34	11	51	2,861,000	1950	—	35	65	—	3,081,000
39. National Biscuit						46. Eastman Kodak					
1955	42	47	6	5	\$ 8,074,000	1955	41	17	42	—	\$ 6,723,000
1954	26	47	16	11	5,387,000	1954	—	34	66	—	5,306,000
1953	6	35	31	28	4,536,000	1953	—	22	78	—	4,453,000
1952	14	22	31	33	4,526,000	1952	—	18	82	—	2,827,000
1951	9	22	30	30	5,059,000	1951	—	7	93	—	2,203,000
1950	—	30	27	43	5,088,000	1950	—	17	83	—	2,420,000
40. DuPont						47. Gulf					
1955	13	14	73	—	\$ 8,033,000	1955	48	44	7	1	\$ 6,054,000
1954	15	14	71	—	6,496,000	1954	47	45	8	—	4,844,000
1953	13	13	71	3	5,312,000	1953	54	22	15	9	3,314,000
1952	4	25	58	13	5,163,000	1952	39	10	16	35	3,373,000
1951	1	23	54	22	3,276,000	1951	34	23	19	24	2,577,000
1950	—	13	68	19	3,953,000	1950	17	19	19	45	2,298,000
41. Texas Co.						48. Hiram Walker, Gooderham, Worts					
1955	31	16	34	19	\$ 7,674,000	1955	—	53	47	—	\$ 5,592,000
1954	10	35	43	12	6,725,000	1954	—	48	52	—	4,080,000
1953	24	15	55	6	5,116,000	1953	—	46	54	—	3,784,000
1952	39	1	54	6	5,706,000	1952	—	47	53	—	3,808,000
1951	40	1	52	7	4,062,000	1951	—	39	61	—	4,567,000
1950	5	3	79	13	2,287,000	1950	—	43	57	—	4,249,000
42. S. C. Johnson						49. Schlitz					
1955	64	13	23	—	\$ 7,427,000	1955	61	15	24	—	\$ 5,018,000
1954	44	21	14	21	8,249,000	1954	50	26	24	—	4,930,000
1953	45	13	14	28	7,513,000	1953	44	25	31	—	4,564,000
1952	32	18	12	38	5,584,000	1952	43	14	34	9	4,476,000
1951	13	44	42	—	3,749,000	1951	51	4	29	16	3,973,000
1950	6	49	31	14	2,814,000	1950	9	6	58	27	2,640,000
43. Nestle						50. Shell Oil					
1955	32	40	27	1	\$ 7,367,000	1955	—	66	34	—	\$ 3,921,000
1954	32	42	24	2	6,020,000	1954	—	70	30	—	2,671,000
1953	24	53	16	7	4,955,000	1953	—	72	28	—	2,856,000
1952	8	61	31	—	2,630,000	1952	—	44	56	—	1,406,000
1951	—	61	39	—	1,560,000	1951	—	56	44	—	1,872,000
1950	5	48	47	—	1,385,000	1950	—	76	24	—	1,867,000

HOW THE BIG 50 USE SPOT

TvB-Rorabaugh reports on individual company expenditures in spot TV were originated with the fourth quarter of 1955. Therefore it has not been possible to include spot TV in estimates of total expenditures. To indicate the important role that spot TV played in the budgets of the top 50 advertisers, listed here are their expenditures in the medium from October, 1955 to June, 1956. An asterisk (*) indicates that a company used spot TV but did not rank among the 200 biggest users for which TvB published dollar expenditures.

Rank in Measured Media Total	1955 4th Quarter	1956 1st Quarter	1956 2nd Quarter
1. General Motors	\$1,423,700	\$1,264,200	\$1,170,700
2. Procter & Gamble	4,064,600	5,782,800	6,541,000
3. Chrysler	558,100	481,700	414,600
4. Ford Motors	1,746,800	985,100	762,400
5. Colgate Palmolive	1,231,000	1,583,100	2,115,700
6. General Foods	2,004,000	2,053,800	2,978,200
7. Gillette	*	*	459,300
8. General Electric	182,500	124,700	146,900
9. American Tobacco	*	*	133,600
10. Lever Brothers	394,100	471,000	1,263,900
11. Reynolds Tobacco	550,100	487,800	558,700
12. General Mills	349,800	217,500	122,100
13. American Home Products	254,600	313,800	*
14. National Dairy Products	*	140,700	376,800
15. Distillers-Seagram	—	—	—
16. Liggett & Myers	902,100	1,122,900	1,237,400
17. Bristol-Myers	252,300	384,800	175,300
18. Campbell Soup	763,100	495,600	380,500
19. Lorillard	260,900	229,500	460,600
20. Pillsbury Mills	306,100	158,300	*
21. National Distillers	—	—	*
22. Swift & Co.	*	100,000	317,700
23. Studebaker-Packard	*	*	387,100
24. Goodyear	—	*	*
25. Westinghouse	*	*	*
26. Philip Morris	1,175,700	1,542,200	1,833,100
27. Schenley	—	—	*
28. Kellogg	1,199,300	1,780,000	1,139,600
29. Borden	286,200	573,600	545,200
30. RCA	323,300	344,000	471,700
31. American Motors	*	*	*
32. Standard Brands	265,100	285,600	673,100
33. Quaker Oats	*	*	147,700
34. Coca Cola	835,300	654,800	1,215,400
35. Sterling	1,893,000	2,252,800	2,138,500
36. American Tel. & Tel.	—	1,143,300	976,700
37. Armour	289,500	340,500	257,900
38. Carnation	183,500	258,800	301,300
39. National Biscuit	1,158,500	1,478,400	1,735,900
40. DuPont	356,700	117,000	470,100
41. Texas Co.	—	—	*
42. S. C. Johnson	*	—	125,300
43. Nestle	961,600	542,400	524,000
44. Johnson & Johnson	454,600	*	*
45. International Cellucotton	*	184,100	372,900
46. Eastman Kodak	*	*	*
47. Gulf	*	*	*
48. Hiram Walker, Gooderham, Worts	—	—	—
49. Schlitz	122,200	110,500	168,400
50. Shell Oil	464,800	324,600	403,200

Reprints of Television Magazine Special Report No. 1 are available at 25c each



...ITS EXPERIENCE!

In straight calendar terms, WSM-TV has a margin of more than three years TV experience over either of the other stations in this market. That's how long WSM-TV was the only station serving this area, and learning in the process what this audience wants and what it takes to sell them.

But WSM-TV's experience goes deeper. As an extension of one of the country's biggest and most successful radio operations, WSM-TV's experience can, in several important respects, be projected over the past 30 years.

On the WSM — WSM-TV joint payroll are the skilled technicians, executives, planners, writers, producers, and talent staff of more than 200 nation-

ally famous stars who have earned for WSM numerous awards, plus such accolades as "top music station in the nation" and "showcase of American folk music" in more than 25 top national magazines, including American Magazine, Billboard, Collier's, Coronet, Farm and Ranch, Good Housekeeping, Look, Nation's Business, New York Times Magazine, Newsweek, Pathfinder, Redbook, Saturday Evening Post, Time, Town Journal, Variety, and Wall Street Journal.

Our point is this: the WSM success formula, still going strong after 30 years, has been neatly extended (by the very people who devised it) to WSM-TV — making it the recognized TV leader in this market.

WSM-TV

Channel 4 Nashville, Tennessee

NBC-TV Affiliate

Clearly Nashville's #1 TV Station

IRVING WAUGH, Commercial Manager

EDWARD PETRY & CO., National Advertising Representatives

WSM-TV's sister station — Clear Channel 50,000-watt WSM Radio — is the only single medium that covers completely the rich Central South market.

"NEW FACES ON THE



NATIONAL SCENE”

“The National Broadcasting Company will not soon forget the conventions; within the trade at least it emerged as the major winner. The factor of novelty helped NBC; in its two anchor men, Chet Huntley and David Brinkley, it had comparatively new faces on the national scene. As personalities they clicked . . .

“First with Mr. Brinkley and then with Mr. Huntley the NBC network injected the much-needed note of humor in commentary. Pompousness in commentary on TV has been a problem for a very long time; NBC moved away from it and reaped the benefits.” **JACK GOULD,**

The New York Times—Sunday, August 26, 1956

“ . . . NBC has equalled and sometimes surpassed the punch and footwork of the better-knowns. This is chiefly thanks to the triumvirate of Chet Huntley, David Brinkley, and Bill Henry, whom NBC has kept locked in the smokehouse long enough. Any one of them could handle a daily network news program. Brinkley, the least experienced, is the ‘discovery’ of the convention . . .” **CHARLES MERCER,**

Associated Press—Friday, August 17, 1956

“NBC’s able Chet Huntley and young (36) deadpan David Brinkley . . . this year teamed up for the first time to add zest and drollery – a rare convention commodity – to the otherwise dull goings-on.” **TIME—August 27, 1956**

“A few bright spots of the TV coverage: . . . NBC reporter David Brinkley’s wry and terse comments . . .” **NEWSWEEK**

—August 27, 1956

“ . . . this year NBC’s Chet Huntley and especially David Brinkley, with his dry wit, figure to emerge with new prestige.” **VARIETY—August 22, 1956**

“ . . . NBC-TV’s coverage of the convention immeasurably superior, so far, to that of the other two networks . . .”

BURTON RASCOE,

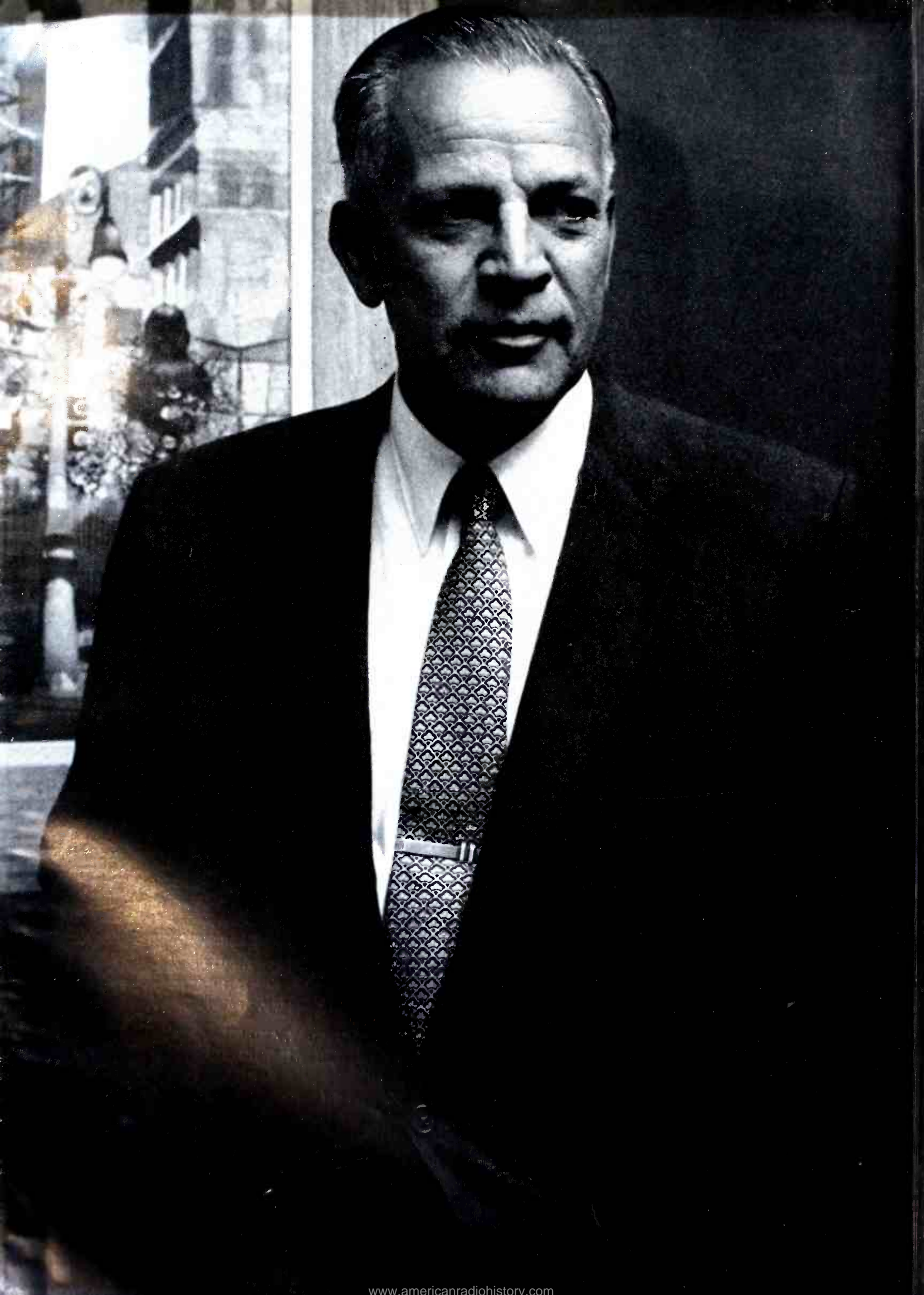
Syndicated Columnist—Thursday, August 23, 1956

DAVID BRINKLEY, CHET HUNTLEY, AND THE ENTIRE NBC TEAM OF TOP NEWSMEN WILL BE TOGETHER AGAIN IN NOVEMBER WHEN THE CAMERAS FOCUS THE NATIONAL ELECTION. ON



TELEVISION

a service of 



Kenyon & Eckhardt's president maintains:

“THE NETWORKS MUST CONTROL PROGRAMMING”

Advertisers and agencies have a stake in current investigations

BY WILLIAM B. LEWIS

President, Kenyon & Eckhardt, Inc.

Advertisers and agencies have a direct stake in the current rash of Congressional investigations of our networks. A number of proposals for legislation may develop from them that could affect the structure of the television industry in a very basic way. Obviously, any far-reaching changes in the medium must have immediate and possibly serious consequences for those of us who are either clients or their representatives. With a \$40,000,000 investment for our own clients in the broadcast media, the bulk of it in network television, we are naturally very much concerned with any action that may affect the network structure.

For this reason, we believe it is quite time for a long, sober look at the question of the role of networks and our relations with them. Before we dash off to air a momentary grievance to a Congressional committee, let's see where our true interests lie,

William B. Lewis began at J. Walter Thompson, was CBS program director, served with OWI. He ran K&E's radio-TV section, became president of the agency in 1951.

and what the alternatives to the present system might be.

Speaking as a former network and present agency man, I maintain:

- 1—The vitality of the television medium is due largely to the network structure as we know it and for the most part to the activity of the networks themselves.
- 2—The present network-station relationship based on option time must be preserved if the needs of national advertisers are to be met adequately.
- 3—The networks must continue to control programming, as well as to produce their share of it.

Why congressmen should be so bent on investigating the networks—and so often—baffles me. Is it because of the glamor television shares with all show business and the great success the networks have had that they have become the natural targets for criticism and attack?

Call up a network executive these days to transact some important business and the chances are good you won't find him in. He's either testifying before a Congressional committee or preparing to do so.

It's time the networks were al-

lowed to get back to serving the public—which is their government-imposed purpose. We know how the day-to-day operations of our company would suffer if our top executives were always out of the office and unavailable for decisions.

As we read the reports of the various hearings we are disturbed by the thought that Congress appears to be engaged in a campaign to save a number of special minority interests. The simple fact is that in all the charges there is one interest which is neglected completely, and that is the public, whose interest, convenience and necessity television is supposed to serve in the first place. We haven't heard the public crying for Congressional action against the networks.

If Congress really wishes to serve the nation, it should turn its attention to the FCC and determine why that body seems unable to allocate more stations. This, rather than any dark “network monopoly,” is the heart of the problem. With more stations, we could strengthen the third network (ABC) and even make a

To page 56

*Storyboard rough
for one of the Ward
commercials done
by Foote, Cone & Beldin.*

MONTGOMERY WARD EXPANDS TO 70 MARKETS

Successful testing encouraged this retailing giant to expand its TV use

Ward's television advertising started in experimental form in September, 1954 in a limited number of markets. Since then, the results have been so satisfactory that Ward's use of TV has expanded each year.

In the Fall of 1955, three promotions were undertaken in 45 markets. In the Spring of 1956, Ward really started to move into TV with a heavy spot schedule of 12 promotions in 70 markets.

That is how Ward's television coordinator, D. L. Glasell, describes the company's decision to move from the testing stage to steady use of TV advertising.

He reports that an additional twelve promotions have been scheduled for this Fall "and an increased number of promotions is expected for Spring."

As in the case of Sears Roebuck, whose TV approach was described in the June issue of TELEVISION MAGAZINE, the significance of Montgomery Ward's move into TV stems from the thesis that for these great retailing organizations, advertising must pay off in goods moved across the counter.

Thus, the fact that such companies are definitely committed to use of a medium far outweighs in importance any isolated cases of a few dozen blouses sold by a store here and there.

The backbone of Ward's campaign has been spots, usually a minute in length, plugging one specific item and being repeated throughout one week in each of the 70 markets used.

Items offered in the promotions till now have varied widely in type and price: broadloom carpeting, two-for-\$9.00 dresses, automatic washers, power mowers, Simmons mattresses, small appliances, living room furniture, house paint, men's sport shirts and slacks, large-appliance coupon offer, tires; plus an institutional campaign on home improvement.

Ward tries to combine the advantages of centralization when it comes to production of commercials with the flexibility of decentralization in buying time.

The retail-sales promotion department in Chicago both supervises and handles script and production for the film

commercials which are distributed for the national promotions. Some of the larger stores, as in Chicago, Denver and Oakland, often create their own commercials for use in added local campaigns.

The national commercials are straight-forward, objective, strong-sell film presentations, often elaborately produced. Most are a minute in length. For the current campaign, 20-second "lifts" are being prepared "to obtain better time at the peak viewing periods."

As television coordinator Glasell explains to the participating stores: "The 20-second spot will still be able to carry most of the impact and identification of the promotion to make its use effective and worthwhile."

Guidance on script and media use is part of the service offered branch stores by the national TV office in

To page 93

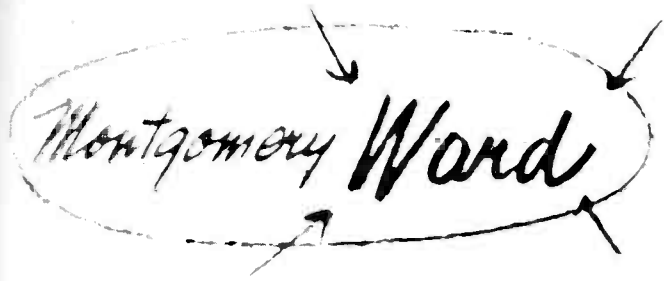
TYPICAL SCHEDULE: MAPLE-FURNITURE SPOTS JULY 26-30, 1956, SAN FRANCISCO

ON STATION KPIX

Date	Time	Participation
Monday, July 23	1:30-3:00 p.m.	Del Courtney
Tuesday, July 24	1:30-3:00 p.m.	Del Courtney
Wednesday, July 25	7:00-8:30 a.m.	Panorama Pacific
Wednesday, July 25	1:30-3:00 p.m.	Del Courtney
Thursday, July 26	8:30-9:00 a.m.	This Morning
Friday, July 27	1:30-3:00 p.m.	Del Courtney
Friday, July 27	6:00 p.m.	Preceding News
Saturday, July 28	5:00-6:00 p.m.	Courtney Showcase
Monday, July 30	8:30-9:00 a.m.	This Morning
Monday, July 30	1:30-3:00 p.m.	Del Courtney

ON STATION KOVR

Date	Time	Participation
Monday, July 23	7:30 p.m.	Break preceding Boxing
Tuesday, July 24	10:00-10:30 p.m.	Heart of the City
Wednesday, July 25	10:00-10:30 p.m.	Heart of the City
Thursday, July 26	6:30-7:30 p.m.	In Early Show
Friday, July 27	7:30 p.m.	Break
Friday, July 27	10:00-10:30 p.m.	Follow That Man
Monday, July 30	7:30-8:30 p.m.	Boxing



WARD OPENING LOGO.

Ward

RETAIL STORES

2

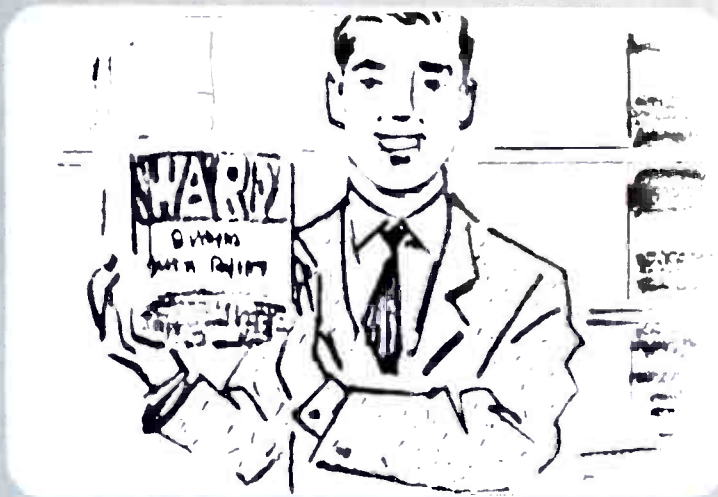
LOGO ANIMATES UNTIL "WARD'S" PORTION IS FULL SCREEN. LETTERING "RETAIL STORES" POPS ON UNDER "WARD'S."

Announcer (V.O.): Big paint sale at Montgomery Ward!



DISSOLVE TO ANNOUNCER ON CAMERA BEHIND COUNTER OF PAINT SECTION SET. CANS OF OUTSIDE PAINT ONLY ON SHELVES AND COUNTER.

Announcer (on camera): Save on Ward's finest outside paints.



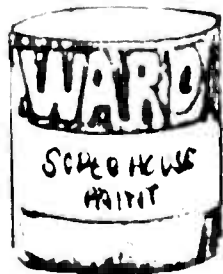
4

DOLLY TO ANNOUNCER. HE HOLDS UP CAN OF SUPER HOUSE PAINT.

Here's Ward's Super House Paint -- self-cleaning long-lasting.



\$6.95



\$4.38

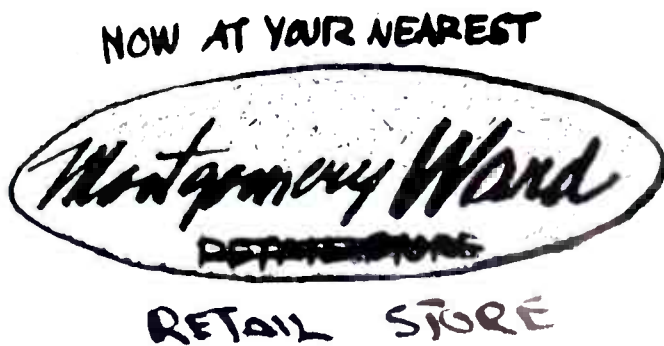
CUT TO CU CAN MARKED "COMPARABLE NATIONAL BRANDS" WITH "\$6.95" BELOW. CAN OF WARD'S SUPER HOUSE PAINT IN RIGHT HALF OF SCREEN WITH "\$4.38" BELOW.

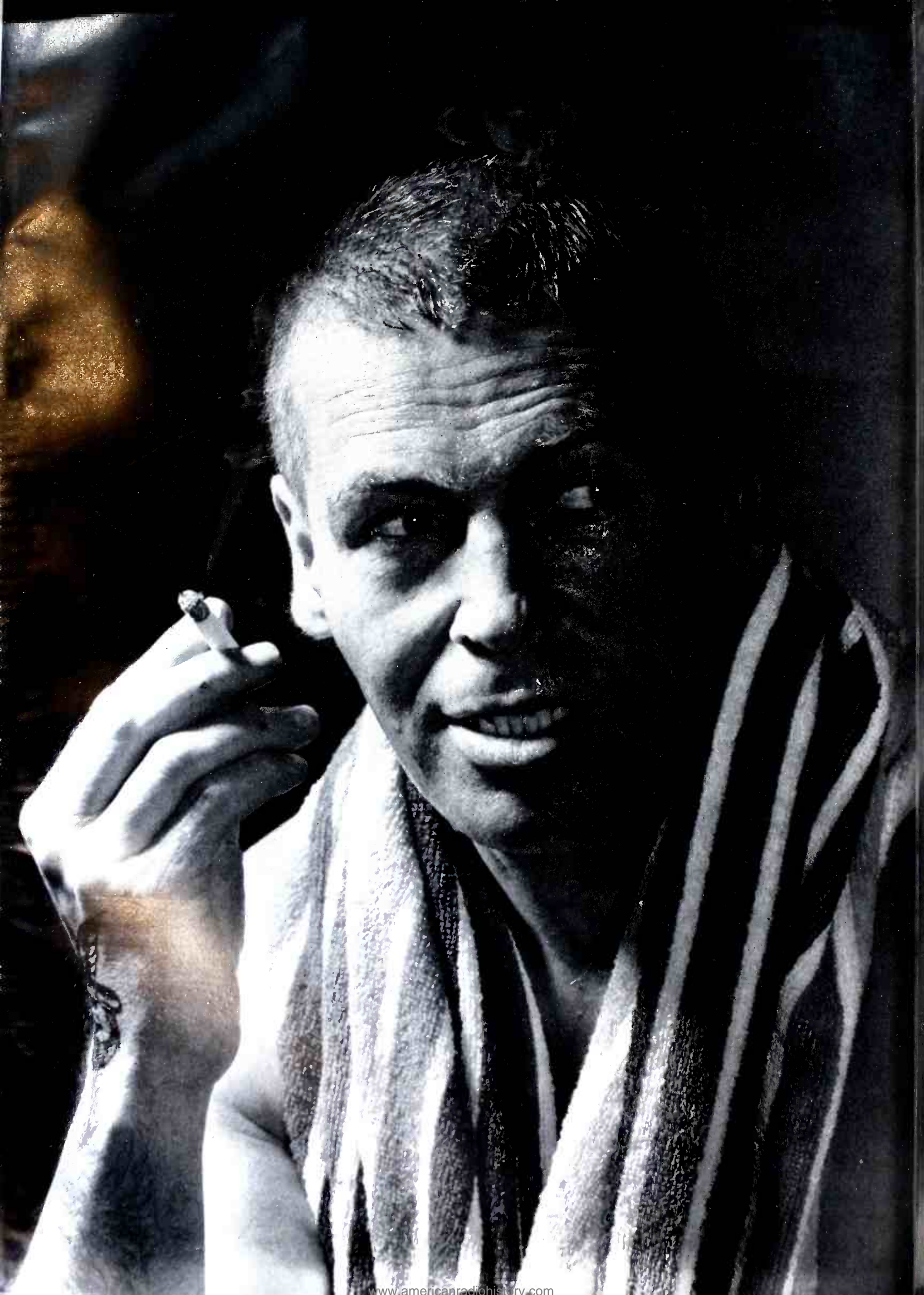
Comparable brands cost \$6.95. Ward's Super is only \$4.38 a gallon in 5-gallon cans.

