

# TELEVISION

MAGAZINE

November, 1956

*Bus*

## REPORT ON RATES

"All TV Is Spot" — Ted Bates'

top executives tell why their media philosophy emphasizes spot

Rates — analyzing network, spot and local structures; discounts; c-p-m; trends . . . A Special Report



**In  
Spot TV  
too...**

*Value  
increases  
with Time!*

Indiana University  
NOV 29 1956  
Library

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



am Colt's Revolver, a highly sought after item in the Old West, originally retailed for \$16. Today, a collector's gem, one model recently sold for \$10,000.

Similarly, many segments of TV time, much sought after when television began, have enormously increased in value since. And because television continues to expand rapidly (thousands of new TV sets bought daily, viewing time per home keeps increasing) their value will be even greater in the months ahead.

As your Petry representative can quickly show you, no other advertising approaches the impact, flexibility and versatility of Spot TV in selling your product. Furthermore, you spend as much as you want in just the markets you need. May we give you full details on the best TV time segments and programs available in these markets?

- AA-TV ..... Atlanta
- WESH-TV ..... Baltimore
- WTVD ..... Chicago
- WICU ..... Dallas
- KPRC-TV ..... Daytona Beach
- WJIM-TV ..... Durham-Raleigh
- KARK-TV ..... Erie
- KCOP ..... Houston
- WJHP-TV ..... Huntington
- WJIM-TV ..... Jacksonville
- KCOP ..... Little Rock
- WJIM-TV ..... Los Angeles
- KSTP-TV ..... Milwaukee
- WJIM-TV ..... Minneapolis-St. Paul
- WJIM-TV ..... Nashville
- WJIM-TV ..... Norfolk
- WJIM-TV ..... Omaha
- WJIM-TV ..... Peoria
- WJIM-TV ..... Sacramento
- WJIM-TV ..... San Antonio
- WJIM-TV ..... San Diego
- WJIM-TV ..... Shreveport
- WJIM-TV ..... South Bend-Elkhart
- WJIM-TV ..... Spokane
- WJIM-TV ..... Tulsa
- WJIM-TV ..... Wichita

\* West Coast

Represented by

# Edward Petry & Co., Inc.

THE ORIGINAL STATION REPRESENTATIVE

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

# 34,000 Said YES

# To The Old Gray Fox!

Houston's newly-elected mayor, Oscar Holcombe, used KPRC-TV exclusively to test public sentiment. The "Old Gray Fox", as he is widely known, used one 15-minute program on KPRC-TV *only*, to determine whether he should seek election. He said he would run if 10,000 people from Houston wrote in. Over 34,000 cards, letters and telegrams poured in, responding to this single telecast! This is the pattern of results on KPRC-TV. Overwhelming power to move more people, to sell more merchandise, makes KPRC-TV the MOST POTENT ADVERTISING FORCE IN THE HOUSTON MARKET.

## KPRC-TV

HOUSTON

Channel



JACK HARRIS,  
Vice President and General Manager  
JACK MCGREW,  
National Sales Manager

Nationally Represented by Edward Petry & Co.



# The TV LEADER in Des Moines!

# KRNTV

DES MOINES TELEVISION - CHANNEL 8 IN IOWA

- ★ **337 FIRSTS**  
in 462 quarter hours surveyed
- ★ **9 of top 10**  
multi-weekly shows  
local news ratings up to 35.4
- ★ **9 of top 10**  
once-a-week shows

*SOURCE: Latest A·R·B for  
Des Moines Metropolitan Area*

FULL POWER - FULL COVERAGE



A COWLES OPERATION

**Katz Has The Facts On That—  
Very Highly Audience Rated,  
Sales Results Premeditated,  
CBS Affiliated  
Station in Des Moines!**

13th year of publication

# TELEVISION MAGAZINE

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J. WALTER THOMPSON president Norman H. Strouse tells how the world's largest advertising agency has been affected by TV—coming in the December issue. Other highlights: A profile of NBC under Robert Sarnoff. In the year since he assumed the presidency, has the network's management turmoil settled down? . . . Color—a Special Report on the status of tint TV, covering costs, programming, commercials, advertiser use. . . . TELEVISION MAGAZINE's Continuing Audience Study will present new data on products bought because of TV.

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# It Takes the

# RIGHT

# two!



And you get the *right* two when you buy WFBG-TV, Altoona, in combination with Pittsburgh. 76,701 *more* TV homes than with any other station combination in the area. Less waste, less duplication, more mileage for your TV dollar. Proof: ARB, March 1956 Coverage Study—the most thorough coverage study ever made in the industry.

