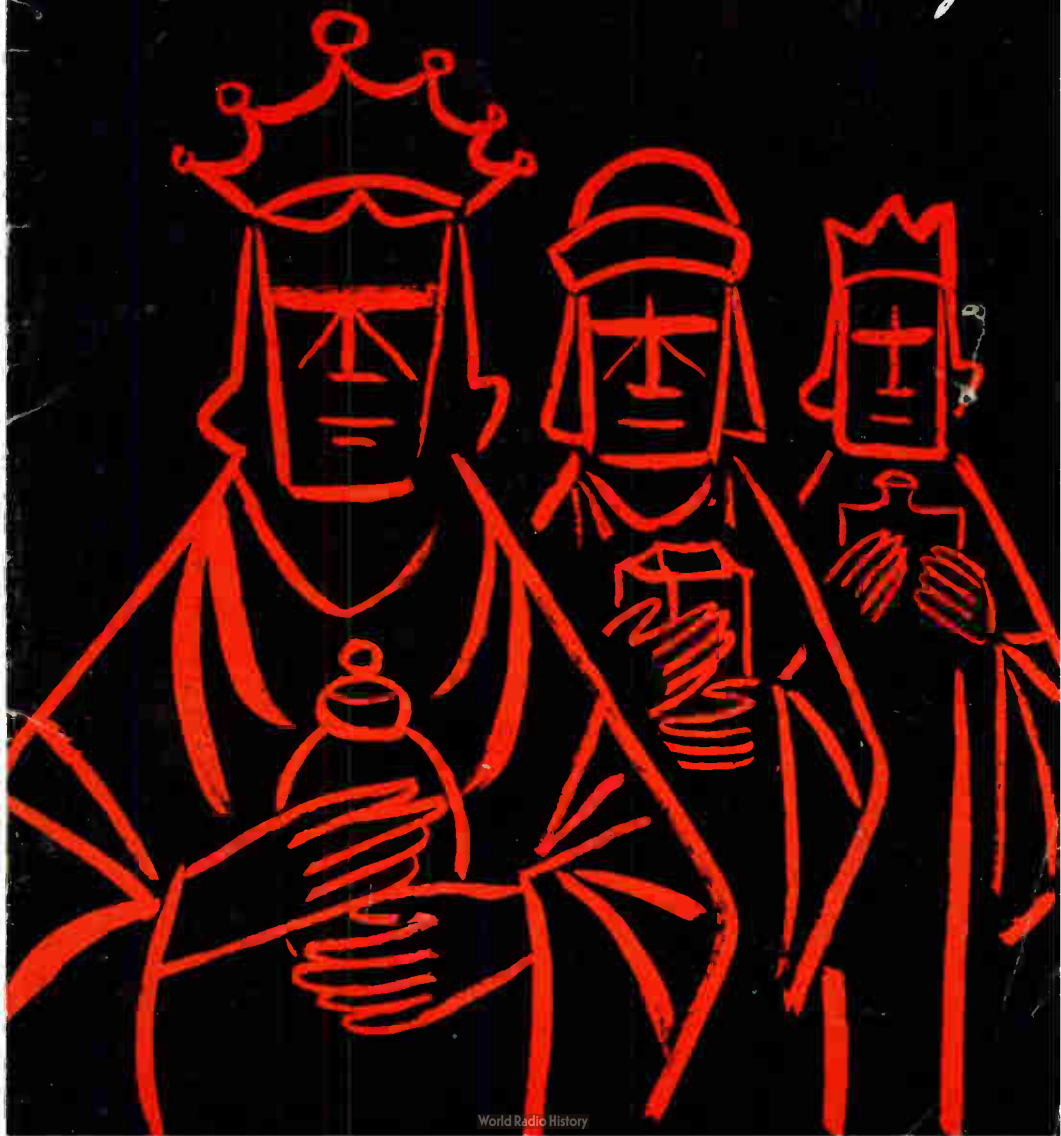


TELEVISION

Quarterly



TELEVISION

Winter, 1958

Quarterly

CONTENTS

- TELEVISION'S CHRISTMAS GIFT Page 3
A bagful of special season events
- THE TENDER TOUCH OF CAPTAIN KANGAROO Page 6
The Captain believes children need fantasy
- TV TEACHING GETS A TRYOUT Page 12
Forty million Americans instructed by TV
- KEEPING AN EYE ON COMMERCIALS Page 13
What's behind the Seal of Good Practice
- THE POPE OF THE TELEVISION AGE Page 15
He understood the power of broadcasting
- SO WHO NEEDS TV? — ME. Page 16
New vistas for the mature mind
- THE INTERNATIONAL SET Page 18
TV's impact on East and West
- THE EDITORIAL — TV FINDS ITS VOICE Page 19
A significant new force in broadcasting
- NOTHING BRINGS IT HOME LIKE TELEVISION Page 23
More homes have TV than bathtubs