6

DISSOLVE TO WARD CLOSING LOGO.

Save now at Ward's!





Men in Marlboro commercials look "regular and rugged," speak simply

REALISM - NEW TREND IN COMMERCIALS

Burnett's "Slice of Life" approach has produced outstanding campaigns

BY DeWITT O'KIEFFE, v.p., TV film commercials, Leo Burnett Co., Inc.

If, as David Ogilvy says, "The consumer is not a moron—she's your wife!"—then a lot of wives, and a lot of other people, should respond to an unexpectedly realistic TV commercial, devoid of bunk and done with skill and persuasion.

Just a few months ago a big agency ran a house advertisement reporting that the average American housewife was exposed to something like 62 TV commercials every day. With that kind of competition how can you make your commercials run a better chance of being not only seen, but believed and enjoyed and acted on? That is the challenge the TV copywriter faces these days.

A television writer today, however, starts with one important advantage. Creative habit patterns have not been frozen for TV—yet. You don't have to *undo* as much as you must in other media.

The print ad and the radio commercial really have to reach out and break the stereotypes to get the prospect to stop, look and listen. Not quite so with television—yet. The viewer still has to make at least a little effort not to be exposed to your message.

Obviously, no one in his right mind would minimize the importance of flagging and holding the viewer's attention, but in the present stage of the art this need not be the crucial consideration.

Far more basic is the philosophy of advertising that underlies the commercial, the conception of what it is that actually does the selling on the TV screen.

The philosophy on which many of our agency's com-

mercials are built represents, in our opinion, one of the upcoming trends of the next few years. We call it the "Slice of Life" approach. It starts from the principle that *realism*, rather than exaggeration, tricks, spectacular effects or stylized animation is what really sells in advertising.

Realism means portraying people as they really are, having them look as they really look, act as they really act, and *most* important, talk as they really talk.

Our Marlboro men, for example, *say* their lines, they don't *deliver* them. They act like human beings, not like actors. They're seen doing something a lot of other men do, like working on a car or cleaning a gun, and they talk the way real men talk when they're doing the things the Marlboro men are doing. These Marlboro men look, we think, pretty Real, Rugged and Regular.

Among the dozens of hard-selling, orthodox TV commercials, this low-pressure style calls attention to itself just by being natural, we believe.

The growing number of tricks and gimmicks and far-fetched claims is probably creating a defensive attitude in the public mind. People are becoming cynical, resistant and wary when the advertiser speaks.

It is our conviction that one of the answers to winning them back is to be as disarming, honest and forthright as possible. Our agency's big current job is to get *all* the insincerity out of advertising.

Why should this approach be effective? There are two primary reasons:

1. The realistic commercial is *believable*; even the youngest TV viewer knows that the people he sees in the conventional commercial are paid actors, real people rehearsed and coached in their lines. Viewers are more likely to believe in the reality of real people in real situations.

To next page

DeWitt O'Kieffe first worked with Leo Burnett 30 years ago as a copywriter in an Indianapolis agency, joined him in founding the Burnett agency in 1935.

NEW TREND IN COMMERCIALS *Continued*

Burnett's "Slice of life" approach

2. The realistic commercial makes possible strong viewer identification with the individuals and situations pictured. Realism sells via emotion, the most powerful influence or tool available to us, rather than logical argument.

The Marlboro commercials are based on a recognition of the universal male desire to be ruggedly masculine and on female admiration of the manly man. The ever-present tattoo says to a man: "There's a guy—a real guy—that's been around. He's a substantial citizen all right but he's been in some romantic places and he's probably done a lot of interesting things. I'm kinda that type of guy myself—or mighta been, if I'd had the chance!"

The tattoo says to a woman: "There's a man I'd like to dance with sometime." And maybe a lot more.

There's a lot of the Walter Mitty in everyone.

"Let the customer think he is selling himself"

Operating here is one of the basic rules of salesmanship: Let the customer sell himself, or think he is selling himself. What we do is simply provide the cues to unlock an internal thought process.

In essence, we try to do three things: Show a desirable profile, image or suggestion of the product; put an honest, interesting, believable setting around it; and key talk to fit, saying only enough to start the current flowing.

The effectiveness of the realistic commercial, we find, depends on:

Selectivity: You have to pick very carefully in order to say what should be said and shown in your words and pictures. Here the selection itself is a creative job. As a matter of fact, this is one of the biggest *disadvantages* of realism—it's hard to produce in advertising circles.


Natural Copy: This is one of, if not the chief, strong points of realism. The copy has to be succinct and natural—at times, even laconic. That's a tough wordblend. "Slice of Life" copy has to make itself felt by its validity—not by repetition, loudness, unusualness or any other commercial coloring.

Favorable Situations: In many cases, realism might better deal with situations already emotionally loaded in favor of the product rather than those which just half-way fit.


Here is how this thinking was applied to our current ad campaign for the Tea Council of The U.S.A. Our TV writers had that blank piece of paper and the job of producing a set of 20-second commercials for iced tea. The copy problem was to induce greater frequency of use in the home.

We knew that iced tea is cooling and refreshing—a great "cooler-offer." We knew that it peeps you up without letting you down. We knew that most people like the taste and that most homes have tea on the pantry shelf. We reasoned that pounding people over the head with facts they already know was going to induce nothing but yawns—no matter how cleverly we did it.

So we tried to visualize people sitting out there looking at TV. They liked iced tea all right. They have tea



For Kellogg's Rice Krispies commercial, "Slice of life" approach starts with a scene familiar to mothers—a boy awed by the sound of a police car passing his house.



Fascinated by the sounds around him, the boy listens (above) to falling rain. When he's served Rice Krispies (below), he bends over to hear the famous "Snap, Crackle and Pop."

uses realism to provide the cues that unlock internal thought processes

in the kitchen. What is the most natural and interesting thing we can say to them? Probably it is something one of them might say to the other—some simple, disarming, completely natural thing.

So we simply show a man being served some iced tea by his wife. The man likes iced tea, so after he takes a satisfying swallow he says, "Why don't we have iced tea more often?" You might say that. Any of us might.

Isn't it more convincing than having the man smile as though he were posing for a toothpaste ad, pat the little woman on the cheek, and bellow, "No doubt about it, iced tea beats every other drink—hot or cold—six ways from Sunday. And it peeps a man up (arch roll of eyes toward wife), eh, Millie?"

The man, obviously hot and tired, has expressed the problem.

The tinkle of ice in the glass demonstrates cooling and appetite appeal.

He asks simply, "Why don't we have iced tea more often?"

The wife can't think of any good reason why not. She answers simply, as any wife might, "I don't know. Why don't we have iced tea more often?" She pours him another glass. That is it.

As a break in the evening's TV entertainment, we simply interject a simple question which might be naturally asked and provide an answer with which the viewer can easily and plausibly identify himself.

Maybe millions of people will have iced tea more often. That is the objective.

Implicit in this approach is the need to observe good TV manners. Many commercials are out of key, considering where and how they're going to be viewed. The resulting mental dissonance acts strictly against the sale.

Can you imagine the Fuller Brush man coming into your living room, going into a buck and wing and then singing gaily: "Housewives sing through work like thrushes when they clean with Fuller Brushes." Or belting slogans at his prospect the way some TV commercials and ads do? We don't think so.

We keep hearing that the power of TV is that it puts a salesman in the living room. If this is so, you can take it for granted that a majority of people are going to pick up a majority of those "TV living-room salesmen" by the seat of the pants and the scruff of the neck and heave them right out of there.

We can, on the other hand, use the quiet, well-mannered, low-voice approach. We can make our statements believable, our demonstrations to the point and applicable to the prospect's problems. This often makes a commercial stand out by contrast. It is like the old preacher's trick of shouting until he gets to the point he wants to make and then dropping to a whisper.

"The farther we go from life, the farther we go from sales"

There's a powerful trend in TV commercials today to just the reverse: to "up-grade" everything. Unfortunately, the closer we come to slick perfection, breathtaking production, and idealized performances, the farther we go from life. Maybe the farther we go from sales.

Actually, it requires a lot more skill in writing the copy, planning the visual and directing the whole operation of the iced-tea or the Marlboro-Men commercials than it takes to produce dozens of the seemingly more complex or orthodox variety.

And the TV writer of realism must be prepared to throw away a lot of tricks and techniques that he has come to depend on: animation, most opticals, spectacular effects, bizarre settings, jingles, the heavy-handed pitch and the like.

Not that there's anything against these techniques *per se*, but they don't seem to have a place when you're trying to make realism really real!

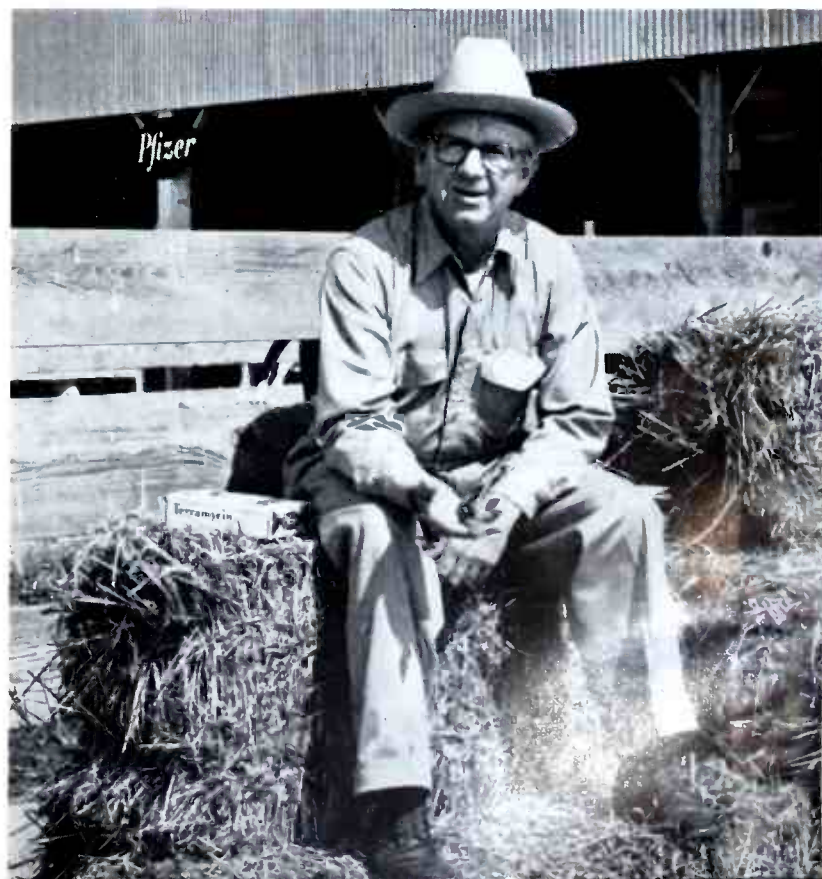
Our experience with this approach bears out another basic truth about TV copywriting today. The real TV writer must know his advertising ABC's as thoroughly as the good modern painter knows basic composition, color and perspectives. Yet it is amazing how often advertising basics are overlooked in the preoccupation with a technique.

The advertising writer must be imbued with the sense that any selling message, whether in print or TV, must present a problem and a solution, coupled whenever possible with a demonstration, an urgency to act, an identification of the product and the price.

He must ask himself questions like these: "What kind of company or product is going to sponsor this commercial?" "What type of brand image should this product have?" "How does it want to be known?" "What personality in the commercial is the most readily acceptable in terms of the company's past reputation?" "What atmosphere or mood is most consistent with the product—

To page 84

An Iowan who is actually a farmer speaks to other farmers about antibiotics in a Pfizer commercial.





THE

BY J. J. STEWART

Director of Radio-TV, Bozell & Jacobs—Houston

Probably no form of the TV commercial has created more argument than the ten-second ID. Agency thinking tends to favor one of two views.

People feel either that *twenty* seconds is the minimum announcement time in which a sales message can be delivered effectively or else that the ten-second commercial opens an entirely new avenue for effective, low-cost selling.

One fact is indisputable — the ranks of ID users continue to expand, with individual ID budgets steadily growing over the past few years. About 12% of all spot money goes into ID's, TvB figures reveal. Responsible for this upsurge is a growing awareness that the ID offers a number of unique advantages. Among them are:

Low Cost. It is the least expensive unit of commercial time. As a rule, it runs at least 50% lower than the 20-second or 60-second announcement. For efficiency it is hard to match, since it can deliver a very low-cost-per thousand. The low initial cost makes it possible to purchase ID's in quantity. It also makes it feasible for the advertiser to enter a market with a modest TV budget and still do an effective job.

J. J. Stewart has handled radio-TV drives for such top Southwest accounts as Borden, United Gas Corp., Regal Beer, and Mrs. Baird's Bread.

Flexibility. While the current trend is toward long-range buying, with contracts for 52 weeks, there is frequent need for the short-range campaign, or for the termination of existing TV schedules at short notice. ID's may be discontinued, usually, with as little as 10 days notice.

Moreover, ID's are generally easier to shift than minute or 20-second spots when more suitable availabilities open up. Because they allow a station more leeway in slotting time than do the longer-length announcements, schedules easily can be varied according to season, day of week, time of day or audience composition.

Mass reach. The ID has proved to be a highly efficient means of reaching the mass audience, since it can readily be placed between high-rated programs. It is therefore an effective vehicle for mass-appeal products like cigarettes, packaged foods, beverages.

Impact. Because an ID campaign can be concentrated for maximum circulation and frequency, it can achieve an unusually high impact. This is particularly important where lagging sales call for strong hypos, or where special promotions are being launched. An outstanding example of a company that employs concentrated two-and-three-day ID drives for special promotions is General Foods, for Instant Maxwell House Coffee.

As do all advertising instruments, the ID possesses some limitations as well as advantages.

Certain market groups, such as children, need specialized approaches. Generally, full-length commercials in westerns or kids' shows probably produce a stronger impact on youngsters than do ID's.

The reason is simple. Children tend to associate themselves with the program personalities. This association easily is carried over into the commercial by having the hero make the product pitch.

Even the ID's most enthusiastic adherents do not claim that its penetration is up to that of the longer program commercial. Furthermore, ID's are not easily merchandised to dealers or consumers. Some advertisers feel that only programs can build sufficient prestige among these groups.

Such factors must be weighed against the ID's ability to deliver frequency of impressions with great efficiency.

When should an advertiser use ID's? Back in September of 1952, the New York office of Edward Petry & Company, Inc., published a booklet entitled "A Quickie on Quickies," in which were enumerated several distinct approaches to ID's. Just as good now as when they were published, they are:

1. ID's can be used for reminder advertising on the days sponsored TV programs are not telecast.

To page 82

TEN SECOND SELL

An agency man states the case
 for ID's—their economy
 and flexibility can be harnessed
 for many sales jobs

ID'S OFFER LOW COST PER THOUSAND

OUTSTANDING EXAMPLES FROM A TELEVISION MAGAZINE STUDY

All ID's Are at 9 P.M., Local Time, Wednesday

Market & Station	Rating (Pulse, 3/55)	# Homes Reached	Total Cost	C/M Homes
Charlotte WTVB-TV	56.0	257,393	\$105.00	\$.41
Cincinnati WKRC-TV	24.5	114,160	85.00	.74
Cleveland WJW-TV	27.4	298,885	150.00	.50
Detroit WVJ-TV	17.0	235,741	160.00	.68
Los Angeles KTLA	6.4	117,204	115.00	.98
New Orleans WDSU-TV	56.0	174,317	75.00	.43
Philadelphia WTMTV	31.8	88,697	70.00	.79
Omaha WRVC-TV	22.5	386,618	250.00	.65
Rochester WVET-TV	28.5	79,883	50.00	.63
San Francisco KRON-TV	22.0	229,761	135.00	.59
Winston-Salem WVSJ-TV	29.5	65,965	45.00	.68

Source: Television Magazine

ONE OUT OF EVERY EIGHT SPOT DOLLARS ARE SPENT ON ID'S

ADVERTISERS EXPENDITURES FOR SPOT TIME

Type of buy	1st quarter Expenditure	%	2nd quarter Expenditure	%
ID's	\$ 12,183,000	12.2%	\$ 12,529,000	11.9%
Announcements	44,599,000	44.5	47,004,000	44.5
Participations	21,410,000	21.4	24,250,000	23.0
Shows	22,017,000	21.9	21,810,000	20.6
Total	\$100,209,000	100.0%	\$105,584,000	100.0%

Source: TvB-Rorabaugh

TOP 10 ID BUYERS IN TWO MARKETS

Chicago (wk. ending May 19, 1956)		Detroit (wk. ending April 20, 1956)	
Advertiser	# ID's	Advertiser	# ID's
1. Goldblatt Dept. Store	65	1. The Detroit Free Press	77
2. Maxwell House Instant Coffee	51	2. Tip-Top baked goods	44
3. The Chicago American	48	3. Gold Bell Trading Stamps	40
4. Meister Brau beer	45	4. Kellogg cereals	32
5. Movie	44	5. Whisk Detergent	30
6. Martin Service Station	36	6. Broadcast meat	24
7. A&P	35	7. Sweetheart products	17
8. Pepsi-Cola	32	8. Pepsi-Cola	15
9. Du Pont	36	9. Pfeiffer salad dressing	15
10. Jewel Food Stores	20	10. Standard Oil	15

Source: Broadcast Advertiser Reports

BEHIND THE CELLER

Industry
eyes September hearings
with concern—they
could seriously affect
broadcast structure

WASHINGTON—Has the FCC been “unduly responsive” to certain groups in the TV-broadcasting business?

Should there be a “code of ethics” governing the personal conduct of FCC Commissioners?

Who is really doing the “regulating,” the FCC—or the networks?

These are among the explosive questions being explored by the Antitrust Subcommittee of the House Judiciary Committee, headed by that tough and vigorous Democrat from Brooklyn, Rep. Emanuel Celler. The subcommittee will shortly pitch its tent close by Madison Avenue to resume its searching look into the vitals of the business.

In July, the subcommittee summoned CBS president Frank Stanton and FCC Commissioner Robert E. Lee to testify in executive session. TELEVISION MAGAZINE can now confirm what the industry has assumed—that these hush-hush sessions were concerned with the “personal activities” of Stanton and Lee in connection with the FCC’s regulatory functions. This confirmation comes from a committee source.

This source said: “The committee wants to know who is being regulated and who is doing the regulating. It’s an old story in Congress. You set up an agency to regulate an industry and after a while the picture gets a little muddy—you can’t see who stands in what position.”

Some of this ground had already been covered by the House Small Business subcommittee under Rep. Joe L. Evins, (D., Tenn.). His publication of Stanton’s own notes—completely out of context—of telephone comments made to him in 1954 by Commissioner Lee made the headlines temporarily. But any real investigation of the subject is more likely to come from the Celler subcommittee, even though it represents only one phase of a wide-ranging inquiry.

The committee source gave this explanation of why the Celler group chose not to make the Stanton-Lee testimony public:

“After Stanton was heard in mid-July, the question arose as to whether his testimony should be immediately made public. The committee voted against this. The feeling was that publication at that stage would be improper, that it would only look as though the committee were picking on Dr. Stanton, or singling out just one network, and that is not our objective. *To next page*

COMMITTEE'S DOORS

Causing widespread industry jitters with his network probe is Rep. Emanuel Celler, chairman of House Antitrust Subcommittee and of its parent body, the Judiciary Committee. The Brooklyn Democrat has been in Congress since 1923.



"We will go into all phases of advertising on TV"

"It is now up to the committee to decide whether Dr. Stanton's personal activities are 'standard' [i.e., customary] for network executives and whether others, from other organizations, should be heard on the subject."

Stanton is reported to have displayed angry resentment over the committee's questions. After the initial closed-door session, he had to return to New York because of the illness of his wife. He subsequently came back for a second sitting because as one source reported, "He recognized the importance of the subject matter being pursued by the committee."

Like others directing the inquiry, subcommittee counsel Herbert N. Maletz sidestepped all questions concerning the Stanton-Lee hearings. However, he issued a statement to TELEVISION MAGAZINE outlining the overall aims of the investigation.

They state that the subcommittee seeks to determine, among other things:

Code of ethics for the FCC?

"Whether the FCC has been unduly responsive to certain groups in the television broadcasting industry—or to put it another way—whether the networks have become the regulators instead of the FCC," and "whether there should be administrative action by the Commission to get up a code of ethics to delineate specifically whether certain activities by members of the Commission are not proper."

Such a "code of ethics," it may be noted, is not a new idea in Washington. There is one, for example, governing the Civil Aeronautics Board.

In August the subcommittee asked the members of the FCC to make available their personal files—dating back to 1950—relating to correspondence between the commissioners interested in television, radio and communications.

From the NARTB, the subcommittee requested all accounts dating from 1950 showing when FCC members attended annual or district meetings, plus amounts paid for items like hotels, meals, entertainment.

These followed an earlier directive to CBS and NBC to supply correspondence, memos, telephone notations on all dealings with the FCC back to 1948.

Last month, too, the TV networks were ordered to supply all affiliation and talent contracts, in line with what appear to be the first four goals of the subcommittee as defined in the Maletz statement. They are to find out:

To search for "undue concentration"

"If there is any undue concentration in the television broadcasting industry;

"Whether there are monopolistic practices in any phase of the industry;

"Whether the chain broadcasting rules adopted by the FCC in 1941 are adequate for present conditions in television broadcasting;

"Whether the policies and activities of the Commission are geared to insuring a competitive system of broadcasting."

True, some discount the Celler investigation as merely another headline-seeking enterprise in an election year.

It is in something of a contest with the Magnuson Senate Interstate Commerce Committee to be the first to "do something" about TV. But many would not be surprised to find recommendations for drastic changes in the present TV structure issuing from its investigations.

Counsel Maletz sees two kinds of possible action resulting from the inquiry: If the subcommittee uncovers outright violations of the anti-trust laws, it can recommend prosecution to the Justice Department. If it finds certain practices in the industry are "squeezing out competition," but without actually violating laws, it will recommend legislation to Congress to correct any such practices.

Maletz emphasizes one important point: "The subcommittee has reached no conclusions at this stage. We want to get the whole competitive picture." The subcommittee expects to issue a report before the end of the year.

Celler group battled auto men, banks

Resumption of Congressman Celler's inquiry has been planned for the middle of September. The setting is the Federal Courthouse in Foley Square in Manhattan.

Says Celler, "We will go into all phases of advertising on television. Secondly, we will consider all the

facets of the difficult subject of talent, and we will hear from the companies in that regard and from individual performers. We will also take testimony from network officials and independent film producers and distributors, and hear UHF operators."

Already the congressman has complained that network profits are exorbitant, that high rates are making it possible for only the larger and wealthier advertisers to use television, that option time and must-buy clauses represent restraint of trade.

More fireworks ahead

Under Celler's chairmanship the subcommittee has built a reputation for action. Early this year, it handled the inquiry into the private-business interests of U. S. Public Buildings Commissioner Peter A. Strobel. It resulted in Strobel's resignation in April.

Its 1955 investigation of airline operations has brought a broad Civil Aeronautics Board proceeding involving air-passenger fares and trade-association activities in the travel agent field.

In the current session, the committee successfully sponsored legislation hiking antitrust fines from \$5,000 to \$50,000 per offense, empowering the government to recover monetary damages arising from anti-trust violations, and giving franchised auto dealers the right to sue manufacturers for "bad faith" damages in connection with termination of dealer contracts.

The House passed and sent to the Senate other committee bills to place additional strictures on bank mergers, to require advance notice to the government of all proposed mergers involving \$10-million or more in assets, and to tighten price-discrimination sections of the antitrust laws. It's an impressive record.

Celler "knows his way around" in Congress. A native of Brooklyn, now 68, he has represented his Brooklyn district in the House for 34 years. He has long been identified with legislation to liberalize the immigration laws and permit entry of displaced persons. His antitrust investigations over the years, as chairman of the full House Judiciary Committee, have covered such diverse fields as steel manufacture, news-

To page 91

pro
mbus pro
CK, ELIA
D BRYAN
EINBECK,
ANDLER,

ews
inment
fighting

o and
t had a

CK
ierney
at will
amatic

N
ews
ve in
must

G
K
rved



EA...

touches off

the most

spectacular event

n television

programming history...

"We will go into all phases of advertising on TV"

"It is now up to the committee to decide whether Dr. Stanton's personal activities are 'standard' [i.e., customary] for network executives and whether others, from other organizations, should be heard on the subject."

Stanton is reported to have displayed angry resentment over the committee's questions. After the initial closed-door session, he had to return to New York because of the illness of his wife. He subsequently came back for a second sitting because as one source reported, "He recognized the importance of the subject matter being pursued by the committee."

Like others directing the inquiry, subcommittee counsel Herbert N. Maletz sidestepped all questions concerning the Stanton-Lee hearings. However, he issued a statement to TELEVISION MAGAZINE outlining the overall aims of the investigation.

They state that the subcommittee seeks to determine, among other things:

Code of ethics for the FCC?

"Whether the FCC has been unduly responsive to certain groups in the television broadcasting industry—or to put it another way—whether the networks have become the regulators instead of the FCC," and "whether there should be administrative action by the Commission to get up a code of ethics to delineate specifically whether certain activities by members of the Commission are not proper."

Such a "code of ethics," it may be noted, is not a new idea in Washington. There is one, for example, governing the Civil Aeronautics Board.

In August the subcommittee asked the members of the FCC to make available their personal files—dating back to 1950—relating to correspondence between the commissioners interested in television, radio and communications.