**THE ONLY BASIC CBS-TV STATION SERVING THE AREA**

A TRIANGLE STATION

**WFBG-TV**  
ALTOONA, PENNSYLVANIA



Channel 10  
ABC-TV • NBC-TV

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

**WFIL-AM • FM • TV**, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N. Y.  
**WHGB-AM**, Harrisburg, Pa. / **WFBG-AM • TV**, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven, Conn.

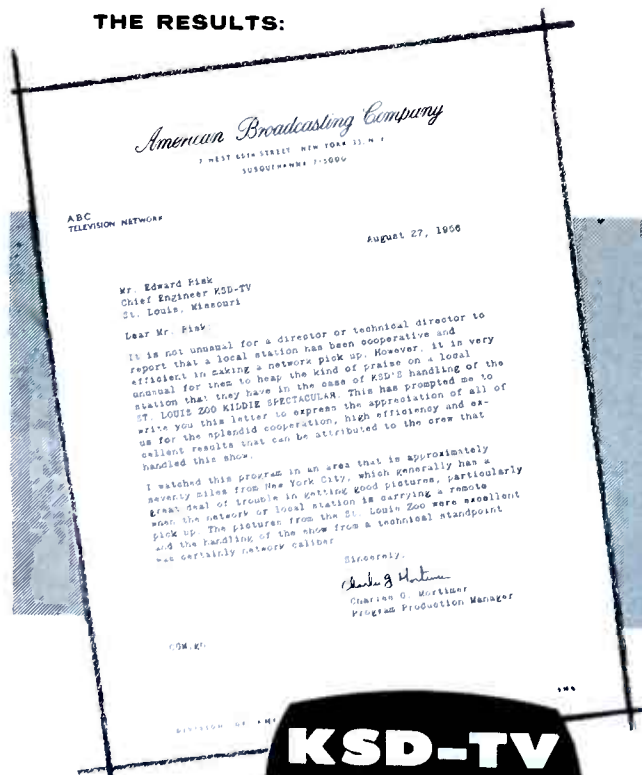
**IN SAINT LOUIS**

*they turn to ...*

# KSD-TV

The viewers turn to KSD-TV for the special, the spectacular and the best. So KSD-TV with its 10 years of experience in television, was selected to televise the 90-minute remote "Spectacular" from the world-famous St. Louis Zoo to a 74-station network. Involved were 8 cameras (one on a special fork-lift truck), a mile of camera cable, an air conditioned, studio-equipped truck trailer, a microwave tower, and a staff of 32 men.

**THE RESULTS:**



**KSD-TV**  
MAXIMUM  
POWER  
channel **5**

**NBC** SPOT SALES

**THE SAINT LOUIS POST-DISPATCH STATION**



# LONGSHOTS

LOOK FOR NEW RESEARCH DRIVE IN DAYTIME, despite mounting of data already in existence. Daytime picture remains soft. One sore spot is that ARB ratings show lower viewing levels than do Pulse and Nielsen. This is particularly important on spot level.

A BIG REASON FOR TV'S DAYTIME TROUBLE IS RADIO'S RECENT INROADS. The radio networks have been making strong attacks on TV, with CBS Radio's Quintile Study in particular reported to be hurting . . . CBS Television has been sitting back apparently figuring that the attacks will damage the competition rather than itself. NBC Television, however, appears to be ready to do battle with CBS Radio on the daytime issue.

NEW EXECUTIVE SHAKEUP EXPECTED AT CBS following resignation of Jack Van Volkenburg and emergence of Merle Jones as TV network president. New appointment comes in wake of factional battling within CBS.

MADISON AVENUE IS CONCERNED ABOUT TOUGH TIME THIS SEASON'S NEW PROGRAMS ARE HAVING. Two major disappointments are "Stanley" and "The Herb Shriner Show." Best bets for the favored circle are "Circus Boy," "Walter Winchell," and "Bengal Lancers."

INSIDERS ARE BETTING EVEN MONEY ON OLLIE TREYZ AS NEXT PRESIDENT of the network—he is new v.p. and head of ABC Television—when Goldenson, now acting president of the network, returns to his post as head of the parent organization. Watch for George Shupert, president of ABC Film to move into network executive setup.

NEW TREMORS ARE IN EVIDENCE AT NBC AS RESULT OF ADDITIONAL BOOZ, ALLEN & HAMILTON reports said to be on the way. The management consulting firm is reported to be preparing studies on several individual departments to supplement recommendations it has already made.

NETWORKS WARILY WATCHING PERFORMANCE OF NEW FEATURE FILM PACKAGES. Serious drop in audience to web programming, particularly in the big markets where the independents have finally latched on to top program ammunition, could weaken network position. Some stations have already bumped network shows to slot their own feature programs. (See story on feature film page 67 of this issue.) You can expect a stiffening of network attitude on question of show bumping and stepped-up activity on station-relations end. But, as one network v.p. says: "If feature films turn out to be what the audience wants—well, we can program them too."