Cover by Howard Chapman



A quarterly publication of the National Association of Broadcasters, 1771 N St., N.W., Washington 6, D. C. Prices: 10¢ per copy for 100 copies or less, 8¢ per copy for copies in excess of 100, plus postage. Accepted as Controlled Circulation at Post Office, Washington 13, D. C.



TELEVISION'S Christmas Gift

By DAVID SECREST

CHRISTMAS is a time of wonder—of fantasy, of dancing dolls, of sugar plum fairies, of angel choirs, of candlelit cathedrals. It is a time of family gatherings, a time to stay home around the fireplace and roast chestnuts. And increasingly, it has become a time when television brings a world of wonder into your home.

A wealth of art, literature and music has grown out of the Christmas theme. Some of the finest literature like Dickens' Christmas Carol, ballet like the "Nutcracker Suite," or music like Handel's "Messiah" have been inspired by Christmas. Television has lent a new enchantment to these works,

bringing them live and sometimes in color to millions of people who might never have experienced them first-hand before. It is no longer necessary to have access to Broadway theater or a metropolitan concert hall. Television has made Christmas drama, a special opera or ballet, or a service in one of the great churches a part of everybody's Christmas. Television has become as much a Christmas tradition as sleighbells or holly.

Just as Lionel Barrymore playing Scrooge or Madame Schumann-Heink singing carols were once cherished traditions on radio, so television has begun to develop its Christmas traditions. "Amahl

and the Night Visitors," that haunting modern opera of Gian Carlo Menotti, is being repeated on NBC this year and is well on the way to becoming a classic Christmas event. And on CBS, Tchaikovsky's enchanting "Nutcracker Suite" is being performed again by the New York City Ballet, an hour and a half production of Playhouse 90. In this work the nutcracker come to life leads the child through a land of dancing flowers and animated peppermint sticks that is always as exciting to

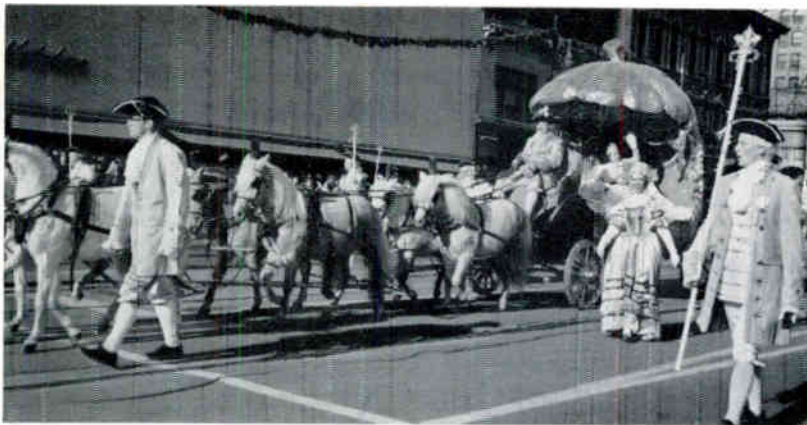
adults as to the children who are skipping along with the nutcracker in their imaginations.

The Christmas season on the ABC network was kicked off for the fifth year with the televising of the "J. L. Hudson Thanksgiving Day Parade" from Detroit, where marching bands, costumed story-book characters, clowns and a score of floats ushered in the Santa Claus side of Christmas. A few years ago only the children of Detroit could watch this parade.

In addition to the traditional



The three wise men of 'Amahl and the Night Visitors' come bearing a gift of traditional Christmas music.



The Santa Claus parade in Detroit is a TV treat for the youngsters.

Christmas shows, each network and many local stations stage special Yuletide productions, some of which are on the way to becoming traditions. On schedule for NBC's Hallmark Hall of Fame is "The Christmas Tree," a charming pastiche of the spirit of Christmas written by Helen Deutsch, blending Yule stories, medieval Christmas carols and ice fantasies. Shirley Temple's Storybook presents "Mother Goose" as a special Yuletide feature for the children.