From the NARTB, the subcommittee requested all accounts dating from 1950 showing when FCC members attended annual or district meetings, plus amounts paid for items like hotels, meals, entertainment.

These followed an earlier directive to CBS and NBC to supply correspondence, memos, telephone notations on all dealings with the FCC back to 1948.

Last month, too, the TV networks were ordered to supply all affiliation and talent contracts, in line with what appear to be the first four goals of the subcommittee as defined in the Maletz statement. They are to find out:

To search for "undue concentration"

"If there is any undue concentration in the television broadcasting industry;

"Whether there are monopolistic practices in any phase of the industry;

"Whether the chain broadcasting rules adopted by the FCC in 1941 are adequate for present conditions in television broadcasting;

"Whether the policies and activities of the Commission are geared to insuring a competitive system of broadcasting."

True, some discount the Celler investigation as merely another headline-seeking enterprise in an election year.

It is in something of a contest with the Magnuson Senate Interstate Commerce Committee to be the first to "do something" about TV. But many would not be surprised to find recommendations for drastic changes in the present TV structure issuing from its investigations.

Counsel Maletz sees two kinds of possible action resulting from the inquiry: If the subcommittee uncovers outright violations of the anti-trust laws, it can recommend prosecution to the Justice Department. If it finds certain practices in the industry are "squeezing out competition," but without actually violating laws, it will recommend legislation to Congress to correct any such practices.

Maletz emphasizes one important point: "The subcommittee has reached no conclusions at this stage. We want to get the whole competitive picture." The subcommittee expects to issue a report before the end of the year.

Celler group battled auto men, banks

Resumption of Congressman Celler's inquiry has been planned for the middle of September. The setting is the Federal Courthouse in Foley Square in Manhattan.

Says Celler, "We will go into all phases of advertising on television. Secondly, we will consider all the

facets of the difficult subject of talent, and we will hear from the companies in that regard and from individual performers. We will also take testimony from network officials and independent film producers and distributors, and hear UHF operators."

Already the congressman has complained that network profits are exorbitant, that high rates are making it possible for only the larger and wealthier advertisers to use television, that option time and must-buy clauses represent restraint of trade.

More fireworks ahead

Under Celler's chairmanship the subcommittee has built a reputation for action. Early this year, it handled the inquiry into the private-business interests of U. S. Public Buildings Commission Peter A. Strobel. It resulted in Strobel's resignation in April.

Its 1955 investigation of airline operations has brought a broad Civil Aeronautics Board proceeding involving air-passenger fares and trade-association activities in the travel agent field.

In the current session, the committee successfully sponsored legislation hiking antitrust fines from \$5,000 to \$50,000 per offense, empowering the government to recover monetary damages arising from anti-trust violations, and giving franchised auto dealers the right to sue manufacturers for "bad faith" damages in connection with termination of dealer contracts.

The House passed and sent to the Senate other committee bills to place additional strictures on bank mergers, to require advance notice to the government of all proposed mergers involving \$10-million or more in assets, and to tighten price-discrimination sections of the antitrust laws. It's an impressive record.

Celler "knows his way around" in Congress. A native of Brooklyn, now 68, he has represented his Brooklyn district in the House for 34 years. He has long been identified with legislation to liberalize the immigration laws and permit entry of displaced persons. His antitrust investigations over the years, as chairman of the full House Judiciary Committee, have covered such diverse fields as steel manufacture, news-

To page 91

maintaining a tradition of quality...

NTA and 20th Century-Fox

roudly present ... 52 top-quality Feature Films ... first releases from one of the great Hollywood studios ... 20th Century Fox ... starring top players including ... **LORETTA YOUNG, JOAN CRAWFORD, WALTER PIDGEON, TYRONE POWER, CHARLES LAUGHTON, PAUL MUNI, HENRY FONDA, CLAUDETTE COLBERT, FREDRIC MARCH.**



HOW GREEN WAS MY VALLEY

with Walter Pidgeon, Maureen O'Hara, Donald Crisp and Barry Fitzgerald

An unforgettable story of love, faith and conflict ... winner of six Academy Awards.



BOOMERANG

with Dana Andrews, Jane Wyatt and Lee J. Cobb

The vicious killer remains unfound...the savage crime remains unavenged...the story of the most brutal betrayal man ever got from woman!



THE HOUSE ON 92nd STREET

with Lloyd Nolan and William Eythe

The story the headlines didn't dare reveal about the protection of the atom bomb!



THE HOMESTRETCH

with Cornel Wilde and Maureen O'Hara

Love and adventure at the world's gayest racing classics!



THE OX-BOW INCIDENT

with Henry Fonda and Dana Andrews

The tough, true, terrifying story of America's most ruthless manhunt ... urged on by a woman's mocking laugh!



A YANK IN THE R.A.F.

with Tyrone Power and Betty Grable

Authentic air battles filmed over Germany, France and England...background for a tender love story!



THE BLACK SWAN

with Tyrone Power, Maureen O'Hara and Thomas Mitchell

Over the seven seas, surged the wolf-pack and it took bold hearts to hunt it down!



LIFEBOAT

with Tallulah Bankhead and William Bendix

Six men and three women adrift in a lifeboat with no law but the wild sea ... written for Alfred Hitchcock by John Steinbeck.



CENTENNIAL SUMMER

with Linda Darnell, Jeanne Crain, Cornel Wilde and Walter Brennan

The beloved best-seller bursts into Jerome Kern Songs.



THE FOXES OF HARROW

with Rex Harrison and Maureen O'Hara

A man of violence and fascination ... out of an era that laughed at its own destruction ... from the best seller.

These films will help you build top audiences, things, great sponsors

2 Great Names...

NTA and 20th Century-Fox



proudly present ... 52 top-quality Feature Films ... by famous producers including ... **DARRYL ZANUCK, ALFRED HITCHCOCK, KAZAN, LOUIS de ROCHEMONT, OTTO PREMINGER** and **W. W. FOY** ... and stories by great authors including ... **JOHN STEINBECK, ZANE GREY, RICHARD LLEWELLYN, RAYMOND CHANDLER, RAFAEL SABATINI, CRAIG RICE** and **FRANK YERBY**.



BRIGHAM YOUNG

with *Tyrone Power and Linda Darnell*
The story behind the heroic Mormon trek westward and the virile fighting man who led it.



WING AND A PRAYER

with *Don Ameche, Dana Andrews and Sir Cedric Hardwicke*
One of the mightiest of all entertainment thrills...fighting action aboard a fighting aircraft carrier!



THE STORY OF ALEXANDER GRAHAM BELL

with *Don Ameche, Loretta Young and Henry Fonda*
In the deafness of the woman he loved he found the inspiration for his great achievement.



DOLL FACE

with *Vivian Blaine, Perry Comp and Dennis O'Keefe*
The musical romance of a doll that had great talent for writing.



FOUR JILLS IN A JEEP

with *Phil Silvers, Martha Raye and Betty Grable*
The fun, songs and love when Hollywood's loveliest stars take a furlough of entertainment to the front lines.



DRAGONWYCK

with *Vincent Price and Gene Tierney*
A tremendous, exciting mystery that will engulf the television screen with dramatic greatness.



FOOTLIGHT SERENADE

with *John Payne and Betty Grable*
A story that steals into your heart ... with music that will set it singing.



DAISY KENYON

with *Joan Crawford, Dana Andrews and Henry Fonda*
Two kinds of men ... two kinds of love ... her life ... and when she chooses it must be forever!



KISS OF DEATH

with *Victor Mature, Brian Donlevy and Richard Widmark*
The story of betrayal that explodes in a manhunt unequalled in the chapters of violence and vengeance!



DRUMS ALONG THE MOHAWK

with *Claudette Colbert and Henry Fonda*
Braving all dangers as a nation is carved out of a forbidden wilderness.

DO THEY REMEMBER YOUR COMMERCIALS?

Beers, cigarettes, appliances, cars—Los Angeles surveyed on TV recall

Rheingold, Lucky Strike, Ford and General Electric—these were the brands that led their categories in recall of TV advertising, TELEVISION MAGAZINE's most recent survey of the Los Angeles area reveals. The findings on recall of advertising for beer and cigarettes are compared in this report with results of a similar survey of this market done in October. Recall scores for household appliances and automobiles are compared with findings of an April study of New York viewers and a May survey of Chicagoans.

Between the two surveys of Los Angeles, Rheingold jumped to first place in recall among beers. Almost four

out of every ten people questioned remembered seeing TV commercials for this brand. Hamm's, which had previously been the leader, slipped to the number two spot in the second survey.

Eastside and Pabst maintained their third and fourth place, respectively. Lucky Lager jumped from seventh place to fifth.

The level of recall was generally higher in the June survey than it was in the October study: as the temperature rises, so does the advertising of beer.

More tables on page 61; text continues on page 94.

BEERS



BRANDS RECALLED (LOS ANGELES)

Brand	JUNE 1956		OCTOBER 1955	
	Rank	%	Rank	%
Rheingold	1	38.9	2	24.8
Hamm's	2	30.5	1	34.4
Eastside	3	29.3	3	23.8
Pabst	4	24.4	4	20.7
Lucky Lager	5	17.9	7	10.8
Regal Pale	6	17.5	8	9.5
Schlitz	7	13.3	6	11.4
Burgermeister	8	11.3	5	13.1
Kudweiser	9	6.5	10	5.2
Brew 102	10	3.5	9	6.2
Olympia	11	*	11	4.4
Allantine	11	*	12	1.5

*Too few responses to be included

CIGARETTES



BRANDS RECALLED (LOS ANGELES)

Brand	JUNE 1956		OCTOBER 1955	
	Rank	%	Rank	%
Lucky Strike	1	43.8	2	22.3
Camel	2	33.3	4	15.2
L & M	3	30.8	5	14.5
Chesterfield	4	28.9	1	25.7
Winston	5	24.5	3	17.9
Pall Mall	6	13.4	9	11.2
Viceroy	7	11.9	7	11.9
Philip Morris	8	11.0	8	11.3
Marlboro	9	10.4	10	6.8
Kent	10	5.8	12	5.4
Old Gold	11	4.9	6	12.3
Herbert Tareyton	12	3.5	13	2.8
Kool	13	2.2	11	5.5

included in this group are such screen triumphs

THE CELLER COMMIT

"We will ge

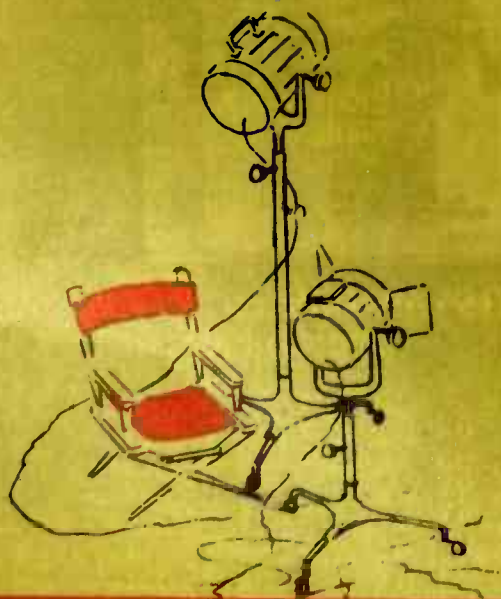
"It is
decid
al



RINGS ON HER FINGERS
Henry Fonda, Gene Tierney
and Laird Cregar



**IT HAPPENED IN
FLATBUSH**
Lloyd Nolan and William Frawley



BELLE STARR
Gene Tierney and Randolph Scott



WITHIN THESE WALLS
Thomas Mitchell and Mary Anderson



LES MISERABLES
Frederic March, Charles Laughton,
Sir Cedric Hardwicke
and Rochelle Hudson



WISDOM'S BAY
Paul Mann, Gene Tierney
and Vincent Price



THE BRASHER DOUBLOON
George Montgomery and
Nancy Guild



WESTERN UNION
Robert Young, Randolph
and Dean Jagger



BERLIN CORRESPONDENT
Dana Andrews and Virginia

...and twenty-three
outstanding feature



WRITE-WIRE-PHONE, TODAY! All the details are available to you

HAROLD GOLDMAN, V. P. CHARGE OF SALES

NATIONAL TELEFILM ASSOCIATES, INC.

40 W. 55th STREET • NEW YORK 19, N. Y. • PHONE: PLAZA 7-2100 • CABLE: NATTE

CHICAGO, ILLINOIS HOLLYWOOD, CALIFORNIA MONTREAL, CANADA MEMPHIS, TENNESSEE BOSTON, MASS. MINNEAPOLIS, MINN.

DO THEY REMEMBER YOUR COMMERCIALS?

Beers, cigarettes, appliances, cars—Los Angeles surveyed on TV recall

Rheingold, Lucky Strike, Ford and General Electric—these were the brands that led their categories in recall of TV advertising, TELEVISION MAGAZINE's most recent survey of the Los Angeles area reveals. The findings on recall of advertising for beer and cigarettes are compared in this report with results of a similar survey of this market done in October. Recall scores for household appliances and automobiles are compared with findings of an April study of New York viewers and a survey of Chicagoans. Between the two surveys of Los Angeles, Rheingold jumped to first place in recall among beers. Almost four

out of every ten people questioned remembered seeing TV commercials for this brand. Hamm's, which had previously been the leader, slipped to the number two spot in the second survey.

Eastside and Pabst maintained their third and fourth place, respectively. Lucky Lager jumped from seventh place to fifth.

The level of recall was generally higher in the June survey than it was in the October study; as the temperature rises, so does the advertising of beer.

More tables on page 61; text continues on page 94.

BEERS



BRANDS RECALLED (LOS ANGELES)

Brand	JUNE 1956		OCTOBER 1955	
	Rank	%	Rank	%
Rheingold	1	38.9	2	24.8
Hamm's	2	30.5	1	34.4
Eastside	3	29.3	3	23.8
Pabst	4	24.4	4	20.7
Lucky Lager	5	17.9	7	10.8
Legal Pale	6	17.5	8	9.5
Schlitz	7	13.3	6	11.4
Burgermeister	8	11.3	5	13.1
Budweiser	9	6.5	10	5.2
Brew 102	10	3.5	9	6.2
Olympia	11	*	11	4.4
Allantaine	11	*	12	1.5

*Too few responses to be included

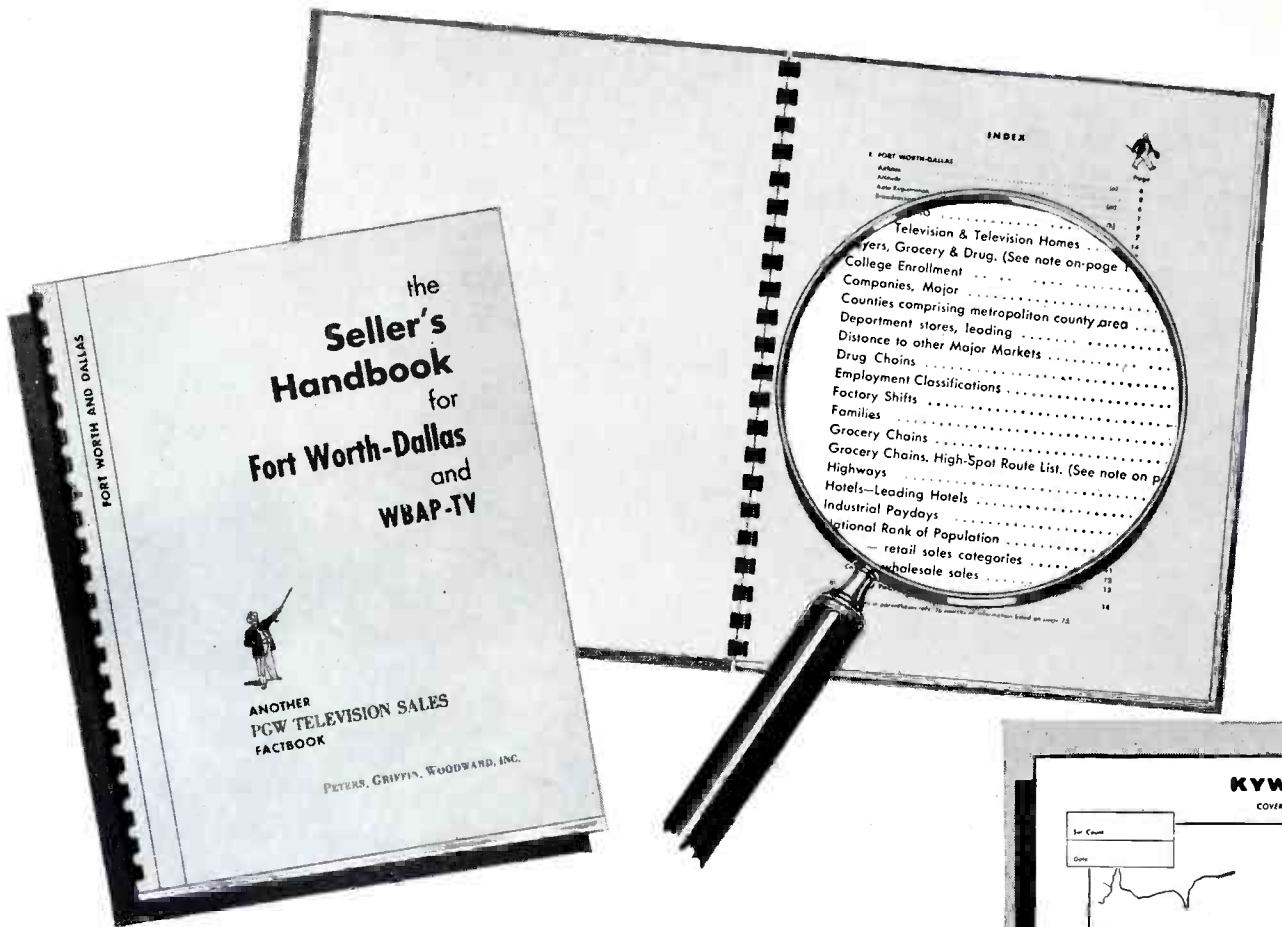
CIGARETTES



BRANDS RECALLED (LOS ANGELES)

Brand	JUNE 1956		OCTOBER 1955	
	Rank	%	Rank	%
Lucky Strike	1	43.8	2	22.3
Camel	2	33.3	4	15.2
L & M	3	30.8	5	14.5
Chesterfield	4	28.9	1	25.7
Winston	5	24.5	3	17.9
Pall Mall	6	13.4	9	11.2
Viceroy	7	11.9	7	11.9
Philip Morris	8	11.0	8	11.3
Marlboro	9	10.4	10	6.8
Kent	10	5.8	12	5.4
Old Gold	11	4.9	6	12.3
Herbert Tareyton	12	3.5	13	2.8
Kool	13	2.2	11	5.0

"ask your Colonel"



THE SELLER'S HANDBOOK

The names of grocery chains; the number of service stations; factory shifts; paydays; the weather month-by-month; the kind of water; transportation; hotels; distance to the airports; major companies are just a few of the facts you'll find in each of The Seller's Handbooks now completed for 24 markets represented by PGW Television Sales. Much of this data was included at the suggestion of advertisers and agency account executives . . . and we hope that they will find the Handbooks especially useful.

..... ask your Colonel



PETERS, GRIFFIN, WOODWARD, INC.

Pioneer Station Representatives Since 1932

NEW YORK
250 Park Avenue
YUkon 6-7900

CHICAGO
230 N. Michigan Ave.
Franklin 2-6373

DETROIT
Penobscot Bldg.
Woodward 1-4255

ATLANTA
Glenn Bldg.
Murray 8-5667

FT. WORTH
406 W. Seventh St.
Edison 6-3349

HOLLYWOOD
1750 N. Vine St.
Hollywood 9-1688

SAN FRANCISCO
Russ Building
Sutter 1-3798



P.G.W. television has just prepared what is probably the most complete collection of market and station facts ever assembled at one time by a broadcast sales organization. Designed to help us better serve the people we sell, we hope that you will make full use of this information:

KYW-TV			
Station Coverage			
Class of Service			
Class 1	100.00	100.00	100.00
Class 2	75.00	75.00	75.00
Class 3	50.00	50.00	50.00
Class 4	25.00	25.00	25.00
Class 5	12.50	12.50	12.50
Class 6	6.25	6.25	6.25
Class 7	3.12	3.12	3.12
Class 8	1.56	1.56	1.56
Class 9	0.78	0.78	0.78
Class 10	0.39	0.39	0.39

STATION KYW-TV COVERAGE			
Class	Rate	Secs	Spots
Class 1	100.00	30	100
Class 2	75.00	30	75
Class 3	50.00	30	50
Class 4	25.00	30	25
Class 5	12.50	30	12.5
Class 6	6.25	30	6.25
Class 7	3.12	30	3.12
Class 8	1.56	30	1.56
Class 9	0.78	30	0.78
Class 10	0.39	30	0.39

PRESENTATION HOLDER

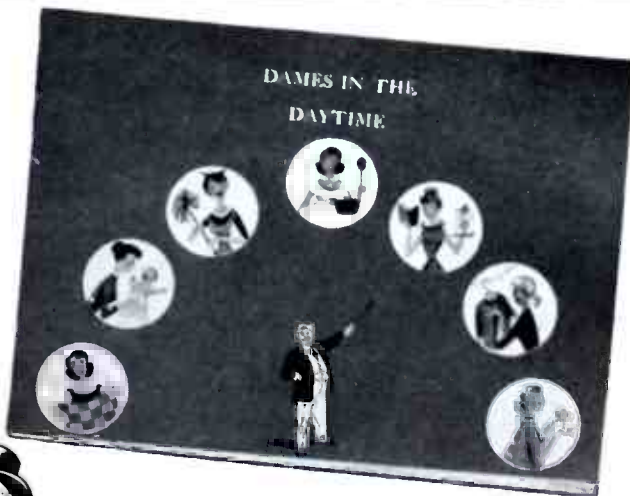
To make his presentations complete and compact, your Colonel is now equipped to deliver availabilities, for each station, in a file-size folder on which is printed: the station coverage map; rate card; a concise market profile and highlights of the station's programming or personalities. A complete set of 24 would be a worthwhile addition to every buyer's file.

..... ask your Colonel



"DAME TIME" TELEVISION

More light on the most discussed and least understood area of television advertising. PGW Television Sales' newest presentation "Dames In The Daytime" is directed primarily to brokers, distributors, wholesalers and company representatives in the markets we represent. But, anyone interested in selling the women who buy their wares will find this booklet timely, easy to read, and highly informative.



..... ask your Colonel



Please turn the page

... Here are the stations and the markets we sell



EAST-SOUTHEAST

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

MIDWEST-SOUTHWEST

WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport	6	NBC
WDSM-TV	Duluth—Superior	6	NBC
WDAY-TV	Fargo	6	NBC-ABC
WISC-TV	Madison, Wis.	3	CBS
WCCO-TV	Minneapolis—St. Paul	4	CBS
KMBC-TV	Kansas City	9	ABC
WBAP-TV	Fort Worth—Dallas	5	ABC-NBC
KFDM-TV	Beaumont	6	CBS
KRIS-TV	Corpus Christi	6	NBC
KENS-TV	San Antonio	5	CBS

WEST

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

{ For sample schedules of: daytime volume plans; low-budget high-frequency ID schedules; women's participating programs; or a locally-originated, locally-integrated, tested and proven program of your own . . . }

..... ask your Colonel



PETERS, GRIFFIN, WOODWARD, INC.

Pioneer Station Representatives Since 1932

NEW YORK

250 Park Avenue
YUkon 6-7900

CHICAGO

230 N. Michigan Ave.
Franklin 2-6373

DETROIT

Penobscot Bldg.
Woodward 1-4255

ATLANTA

Glenn Bldg.
Murray 8-5667

FT. WORTH

406 W. Seventh St.
Edison 6-3349

HOLLYWOOD

1750 N. Vine St.
Hollywood 9-1688

SAN FRANCISCO

Russ Building
Sutter 1-3798

AUTOMOBILES



BRANDS RECALLED (LOS ANGELES, JUNE)

Rank	Brand	%
1	Ford	60.8
2	Chevrolet	37.7
3	DeSoto	36.6
4	Mercury	23.0
5	Dodge	18.1
6	Chrysler	17.4
7	Plymouth	15.4
8	Buick	14.2
9	Oldsmobile	13.4
10	Pontiac	12.6
11	Lincoln	11.9
12	Studebaker	.7
13	Cadillac	5.9
14	Nash	4.4
15	Packard	1.4

BRANDS RECALLED (CHICAGO, MAY)

Rank	Brand	%
1	Ford	45.1
2	Dodge	28.8
3	Mercury	25.1
4	Chevrolet	22.8
5	Chrysler	17.4
6	De Soto	16.2
7	Buick	15.7
8	Plymouth	14.8
9	Lincoln	14.3
10	Oldsmobile	13.3
11	Pontiac	12.0
12	Nash	4.3

BRANDS RECALLED (NEW YORK, APRIL)

Rank	Brand	%
1	Ford	34.8
2	Mercury	30.4
3	Chevrolet	29.0
4	Dodge	25.0
5	Oldsmobile	21.5
6	De Soto	21.0
7	Buick	20.1
8	Lincoln	19.3
9	Chrysler	19.0
10	Plymouth	17.3
11	Pontiac	8.2
12	Nash	3.5
13	Studebaker	2.7

APPLIANCES



BRANDS RECALLED (LOS ANGELES, JUNE)

Rank	Brand	%
1	General Electric	42.5
2	Westinghouse	33.1
3	Frigidaire	14.4
4	Philco	12.1
5	Hot Point	11.8
6	Amana	8.4
7	Kelvinator	3.3
8	Maytag	2.6
9	Goffers & Sattler	2.1
10	Norge	2.1
11	Whirlpool	1.7
12	Easy	1.5
13	O'Keefe & Merritt	1.5
14	Crosley	1.4
15	Kenmore	1.4

BRANDS RECALLED (CHICAGO, MAY)

Rank	Brand	%
1	Westinghouse	29.2
2	General Electric	27.5
3	Frigidaire	10.4
4	Easy	9.2
5	Hotpoint	7.4
6	Maytag	7.3
7	Kelvinator	3.8
8	Crosley	3.5
9	Norge	3.3
10	Amana	3.2
11	Whirlpool	2.8
12	Philco	2.7
13	Kenmore	2.5
14	Bendix	2.2

BRANDS RECALLED (NEW YORK, APRIL)

Rank	Brand	%
1	Westinghouse	36.4
2	General Electric	29.6
3	Frigidaire	15.0
4	Whirlpool	10.9
5	Maytag	8.1
6	Bendix	6.4
7	Kelvinator	5.5
8	Philco	4.9
9	Hotpoint	4.6
10	Amana	4.5
11	Norge	2.8
12	Crosley	2.6
13	Admiral	2.4
14	Easy	2.2

THE EARLY-EVENING PROGRAM BATTLE

Syndicated film is the rating winner from 6-7:30 p.m.