WILLIAM C. FIGGE



ROBERT E. LUSK

JOHN E. FETZER



NORMAN E. CASH

JOHN HUBLEY



DONALD N. MARTIN

## focus on **PEOPLE**

Successful in its attempt to identify company with the communities it serves is the Theo. Hamm Brewing Co. which advertises over 255 television and radio stations. In the course of promoting its beer, Hamm's has also succeeded in putting Minnesota on the map with its slogan "from the land of sky-blue waters." In naming one of the state's lakes after president William C. Figge, Minnesota paid tribute to the company for its aid in bringing in tourists.

Heading the agency which, according to the Celler Subcommittee, buys the largest amount of network television time is Benton & Bowles' president, Robert E. Lusk. Joining B&B in 1933 as an assistant account executive, Lusk soon became v.p. at Colgate-Palmolive, where he completely reorganized the advertising program. In 1944, he returned to B&B as a v.p., became president in 1952.

With a record of service to the community and exceptional activity on behalf of the TV industry, John E. Fetzer recently tallied 25 years as head of the Fetzer Broadcasting Co. In 1931, fresh out of Purdue, Fetzer established WKZO, adding WKZO-TV in 1950. A frequent member of NARTB's board of directors, Fetzer was also the first chairman of its Code Committee. Today, Fetzer Broadcasting also includes KOLN-TV and WJEF.

Behind the TvB's new president is a solid broadcasting background. Norman E. (Pete) Cash, 38, began as an NBC page, worked in production. Switching to sales, he became Crosley's sales manager. He then joined ABC, was eastern sales manager when he left to help launch TvB.

The television commercial's acceptance as an art form was highlighted by the recent International Advertising Film Festival, at Cannes, France. Honor of winning first prize in the animated commercial category went to Storyboard, Inc. for its 20-second spot "The Doctor." Produced for Ford via J. Walter Thompson, it was one of several notable commercials directed by Storyboard president, John Hubley. Hubley is a former supervising director of UPA and art director with Walt Disney Studios.

Finally moving into high gear on its public relations campaign for the broadcasting industry, NARTB recently added a p.r. specialist to guide the job. Man on the spot is Donald N. Martin, an ex-newspaperman who comes from the successful "Come to Britain" drive for the British Travel Association where he was p.r. director. He is now assistant to the president.





**ALL AMERICA**

**PROUDLY HAILS...**

**THRILLING TALES OF MEN AN**  
ZIV's NEW STAR-SPANGLED



# **" MEN O** **Annap**

**SPINE-TINGLING SHOWMANSHIP AT YOUR COMMAND!**

Now present your product on a tv program with the impact of a 21-gun salute . . . a story series ablaze with the adventures, loves, heartbreaks and triumphs of the U.S. Midshipmen!

**FOR THE SPONSORS AND STATIONS WHO WANT TH**

# ADVENTURE!

## WINNING WINNER!

PRODUCED  
WITH THE FULL  
COOPERATION OF  
THE DEPARTMENT  
OF DEFENSE AND  
THE DEPARTMENT  
OF THE NAVY!

★ **COMPELLING**  
AS THE CALL TO COLORS!  
**GLORIOUS**  
AS OUR COUNTRY'S HISTORY!

★ SURGING WITH  
**EXCITEMENT,  
SENTIMENT  
AND HEROISM!**

★ STARRING THE  
**U.S. MIDSHIPMAN**  
portrayed by topflight  
Hollywood talent...with  
a new hero for each  
thrill-filled half-hour.

Write or phone  
collect today  
for an early  
audition date.

# Midshipman

SEQUENCE AFTER SEQUENCE FILMED AT ANNAPOLIS!  
and lavish . . . with Hollywood stars, thousands of U.S. Mid-  
shipmen, Navy planes, ships and equipment . . . a program peo-  
ple will take pride in recommending to their circle of friends.  
NO. 1 SHOW IN THEIR MARKETS!



NEW YORK  
CINCINNATI  
HOLLYWOOD  
CHICAGO



**WHEN YOU BUY ATLANTA...BUY *waga-tv***  
**AND TAKE A BIGGER LICK AT THE MARKET!**

Atlanta is the hub of a 60-county market that is covered thoroughly by WAGA-TV. Compared with other TV stations in Atlanta you reach over 17% more people with more than \$300-million in spendable income. WAGA-TV gives you a bigger lick at this bigger market with its taller tower, full power, CBS-TV and highest ARB and Pulse ratings.



1100 Ft.

**TOP DOG IN THE NATION'S 21st MARKET**



**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—111 Sutter St.

November, 1956

An all-time high was set by August network gross time billings, which shot up to over 40% above the same month last year. The upswing was aided by heavy political convention schedules.