For serious drama, Helen Hayes is scheduled for a U.S. Steel Hour production on CBS entitled "One Red Rose for Christmas," the story of a Mother Superior in a convent who helps a child who is respon-

sible for the death of a woman—the nun's sister. O'Henry's heartwarming "Gift of the Magi" comes to life in a musical version with Sally Ann Howes and Gordon MacRae.

And on Christmas Eve, the night when a star shone over Bethlehem, millions can watch the solemn commemoration of that event in a midnight mass televised from St. Patrick's Cathedral in New York or in a midnight service televised from the National Cathedral in Washington.

A whole vista of art, music, drama, dance and ceremony have become a part of Everyman's Christmas through the wonderful world of television.

The Tender Touch of

ACCORDING to Henry Wadsworth Longfellow, the "pause in the day's occupations that is known as the children's hour" comes at dusk, or in his famous lines, "between the dark and the daylight, when the night is beginning to lower."

But for millions of American children the favorite pause in the day's occupations comes between 8 and 8:45 a.m.—the hour when Captain Kangaroo is on in most of the country. The Captain, a funny old Dutch uncle to the kids, is also their teacher and moral guardian—though the kids scarcely know it. As a Peabody Award last spring put it, the Captain "instructs children in safety, in ethics, in health, without interrupting the serious

business of entertaining them at the same time."

Nat Hentoff, in a recent article in Reporter magazine entitled, "The Magic Mornings of Captain Kangaroo," told of the impact the program has made:

"The program has already affected the mores of many households," he wrote. "Large numbers of American children are beginning to respond 'please' or 'thank you' when a parent, emulating the Captain, asks them what 'the magic word' is when they want or get something. There is also evidence that when the Captain ends each program by reminding his smaller viewers that 'this is another be-good-to-mother day,' some do remember. One literal-minded boy of four bedeviled his mother mercilessly one day after watching the program and when asked why he had been so bad answered: 'The Captain didn't say be good to mother today.' 'Please,' the mother wrote in, 'don't forget again.'"



CAPTAIN KANGAROO

The Reporter article continued:

"Apart from improving the manners of its viewers, the program stimulates the child's imagination in many ways, helping prepare him for school or complementing the adjustment of those already in school. The 'teaching' on the program is done as entertainment, and the child learns by becoming voluntarily and often intensely involved in what the Captain and his friends are doing. There are, for example, the animals. Some 160 different kinds of animals have already been shown on the program. They are the province of Mr. Green Jeans (Lumpy Brannum, a musician with Fred Waring for many years). Mr. Green Jeans handles the animals, tells where they come from and what they eat, and otherwise introduces the children to one branch of natural history. Neither the Captain nor Mr. Green Jeans, by the way, uses cards or TelePromPters on the show. All dialogue is ad-libbed from a preliminary outline.

"Another valuable associate is Gus Allegretti, who inhabits—by fingers and voice—all the regular puppet characters on the program and others who appear in musical productions and stories. Among the puppets are the comic Mr. Moose, the poetry-making Grandfather Clock, and the bespectacled Bunny Rabbit, a wildly inventive creature who is occasionally irreverent but never malicious, and who becomes in time uncannily believable even though he never has any dialogue.

"Every morning there's playtime, during which the Captain shows viewers how to make simple but absorbing things like hats and masks and seemingly endless projects from construction paper. His program does include cartoons, among them "Tom Terrific," made especially for the series by Terrytoons. There is a strong element of parody in Tom's adventures that has led many adults to follow his career, but the child enjoys Tom and his friends and enemies whether

he catches the satire or not. Tom is a small boy of astonishing magic powers, vast ingenuousness, and an ego that often gets him into trouble. His companion, Mighty Manfred the Wonder Dog, makes Bert Lahr's Cowardly Lion look and act like a beast of unusual courage. . . .

"On occasion the program also has guests, and they are not selected solely on the basis of what children are usually expected to like: in addition to the Lone Ranger and

Lassie there have been Admiral George Dufek, explaining through films Operation Deepfreeze in Antarctica, and swing harpist Bobby Maxwell, showing how a harp works and giving some of its history.

" 'The child,' according to the Captain, 'is interested in the world around him, and through TV we can show him so much of the world earlier than he used to be able to know it in school. We believe we



can handle almost any subject or guest so long as we can make it interesting to the children.'