A time period which is attracting increasing attention among advertisers is the early evening. Because the 6-7:30 p.m. stretch is transitional, acting as the bridge between the daytime and evening viewing, it is tough and tricky. It can deliver any kind of audience from all-adult to all-children. Of increasing importance is the type of programming bait set out to attract the audience desired.

The winner and champion of the early-evening program battle is syndicated film. This survey of the rating record in representative TV markets uncovered case after case of syndicated film's victory over local live shows, features and network newscasts. Its only serious competition comes outside of the Eastern time zone in the form of major nighttime network programming.

The 6-7:30 p.m. battleground presents a different competitive situation in each time zone. Looking back to the season just past and ahead to the coming year, here's how the rating fight shapes up:

- In the Eastern zone, syndicated film is king, regardless of its competition. Most of the programming between 6 and 7:30 EST is locally originated. Except for a scattering of delayed kines in some markets, there are no big network entries during these hours. The only web originations coming through are the newscasts of ABC and CBS and

ABC's *Kukla, Fran & Ollie*; they usually succumb to the syndicated fare.

- In the Central zone, the networks' powerhouse programs begin at 6:30 CST. They usually outrate any locally-originated competition, including the half-hour films. From 6 to 6:30, however, syndicated film is topdog in most markets. An exception is Chicago, where ABC's John Daly newscast and *Kukla* win one of their few victories.

- In the Mountain zone, there is little local programming in the early evening. Network shows start as early as 6 p.m., and are consistent winners.

- In the Pacific zone, as in the Central area, major network programming begins at 6:30 and grabs most, but not all, of the rating honors. In Los Angeles, the independent stations occasionally win out with syndicated film. From 6 to 6:30, before the big network shows enter the area, syndicated film is strong in most markets.

These observations are based on ratings only. They do not take into consideration other factors that influence advertisers' choice of shows, such as the prestige and community identity that a good local newscast might offer or the increased commercial impact a hometown MC might add to the sales message in a live show or a feature.

Turning back to the March, 1956

ARB reports to get the rating picture of a "typical" non-summer month, these were some of the outstanding syndicated film entries: In Columbus, at 6:30, Thursday, *Life With Father* on WBNS-TV scored 18.3, opposite a feature and a local variety show. In Los Angeles on Monday at 6, KTTV's *Jungle Jim* is topdog against a mixture of syndicated film, western features, news and part of an NBC spectacular. In Philadelphia on Wednesday, *Badge 714* earned 23.7 on WCAU-TV against a feature and a news block. In New York, at 7 p.m. on Monday, WRCA-TV's *Highway Patrol* wins versus news, features and assorted live shows.

Although early evening has maintained its traditional strip structure, there are few film shows which are serialized across the board as they are in daytime. More common in the twilight hours is the half-hour strip devoted to syndicated film, but employing a different package each night.

But syndicated film's dominance was not quite universal. Among the notable exceptions in the children's show category: In Cleveland at 6 on WJW-TV, *Looney Tunes* led in its time slot. In Baltimore, on WAAM, a 6:45-7:15 strip, *Film Funnies*, was topdog. In Washington the kingpin on Monday and Tuesday at 6 was *Clown Corner*, WMAL-TV. In Philadelphia WRCV-TV's *Fun House* took the honors at 6.

To page 65



Syndicated film is the early-evening film, particularly in the Eastern time zone. Farther west, network shows start at 6:30 local time and the syndicated series frequently succumb. Usually, the films get high adult viewing. Surest lures for grown-ups are adventure series and westerns like *Annie Oakley* (above)—almost two-thirds of its Nashville viewers were adults.



Features are the format to watch in this season's battle. Last year, they were not strong early-evening contenders. Now, with newly released movies going into several "early shows," the appeal of top stars and recent properties (like "The Bachelor and the Bobbysoxer," left) might offer tough competition this season.

Jewscasts offer advertisers many big advantages—predominantly adult audiences, prestige, community identification—although they rarely get high ratings. There are exceptions: WBNS-TV in Columbus averaged 27.7 rating with *Chet Long* (right) at 7 p.m.





How to shoot a black cat . . . in a coal mine

An intriguing idea—and no longer impossible—thanks to Eastman Tri-X Reversal Safety Film, Type 7278 (16mm only).

Twice as fast as Super-X Reversal, Tri-X is of greatest value for shots when light is at a premium, for jobs like newsreel service. Process it without a hitch—interchangeably with familiar Plus-X Reversal Film.

Here again is manifest Kodak's stated policy to provide an Eastman Motion Picture Film for every purpose.

EARLY EVENING BATTLE *Continued*

Despite the general weakness of the news shows, good ratings are earned in several markets, indicating that it is possible for a newscast to attract a sizable audience if the right formula is found. Among the outstanding shows in this category: In Des Moines, KRNT-TV's 6 p.m. news- and sportscast leads in its time slot with a March average of 16.0. The same station's telecasts of CBS's Douglas Edwards is topdog at 6:15. In Minneapolis-St. Paul, KSTP-TV's 6:15 *News Picture* outrates its competition, a feature and other newscasts.

In Columbus, WBNS-TV's local newscaster, Chet Long, comes on at 7. His rating, an average of 27.7 for the week, is tops for the time slot. Following him at 7:15 the Doug Edwards news stint averaged 25.8—about 150% higher than the national rating for this network show.

News shows were slotted all over the early-evening period. There was no "standard" time for them.

Local live shows almost extinct

Aside from news and children's shows, the local-live program is almost extinct in the early evening.

Among the feature entries across the country, one of the strongest is WCBS-TV's long-time winner, *The Early Show*, playing to New York audiences from 6:15 to approximately 7:15. Much of its competition is syndicated film.

During the past year, this hitherto-invincible entry knuckled under to the half-hour films in a number of its segments. Its wins and losses apparently depend on the strength of the individual syndicated opponents.

Although the successful early evening feature is now a rarity, some stations, armed with freshly released Hollywood movies, are making their bid for supremacy this Fall with twilight showcases. WRCA-TV has introduced *Evening Theatre* from 5:30 to 6:45. KNXT, CBS's o-and-o in Los Angeles, is launching an *Early Show*. WATV in New York is running its 52 Twentieth Century-Fox features on a 16-a-week basis. The first showing will be at 7, the second at 10. In Boston, WBZ-TV has turned its 6-6:55 time over to movies. In Cleveland, KYW-TV has opened up 4:45-6:30.

In the next round in the early-evening battle, if the newly released properties are widely used between 6 and 7:30 p.m., the rating situation will change drastically. The potential between 6 and 7:30 is substantial. ARB figures for last season indicate

that at 6 p.m. local time, set use is higher in the Central time zone than in other regions; about 45% of the sets are on.

When it is 6 p.m. by Pacific-zone clocks, about 43% of the homes are viewing. At 6 in the East, set use is about 37%.

75% sets-in-use in Central zone

At 7 p.m. local time, almost three-quarters of Central-zone sets are on. In the Pacific zone, the figure is close to two-thirds; in the East, it is about half.

What is unique about early evening is that it is a period in itself and it is also a transition time between the women-and-children daytime audience and the family viewing group at night.

From 5 p.m. on, men as well as women are available for TV viewing. Stations can summon either grown-ups or youngsters, depending on the program bait they use. It's up to the station to decide what audience it wants to deliver to the advertiser, but it is definitely possible to get a large adult viewing group.

Viewing by adults takes a sharp upswing at 6 p.m. The percentage of children viewing peaks at 5 p.m., then goes steadily down. Within one market, it's not unusual to get a situation like this: In Nashville on Tuesday at 6 p.m., the March ARB reports that 62% of those viewing *Little Rascals* are children; on another station at the same time, 62% of those viewing *Annie Oakley* are adults.

D.C. news show audience 96% adults

As with the *Comedy Time-Mickey* battle on the networks at 5 p.m., many local rating battles are waged with one station going after a child audience while its opponents try for the all-family group. In Washington, one station runs *Little Rascals* at 7, getting an audience that is 64% children. Another station, programming news, gets 96% adults.

A 14-market study made by TELEVISION MAGAZINE (see July, 1956) indicates that at least half of those watching syndicated films between 6 and 7:30 are grown-ups. Drama shows get the highest percentage of adults; westerns, the lowest.

The flexible composition of the evening audience is one of the characteristics that keep it a perpetual battleground for programming. In the coming season, this is the time period to watch closely. END

complete information—type of film
latest processing technics—

Man Picture Film Department
MAN KODAK COMPANY

Rochester 4, N. Y.

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

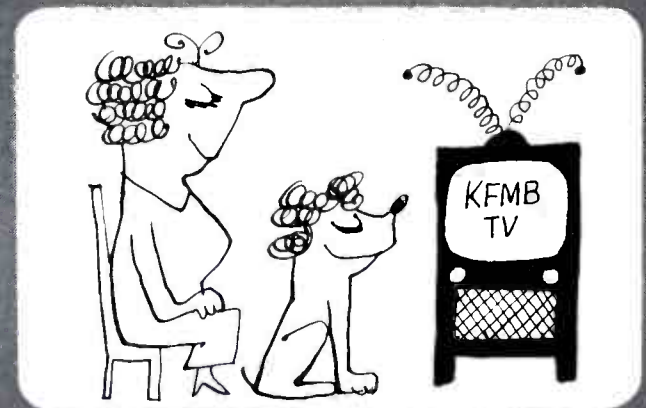
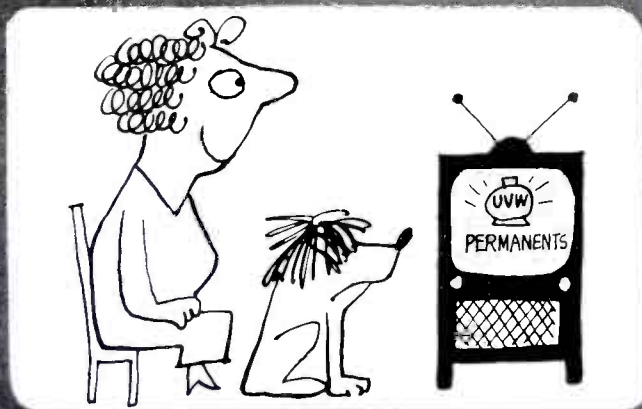
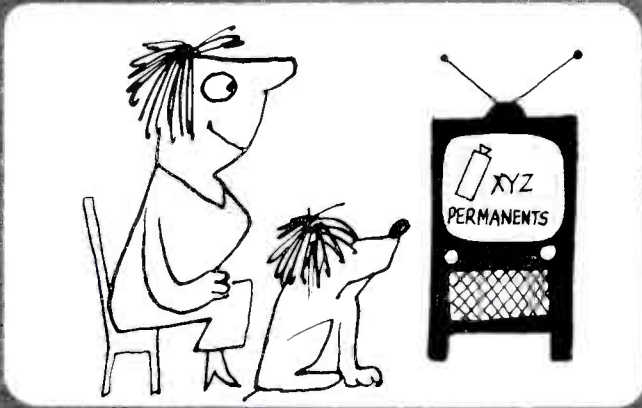
Midwest Division
130 East Randolph Drive
Chicago 1, Illinois

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

W. J. GERMAN, Inc.

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

We're selling more cosmetics in beautiful San Diego!



Beautiful San Diegans had a 1955 net effective Buying Income of \$1,551,950,000*

That ranks San Diego 20th in the nation, above Dallas, Miami, Atlanta, Portland, Denver and New Orleans.

San Diego has more people (and dogs) spending more and watching Channel 8 more than ever before!

* Sales Management 1956 Survey of Buying Power

KFMB 8 TV
WRATHER-ALVAREZ BROADCASTING, INC.
Represented by
Edward Petry & Co., Inc.
SAN DIEGO
America's more market

Television Magazine's Exclusive **RECEIVER**

CIRCULATION

REPORT FOR SEPTEMBER

Independent estimates of TV set count for all markets, based on our research department's projections for each U.S. county

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

ARF data updated on county basis

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

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

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

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

In many areas, individual markets have been combined in a dual-market listing wherever there is almost complete duplication of their coverage and no substantial

difference in set count. The decision to combine markets is based on advertiser use and common marketing practice.

As evidence of viewing, stations are studied, wherever possible, for over-all share of audience as reported by the rating services. There are, however, a number of instances where individual programs may deliver sizable audiences in counties not credited as coverage, which can be an important bonus to advertisers.

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

Ceiling on penetration

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

Note: Definition of market coverage by counties appears in TELEVISION MAGAZINE's recently published Market Book. Also in this volume is a directory of U.S. TV homes by counties, as of August 1.

CIRCULATION AS OF SEPT. 1, 1956

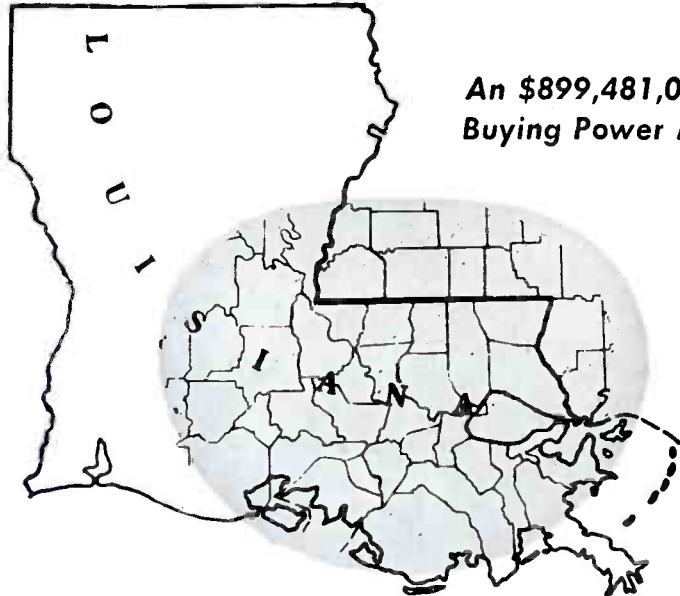
TOTAL U.S. TV HOMES 37,800,000

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

Market & Stations—% Penetration	TV Homes
ABILENE-SWEETWATER, Tex.—61.2 KRBC-TV (N); KPAR-TV (C)	53,462
ADA, Okla.—59.3 KTEN (A,C,N)	88,536

Market & Stations—% Penetration	TV Homes
AGANA, Guam KUAM-TV (N)	††
AKRON, Ohio—40.3 WAKR-TV† (A)	†76,479
ALBANY, Ga.—43.7 WALB-TV (A,N)	46,285
ALBANY-SCHENECTADY-TROY, N.Y.—86.2 WCDA-TV†††(C); WRGB (N); WTRI† (A) (WCDA-TV, Albany, N. Y. operates satellite WCDB-TV, Hagaman, N. Y.)	444,888 †173,061
ALBUQUERQUE, N.M.—50.6 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	59,783
ALEXANDRIA, La.—52.8 KALB-TV (A,C,N)	62,792

Market & Stations—% Penetration	TV Homes
ALTOONA, Pa.—82.2 WFBG-TV (A,C,N)	386,255
AMARILLO, Tex.—67.0 KFDA-TV (A,C); KGNC-TV (N)	70,109
AMES, Iowa—83.5 WOI-TV (A,C)	219,344
ANCHORAGE, Alaska—67.8 KENI-TV (A,N); KTVA (C)	23,646
•ANDERSON, S.C.—75.7 WAIM-TV† (C)	†88,870
•ANN ARBOR, Michigan—21.0 WPAG-TV†	†22,470
ASHEVILLE, N.C.—59.0 WISE-TV† (C,N); WLOS-TV (A)	336,654 †38,715
ATLANTA, Ga.—72.4 WAGA-TV (C); WLW-A (A); WSB-TV (N)	522,094
AUGUSTA, Ga.—57.3 WJBF-TV (A,N); WRDW-TV (C)	122,954
AUSTIN, Minn.—74.9 KMMT (A)	100,499
AUSTIN, Texas—73.0 KTBC-TV (A,C,N)	128,234
BAKERSFIELD, Calif.—76.8 KBAK-TV† (A); KERO-TV (C,N)	103,950 †72,037
BALTIMORE, Md.—84.4 WAAM (A); WBAL-TV (N); WMAR-TV (C)	641,058
BANGOR, Me.—80.2 WABI-TV (A,C,N); W-TWO (C)	86,475
BATON ROUGE, La.—56.2 WAFB-TV† (C); WBRZ (A,N)	177,171 †82,207
BAY CITY-SAGINAW, Mich.—85.3 WNEM-TV (A,N); WKNX-TV† (A,C)	256,264 †77,904
BEAUMONT, Tex.—69.2 KFDM-TV (A,C)	113,911
BELLINGHAM, Wash.—68.7 KVOS-TV (C)	66,699
BETHLEHEM-ALLENTOWN-EASTON, Pa.—28.0 WLEV-TV† (N); WGLV† (A)	†73,227
BIG SPRING, Tex.—62.6 KBST-TV (C)	25,283
BILLINGS, Mont.—39.5 KOOK-TV (A,C,N)	22,965
BINGHAMTON, N.Y.—85.3 WNBK-TV (A,C,N)	416,472
BIRMINGHAM, Ala.—59.4 WABT (A,N); WBRC-TV (C)	314,692
BISMARCK, N.D.—62.2 KBMB-TV (C); KFYZ-TV (A,N)	21,841
BLOOMINGTON, Ill.—54.7 WBLN-TV† (A)	†49,211
BLOOMINGTON, Ind.—85.9 WTTV (N) (Includes Indianapolis, Ind.)	543,027
BLUEFIELD, W. Va. WHIS-TV (N)	††
BOISE, Ida.—61.3 KBOI (C); KIDO-TV (A,N)	52,094
BOSTON, Mass.—90.0 WBZ-TV (N); WNAC-TV (A, C)	1,288,540
BRIDGEPORT, Conn.—14.7 WICC-TV† (A)	†69,597
BUFFALO, N.Y.—90.0 WBEN-TV (C); WBUF-TV† (N); WGR-TV (A,C,N)	*462,780 †181,315
BURLINGTON, Vt.—80.5 WCAK-TV (C)	140,167
BUTTE, Mont.—54.4 KXIF-TV (A)	13,818



MORE AUDIENCE

than any other TV station in the rich heart of Louisiana

FROM 5:00 P. M. to SIGN OFF
(Monday thru Friday)

WBRZ rated highest in 125 quarter hours out of 149.

FROM 12 NOON to 3:30 P. M.
(Monday thru Friday)

WBRZ rating Tops All Others Combined!

-from a study by American Research Bureau, Inc., encompassing 31 counties and parishes in Louisiana and Mississippi.



WBRZ Channel 2

BATON ROUGE, LOUISIANA
Power: 100,000 watts Tower: 1001 ft.

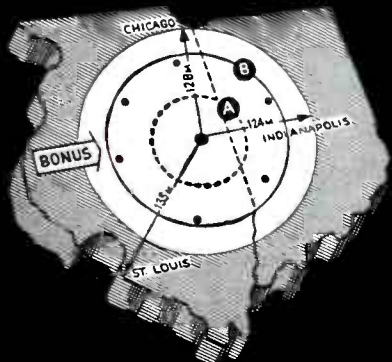
NBC-ABC
Represented by Hollingbery



46th TV MARKET
Television Magazine, March 1956

CBS Official Outlet

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



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

1000 ft. ANTENNA
100,000 WATTS

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

GEO. P. HOLLINGBERRY,
Representative

STUDIOS | TRANSMITTER
CHAMPAIGN | SEYMOUR

Market & Stations—% Penetration	TV Homes
CADILLAC, Mich.—71.8 WWTV (A,C)	128,434
CAPE GIRARDEAU, Mo.—56.6 KFVS-TV (C,N)	157,402
CARTHAGE-WATERTOWN, N.Y.—82.6 WCNY-TV (A,C)	*77,355
CEDAR RAPIDS, Iowa—81.8 KCRG-TV (A); WMT-TV (C)	208,266
CHAMPAIGN, Ill.—74.3 WCIA (C,N)	330,350
CHARLESTON, S.C.—63.9 WCSC-TV (A,C); WUSN-TV (N)	128,785
CHARLESTON-HUNTINGTON, W. Va.—68.1 WCHS-TV (C); WHTN-TV (A); WSAZ-TV (N)	365,005
CHARLOTTE, N.C.—66.3 WBTV (A,C,N)	448,336
CHATTANOOGA, Tenn.—58.2 WDEF-TV (A,C); WRGP-TV (N)	154,175
CHEYENNE, Wyo.—43.6 KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Neb.)	**48,424
CHICAGO, Ill.—90.0 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,033,866
CHICO, Cal.—59.9 KHSL-TV (A,C)	65,963
CINCINNATI, Ohio—85.3 WCPO-TV (A); WKRC-TV (C); WLW-TV (N)	543,534
CLEVELAND, Ohio—90.0 WEWS (A); KYW-TV (N); WJW-TV (C)	1,146,150
COLORADO SPRINGS-PUEBLO, Colo.—52.1 KKTV (A,C); KRDO-TV (N); KCSJ-TV (N)	52,923
COLUMBIA-JEFFERSON CITY, Mo.—65.0 KOMU-TV (A,N); KRCG-TV (C)	87,889
COLUMBIA, S.C.—56.9 WIS-TV (A,N); WNOK-TV† (C)	129,107 †44,929
COLUMBUS, Ga.—59.9 WDAK-TV† (A,N); WRBL-TV (A,C)	143,552 †59,574
COLUMBUS, Miss.—36.2 WCBI-TV (C,N)	40,394
COLUMBUS, Ohio—89.5 WBNS-TV (C); WLW-C (N); WTVN (A)	497,415
CORPUS CHRISTI, Tex.—43.6 KRIS-TV (A,N); KVDO-TV† (A,C)	57,651 †42,258
DALLAS-FT. WORTH, Tex.—72.1 KRLD-TV (C); WFAA-TV (A,N); KFJZ-TV; WBAP-TV (A,N)	509,995
DANVILLE, Ill.—35.0 WDAN-TV† (A)	†42,081
DAVENPORT, Iowa-ROCK ISLAND, Ill.—84.2 WOC-TV (N); WHBF-TV (A,C)	284,562
DAYTON, Ohio—89.9 WHIO-TV (C); WLW-D (A,N)	475,272
DAYTONA BEACH, Fla.—49.1 WESH-TV	29,139
DECATUR, Ala.—47.3 WMSL-TV† (C,N)	†29,386
DECATUR, Ill.—76.6 WTVP† (A,N)	†164,717
DENVER, Colo.—73.5 KBTU (A); KLZ-TV (C); KOA-TV (N); KTVR	237,360
DES MOINES, Iowa—81.9 KRNT-TV (C); WHO-TV (N)	217,191

IN AND AROUND
COLUMBUS, GEORGIA

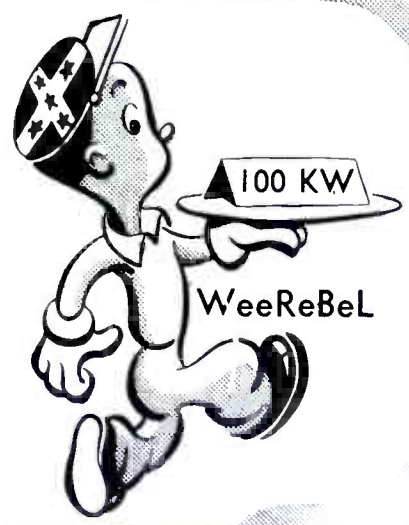
CHANNEL 4 CBS
WRBL-TV ABC

PREFERRED VIEWING*

11-COUNTY AREA - NOV. '55
402 of 404

METROPOLITAN FEB. '56
298 of 416

* COMPETITIVE QUARTER HOURS
WEEKLY - TELEPULSE



CALL HOLLINGBERRY

WBAP-TV *Land* 48 RICH TEXAS COUNTIES*



WBAP-TV Land – a luxuriant 53-county area in North Central Texas and Southern Oklahoma, centered around two great metropolitan areas, Fort Worth and Dallas . . . rich in natural resources and friendly progressive people who have the money to buy your product. WBAP-TV Land – top industrial market, busy producing automobiles, aircraft, work clothes, the latest in women's fashions, a variety of foods, and countless other articles in light and heavy industry. WBAP-TV Land – populated by easy going, informal folks who believe in doing big things to uphold the tradition of the biggest state! Southwesterners like comfort – are ready to buy what they want.