"The Captain's getup features a white mustache, a bushy wig, and a captain's cap. He is 'Captain' of the treasure house, where everything happens, and 'Kangaroo' derives from his big-pocketed coat. Off screen, he is Bob Keeshan, thirty-one, round, amiable, and with the same extraordinarily gentle voice and manner of the Captain. He has been an NBC page boy, a Marine, and, for five years, Clarabelle on 'The Howdy Doody Show.' He later originated and starred in two New York children's shows, and then became the Captain.

"Keeshan, who has three children of his own, does not have a child psychologist or other professional experts on children on his staff. 'I doubt if we could work with them,' he says. 'For one thing, there seems to be so much disagreement among the experts themselves, and for another, we prefer to rely on our own instincts. The others on the production staff also have children and we go by experience and what we feel will be right.'

"'If we can't maintain that warm relationship between Captain Kangaroo and the child,' says Keeshan, 'we can have the biggest budgets and the best-known "name" guests



and it won't mean a thing. We'll have no show.'

"No children are allowed as guests in the studio, nor are children seen on the program. 'We had a little girl as a character on the show,' Keeshan recalls, 'but the children felt she was coming between them and the Captain. We don't have them in the audience because if they were there, we couldn't help playing to them, and there are millions of kids at home to whom we should be playing.'

Keeshan avoids any violence on his show. He feels it is difficult for a young mind to distinguish between reality and even such fantasy as cartoons.

"'I do think, however,' Keeshan continued, 'that these cartoons can do harm only when the child is vulnerable to this kind of exposure.

The cartoons don't initiate the problem. If the child is emotionally healthy, the cartoons won't do him any good but they won't do him any harm either. Conversely, we get letters about the "wonders" we've done for some children. I don't think we can do "wonders" for children unless they're ready to receive what we have to give. We can't substitute for parents. A child can only learn when he's ready to learn.'

"Keeshan also believes that fantasy will not harm a healthy child; indeed, he thinks it is necessary. 'The program is very down to earth,' he adds, 'but we still have a world of make-believe. Some parents have become so darn literal-minded on this subject from reading too many books on child psychology. They're afraid their children won't be maintaining contact with reality, but fantasy is also an important part of life. A good daydream once in a while can be a healthy thing for a child. On the program, we do fairy tales and make up some of our own. We have magic, and we take advantage of the electronic devices available to us. Characters sometimes fly around.'

"Keeshan reads a book or so a week on the program, and does not feel that TV has limited children's

reading. 'From what I can find out, the children's book business has never been healthier. In fact, TV, by broadening the child's interests, can stimulate him to read more. But there are children who do not like to read, and those among them who watch television would have been doing something else years ago.' . . ."

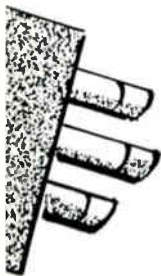
"Beginning three years ago with forty-five stations, the program is now carried by 116 of CBS's two hundred affiliates. It is seen throughout the country, with the West Coast releasing tapes of it a week after the original telecast. Its audience is estimated at five to six million in September and rises to eight or nine million in April, the apex of the TV season. The series is aimed at children of six to eight, but surveys indicate that the age range attracted is three to nine. A third of the audience consists of adults, mostly mother."

Meanwhile, the volume of fan mail received by "Captain Kangaroo" testifies to the steady popularity of the program and proves to Keeshan and others concerned that the Captain's ideas about what constitutes wholesome entertainment for the kids is sound. Support from mothers, clergymen, psychiatrists and teachers assures that "be good to mother" days will continue.



"I KNOW YOU'RE NOT ASLEEP. THE
TELEVISION IS STILL **WARM!**"

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TV TEACHING GETS A TRYOUT

TELEVISION this year is getting its biggest test as a medium for education.

All across the country you find people sitting in front of TV screens watching lessons . . .

Estimates are that 40 million Americans in 200 or more communities are being offered some kind of instruction by TV.

It's all part of the ferment that is now going on in the schools of this nation. Faced by mushrooming enrollments, crowded classrooms, shortages of teachers and complaints about the product of American public schools, the nation is searching for new ways to spread learning.

The biggest boom yet in the use of TV for education began this fall.

New York City started telecasting 28 hours of lessons every week under a program sponsored by the

New York state education department. This was no closed-circuit telecast to classrooms only. It was a public telecast over a commercial TV station that any person with a receiving set could tune in. As many as 2 million youngsters were expected to "attend" the classes.