WBAP-TV Land – NUMBER ONE MARKET IN THE SOUTH

WBAP-TV 53 COUNTY MARKET TOTALS

POPULATION	2,671,900
FAMILIES	811,400
1955 EFFECTIVE BUYING INCOME (NET DOLLARS)	\$4,012,343,000
1955 EFFECTIVE BUYING INCOME PER FAMILY (NET)	3,495
1955 RETAIL SALES	3,188,047,000
FARM POPULATION	397,400
NUMBER OF FARMS	100,934
GROSS FARM INCOME	425,349,000

Source: Sales Management Survey of Buying Power,
May 10, 1956
Standard Rate & Data Service Inc.
May 10, 1956

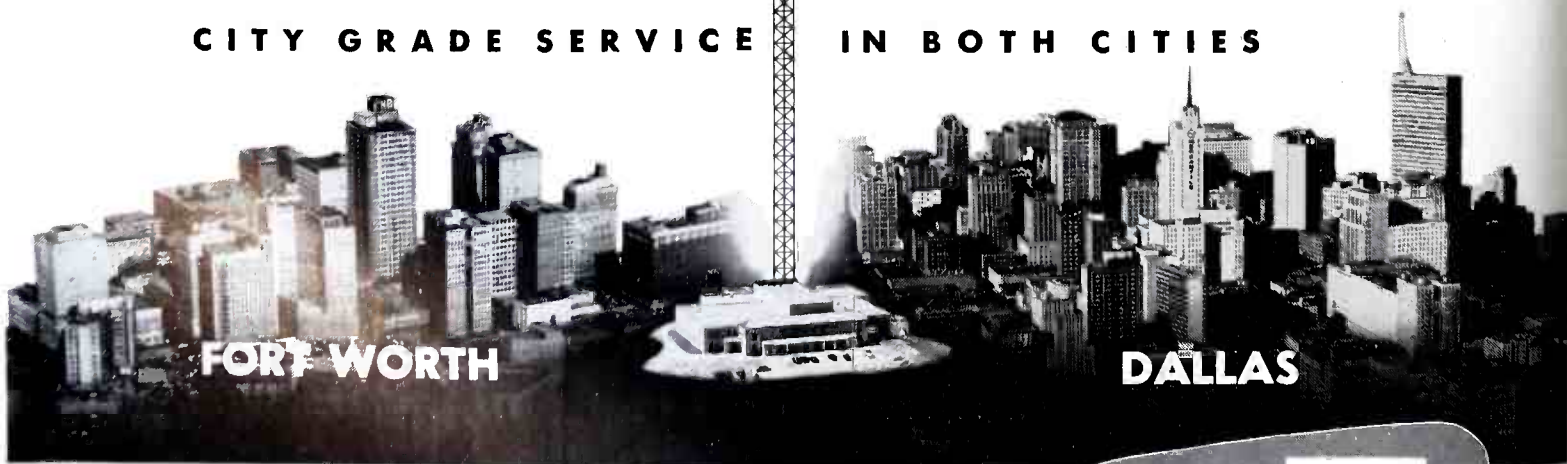


WBAP-TV is the pioneer station of the South, serving 53 counties with maximum power of 100,000 watts on low-band channel 5 – as powerful as any television station in the United States. The antenna towering 1,113 feet in the air is strategically located between the Fort Worth and Dallas skylines. In addition to offering the largest studio facilities in the Southwest, WBAP-TV is the only station in the area offering complete COLOR telecasting facilities. WBAP-TV delivers top quality programs from both NBC-TV and ABC-TV Networks combined, plus outstanding live studio presentations – including award-winning News and Weather programs.

*Plus 5 Counties in Oklahoma

FORT WORTH & DALLAS METROPOLITAN MARKETS

CITY GRADE SERVICE IN BOTH CITIES



WBAP-TV CHANNEL 5

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

AMON CARTER
Founder

AMON CARTER, JR.
President

HAROLD HOUGH
Director

GEORGE CRANSTON
Manager

ROY BACUS
Commercial Manager

PETERS, GRIFFIN, WOODWARD, Inc.—National Representatives

FIRST PLACE AGAIN

KGUL-TV is top preference in prime time*

- most popular night time program
- largest average audience
- highest in quarter hour firsts . . . more than other stations combined.

Source: ARB, July, 1956
*6 P.M. to Midnight—7 days

1/4 OF TEXAS

The buying power of the market area represents over 25% of the buying power of the entire state. KGUL-TV's area includes Galveston, Houston and the rich Texas Gulf Coast.

	Families	Effective Buying Income
0.1 MV/M Contour	501,500	\$ 2,854,336,000
Total Coverage	611,600	3,299,272,000
Total State	2,523,800	12,938,800,000
kgul-tv's percent of state	24.2%	25.4%

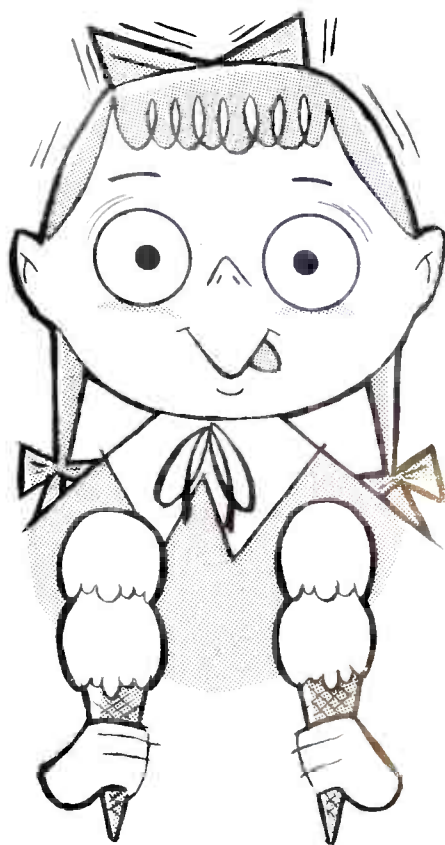
Source: Sales Management, 1956

Represented Nationally by CBS Television Spot Sales



Galveston, Texas

Market & Stations—% Penetration	TV Homes
DETROIT, Mich.-WINDSOR, Can.—90.0	*1,356,120
WJBK-TV (C); WWJ-TV (N); WXYZ-TV (A); CKLW-TV	
DOTHAN, Ala.—47.7	34,747
WTVY (A,C)	
DULUTH, Minn.-SUPERIOR, Wis.—67.0	105,152
KDAL-TV (A,C); WDSM-TV (C,N)	
DURHAM, N.C.—62.3	275,399
WTVD (A,N)	
EASTON-BETHLEHEM-ALLENTOWN, Pa.—28.0	†73,227
WGLV† (A); WLEV-TV† (N)	
EAU CLAIRE, Wis.—67.5	68,935
WEAU-TV (A,N)	
EL DORADO, Ark.—53.0	47,696
KRBB	
ELKHART, Ind.—(See South Bend, Ind.)	
ELMIRA, N.Y.—34.4	†42,097
WTVE† (A,N)	
EL PASO, Tex.-JUAREZ, Mex.—75.5	70,130
KROD-TV (A,C); KTSM-TV (N); XEJ-TV	
ENID, Okla.—66.5	72,339
KGEO-TV (A)	
ERIE, Pa.—90.0	121,929
WICU (A,N); WSEE-TV† (A,C)	†66,329
EUGENE, Ore.—47.9	**78,333
KVAL-TV (A,N)	
(Operates satellite KPIC-TV, Roseburg, Ore.)	
EUREKA, Cal.—57.6	24,670
KIEM-TV (A,C,N)	
EVANSVILLE, Ind.-HENDERSON, Ky.—59.8	†101,178
WFIE-TV† (A,N); WEHT† (C)	
FAIRBANKS, Alaska	††
KFAR-TV (A,N); KTVF (C)	
FARGO, N.D.—52.8	92,313
WDAY-TV (A,N)	
(See also Valley City, N. D.)	
FAYETTEVILLE, N.C.—29.7	†20,770
WFLB-TV† (A,C,N)	
FLORENCE, S.C.—56.3	141,923
WBTW (A,C,N)	
FT. DODGE, Iowa—19.5	†19,009
KQTV† (N)	
FT. LAUDERDALE, Fla.—(See Miami, Fla.)	
FT. MYERS, Fla.—59.7	20,665
WINK-TV (A,C)	
FT. SMITH, Ark.—69.1	†32,541
KFSA-TV† (A,C,N)	
FT. WAYNE, Ind.—51.0	†123,928
WIN-T† (A,C); WKJG-TV† (N)	
FT. WORTH-DALLAS, Tex.—72.1	509,995
KFJZ-TV; WBAP-TV (A,N); KRLD-TV (C); WFAA-TV (A,N)	
FRESNO-TULARE, Cal.—76.6	195,161
KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N); KVVG†	†150,859
GALVESTON-HOUSTON, Tex.—71.9	434,619
KGUL-TV (C); KPRC-TV*** (N); KTRK-TV (A)	
(KTRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	
GRAND FORKS, N.D.	††
KNOX-TV (N)	
GRAND JUNCTION, Colo.	††
KREX-TV (A,C,N)	
GRAND RAPIDS, Mich.—90.0	430,740
WOOD-TV (A,N)	
GREAT BEND, Kan.—63.4	68,350
KCKT-TV (N)	
GREAT FALLS, Mont.—35.3	23,961
KFBB-TV (A,C,N)	
GREEN BAY, Wis.—79.6	207,256
WBAY-TV (C); WFRV-TV (A)	



2 FOR 1

TWO rich markets—Durham and Raleigh—for ONE buy.

That's what you get when you buy WTVD.

Why? Because only WTVD—among ALL media—can deliver and dominate the Durham - Raleigh markets with a SINGLE buy.

Two rich markets with \$2.1 BILLION in buying power combined as ONE when you buy WTVD.

Ask your Petry man about the Durham-Raleigh market and the only medium that delivers and dominates it.

WTVD

**CHANNEL ELEVEN
NBC - ABC
for Durham-Raleigh**

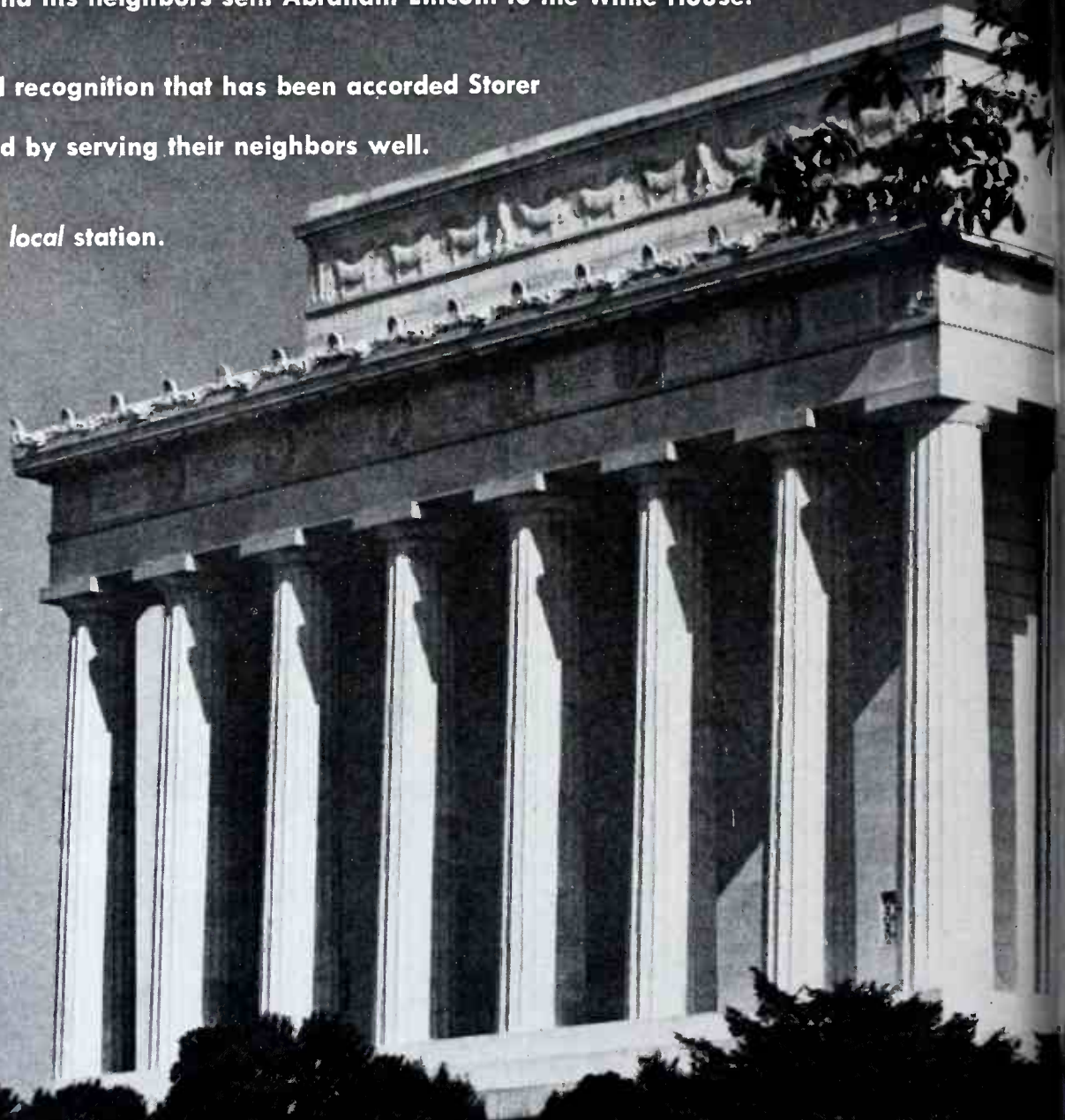
Call Edward PETRY

Famous on the local scene...

Wherever he lived he served his neighbors well
... and his neighbors sent Abraham Lincoln to the White House.

The national recognition that has been accorded Storer
stations was first achieved by serving their neighbors well.

A Storer station is a *local* station.



STORER BROADCASTING COMPANY



WSPD-TV
Toledo, Ohio

WJW-TV
Cleveland, Ohio

WJBK-TV
Detroit, Mich.

WAGA-TV
Atlanta, Ga.

WBRC-TV
Birmingham, Ala.

KPTV
Portland, Ore.

WGBS-TV
Miami, Fla.

WSPD
Toledo, Ohio

WJW
Cleveland, Ohio

WJBK
Detroit, Mich.

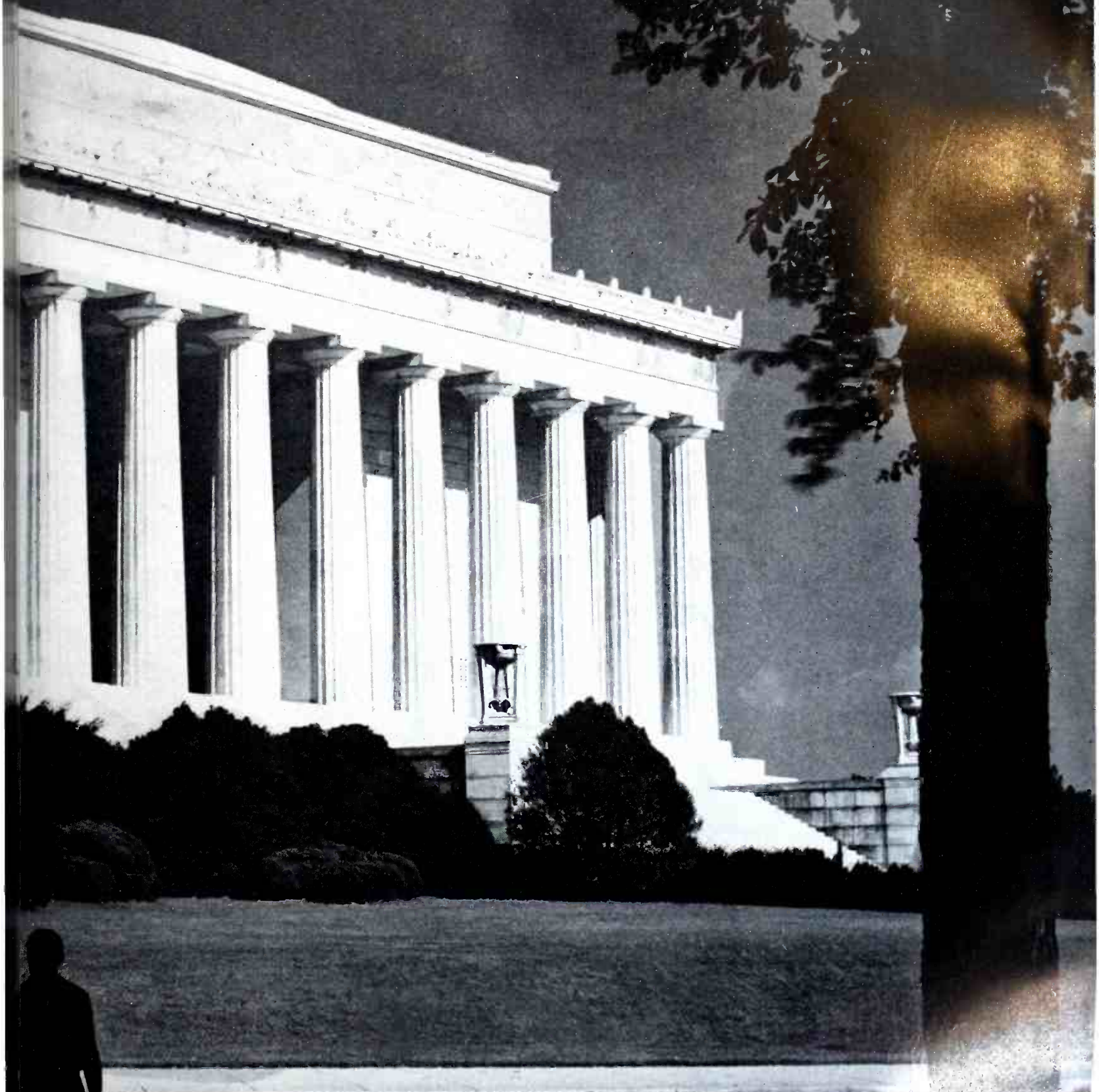
WAGA
Atlanta, Ga.

WBRC
Birmingham, Ala.

WWVA
Wheeling, W. Va.

WGBS
Miami, Fla.

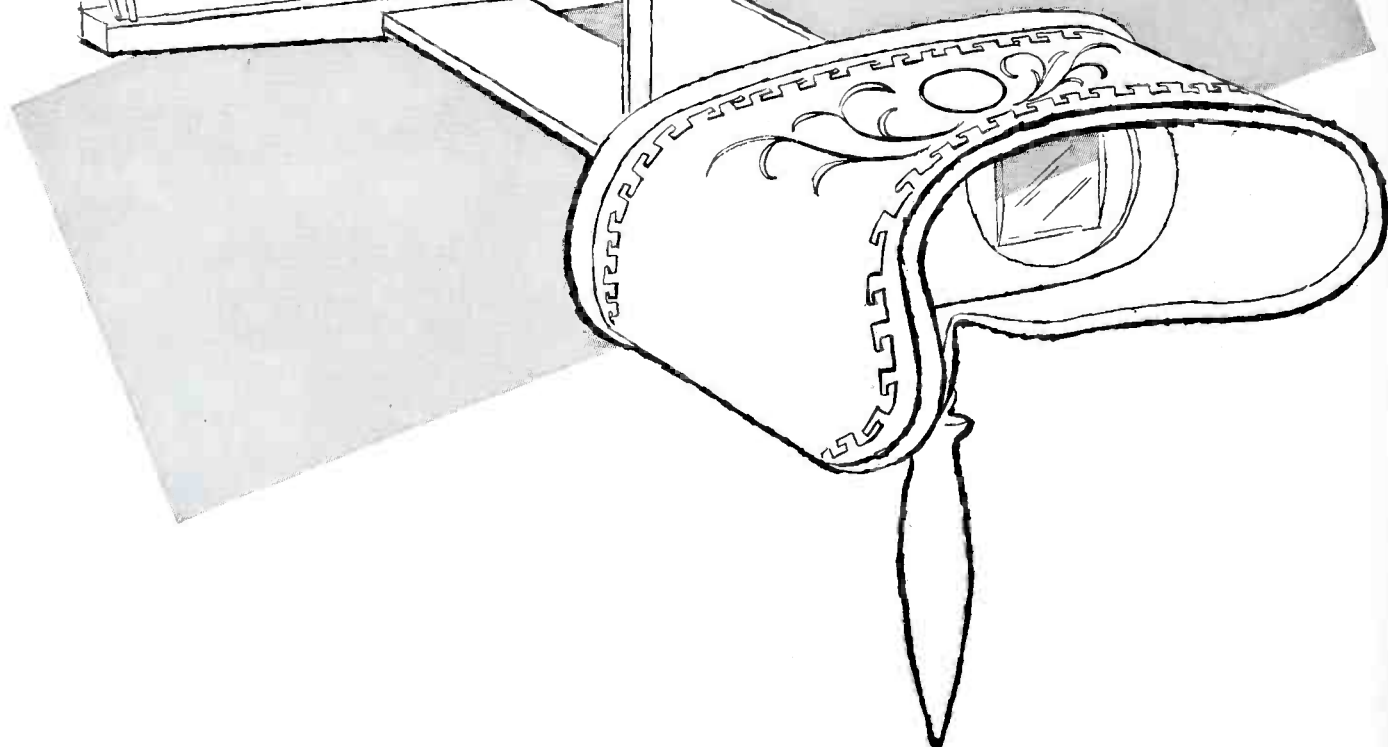
yet known throughout the nation.



SALES OFFICES

TOM HARKE—vice-president and national sales director } 118 East 57th Street, New York 22 • Murray
BOB WOOD—national sales manager }
LEW JOHNSON—midwest sales manager • 230 North Michigan Avenue, Chicago 1 • Franklin 2-6498
GAYLE GRUBB—vice-president and Pacific coast sales manager • 111 Sutter Street, San Francisco • Sutter

wfmy-tv
 MAXIMUM POWER ON CHANNEL 2
 Greensboro, N. C.

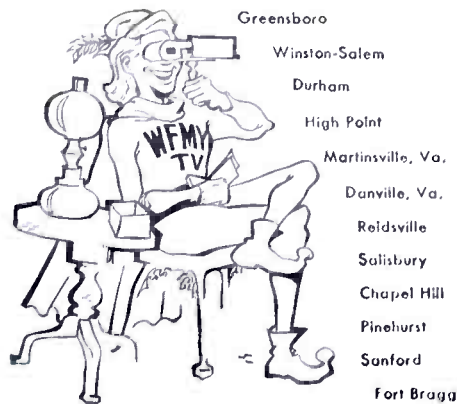


get the true picture . . .

Of increased sales and profits in the Prosperous Piedmont section of North Carolina and Virginia with WFMY-TV. No matter how you look at it — *there's no station or group of stations that gives complete coverage of this fabulous market as does WFMY-TV*

50 prosperous counties • 2 million population
 \$2.5 billion market • \$1.9 billion retail sales

Call your H-R-P man today.



WFMY-TV...Pied Piper of the Piedmont

wfmy-tv
Channel 2

GREENSBORO, N. C.

Represented by
 Harrington, Righter & Parsons, Inc.
 New York — Chicago — San Francisco — Atlanta



Since 1949

Market & Stations—% Penetration	TV Homes
GREENSBORO, N.C.—69.4 WFMY-TV (A,C)	312,835
GREENVILLE-WASHINGTON, N.C.—59.1 WNCT (A,C); WITN (N)	141,732
GREENVILLE-SPARTANBURG, S.C.—63.1 WFBC-TV (N); WSPA-TV (C)	274,272
HANNIBAL, Mo.—QUINCY, Ill.—79.1 KHQA-TV (C); WGEM-TV (A,N)	151,174
HARLINGEN-WESLACO, Tex.—52.5 KGBT-TV (A,C); KRGV-TV (N)	56,695
HARRISBURG, IH.—44.6 WSIL-TV† (A)	†29,066
HARRISBURG, Pa.—74.0 WCMB-TV†; WHP-TV† (C); WTPA† (A,N)	†188,658
HARRISONBURG, Va.—57.9 WSVA-TV (A,C,N)	89,284
HARTFORD-NEW BRITAIN, Conn.—55.8 WGTH-TV† (A,C); WKNB-TV† (N)	†277,779
HASTINGS, Neb.—66.3 KHAS-TV (N)	79,140
HATTIESBURG, Miss.—50.7 WDAM-TV (A,N)	57,399
HENDERSON-LAS VEGAS, Nev.—61.5 KLRJ-TV (A,N); KLAS-TV (C); KSHO-TV	18,638
HENDERSON, Ky.—EVANSVILLE, Ind.—59.8 †101,178 WEHT† (C); WFIE-TV† (A,N)	
HONOLULU, T.H.—70.4 **95,509 KGMB-TV (C); KONA (N); KULA-TV (A) (KGMB-TV operates satellites KHBC-TV, Hilo and KMAU, Wailuku. KONA-TV operates satellite KMVI-TV, Wailuku)	
HOUSTON-GALVESTON, Tex.—71.9 434,619 KPRC-TV*** (N); KTRK-TV (A); KGUL-TV (C) (KTRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	
HUNTINGTON-CHARLESTON, W. Va.—68.1 365,005 WHTN-TV (A); WSAZ-TV (N); WCHS-TV (C)	
HUTCHINSON-WICHITA, Kan.—65.8 219,365 KTVH (C); KAKE-TV (A); KARD-TV	
IDAHO FALLS, Ida.—64.7 37,476 KID-TV (A,C,N)	
INDIANAPOLIS, Ind.—86.3 604,807 WFBM-TV (A,N); WISH-TV (C) (See also Bloomington, Ind.)	
JACKSON, Miss.—42.3 128,106 WJTV (A,C); WLBT (N)	
JACKSON, Tenn.—52.7 80,618 WDXI-TV (C)	
JACKSONVILLE, Fla.—58.6 243,125 WJHP-TV† (A,N); WMBR-TV (A,C) †57,864	
JEFFERSON CITY-COLUMBIA, Mo.—65.0 87,889 KRCG-TV (C); KOMU-TV (A,N)	
JOHNSON CITY, Tenn.—47.7 136,613 WJHL-TV (A,C,N)	
JHNSTOWN, Pa.—85.6 517,665 WARD-TV† (A,C); WJAC-TV (A,C,N) †† (Circulation shown does not include Pittsburgh, Pa. where station has sizable share of audience.)	
JOPLIN, Mo.—63.1 96,278 KSWM-TV (C)	
JNEAU, Alaska †† KINY-TV (C)	
ALAMAZOO, Mich.—90.0 508,680 WKZO-TV (A,C)	
JANSAS CITY, Mo.—83.2 483,948 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	
JARNEY, Neb.—54.9 **73,760 KHOL-TV (A,C,N) (Operates satellite KHPL-TV, Hayes Center, Neb.)	
NOXVILLE, Tenn.—49.9 174,138 WATE-TV (A,N); WBIR-TV (C); †75,576 WTVK-TV† (A,C)	
A CROSSE, Wis.—59.5 96,736 WKBT (A,C,N)	

Market & Stations—% Penetration	TV Homes
LAFAYETTE, Ind.—73.1 †54,015 WFAM-TV† (C)	
LAFAYETTE, La.—48.1 62,139 KLFY-TV (C)	
LAKE CHARLES, La.—62.2 78,523 KPLC-TV (A,N); KTAG-TV† (C) †49,548	
LANCASTER, Pa.—88.0 605,652 WGAL-TV (C,N)	
LANSING, Mich.—90.0 335,880 WJIM-TV (A,C,N); WTOM-TV† †58,384	
LAREDO, Tex. ††	
LAS VEGAS-HENDERSON, Nev.—61.5 18,638 KLAS-TV (C); KSHO-TV; KLRJ-TV (A,N)	
LAWTON, Okla.—64.7 46,878 KSWO-TV (A)	

Market & Stations—% Penetration	TV Homes
LEXINGTON, Ky.—29.5 †36,970 WLEX-TV† (A,N)	
LIMA, Ohio—69.9 65,358 WIMA-TV† (A,C,N)	
LINCOLN, Neb.—76.9 152,503 KOLN-TV (A,C)	
LITTLE ROCK-PINE BLUFF, Ark.—51.6 144,406 KARK-TV (N); KTHV (C); KATV (A,C)	
LOS ANGELES, Cal.—84.5 1,927,333 KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	
LOUISVILLE, Ky.—67.6 456,768 WAVE-TV (A,N); WHAS-TV (C)	
LUBBOCK, Tex.—57.7 95,827 KCBD-TV (A,N); KDUB-TV (C)	

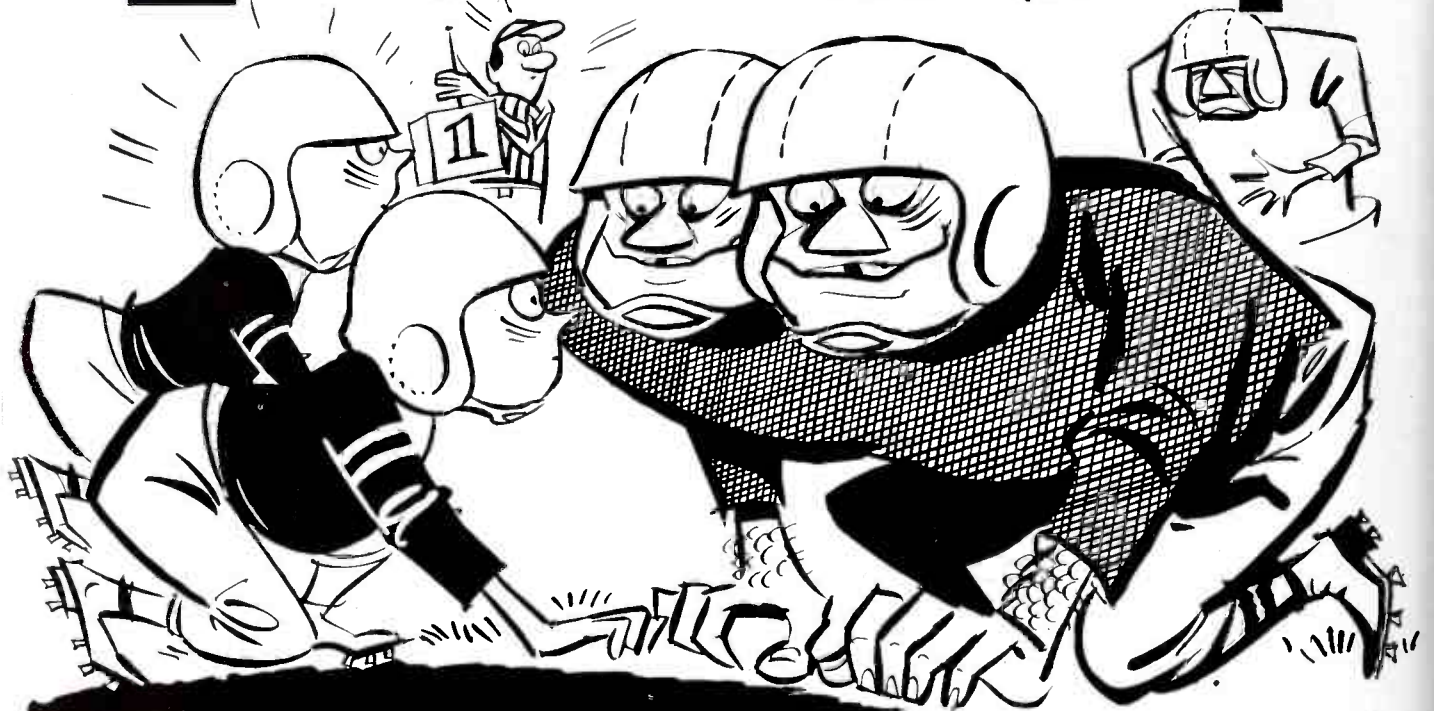
in East Tennessee

...all EYES are on CHANNEL 10

WBIR-TV
KNOXVILLE, TENN.
One of the Nation's Most Powerful Stations

REPRESENTED BY THE KATZ AGENCY

2 heads are better than 1



**ESPECIALLY WHEN THEY'RE
WATCHING YOUR COMMERCIALS!
And in the Portland, Oregon Market
KOIN-TV delivers
OVER TWICE THE AUDIENCE
of any other station!**

TOP RATINGS

- 55% Share-of-Audience in Metropolitan Portland.
- 84% More Audience than Station B.
- 151% More Audience than Station C.
- 86% Preference at 45-Mile Radius.

Sources: June 1956 Portland ARB
1956 Salem ARB

**HIGHEST
TOWER
MAXIMUM
POWER**

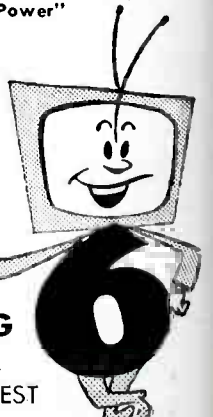
EXCLUSIVE COVERAGE of the Full Portland, Oregon Market

- 317,700 Television Families of 30 Oregon and Washington Counties with
- \$2,694,644,000 in Total Effective Buying Income who spent
- \$1,978,434,000 in Retail Sales during 1955 are
- YOURS ONLY WITH KOIN-TV.

Source: May 10, 1956, Sales Management
"Survey of Buying Power"

KOIN-TV

Channel 6 — Portland, Oregon



**THE BIG
MR. SIX
IN THE WEST**

Represented Nationally by CBS Television Spot Sales

Market & Stations—% Penetration	TV Homes
LUFKIN, Tex.—48.6 KTRE-TV (N) (Optional satellite of KPRC-TV, Houston, Tex.)	37,240
LYNCHBURG, Va.—61.9 WLVA-TV (A,C)	183,905
MACON, Ga.—59.2 WMAZ-TV (A,C)	91,709
MADISON, Wis.—72.5 WISC-TV (C); WKOW-TV†; WMTV† (A,N)	194,246 †108,040
MANCHESTER, N.H.—90.0 WMUR-TV (A) (Circulation shown does not include Boston, Mass. where station has sizable share of audience.)	728,370
MARINETTE, Wis.—79.8 WMBV-TV (A,N)	141,580
MARQUETTE, Mich.—43.3 WDMJ-TV (C)	37,175
MASON CITY, Iowa—72.6 KGLO-TV (C)	106,230
MAYAGUEZ, P.R. WORA-TV (C)	††
MEDFORD, Ore.—40.2 KBES-TV (A,C,N)	33,846
MEMPHIS, Tenn.—59.2 WMBQ-TV (A); WMCT (A,N); WREC-TV (C)	345,725
MERIDIAN, Miss.—42.6 WTOK-TV (A,C,N)	83,316
MIAMI-FT. LAUDERDALE, Fla.—80.9 WCKT (N); WGBS-TV†; WITV† (A); WTVJ (C)	315,482 †184,872
MIDLAND-ODESSA, Tex.—56.5 KMID-TV (A,N); KOSA-TV (C)	50,796
MILWAUKEE, Wis.—87.7 WISN-TV (A); WITI-TV; WTMJ-TV (N); WXIX† (C)	612,216 †243,662
MINNEAPOLIS-ST. PAUL, Minn.—81.0 KEYD-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	618,678
MINOT, N.D.—48.6 KCBJ-TV (A,C,N)	16,946
MISSOULA, Mont.—33.4 KGVO-TV (A,C)	16,013
MOBILE, Ala.—61.8 WALA-TV (A,C,N); WKRG-TV (C)	149,279
MONROE, La.—51.3 KNOE-TV (A,C,N)	105,163
MONTGOMERY, Ala.—53.0 WCOV-TV† (A,C,N); WSFA-TV (A,N)	103,461 †72,630
MUNCIE, Ind.—72.4 WLBC-TV† (A,C,N)	†98,218
MUSKOGEE, Okla.—73.4 KTVX (A) (Includes Tulsa, Okla.)	205,765
NASHVILLE, Tenn.—53.1 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	285,708
NEW BRITAIN-HARTFORD, Conn.—55.8 WKNB-TV† (N); WGHV-TV† (A,C)	†277,779
NEW HAVEN, Conn.—88.5 WNHC-TV (A,C,N)	842,896
NEW ORLEANS, La.—74.9 WDSU-TV (A,C,N); WJMR-TV† (A,C)	334,192 †125,731
NEW YORK, N.Y.—90.0 WABC-TV (A); WABD; WATV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	4,520,748
NORFOLK, Va.—75.9 WTAR-TV (A,C); WTOV-TV†; WVEC-TV† (N)	274,100 †152,948

Market & Stations—% Penetration	TV Homes
OAK HILL, W. Va. WOAY-TV (A)	††
ODESSA-MIDLAND, Tex.—56.5 KOSA-TV (C); KMID-TV (A,N)	50,796
OKLAHOMA CITY, Okla.—73.0 KWTW (A,C); WKY-TV (A,N)	276,660
OMAHA, Neb.—87.2 KMTV (A,N); WOW-TV (C)	296,082
ORLANDO, Fla.—56.1 WDBO-TV (A,C,N)	118,834
OTTUMWA, Iowa—62.5 KTVO (C)	115,012
PANAMA CITY, Fla.—50.4 WJDM-TV (A,C,N)	20,018
PARKERSBURG, W. Va.—40.0 WTAP-TV† (A,C,N)	†36,253
PENSACOLA, Fla.—65.4 WEAR-TV (A,C)	110,151
PEORIA, Ill.—80.1 WEEK-TV† (N); WTVH-TV† (A,C)	†177,271
PETERSBURG, Va.—71.1 WXEX-TV (N) (Includes Richmond, Va.)	199,365
PHILADELPHIA, Pa.—90.0 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	1,795,680
PHOENIX-MESA, Ariz.—69.0 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	128,558
PINE BLUFF-LITTLE ROCK, Ark.—51.6 KATV (A,C); KARK-TV (N); KTHV (C)	144,406
PITTSBURG, Kan.—64.3 KOAM-TV (A,N)	121,855
PITTSBURGH, Pa.—87.3 KDKA-TV (A,C,N); WENS† (A,C,N)	1,053,857 †320,473
PLATTSBURG, N.Y.—81.1 WPTZ (A,N)	*100,261
POLAND SPRING, Me.—83.1 (Mt. Washington, N. H.) WMTW (A,C)	*232,500
PORTLAND, Me.—87.6 WCSH-TV (N); WGAN-TV (C)	182,194
PORTLAND, Ore.—63.8 KLRN-TV (A); KOIN-TV (C); KPTV† (N)	††308,963
PROVIDENCE, R.I.—90.0 WJAR-TV (A,N); WPRO-TV (C)	746,736
PUEBLO-COLORADO SPRINGS, Colo.—52.1 KCSJ-TV (N); KKTV (A, C); KRDO-TV (N)	52,923
QUINCY, Ill.-HANNIBAL, Mo.—79.1 WGEM-TV (A,N); KHQA-TV (C)	151,174
RALEIGH, N.C.—54.1 WNAO-TV† (A,C)	†107,632
RAPID CITY, S.D. KOTA-TV	††
READING, Pa.—46.5 WHUM-TV† (A,C)	†174,871
RENO, Nev.—74.4 KOLO-TV (A,C,N)	20,436
RICHMOND, Va.—71.1 WRVA-TV; WTVR (A,C); WXEX-TV (Petersburg, Va.) (N)	199,365
ROANOKE, Va.—62.4 WDBJ-TV (C); WSLS-TV (A,N)	247,473
ROCHESTER, Minn.—72.4 KROC-TV (A,N)	96,233
ROCHESTER, N.Y.—90.0 WHAM-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	293,220

PRIMARY SERVICE

to over 80,000

Television Homes

316,000 Watts



On the Air Since 1953

Maximum Power

WTOK-TV

CHANNEL 11

MERIDIAN, MISS.

Represented by
HEADLEY-REED

"ARB" oct. 1955

"ARB" march 1956

AND NOW

"PULSE" july 1956

PROVES
KSLA-TV'S
*CONTINUING LEADERSHIP
IN METROPOLITAN
SHREVEPORT*

KSLA-TV has ten of the TOP 15 shows . . . 64% of the morning audience . . . 58% of the afternoon audience and 53 of the nighttime audience. Thus PULSE backs up ARB in proving KSLA-TV's continuing audience leadership in Shreveport. That's why over *twice* as many *national* spot accounts and *one-third* more *local* accounts use KSLA-TV than the other Shreveport channel! Your Raymer man has full details of the success story. KSLA-TV



FIRST IN SHREVEPORT, LOUISIANA

KSLA-TV CHANNEL 12

FULL 316,000 WATTS POWER - ANTENNA HEIGHT 1,200 FEET



PAUL H. RAYMER, INC.

NATIONAL REPRESENTATIVE

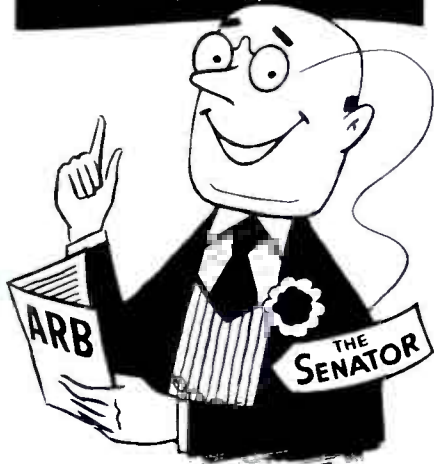
CBS-TV BASIC NEW YORK • CHICAGO • ATLANTA • DETROIT • DALLAS • SAN FRANCISCO • HOLLYWOOD

12th Afternoon Spots Available on KCRA-TV

MATINEE THEATRE
15.0 AVERAGE RATING
(12-1 P.M.)

QUEEN FOR A DAY
15.1 AVERAGE RATING
(1-1:45 P.M.)

VALLEY PLAYHOUSE
12.4 AVERAGE RATING
(2-5 P.M.)



The Senator says, "It's in the Book!"

ARB credits KCRA-TV with a Noon to 5 P.M. average rating of 12.8, an average Share of Audience of 75.5%.

In this four-station market no other station leads KCRA-TV in any quarter hour of this time period.

Choice station breaks and one-minute participations are still available at low afternoon rates.

Petry has the book that shows how strong day and night programming has made KCRA-TV the highest rated NBC station in the West.

*All ratings compiled from Sacramento Television Audience ARB: June 2-8, 1956

KCRA-TV
CHANNEL 3

SACRAMENTO, CALIFORNIA
100,000 Watts Maximum Power

Basic  Affiliate

represented by
Edward Petry & Co.

Market & Stations—% Penetration	TV Homes
ROCKFORD, Ill.—83.1 WREX-TV (A,C); WTVO† (N)	236,253 †133,247
ROCK ISLAND, Ill.—DAVENPORT, Iowa—84.2 WHBF-TV (A,C); WOC-TV (N)	284,562
ROME, Ga.—68.7 WROM-TV	118,891
ROSWELL, N.M.—43.1 KSWs-TV (A,C,N)	27,697
SACRAMENTO, Cal.—73.4 KBET-TV (C); KCCC-TV† (A); KCRA-TV (N)	314,604 †82,308
SAGINAW-BAY CITY, Mich.—85.3 WKNX-TV† (A,C); WNEM-TV (A,N)	256,264 †77,904
ST. JOSEPH, Mo.—76.7 KFEQ-TV (C)	124,067
ST. LOUIS, Mo.—83.2 KSD-TV (N); KTV† (A,C); KWK-TV (C)	764,988 †303,700
ST. PETERSBURG-TAMPA, Fla.—62.8 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	210,475 †151,542
SALINAS-MONTEREY, Cal.—73.7 KSBW-TV (A,C,N) (Figures are based on market's status as of Aug. 1 and do not take into account station's new transmitter location, effective Sept. 1.)	92,124
SALISBURY, Md.—81.4 WBOC-TV† (A,C)	†54,807
SALT LAKE CITY, Utah—79.3 KSL-TV (C); KTVT (N); KUTV (A)	176,959
SAN ANGELO, Tex.—49.5 KTXL-TV (A,C,N)	19,419
SAN ANTONIO, Tex.—66.7 KCOR-TV†; KENS-TV (A,C); WOAI-TV (A,N)	202,618 ††
SAN DIEGO, Cal.—TIJUANA, Mex.—82.5 KFMB-TV (A,C); KFSD-TV (N); XETV (A)	276,746
SAN FRANCISCO, Cal.—80.3 KGO-TV (A); KPIX (C); KRON-TV (N); KSAN-TV† (Circulation shown does not include Sacramento, Cal. where stations have sizable share of audience.) (See Stockton, Cal.)	1,014,052 †204,839
SAN JOSE, Cal.—73.3 KNTV	216,102
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
SAN LUIS OBISPO, Cal. KVEC-TV (A,C)	††
SANTA BARBARA, Cal.—76.5 KEY-T (A,C,N) (Includes 31,376 TV homes in western portion of Los Angeles county.)	112,196
SAVANNAH, Ga.—60.7 WSAV-TV (N); WTOG-TV (A,C)	75,345
SCHENECTADY-ALBANY-TROY, N.Y.—86.2 WRGB (N); WCDA-TV†*** (C); WTRI† (A) (WCDA-TV operates satellite WCDB-TV, Haganan, N. Y.)	444,888 †173,061
SCRANTON-WILKES-BARRE, Pa.—76.5 WARM-TV† (A); WGBI-TV† (C); WBRE-TV† (N); WILK-TV† (A)	†227,972
SEATTLE-TACOMA, Wash.—78.0 KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW	418,607
SEDALIA, Mo.—64.0 KDRO-TV	38,101
SHREVEPORT, La.—58.6 KSLA (A,C); KTBS-TV (A,N)	170,161
SIOUX CITY, Iowa—81.9 KTIV (A,N); KVTI (A,C)	156,230
SIOUX FALLS, S.D.—61.2 KELO-TV (A,C,N) (Operates satellite KDLO-TV, Florence, S. D.)	**137,548

NOW FULL POWER and Color!

KSBW-TV

Channel 8

SALINAS-MONTEREY

CBS-NBC-ABC

MORE COVERAGE!

MORE PEOPLE!

LOWER COST PER M!

The one TV station in Northern California that has 90% Share-of-Audience* in Monterey-Santa Cruz Counties!

The one TV station that covers a market the size of Houston or Buffalo and delivers this market to advertisers at one of the lowest costs in the United States.

*ARB

National Representatives:

H-R TELEVISION INC.

New York, Chicago

Atlanta, Dallas, Houston

Los Angeles, San Francisco

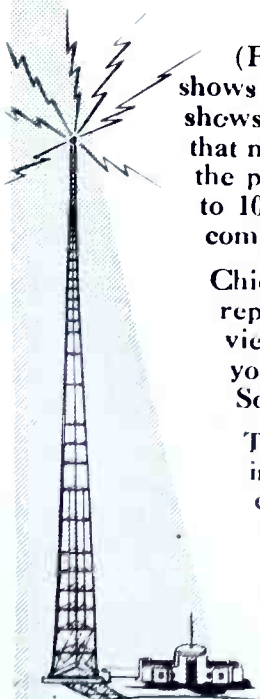
TV ADVERTISERS:
You are not covering
South Bend-
Indiana's 2nd market-
unless you are using
WSBT-TV!

Please don't take our word for it. Check the viewer reports on the South Bend Market—either A. R. B. or Pulse. They all show that WSBT-TV completely dominates the South Bend market. The latest A.R.B. report (February, 1956) tells the same story. It shows that WSBT-TV carries the top 13 shows and 23 of the top 25! It also reveals that more viewers watch WSBT-TV during the prime daily viewing hours of 6:30 p.m. to 10:30 p.m. than watch all other stations combined!

Chicago stations are included in the A.R.B. report. They reach only a handful of viewers. It all boils down to the fact that you just don't get television coverage in South Bend, Indiana without WSBT-TV!

This is Indiana's 2nd market in population, income, sales—and one of the Nation's richest. Get the whole story. Write for free market data book.

PAUL H. RAYMER CO., INC., NATIONAL REPRESENTATIVES



WSBT-TV

SOUTH BEND, IND. CHANNEL 34

CBS... A CBS BASIC OPTIONAL STATION

Market & Stations—% Penetration	TV Homes
SOUTH BEND-ELKHART, Ind.—63.6 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	†170,052
SPARTANBURG-GREENVILLE, S.C.—63.1 WSPA-TV (C); WFBC-TV (N)	274,272
SPOKANE, Wash.—58.7 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	154,583
SPRINGFIELD, Ill.—47.2 WICSt (A,N)	†70,289
SPRINGFIELD-HOLYOKE, Mass.—86.3 WHYN-TV† (C); WWLP† (A,N)	189,644
SPRINGFIELD, Mo.—60.0 KTTS-TV (C); KYTV (A,N)	106,993
STEBENVILLE, Ohio—83.4 WSTV-TV (A,C) (Circulation shown does not include Pittsburgh, Pa.,—Allegheny county, 410,580 sets—where station has sizable share of audience.)	355,753
STOCKTON, Cal.—79.7 KQVR (Circulation shown includes Sacramento and San Francisco counties, Cal.) (See San Francisco, Cal.)	1,146,972
SUPERIOR, Wis.—DULUTH, Minn.—67.0 WDSM-TV (C,N); KDAL-TV (A,C)	105,152
SWEETWATER-ABILENE, Tex.—61.2 KPAR-TV (C); KRBC-TV (N)	53,462
SYRACUSE, N.Y.—88.8 WHEN-TV (A,C); WSYR-TV (N)	357,691
TACOMA-SEATTLE, Wash.—78.0 KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW	418,607
TALLAHASSEE, Fla.—(See Thomasville, Ga.)	
TAMPA-ST. PETERSBURG, Fla.—62.8 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	210,475 †151,542
TEMPLE-WACO, Tex.—62.3 KCN-TV (N); KWTX-TV (A)	111,136
TERRE HAUTE, Ind.—79.1 WTHI-TV (A,C)	177,987
TEXARKANA, Tex.—55.9 KCMC-TV (A,C)	143,550
THOMASVILLE, Ga.—TALLAHASSEE, Fla.—49.7 WCTV (C,N)	83,693
TOLEDO, Ohio—88.8 WSPD-TV (A,C,N)	364,919
TOPEKA, Kan.—72.3 WIBW-TV (A,C)	131,796
TRAVERSE CITY, Mich.—56.2 WPBN-TV (N)	31,901
TUCSON, Ariz.—54.6 KDWI-TV; KOPO-TV (C); KVOA-TV (A,N)	44,442
TULARE-FRESNO, Cal.—76.6 KVVG†; KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	195,161 †150,859
TULSA, Okla.—69.6 KOTV (C); KVOO-TV (N); KTVX (Muskogee, Okla.) (A)	279,965
TWIN FALLS, Ida. KLIX-TV (A,C)	††
TYLER, Tex.—51.6 KLTV (A,C,N)	71,739
UTICA-ROME, N.Y.—88.9 WKTV (A,C,N)	158,341
VALLEY CITY, N.D.—52.9 KXJB-TV (C) (See also Fargo, N. D.)	103,239
WACO-TEMPLE, Tex.—62.3 KWTX-TV (A); KCEN-TV (N)	111,136
WASHINGTON, D.C.—81.1 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	607,791

KCEN-TV Covers the WACO-TEMPLE CENTRAL TEXAS AREA MARKET

Retail

Sales

over

\$775,000,000

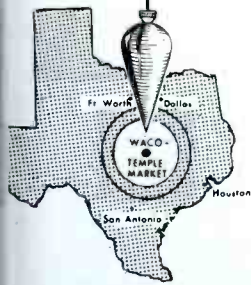
in 1955

...

Going

up

now!



KCEN-TV

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



Representatives:

NATIONAL: George P. Hollingsbery
TEXAS: Clyde Melville Co., Dallas

KCEN-TV, 17 S. 3rd, Temple, Texas

OWNED AND OPERATED BY BELL PUBLISHING CO.

Market & Stations—% Penetration	TV Homes
WASHINGTON-GREENVILLE, N.C.—59.1 WITN (N); WNCT (A,C)	141,732
WATERBURY, Conn.—60.0 WATR-TV† (A)	†107,792
WATERLOO, Iowa—79.5 KWWL-TV (N)	202,252
WAUSAU, Wis.—61.9 WSAU-TV (A,C,N)	69,948
WESLACO-HARLINGEN, Tex.—52.5 KRGV-TV (N); KGBT-TV (A,C)	56,695
WEST PALM BEACH, Fla.—73.5 WEAT-TV (A,C); WJNO-TV (C,N)	94,928
WHEELING, W. Va.—81.1 WTRF-TV (A,N)	298,603
WICHITA-HUTCHINSON, Kan.—65.8 KAKE-TV (A); KARD-TV (N); KTVH (C)	219,365
WICHITA FALLS, Tex.—63.7 KFDX-TV (A,N); KSYD-TV (C)	86,500
WILKES-BARRE-SCRANTON, Pa.—76.5 WBRE-TV† (N); WILK-TV† (A); WARM-TV† (A); WGBI-TV† (C)	†227,972
WILMINGTON, Del.—89.8 WPFH (N) (Circulation shown does not include Philadelphia, Pa., where station has sizable share of audience.)	247,898
WILMINGTON, N.C.—41.6 WMFD-TV (A,N)	73,168
WINSTON-SALEM, N.C.—67.5 WSJS-TV (N); WTOB-TV† (A)	321,354 †80,660
YAKIMA, Wash.—63.2 KIMA-TV† (A,C,N) (Operates satellites KLEW-TV, Lewiston, Ida. and KEPR-TV, Pasco, Wash.)	**†72,410
YORK, Pa.—77.2 WNOV-TV†; WSBA-TV† (A)	†97,854
YOUNGSTOWN, Ohio—66.0 WFMJ-TV† (N); WKBN-TV† (A,C)	†181,502
YUMA, Ariz.—58.2 KIVA-TV (A,C,N)	17,644
ZANESVILLE, Ohio—63.3 WHIZ-TV† (A,C,N)	†49,350

- Unadjusted for new data pending further study.
- † U.H.F.
- †† Incomplete data.
- ††† V.H.F.-U.H.F.
- * U.S. coverage only.
- ** Includes circulation of satellite.
- *** Does not include circulation of satellite.