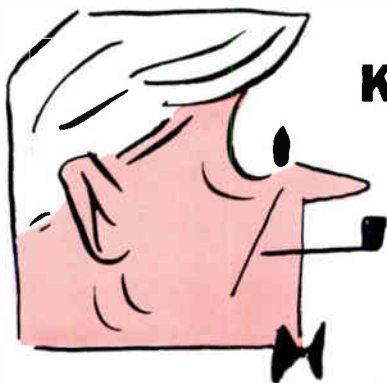
In Washington, D. C., a television station took time out from its regular commercial broadcasts to carry a daily class in science that can be watched by adults as well as by school children . . .

Throughout the country, 450 schools are now preparing educational television programs under grants totaling nearly 1 million dollars from the Ford Foundation.

On October 6, a TV course in atomic-age physics opened on a coast-to-coast network of 75 stations affiliated with the National Broadcasting Company. Some 300 colleges and universities agreed to grant credit to students who take the course. The telecasts are open to any person who is willing to get up in time. They go on the air from 6:30 to 7 a.m.

Educators everywhere are watching these experiments to find out how much television can contribute to the nation's education . . .

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KEEPING AN EYE ON COMMERCIALS

By LEM McCOLLUM

HAVE you ever asked yourself, "Why don't they do something about the commercials?"

Well, this party has, and while Utopia remains far distant, it may be happily reported that somebody IS doing something about them.

For three years the Television Code Review Board of the *National Association of Broadcasters* (that's the one whose "Seal of Good Practice" you always see displayed by the better Channels) has been monitoring the commercials of 300 TV stations.

The idea was, and is, to see if the stations are conforming to the good practice code.

*From the Bridgeport, Conn. Herald.
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Here are some of the findings:

1—Approximately 75 percent of the code violations were found on 15 percent of the stations. That means that the great majority of stations does not violate the code.

2—Only one out of 20 monitored programs carried more advertising than is recommended by the code.

3—"Pitch" programs are rapidly disappearing.

4—Most TV movies use less than half of the total commercial time allowable under the code.

In doing the monitoring, the NAB put special emphasis on finding out how much commercial time broadcasters were utilizing in fea-

ture movies, how long the commercial breaks were and how frequent the breaks were.

Most of the stations, it was found, voluntarily limit total commercial time to far less than the code allows.

The code permits 18 minutes of commercials during the course of a 90-minute movie.

However, according to the survey, the stations are using only about 11 minutes, on the average, of commercial time in running a full-length film.

This may be hard to believe, but you might clock a couple of movies for yourself to see if your favorite channel is violating the code.

The NAB also reports on the length of commercials.

More than half of the commercials are less than 90 seconds long. Another 44 percent is between 90 seconds and 2½ minutes long. Only one commercial in 20 was found to exceed the 2½-minute figure.

On the wrong side of the ledger is the fact that the average 90-minute movie is interrupted from five to eight times. The NAB concludes that the probable source of viewer irritation is not the total advertising, or length of interruption, but the number of breaks in the film. These average about one every 15 minutes.

The NAB admits this is not an ideal situation but feels that since good films cost a lot of money, nearly all of the stations have to sell individual spot commercials to pay the freight. It's up to the individual stations, the NAB feels, to work out their own solutions to this problem.

One of the campaigns waged successfully by the NAB is the elimination of "piggy-back" commercials. This is the technique of combining two unrelated commercials, usually in a 40-20 second split. This practice, says the NAB, is disappearing rapidly.

The monitoring reveals also that "pitch" or program-length commercials, ruled unacceptable, are now almost non-existent and misleading commercials, such as the old "bait-switch" types, are vanishing, too.

In the case of the latter, it was found that the all-out NAB campaign launched last year in conjunction with Better Business Bureaus, has greatly reduced this type of air-wave pollution.

The expectation is that within another year or two, all such advertising will be driven off television by a continuation of the NAB campaign and an increased awareness on the part of viewers that you don't get anything for nothing.

THE POPE OF THE TELEVISION AGE



THE DEATH OF Pope Pius XII, who was the first pontiff to realize the power of broadcasting and to utilize radio and television, was brought home to devoted millions around the world by the media he did so much to recognize in his lifetime.

Television coverage of the ancient, somber funeral rites lasted for two hours, up until the moment when the body was laid to rest in the crypt beneath St. Peter's. An estimated 20 million persons throughout Europe watched the ceremonies, and a few hours later American networks carried highlights of the rites to millions more in this country.

The Vatican was swamped with messages of praise from around the world for the freedom and dignity

with which the historic events were covered.

The Pope himself had once described TV as "an important milestone in the history of humanity" and frequently urged that care always be taken to see that this powerful medium was used for the good of mankind. In a 1957 encyclical he said it is "excellent" that this "privilege of our century" be utilized, warning at the same time that listeners must make wise choice of programs and make their views known where they will be effective.

For the first time in history, the millions of common people to whom the Pope had shown his great dedication were able to "attend" the ceremonies along with the privileged handful who gained admittance to the cathedral.



So Who Needs TV? — — Me.

By Margaret U Burrows



MUCH has been written against TV, and it would seem time for rebuttal in its favor . . . because there are some of us who really do admit to enjoying television programs.

The articles against TV seem to be flavored with a certain smugness that would give the impression that the writers are above such things and believe that those

of us who enjoy TV are on the road to mental vacuity. The articles give the impression that their writers feared what TV would do to their mental activity, as though they might be inadequate to cope with its temptations.

Maturity is a state of being which should bring us a sense of moderation and discipline. Tele-

*From the Christian Science Monitor.
Reprinted with permission.*

vision, along with all modern conveniences for more pleasant living, should be met with maturity and moderation. It surely isn't some monster to be feared as a time usurper over which we have no mastery. There are those of us who have found it easy to be selective in our choice of programs and still find time to read good books, take care of our homes, and engage in creative hobbies.

To say that one would not own a television set because he feared it would usurp his time is the same as to say one would not own a modern car because he is afraid he would drive it at 100 miles per hour at all times.

There are some of us who saw Mary Martin on the stage in "Peter Pan" who adored her—and her sponsor — for giving her superb performance on TV to the many children and adults who for many legitimate reasons were unable to attend.

There are treasures which our nonviewing friends never have had the pleasure of seeing because they have been presented only over television: Marian Anderson's magnificent tour of Asia; Edward R. Murrow's wonderful foreign reports; Danny Kaye's tour among the world's children; innumerable

travel adventures; and so many unforgettable performances that intelligent people have worked hard to present to the television audience—and for free. There are many foreign viewers who might envy the wide range of subjects from which we may choose which foreign telecasting companies are not able to offer.

Television is a boon for the person who feels alone, or whose home is without a sharing companion. It makes eating alone more enjoyable. Television is a diversion from constant reading.

There are some of us who enjoy all of the pleasant activities that nonviewers enjoy. My home has good books, good music, good friends, good conversation—and good television. Each has its place; each has its enjoyment when used with a mature and intelligent sense of living. There is no need to feel that it takes *courage* to resist buying a television set, as though by giving in, a person would become addicted to an evil habit.

The question is asked: "So who needs TV?" My answer is: I do—because I believe in this modern age and am grateful to be able to participate in all of its exciting marvels—and surely television is one of them.

The International Set

SINCE PARLIAMENT authorized an independent TV channel in 1955, giving Britons their first chance to switch dials from the government-owned British Broadcasting Corp., commercial programs on the new channel have consistently outdrawn the commercial-free opposition. The latest Nielsen survey showed that of Britain's ten top programs, all ten were produced by one of the eight private broadcasting firms that share the independent channel (divided according to time periods or geographic areas).

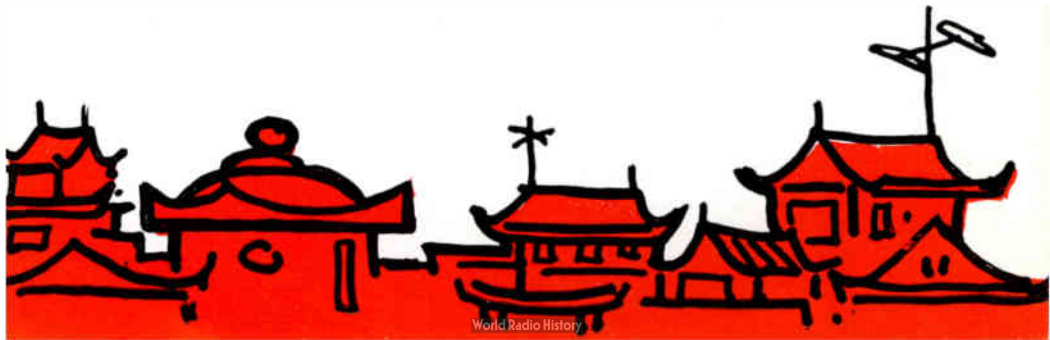
One big reason for commercial TV's popularity is the lighter entertainment it offers, in contrast to the generally more serious, and stodgier, BBC fare. Another reason is the heavy salting of U. S. movies and TV series. "Wagon Train," which draws up to 75 per cent of the potential audience of 21 million viewers, may be Britain's most popular show outside of an appearance by the Queen. Other American im-

ports: "Highway Patrol," "Wyatt Earp," "Sheriff of Cochise," "San Francisco Beat," and "The Adventures of Rin-Tin-Tin" . . .