OPENED IN AUGUST: 4

Market	Station	Channel
Carlsbad, N.M.	KAVE-TV	(11)
Klamath Falls, Ore.	KOTI	(2)
Knoxville, Tenn.	WBIR-TV	(10)
Redding, Cal.	KVIP	(7)

DUE TO OPEN IN SEPTEMBER: 10

Market	Station	Channel
Ardmore, Okla.	KVSO-TV	(12)
Bristol, Tenn.-Va.	WCYB-TV	(5)
Caguas, P.R.	WKBM-TV	(11)
Clarksburg, W.Va.	WBLK-TV	(12)
Elmira, N.Y.	WSYE-TV	(18)
El Paso, Tex.-Juarez, Mex.	KILT-TV	(13)
Evansville, Ind.- Henderson, Ky.	WTWV	(7)
Ironwood, Mich.	WFJS-TV	(12)
Massillon, Ohio	WMAC-TV	(23)
Montrose, Colo.	KFXJ-TV	(10)

The
PACIFIC NORTHWEST'S

Largest exclusive coverage!

It takes more than 40,000 square miles of effective coverage to deliver this exclusive agricultural-industrial market. It's a one-TV-signal-market bigger than Massachusetts, New Hampshire, Connecticut and Rhode Island combined . . . with more population than Toledo, San Diego or Nashville.

MARKET DATA

POPULATION	511,875
(Urban Population)	261,900
(Rural Population)	249,975
FAMILIES	159,925
EFFECTIVE BUYING INCOME	\$859,218,000
GROSS FARM INCOME	\$334,735,000
RETAIL SALES	\$632,561,000
FOOD SALES	\$135,614,000
GENERAL MERCHANDISE	\$430,890,000
DRUG SALES	\$ 21,335,000
AUTOMOTIVE SALES	\$123,748,000

(Source: 1956 Survey of Buying Power)

KIMA-TV

Yakima, Washington

KEPR-TV

Pasco, Wash.

KLEW-TV

Lewiston, Idaho

See
(WEED TELEVISION)
Pacific Northwest: MOORE AND ASSOCIATES

How many ID's are enough? Nobody's sure, but three is general minimum

2. ID's can be used for additional hard-hitting advertising in highly competitive markets and in markets where sales are lagging.
3. ID's can be used for extra advertising during the days a product is most heavily bought.
4. ID's can be used to re-emphasize simple but important news: product improvement, price change, premium offer, new package.
5. ID's can be used to supplement regular campaigns during special seasons when a product is most in demand, or when a product should be most in demand.
6. ID's can be used to give consistency to an advertiser's selling effort through ID's low-cost frequency.

The variety of uses to which the ID can be put is evident from an examination of individual markets. Listed in a box elsewhere in this article are the ten leading ID users in Chicago and Detroit as shown by Broadcast Advertiser Reports. Note the weight of these campaigns. Goldblatt's department store in Chicago used 65 spots a week; Meister Brau used 45.

Must advertisers use heavy schedules? How many ID's are needed to do a job? This is the toughest question of all. There is no universally accepted answer. Every agency has worked out its own formula. There is, however, a common approach to the problem.

What's your penetration goal?

After the agency has determined such fundamentals as when best to reach its potential customers, the next step is to determine what percentage of penetration within the market is desired. ID's are then bought in whatever quantity is necessary, according to the number of rating points needed to reach the desired per cent of penetration.

Some advertisers have set a minimum of three ID's weekly as the smallest possible buy.

Another approach is to start with the total amount of money an advertiser has to spend in a given market. Or, the number of ID's purchased may be governed by the way the advertiser is using his ID's.

For example, an advertiser who is using ID's to supplement his network show or spot-placed program may set a smaller number of ID's as the desired amount than the advertiser who

is using ID's to introduce a new product.

One of the main problems in weighing the value of ID's is determining the amount of attention that viewers pay to these between-shows announcements. Undoubtedly, there is a drop-off from program levels. Any number of advertisers, however, have continuing research projects on this subject. Their findings have been satisfactory enough to encourage the maintenance—and the expansion—of ID schedules.

Since there is an inattention factor present, it has fallen to the lot of the creative and production people to come up with new and different techniques to snare and retain viewer-interest.

With the ID commercial, new approaches have been developed to answer this need.

Technically speaking, an ID is either 4 ft., 36 frames (eight-seconds) in running length or 6 ft. (10-seconds) of running length for 16-mm film.

Advertisers swinging to eight-second ID's

The eight-second version, which is swiftly gaining in popularity among advertisers and TV stations, devotes its entire running time to the sponsor's message. The remaining two seconds of the ID are used for a full screen station identification which the station ties-on to the advertiser's film.

The use of the eight-second ID results in considerable savings over the 10-second version for the advertiser since negatives with the individual station call letters are eliminated.

Because of this extremely short length, the copywriter is faced with a three-fold problem: cramming the specific sales message into a maximum of approximately 13 words, establishing a visual idea in eight-seconds and keeping the viewer attention at high level.

The ID forces the copywriter to define exactly what he's trying to sell and to boil the message down to its essentials.

Use audio to flag viewer attention

In many cases, the product's basic copy theme has been established through use in other media. The copywriter then has only to refine this to television usage. However, there is a growing trend toward treatment of ID copy as basic—since it has been pared to the hard core

of selling—and adapting it for use in other media.

Although only six seconds of audio are allotted him in an eight-second ID, the copywriter need not use the full time for words alone. Therein lies the copywriter's key to keeping viewer's attention at high level and increasing the penetration of the ID.

ID can set basic theme for all media

In writing an ID, it seems to me, a copywriter should consciously write in gimmicks that will cause *audio imagery* or create an *irritation factor*.

An audio image may be established through the adroit use of sound. Perhaps the sound is "boink," "thud," "ping," "thung-g-g," or an unusual musical note that can be associated with the action in the video portion of the ID.

The irritation factor may be the same sound gimmick used to arouse audio imagery. Or it may be a slightly off-beat voice treatment of the copy. (Remember the Jell-O commercial and the woman's rendition of "Busy day, busy day"?)

The whole purpose of putting in appeals to audio imagery and an irritation factor (both don't have to be present in the same commercial) is to create through this distinct *sound* approach a *visual* recall of the ID by injecting it into the conscious mind of the viewer who is away from the TV set or otherwise occupied.

Needless to say, this technique results in increased penetration which helps to offset any inattention present.

The video portion, too, presents new challenges to the copywriter.

It has been conceded throughout the trade that four seconds is just about the minimum length of time to establish a picture idea. This doesn't mean, incidentally, that the picture treatment has to be static.

Note the one common characteristic of effective ID's produced for Kool cigarettes, Maxwell House Instant, Imperial Sugar and Maryland Club Coffee—the product is displayed at all times—or at least 80 per cent of the time—and the action centers around it.

With the experience of the many advertisers who have successfully used the rifle-shot effectiveness of ID's in the past, they now offer a proven track record which has pushed ID's out of the stepchild class into full-fledged partnership with other types of TV commercials. **END**

NEW, EXCITING AND INTRIGUING . . . FAMILY APPEAL

The FIRST Television Show Of Its Kind

THE TRACER

. . . True Dramas of Missing Persons



A new star for Television,
James Chandler as The Tracer

WEEKLY VARIETY

TRUE DRAMAS

FORTUNES TO BE CLAIMED

Filmed against the background of 30 of America's most exciting cities! "The Tracer" offers outstanding entertainment and a public service. Sponsor's sales and community prestige will soar. Phone or wire now for an audition.

A REFRESHING NEW IDEA IN PROGRAMMING

. . . distinctively different . . . more than a crime show . . . more than a dramatic series . . . more than a situation comedy . . . a rare combination of intriguing suspense and warm human drama the whole family will enjoy. All episodes are true cases from the confidential files of The Tracers Company of America.

A UNIQUE NEW CONCEPT OF PROMOTION

. . . weekly lists of local missing heirs and persons will be furnished (at no extra cost) to be telecast with each episode. Actual missing persons will be found and millions of dollars claimed through program's public service.* Promotion possibilities are unlimited.

**Missing heir to \$1,000.00 found by the Tracer's first telecast on KARK-TV, Little Rock (The Tracer's first market)!*

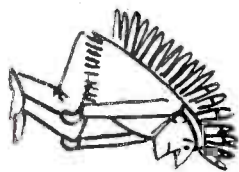


MPA-TV



PRODUCTIONS

1032 CARONDELET ST., NEW ORLEANS, LA.



TALENT SCOUTING?

Look no further. The talent's on WMBR-TV, reaching 374,000 homes with the highest rated shows, national and local.

W M B R - T V

Jacksonville, Fla.

Channel 4 CBS

Operated by The Washington Post
Broadcast Division

Represented by
CBS Television Spot Sales

hominess, friendliness, smartness, scientific authoritativeness?"

This does not mean that a commercial must be constructed categorically to cover all these points, but it should be second nature for the writer to embrace them without letting the slightest evidence of "technique" show through.

All of these considerations make for believability, or the lack of it, and this is where the TV creative genius starts to work.

Not all products or subjects, of course, should be (or maybe could be) adapted to this approach. There are times when the "Slice of Life" is the long way, and the wrong way, around. But there are some products for which it is a natural.

A little boy with his nose against a window pane, for instance, is a situation any mother of a little boy knows well—and emotionally. We intrigue our little boy with sounds a little boy is usually intrigued with, like a police car or rain on the window pane. We tie them all up together with a commercial on the "Snap, Crackle and Pop" sounds of Kellogg's Rice Krispies.

Some of the current Eastman Kodak commercials done by J. Walter Thompson are wonderful examples of the realistic approach. They are beautiful re-enactments of the times families like to remember (vacations, graduation, seaside trips, birthday parties, etc.) and they simply say you have these moments forever through photography.

Among the most successful efforts of the "Slice of Life" school, to our mind, are the "Ivory Baby" commercials done for Ivory Soap by Comp-ton. They're naturals and natural—the true basis of realism. For they feature children who are too young to be coached, much too young to do anything but be natural—and believable. These commercials are delightful and effective, too.

About two years ago, we produced a commercial for Kellogg's Corn Flakes, built around a child a little older than the Ivory Baby. Its sole action consisted of the little boy handling a box of Corn Flakes at the breakfast table—picking it up, pouring out the flakes, putting on sugar and cream, looking up as his father (unseen by the audience) entered the room. All this to a voice-over narrator, keyed completely to the spirit of the situation.

For the Pfizer Company, we went out and got a real farmer to sell antibiotics for cattle to other real farmers. His voice has a real Iowa twang—because he really farms land "out where the tall corn grows." What he says carries the ring of truth and experience, we hope.

Of course, if everyone went over look, stock and barrel to the "Slice of Life" side, this low-pressure way would lose much of its effectiveness.

But they haven't, and they probably won't as long as there are sponsors of the Big Deal on television. So it looks to us as though the "Slice of Life" should be long of life. **END**

TO WRITE REALISTIC COMMERCIALS

If you're setting out on the "Slice of Life" route, here are some obvious road signs that might be followed to make the writing righter:

1. Take the campaign strategy, copy platform, theme lines and whatnot, and translate them—don't just adapt them—into realistic words and actions that real people might say and do (or think they say and do).

2. Make the writing *real*!

3. Make the actions *authentic*! Use photographic storyboards wherever possible, and be extremely specific as to the kind of people you want in the commercials.

4. Tape record, where possible, every line of dialogue and make sure it sounds like talking.

5. In production, cast your commercials in terms of people rather than actors. Always aim for realistic lighting and sound. In life not all people are smooth and good-looking. They're not all ugly, either.

6. Look for any touch of phoni-ness in answer prints, and if it's there, don't excuse it—excise it!

The main point is that instead of depending solely on contrived showmanship of any sort, such as "spectaculars" or animation, our method consists of doing our best to hide any evidence of showmanship.

B



G

The biggest!

The biggest movies ever released for television
make KPIX's new 10 pm BIG MOVIE
the best buy in San Francisco!

BIG MOVIE, Monday thru Thursday, 10:00 to 11:30 pm,
delivers an average quarter-hour audience
of 362,734 at a cost-per-thousand of only 74¢!

Act now to become one of the Bay Area's BIG
advertisers. Call Lou Simon, KPIX Sales Manager,
or your nearest Katz Agency office.

**In San Francisco, No Selling Campaign Is Complete
Without The WBC Station. . . .**

KPIX CHANNEL **5** 
San Francisco

WESTINGHOUSE BROADCASTING COMPANY, INC.



RADIO

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

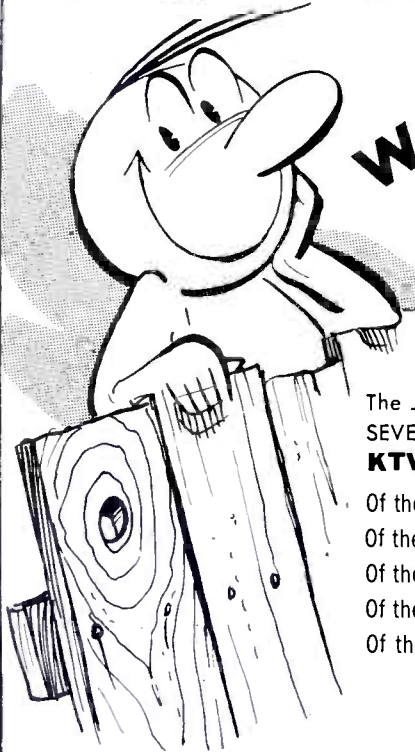
TELEVISION

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

KPIX REPRESENTED BY THE KATZ AGENCY, INC.

ALL OTHER WBC STATIONS REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.

OUR OPPOSITION



WON'T TELL YOU
BUT...

THE FIRST!
area ARB WILL!

The June 1-7 ARB "Special Survey" of the TWENTY-SEVEN CENTRAL KANSAS (WICHITA) AREA showed **KTVH** not just DOMINANT, but OVERPOWERING!

Of the **TOP FIVE** shows...**KTVH** had **FIVE!**

Of the **TOP TEN** shows...**KTVH** had **NINE!**

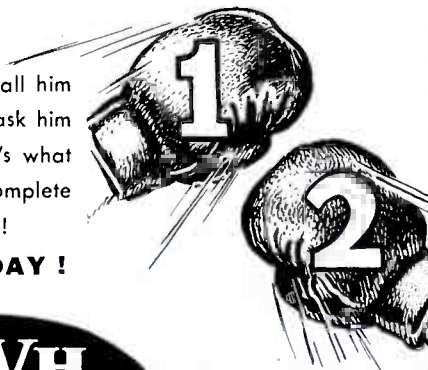
Of the **TOP FIFTEEN** shows...**KTVH** had **THIRTEEN!**

Of the **TOP TWENTY** shows...**KTVH** had **SEVENTEEN!**

Of the **TOP TWENTY-FIVE** shows...**KTVH** had **TWENTY!**

Your H-R man has all the details...why not call him TODAY! And while you're talking to him, ask him about **KTVH's** new **1-2 PUNCH!** That's what we call our new **DUAL STUDIOS**...complete studios in WICHITA as well as HUTCHINSON!

Check with your H-R Man TODAY!



KTVH
KANSAS

CBS BASIC

Channel **12**

MAIN OFFICES AND STUDIOS IN **HUTCHINSON**, COMPLETE **DUAL STUDIOS** IN **WICHITA**. HOWARD O. PETERSON, General Manager.

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

TELEVISION MAGAZINE

LEWIS From page 45

fourth network possible—if it proved economically feasible and if there were entrepreneurs prepared to take the risk. More outlets in a market mean a wider choice of time periods and programs and more opportunities for the local advertisers, about whom so many tears are shed. This would actually eliminate the possibility of monopoly.

Calling on Washington for help

Of course, it's unpleasant when a network program change makes it necessary to look for another time slot. But does this call for complaint to Washington? It seems to us, incidentally, that those who cry about being "pushed around" by the networks are in a paradoxical position. They are usually the same people who complain loudly about government control. Yet the moment something displeases them, they want the government to step in.

It sometimes amuses us to note that it is only the one who is being "pushed around" who is screaming—never the one who's going in! Remember, that for every buyer who does not get a time slot, there is one who does. But do you notice anyone running to Washington with a pat on the back for a network for opening a good time period?

Our own agency was recently involved in such a situation. We were "pushed out" of the NBC Friday night *Spectaculars* for the simple reason that the network had decided not to do the series. Instead, we were offered the *Perry Como Show* on Saturday. Was this bad?

The question really is: Does a network have the right to say what program should go into any given period, even against the wishes of the advertiser and his agency?

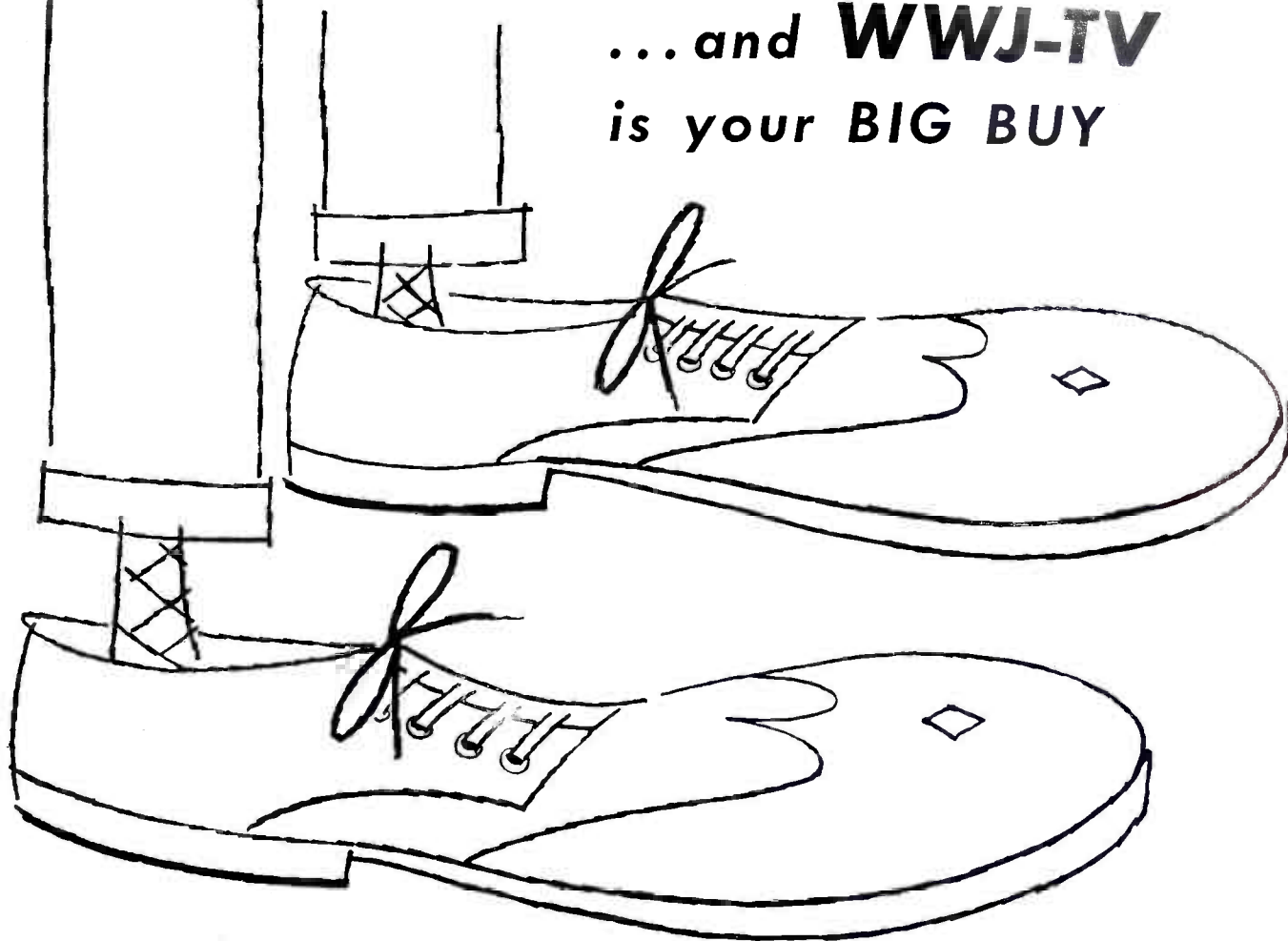
Networks' right to cancel shows

Related questions are: Does the network have the right to yank a show off the air on the grounds that it is not good enough, even though we, as the buyer, may be perfectly happy with it? Does the network have the right to insist that if we want to buy into a specific time period we must accept a program of its choice? Does it have the right to substitute a program in the time slot we are paying for, leaving us the choice of trying to scramble elsewhere for hard-to-find time if we do not like the new offering?

If we understand our system of broadcasting, our answer must be an unequivocal "Yes." To page 88

they **BUY BIG**
in Detroit...

...and **WWJ-TV**
is your **BIG BUY**

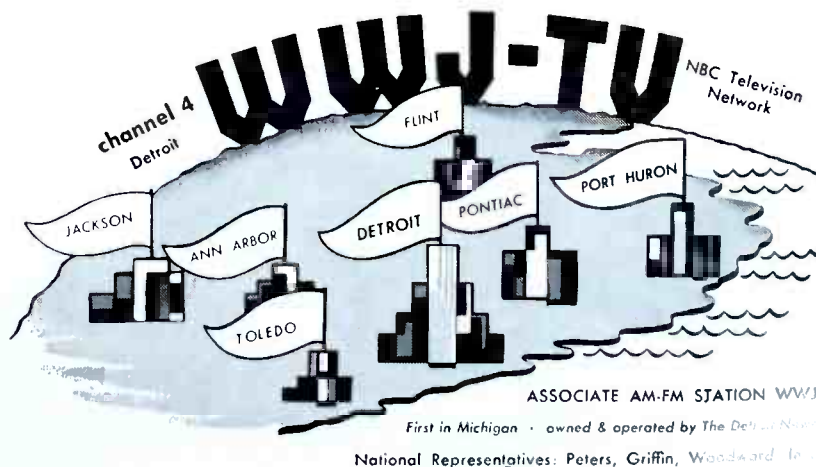


Greater Detroit families had a king-size average income of \$6500 in 1955.* That's 28 per cent above the national average.

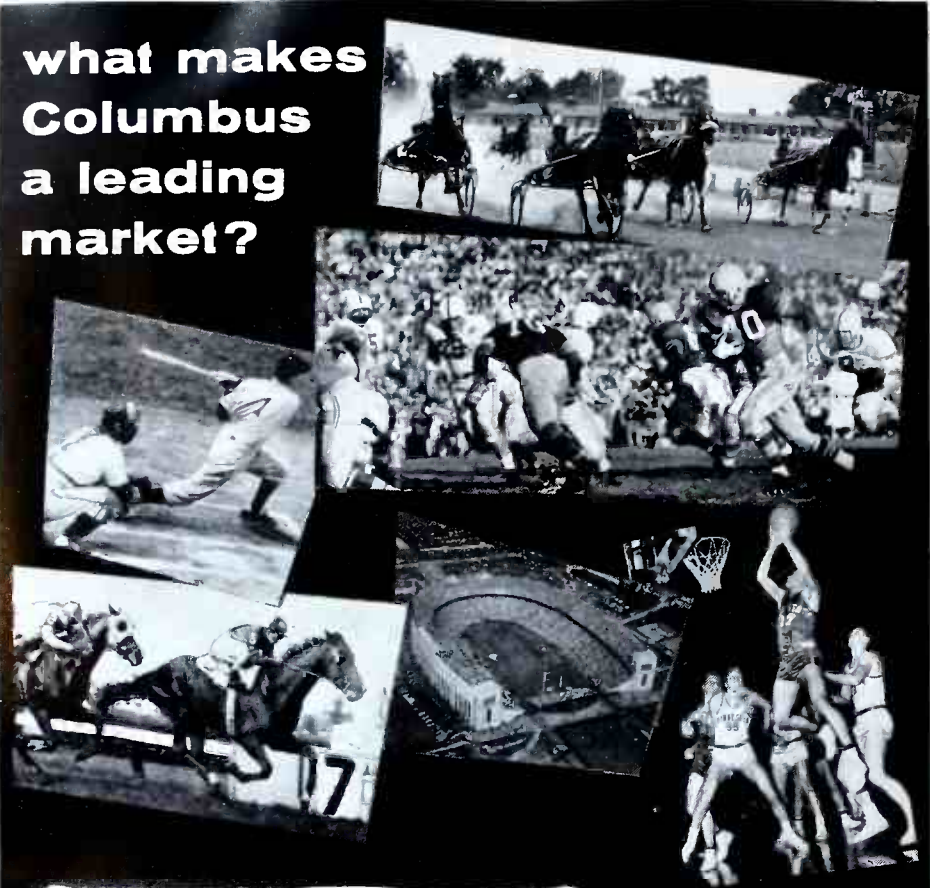
Folks here are big earners, big spenders—and equally important, big boosters for WWJ-TV's feature programming, sparkling personalities, and exceptional news coverage.

Buy Detroit. And when you do, buy WWJ-TV, now serving 1,610,000 television sets and 6,370,000 people.

*Detroit Area Study, Survey Research Center,
University of Michigan, 1956



what makes Columbus a leading market?



"Show me a good sport and I'll show you a good spender!"