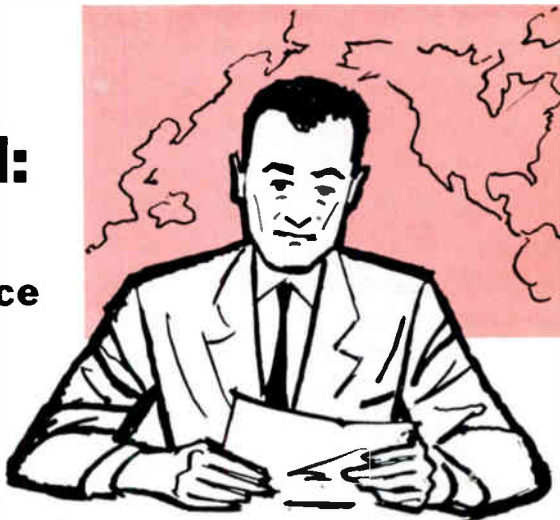
In Japan, television has long since outstripped in popularity such ancient spectator pastimes as moon-watching and cherry blossom appreciation.

Japan's social scientists say that television is a factor in shattering the traditional mold of Japanese home life. "Before the war," psychologist Masaki Takizawa reports, "the family centered on the father. After the war, occupation reforms weakened the father's position. People thought this was only temporary. But now television has brought him still lower. Men come home earlier. Before TV they would stop at a bar or cabaret or restaurant or sake shop. Now they hurry home to sit around with the family watching television . . ."

From Sept. 8, 1958 and Oct. 13, 1958 issues of Newsweek Magazine. Reprinted with permission.



The Editorial: TV Finds its Voice



IN WHAT MAY be one of the most significant developments in its history, the broadcasting industry is now beginning, tentatively and experimentally, to exercise its FCC-granted right to editorialize. How wisely it exercises this right and accepts the vast responsibilities which go with it will have a profound effect, not only on the medium itself, but, conceivably, on American society as a whole.

To some extent, of course, there has been broadcast editorializing for years, particularly in radio. Topics have ranged from support for the Red Cross and sermons against sin to a call . . . for the resignation of

John Foster Dulles. But it is only recently that any considerable number of broadcasters, particularly in television, have begun seriously to explore the potentials—and problems—of open advocacy.

It is nine years since the Federal Communications Commission . . . declared that the discussion of public issues over the airwaves "may include the identified expression of the licensee's personal viewpoint as part of the more general presentation . . ."

Today, after nearly a decade, the industry's position may fairly be

*From Television Magazine.
Reprinted with permission.*

summarized as follows. Data is based on a nationwide survey by Television Magazine.

A large majority of these replying agree "in principle" that stations should exercise their right to editorialize.

Considerable confusion exists in the minds of management as to what precisely constitutes "editorializing."

Some 25% of the respondents have, at some time and in some manner, presented editorial opinion. Only a few, however, are now doing so on a regularly scheduled basis.

About half the responding stations are now studying the problem with a view to eventual editorializing.

The two main reasons given for not editorializing are the lack of qualified personnel and the demands upon the time of management.

More editorializing is being done by radio than by television. . . .

A great variety of opinion seems to exist among broadcasters as to the exact nature of editorializing. To the public at large, an editorial is an official expression of opinion by a newspaper. Opinion within factual news items is simply bad reporting. A broadcast editorial then, would be an expression of

opinion by the station as a corporate entity, clearly identified as such.

Many in the broadcast field, however, consider that they are editorializing whenever they present controversial issues over the air, either in the form of a panel discussion, representing all sides of an issue, or in the form of individual interviews.

More complex is the question of the documentary. To some it is public service programming, only verging on the edges of advocacy.

It is conceivable, however, that in the documentary, television may be creating a new type of editorial, different from the commonly accepted format of the journalistic statement, and infinitely more powerful. While not all public service programming would fall into this category, in many cases the mere dramatization of a problem can be the strongest call to action.

An outstanding recent example was the 13-program film series on the Toledo State Hospital for the mentally ill, "The One Inside," which won the Sylvania Television Award for WSPD-TV, the Storer station in Toledo, Ohio.

Regardless of the form of presentation, whether personal statement or documentary program,



A CBS newsman interviews Maj. Gen. J. B. Medaris for opinions on U.S. missile strength for the program, 'Where We Stand.'

many broadcasters continue to reject the view that it is their job to try to influence the audience on specific issues.

Other stations, while less categorical in their opposition, nevertheless feel that as a practical matter editorializing should be kept to a minimum. Such a view is expressed by Bertram Lebar, Jr., executive v.p. of WEAT-TV, West Palm Beach, Fla.

"In general, we agree that a station should exercise its right to editorialize, but only when the occasion arises. Since the pattern has

been established with the American people for more than three decades of radio and television, I do not believe in a radical change.

"There are so many decent things in our life, truly worthy of support, that a television station has the opportunity of being counted, in an editorial way, by the enthusiasm of its support for these causes. Where the issue is unquestionably a controversial one, I believe that a telecaster does better by making time available to both sides of an issue, rather than attempting to force

his own personal opinion on the public" . . .

The pride that comes with the realization that the broadcaster can be as influential in his community as the newspaper publisher—in fact even more so—is a factor that cannot be overlooked. Some station men are strongly motivated by the desire to compete editorially with the dominant newspaper in the area.

"Not infrequently, editorializing by a television station is the only way a community can get both sides of questions which involve the public welfare," declares A. J. Fletcher, president of WRAL-TV, Raleigh, N. C. "In our opinion, newspapers should not have exclusive right to the opportunity to influence public thinking for the public good."

TELEVISION STARTS THEM TALKING

In the first week of pianist Van Cliburn's Moscow triumph, an average of 125,000 people a day talked about him in conversation with friends and 70 percent of these people said television stimulated their interest. In his second week, Van Cliburn was talked about by two million people a day.

Then the bushy-haired young artist appeared on the *Steve Allen Show* and the average day's "talk-about" reached almost six million people. A week later he appeared on *Person to Person* and in that week an average of 11 million people discussed him every day.

And when you asked these people what started them talking about him, over 90 percent said television.

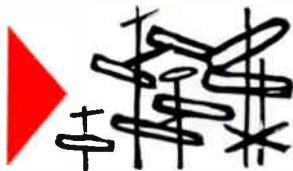
—From a study by Television Bureau of Advertising

OLD MACDONALD HAS TV . . .

As recently as 1950, only three percent of American farm homes had television sets. Today an estimated two-thirds of all farm families own sets. This means that there are about 10 percent more TV sets than telephones down on the farm.

—From United States Census Bureau reports

NOTHING BRINGS IT HOME LIKE TELEVISION



TELEVISION in the United States is little more than a decade old. But in that brief period it has so thoroughly penetrated American life that today five out of six households have television sets. More homes are equipped with TV than with telephones—or bathtubs.

It is hard to realize sometimes that people spend more time watching television than at any other single activity outside of working or sleeping. Studies have shown that the average family totals 42 hours a week of television viewing.

Television carries an impact no other medium can match. Politicians have been quick to realize this and each election devote more and more of their efforts to TV appearances—particularly if they are newcomers and need to make themselves widely known in a hurry. Advertisers are investing an ever bigger share of their budgets in TV because they know the punch it packs.

A whole new face has been put on entertainment in the television age. The entertainment that was once the privilege of a few people with the price of a ticket is now everybody's. Top stars of show business can be seen free every day, in live drama, westerns, comedy shows, or classic films.

Where once the audience for a world series game or championship fight numbered in the thousands it now hits millions. One network estimates that if a sports fan bought a ticket to every event televised last year on that one network he would have spent \$762.

News has been given a new dimension. After a White House news conference, the President is seen by viewers in Dubuque as if they had been present in the high-ceilinged chamber on Pennsylvania Avenue. The viewer does not have to take a reporter's version of what the President said and how he looked when he said it.

No other medium of communication attracts both the eye and the ear of the audience—when they are at home relaxing, in a mood to give their full acceptance to the entertainment and information being brought to them. That's why it can be said that *"nothing brings it home like television."*



Mr. & Mrs. Clifford A. Shaw
2245 Cranston Street
Cranston, Rhode Island