Columbus fills this bill . . . Columbus is a leading sports mecca . . . and WBNS-TV, Columbus' leading station, fills the bill for sports coverage.

Columbus is national headquarters for both Minor League Baseball and the Trotting Association. It is home to the International League Jet Baseball team . . . a group sponsored by the faith and money of Columbus businessmen . . . it is the site of the famous Ohio State University Stadium . . . where 80,000 fans cheer their winning team . . . and the new St. John's Arena for indoor sports . . . for racing enthusiasts there's Beulah Park and Hilliards Harness Track . . . for golfers, their own clubs or the beautiful new Arthur Raymond Memorial course . . .

For WBNS-TV viewers, there is complete coverage of their favorite sports . . . for ADVERTISERS . . . there is a guaranteed audience of 500,400 TV families . . . and the assurance that WBNS-TV is rated the number 1 station in this market of sports loving spenders.

No. 4 in "Columbus Market" Series



WBNS-TV

REPRESENTED BY BLAIR TV

channel 10 • columbus, ohio

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

WBNS-TV COVERAGE FACTS

TOTAL POPULATION
1,872,900

TOTAL FAMILIES
556,000

TOTAL TV HOMES
500,400

46% average share of audience in this 3 station market.

15 out of 15 Top Once-a-week shows.

8 out of 10 Top Multi-weekly shows.

(Source: Columbus Telepulse July, 1956)

LEWIS From page 86

To begin with, we must never forget that in television we are dealing with a unique medium. Unlike magazines and newspapers, it operates under the jurisdiction of a government body, the Federal Communications Commission, as authorized by the Communications Act. Television is thus more than a medium of advertising. It is required by law to serve "the public interest, convenience and necessity." Even though networks themselves are not licensed, in practice, as owner of some stations, they assume the responsibility laid down by law.

Could agencies assume program job?

Let us face the question frankly and realistically. How can the networks live up to their responsibilities unless they have the final say on what they broadcast? Can we advertisers and agencies assume this burden? Obviously, we cannot.

Can the film companies, who have been so bitter in their denunciation of the networks, assume the burden? Some of them would like to see the networks reduced to the status of carriers of programs produced by outside sources. The movie industry, it should be pointed out, has never had to concern itself with advertising as its primary source of revenue. It has rarely done anything for the "public interest, convenience and necessity," but has produced almost entirely for return at the box-office.

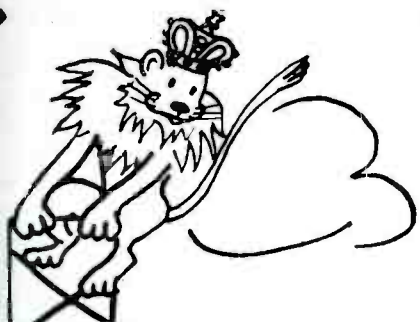
Even if we had Pay TV, there would still be a need for someone to pay for those program efforts made in conformity with the regulations of the FCC.

Networks led in developing shows

If we look at the record objectively, we see that the networks have led in the creation and development of important new programs in the public interest—using the term in its broadest sense—and that many of them have been unable to earn back their investments.

Moreover, it is clear that only the networks have the resources to undertake major program experiments. Who else but the networks can try a *Wide, Wide World*, an unsponsored *See It Now*, color spectaculars, coverage of major news events? Who will produce the costly program with the appeal to minority tastes?

Surely, no individual station can afford to do so. This is why the local station so eagerly desires network affiliation. It is only too glad to exchange option time for top program



WREX-TV ON TOP 157 to 11!



WREX-TV leads in 1/4 hour periods from 6:00 P.M. to midnite

All 48 of the top 48 once-a-week shows are on WREX-TV!

57 of the top 59 once-a-week shows are on WREX-TV!

All 15 of the top 15 multi-weekly shows are on WREX-TV!

Facts from the April 1956 ARB Survey prove conclusively that WREX-TV continues to grow in favor with the ever increasing number of viewers in this 10 county billion dollar market!

WREX-TV
ROCKFORD • ILLINOIS
channel 13

CBS • ABC AFFILIATIONS
represented by
H-R TELEVISION, INC.

fare of a kind it cannot otherwise present to its audience.

Minimum buys in film, too

It's interesting that the chief complaints about option time come not from the stations but the film people, who charge that it freezes them out of local markets. How sincere their concern with the local station really is may be evident from our own current experience with syndication. We have a client new to television whom we desire to build gradually in the medium. We should like to place a syndicated show in 10 to 15 markets to begin with and expand coverage later. The syndicator, however, insists that we buy a minimum of 45 stations, even though our client cannot use 45. As a result we are frozen out of using that program in the markets we wish. This means that we shall have to build our own syndicated show and bring it along.

We do not wish to imply that the networks are philanthropists. Of course not. They are businesses like others, seeking to make money. There are problems in living with them, just as there are difficulties in any field where buyers and sellers meet and negotiate. Obviously, not every show they produce can be tops. But this is not an inbred set of evils requiring legislation to correct.

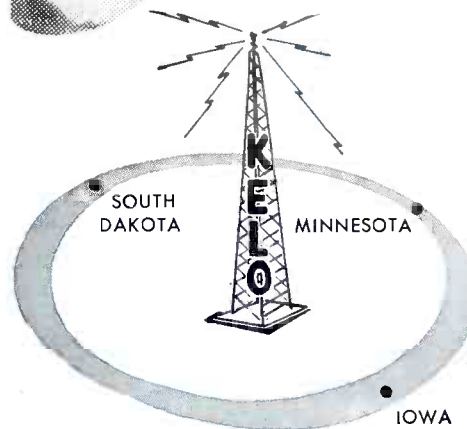
Hard to freeze out a winner

Naturally, disagreements arise. However, our experience leads us to expect the networks to be fairly reasonable. If we come up with a show we really believe in, we don't worry about being able to sell the networks on it. They'd be idiots to turn down a winner! If they persist in a negative attitude, we can try other means. We can try proving the show some other place, on another network, in less desirable time, or out on a spot basis. We assure you that if it clicks, the networks will do somersaults to try to get it!

In other words, there are ways around the negatives in this business. It is a question of seeking them out.

In our opinion, the accusation that the networks try to palm off their own packages to clients simply because they have production investments to protect are groundless, for the most part. It would be foolish for a network to let a hot show slip by simply because of the relatively few dollars it can make temporarily on a house program. Nor can the network afford to continue a loser, regardless of who produces it. In the long run, rating competition is the chief regulator.

To page 90



SET YOUR SIGHTS HIGH IN THE 3-STATE MONEY BELT . . .

You sell all you reach in this sales manager's paradise. And you'll reach more than ever with Joe Floyd's new 1,032 ft. tower for KELO TV.

Now KELO beams a picture that reaches a wider market than ever in So. Dakota, Minnesota and Iowa.

Add Joe's neighboring KDLO and you add twice the reach, twice the enthusiastic sell—two big markets for your one buy across the board.



JOE FLOYD, President

Evans Nord, Gen. Mgr. Larry Bentson, V. P.

NBC • ABC • CBS

Gen. Offices Sioux Falls, S. D.

represented by H-R for TV and AM

Food Consultants to
New York State's
Second Largest
Market

WBEN-TV



MEET THE MILLERS...
another prestige program on the
Prestige Station in Western New York

Since 1948, Bill and Mildred Miller have been the voices of good cuisine and culinary art to the interested Western New York homemakers on their popular "Meet the Millers" show.

Their wide and varied talents which include Bill's years as a top Broadway dancer, Mildred's piano virtuosity, and their combined business acumen in many enterprises, give them an equally wide scope of interests. And it's their interests that have made them a vital factor in captivating audiences.

Consistently the highest-rated food merchandising show in Buffalo, "Meet the Millers" sells everything from copper ware to biscuits with proved results for the advertiser in New York State's second largest market.

The "Met the Millers" show — as well as the other WBEN-TV locally-produced Prestige Programs — has the appeal and the audience to profitably accommodate all saleable products and services. Call our national representatives: Harrington, Righter & Parsons, Inc. for full information.

WBEN-TV BUFFALO • CH. 4

CBS BASIC



LEWIS From page 89

We know that if the network "bumped" our show in order to make way for another, we would kick ourselves around the block for becoming vulnerable with such a weak program.

Why talent costs rise

The case is similar with the talent-cost situation. What is driving talent costs up is not network avariciousness but the old-fashioned law of supply and demand. The successful star has the right to accept the best offer and he would be foolish not to do so. Network raiding is nothing more than an attempt to outmaneuver the competition. If the talent you sign up with a big guarantee does not continue to deliver, you will not be able to sell him at your asking price. If you do find a taker, it means someone is convinced he is getting his money's worth.

This holds true for the talent agent who naturally is trying to get as much for his client as possible and for the performer whose ego will be satisfied only if he gets more than his fellow performer. The price finally agreed on will reflect not so much a monopoly situation as what the talent can command in the marketplace at the moment.

Magazine concept tomorrow's pattern

Network control of programming, in any event, is inescapable, given the present direction of industry economics. The magazine concept initiated by Pat Weaver is the industry pattern of the future.

Our agency has only two shows with single sponsors—but each is a multiple-brand sponsor. In effect, this is the magazine concept in action. As we all know, the costs of television have mounted to the point where shared and alternate sponsorship, along with participation, are the only economically feasible ways for most advertisers to use the medium today.

Have we ever stopped to ask how anybody but a network could produce a spectacular sponsored by several clients? Is it practical for three, four or five agencies to try to do the job? Common sense tells us it is not.

As program production becomes an ever more complex and expensive undertaking, it becomes evident that we must have network control unless we want complete pandemonium.

In all the talk about the magazine concept, we often seem to forget something rather basic. Magazines and newspapers are also advertising

media. It is the advertiser who really pays for the writing and production. Yet we'd like to see an agency man walk into the offices of *Time*, the *Saturday Evening Post* or the *New York Times* and tell the publisher how to "program" his publication. He'd be thrown out on his ear.

What's so horrible about buying circulation, as we do in publications, rather than programs? Why shouldn't the network have the right to offer us a certain circulation and cost-per-thousand, determining the nature of its "editorial" content as it sees fit to meet the needs and interests of its viewers?

Taking the long view, we think that, on the whole, the networks haven't done a bad job. Considering

the challenge, they have in fact done extremely well, despite occasional failures. Before lightly dismissing their efforts, it may be well to reflect that no group in history has ever had to program so much day in and day out. As program director of a radio network, I thought that programming that operation was a tremendous job. But, frankly, the prospect of programming a television network would give me nightmares.

Our interests as advertisers and as citizens lies in the preservation of strong networks. If we weaken them, we weaken advertising's most powerful medium—a medium vital in the important job of moving the products of industry in our expanding economy. END

THE CELLER COMMITTEE *From page 56*

print, aluminum, textiles, baseball and WOC's—the industry experts who serve the government in an advisory capacity without compensation.

His subcommittee moves into New York after taking testimony in Washington on the NBC-Westinghouse swap of Cleveland and Philadelphia outlets, the ABC-Paramount merger of 1953, network revenues and use of option-time and must-buy clauses in networking contracts.

The committee staff has recently made "file searches" in the general

offices of the networks. Without public announcement, it is also canvassing NBC affiliates for detailed information on where they bought their operating equipment and how much they paid for it—an obvious effort to determine how much of this business goes to NBC's parent, RCA, and whether special price considerations figured in the transactions.

Summing it up, the hearings that will take place in New York this fall will probably be the most important investigation that has yet faced the industry. END

We've Moved

TO THE TOP!



- **TOP POWER**
316,000 Watts

- **TOP ELEVATION**
2,000 Ft. above average terrain - 3,936 Ft. above sea level

- **EXCLUSIVE CBS AFFILIATE**



For 32 years, WDBJ has been the favorite name in Radio in Western Virginia. Now—it's TOP HEIGHT—TOP POWER for WDBJ-TV—with exclusive CBS affiliation and top rated programming. Let established audience, plus maximum coverage, plus finest facilities and talent work for you.

WDBJ-TV attained maximum power and height in late August—backed by a power-packed viewer promotion program throughout the coverage area!

Ask Peters, Griffin, Woodward!



ROANOKE, VA.

Owned and operated by the *Times-World Corp.*

Peters, Griffin, Woodward, Inc.
National Representatives

Please send me TELEVISION MAGAZINE every month

1 YEAR \$5.00 2 YEARS \$9.00 3 YEARS \$12.00

Group Rates { \$3.00 each for ten or more
 { \$3.50 each for five or more

Bill Co.
 Bill Me

Add 50c per year for Canada, \$1.00 for foreign

Name.....

Company.....

Address.....

City..... Zone..... State.....

Send to Home

Address.....

PUBLISHED BY FREDERICK KUGEL COMPANY • 600 MADISON AVE., NEW YORK 22, N. Y.



- *How many unduplicated homes does your spot schedule cover?*
- *How much duplication in your line-up?*
- *How do the TV markets rank by families?*
- *How do these rankings compare with Standard Metro areas?*
- *How many markets cover County X?*

Now TELEVISION MAGAZINE's Research Department can help you answer these questions. Because all the data in the 1956 Market Book is on IBM cards, we can fill requests for individual breakdowns of coverage and circulation.

Write to Research Manager,

Television Magazine, 600 Madison Avenue, New York 22, N. Y.



Reach **50% MORE**
viewers in this

1/2-Billion-Dollar-Plus*

**WICHITA
FALLS, TEX.**

25-County Trade Area

TELEPULSE

Area Report

MAR.-APR.-1956

shows...

KFDX-TV
Channel 3

...has 50% greater average audience than Station B ... KFDX-TV leads decisively MORNING, AFTER-NOON, and EVENING.

*25-county retail sales: \$542,579,000
(Source: Sales Management, May 10, 1956).

NBC-ABC-100 KW

Rep.: Paul H. Raymer Company

MONTGOMERY WARD From page 47

Chicago. The retail sales promotion department frequently makes a point of urging the use of tie-in display material and newspaper advertising to back up a television promotion.

Timebuying is the province of the host stores, with supervision by John A. Martin, media director in Chicago. Each area is organized around one of these "host" stores, which represents the others in the TV market in relations with the local stations. It is usually the largest store of the group. The main Chicago store, for example, is host for a total of 17 stores. The host stores buy the time, with the "Participating" stores sharing the cost. About half the company's 565 branch stores are now active in television.

Concentrates on shopping days

Schedules vary according to shopping habits and available time periods in the market, but they tend to concentrate around the best shopping days. There is no company preference for specific types of vehicles, but since the minute-length is most in demand, Ward spots will appear wherever availabilities open up, whether they be between shows or participations in feature films or syndicated film shows. Until now, practice has been to buy spots rather than programs.

In Minneapolis, for example, the area stores carried a schedule of four one-minute participations, one one-minute announcement, six twenty-second station breaks and one ID, all on WCCO-TV, the week ending June 23.

By coincidence, two of the participants fell in the same syndicated vehicle used by Sears in Los Angeles, *Dr. Hudson's Secret Journal*.

Each city has own buying pattern

There appears to be no universal buying pattern among the stores. With the exception of the ID, the above schedule fell exclusively in the daytime. On the other hand, during a typical spring week in Detroit only nighttime periods were used.

Montgomery Ward ranks third among American retail establishments (excluding food chains). Its net sales for the year ending January 31, 1956, totaled \$969,964,996, according to *Retailing Daily's* "Financial Manual." First was Sears, with net sales of \$3,300,000,000; second, the J. C. Penney Company, with \$1,220,000,000.

The agency through which Montgomery Ward has been carrying out its TV activities is Foote, Cone & Belding in Chicago. END



Voted **BUFFALO'S**
FAVORITES . . .

Time after Time

WGR-TV
BUFFALO

Nat. Reps:

PETERS, GRIFFIN, WOODWARD, INC.

WHTN-TV

CHANNEL 13

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

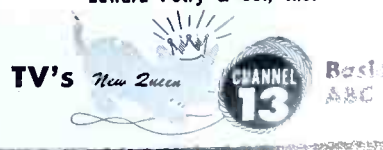
TIME: Now, while we're still new . . . with rates set to offer low cost per impression . . . choice availabilities are still open.

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


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

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

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



In the
WHBF
coverage area are
1,102,500
people with an EBI per capita of
\$1,627
They're able to spend
1 and 3/4 billion
(S. M. Buying Power)
CBS FOR THE



QUAD-CITIES
IOWA
DAVENPORT
ROCK ISLAND
MOLINE
EAST MOLINE
ILLINOIS
NOW 1/4 MILLION PEOPLE

WHBF AM
TV
ROCK ISLAND, ILL.
REPRESENTED BY AVERY-KNODEL

BMI

Television Sketchbook
(A Program Aid)

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

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

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

A Monthly BMI TV Service

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

AUDIENCE From page 57

The rankings on cigarettes recall represent a general shift in rank between surveys, with many of the former back-runners coming up a few notches. Lucky Strike, formerly in second place, was the best-remembered brand in June. Chesterfield, formerly the top dog, ranked fourth. Camel nudged up to second place and L&M moved into third position, a spot previously occupied by another filter brand, Winston. Old Gold dropped sharply from sixth place to eleventh.

Evidently, the fast-moving advertising war of the regulars versus the filter and king-sized brands is producing a constantly shifting degree of brand registration in the public's mind.

As in the other cities surveyed, Ford was out front in recall of TV advertising for automobiles in Los Angeles. In second place in this market came Chevrolet, which had ranked lower in the other cities. DeSoto, the third brand in Los Angeles was also considerably ahead of its ranking in Chicago and New York.

In Los Angeles, General Electric's were the best-remembered commercials for household appliances. Westinghouse, which held the top spot in New York and Chicago, ranked second. Frigidaire was in third place in each city.

Prominent in the Los Angeles market was the position of Amana. It was sixth in this market, tenth in the areas previously studied. Also notable was the importance of two local brands, Goffers & Sattler and O'Keefe & Merritt.

Next month, TELEVISION MAGAZINE's Continuing Study of the Television Audience will report on trends in the New York market, based on a re-survey of beer, cigarettes, appliances and automobiles.

How this survey was done

For TELEVISION MAGAZINE's Continuing Study of the TV Audience, The Pulse, Inc. made 1,000 personal interviews during the first week of June in the Los Angeles metropolitan area. For four product categories—beers, cigarettes, heavy appliances (washers, dryers, refrigerators) and automobiles — interviewers asked, "What brands have you seen advertised on TV in the last two weeks?"

The principal objective of these surveys is to obtain some comparative measure of brand registration. These findings, obviously, can be meaningful only in terms of an advertiser's own data.

END

...IN SHREVEPORT



THE PLACE TO BE IS CHANNEL 3

- LEADING IN TOP SHOWS Morning, Afternoon, Night
- LARGER AUDIENCE
- BETTER COVERAGE
- MAXIMUM POWER

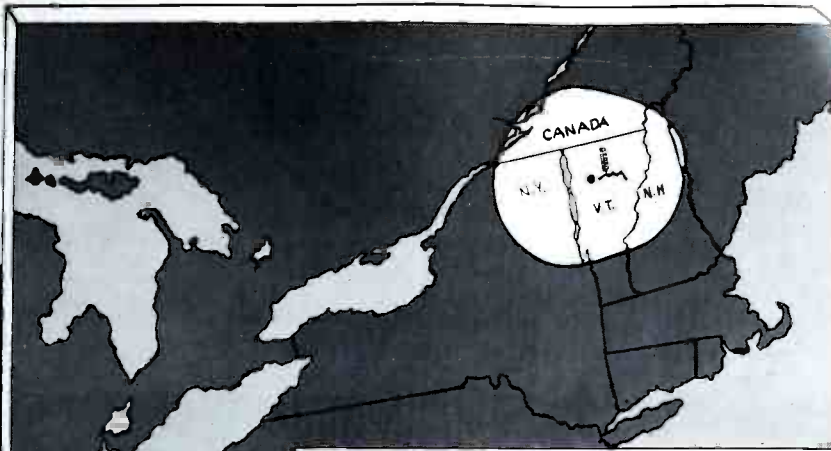
Feb. 1956 ARB Shreveport Area Rating Survey

KTBS-TV CHANNEL 3 SHREVEPORT LOUISIANA

E. NEWTON WRAY,
President & Gen. Mgr.

NBC and ABC

Represented by
Edward Petry & Co., Inc.
NEW YORK • CHICAGO • ATLANTA • BOSTON • LOS ANGELES • SAN FRANCISCO • ST. LOUIS



← HERE ARE
140,167 -
OF AMERICA'S
TV HOMES

WCAX-TV Burlington, Vermont
Weed Television **CHANNEL 3** 

CORRECTIONS FOR TELEVISION MAGAZINE'S MARKET BOOK

TELEVISION MARKETS

Market	Line Revised	VHF Sets	Pop. (00)	Fam. (00)	EBI (000)	Page
Ada, Oklahoma	Lamar (50%), Tex.		21.3	6.4	\$ 20,428	94
	Total		519.8	149.4	538,143	
Daytona Beach, Florida	Brevard (25%), Fla.	1,571				113
	Marion (50%), Fla.	2,534				
	Putnam (50%), Fla.	2,152				
	St. John's (10%), Fla.	497				
	Total	28,544				
Johnstown, Pennsylvania	Lawrence (25%), Pa.		27.1			131
	Total		2,096.9			
Knoxville, Tennessee	Buncombe (10%), N.C.		13.3	3.6	17,154	132
	Total		1,404.4	349.2	1,305,746	
Little Rock-Pine Bluff, Arkansas	Union (50%), Arkansas		27.0	7.9	31,227	136
	Washington, Mississippi		74.3	21.0	67,258	
	Total		990.5	279.6	991,157	
	Los Angeles, California		131.1	39.0	224,316	136
Meridian, Mississippi	Kern (50%), Calif.		6,696.5	2,280.4	12,914,786	
	Total		779.0		572,237	139
Pittsburgh, Pennsylvania	Lowndes, Mississippi		40.0		33,965	
	Total		779.0		572,237	
Richmond-Petersburg, Virginia	Harrison, West Virginia		81.0	22.9	115,336	147
	Total		4,232.5	1,206.7	6,834,352	
Washington, D.C.	Northampton, North Carolina		28.2	5.9	19,224	150
	Total		1,128.3	280.3	1,359,124	153
Ada, Oklahoma	Wicomico (50%), Maryland		21.7	6.5	27,764	167
	Total		2,668.0	749.7	5,058,142	

TELEVISION MARKETS VS. STANDARD MARKETS

Market	TV—Families	TV—Population	TV—Effective Buying Income	Page
Ada, Oklahoma	149,400	519,800	\$ 538,143,000	69
Johnstown, Pennsylvania		2,096,900		74
Knoxville, Tennessee	349,200	1,404,400	1,305,746,000	74
Little Rock-Pine Bluff, Arkansas	279,600	990,500	991,157,000	74
Los Angeles, California	2,280,400	6,696,500	12,914,786,000	74
Meridian, Mississippi		779,000	572,237,000	75
Petersburg-Richmond, Virginia	280,300	1,128,300	1,359,124,000	76
Pittsburgh, Pennsylvania	1,206,700	4,232,500	6,834,352,000	76
Richmond-Petersburg, Virginia	280,300	1,128,300	1,359,124,000	78
Washington, D. C.	749,700	2,668,000	5,058,142,000	81



editorial

WAS IT ALL NECESSARY?

The greatest concentration of equipment and personnel in TV history, pre-emption of over 125 hours of network time, an all-out coverage of the convention to the tune of a 17-million dollar network investment—all to bring to the country's TV homes a comparatively dull proceeding.

The question on everyone's mind is, "Was it worth it?" I, for one, answer an unqualified, "Yes."

I cannot understand how the usually astute critics could fall into the trap of judging what they saw solely in terms of entertainment. Jack Gould of the *New York Times*, called the Democratic convention a "routine show." John Crosby of the *Herald-Tribune* at one point chose to swim rather than watch, and George Rosen of *Variety* editorialized on "TV's 17 Million Dollar Goof," calling it a poor substitute for entertainment.

To be sure, a good deal of the convention proceedings was downright dull. What else could one expect? Would the industry be operating in the public service if it presented a souped-up version of the conventions?

Would the industry have any justification for tampering with an American institution good, bad or indifferent, in the interest of entertainment?

Have the critics forgotten the very thing they often preach—TV's role as a communications force is infinitely more important than its role as an entertainment medium?

Some months ago, Vice President Nixon spoke before the Radio and Television Executive's Society in New York. His main subject was how those in broadcasting could help candidates for political office. The Vice President's intimate knowledge of the medium held spellbound an audience of over 1,000 pros. This was not theoretical talk. It consisted of down-to-earth advice. Samples: Study a candidate thoroughly before exposing him to the TV cameras. Observe him at the local political club. Check how well he ad libs and handles people. Hear the candidate deliver a formal political speech. Then decide which way to present him in the most favorable light; if he

wasn't quick on the draw, steer him away from the forum type of program, etc., etc.

It wasn't until some hours later that the full significance of the Vice President's talk sunk home. Here was advice on how to present a candidate before the cameras as he *should* be rather than as he is. I must say, I was frightened by the implications.

That's why I think it was so important for the networks to have telecast these major political events as they unfolded. Would the convention managers or the networks have been honest with the public if they put the program together with the thought only of holding viewer interest? True, some attempts were made to streamline the meetings, but by and large, traditional convention forms were maintained.

Regardless of the high tune-in and tune-out that the rating services might show, the fact that at one time or another over 90 million people were exposed to the political conventions via television testifies to a great step toward having an enlightened electorate.

One incident in my own home comes to mind. The first night of the Republican convention, my 13-year-old daughter was alternating between Mr. Elvis Presley on the phonograph and the convention on TV.

After watching Dewey being interviewed on the floor, she said, "Daddy, this is fascinating—much better than the speakers." She then asked half a dozen rather pertinent questions. She came back the following night and lasted for perhaps half of former President Hoover's talk. Again, she was intrigued with the man and wanted to know more about him.

If this type of reaction took place in every TV home—five minutes here, ten minutes there—who can estimate the true impact of the convention telecasts?

Something would have been wrong—and, believe me, the American public would have recognized it—if all the speakers had been tutored by Vice President Nixon and all the procedures thoroughly streamlined by the program directors.

Fred Vogel