The first fall Trendex popularity ratings offer some interesting comparisons with those of last year. Note the dip of *\$64,000 Question* and the rise of *Lucy* and *Sullivan*. As for *Gleason*, the 1955 Trendex was taken before *Como* debuted opposite him. *Gleason's* sixth place rank this year actually indicates a boost.

One highlight of Cunningham & Walsh's Videotown study (chart at right) is that although total viewing is down, daytime viewing is up.

**COST PER THOUSAND**

1956		1955	
January	\$3.25	January	\$2.95
February	3.39	February	3.12
March	3.46	March	2.98
April	3.54	April	3.23
May	3.73	May	3.38
June	3.86	June	3.25
July	3.90	July	3.74
		August	3.74
		September	3.55
		October	3.64
		November	3.67
		December	3.64

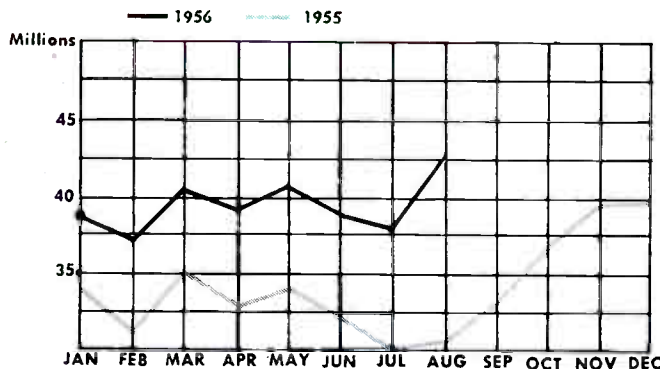
The July c-p-m index of \$3.90 represents a slight increase over the previous month, and a rise of 9% over the average of \$3.59 for the year to date.

Providing a continuing yardstick of the performance of nighttime television as a whole, TELEVISION MAGAZINE's network cost-per-thousand index is based on all sponsored shows telecast in the 9:30-10 p.m. period during the week rated by ARB each month since January 1955.

Advantages of the 9:30-10 p.m. period: a wide range of programs, relatively few spectaculars or hour-long shows, and minimum influence by the east-west time differential.

This index is not the average of individual c-p-m's of individual shows. It is the result of the division of the total time-and-program costs of the programs by the total number of homes reached by these shows, and the quotient further divided by three (the maximum number of commercial minutes per half-hour Class-A show).

**TV NETWORK BILLINGS**



	Aug. '56	Aug. '55
ABC	\$ 6,842,292	\$ 3,562,676
CBS	19,430,748	14,959,098
DuM	—	55,385
NBC	16,414,935	11,767,789
<b>Total</b>	<b>\$42,687,975</b>	<b>\$30,344,948</b>

Source: P13

**TV PROGRAMS TOP TEN TRENDIX SHOWS, OCTOBER '56 VS. '55**

RANK	1956	Rating	1955	Rating
1	I Love Lucy	45.2	\$64,000 Question	47.2
2	The Ed Sullivan Show	30.3	The Honeymooners	37.2
3	Climax	29.6	I Love Lucy	33.3
4	The Red Skelton Show	29.2	Your Hit Parade	32.0
5	The Lineup	28.0	The Ed Sullivan Show	31.1
6	The Jackie Gleason Show	27.8	Bob Hope	30.7
7	Robert Montgomery Presents	27.8	You Bet Your Life	30.0
8	\$64,000 Question	27.6	The Red Skelton Show	28.6
9	What's My Line?	27.2	I've Got A Secret	27.0
10	The G.E. Theatre	27.1	Max Liebman Presents (Heidi)	26.3
			This Is Your Life	26.3

Source: Trendex

**TV VIEWING VIDEOTOWN STUDY TRACES VIEWING SINCE 1953**

	HOURS PER DAY SPENT WATCHING			
	'56	'55	'54	'53
<b>WIVES</b>				
Morning	1.90	1.23	2.16	2.19
Afternoon	1.99	1.74	2.18	2.04
Evening	3.17	3.45	3.51	3.56
All Day	3.47	3.89	4.11	3.84
<b>ALL PEOPLE—AVERAGE</b>				
Morning	2.03	1.70	2.16	1.98
Afternoon	1.60	1.45	2.08	1.62
Evening	2.95	3.11	3.16	3.29
All Day	3.28	3.39	3.58	3.52

Source: Cunningham & Walsh's "Videotown '9"

**TV CIRCULATION**

OCTOBER 1, 1956

Number of U.S. TV homes	38,100,000
% of U.S. homes owning TV	78.3%
<b>Total markets</b>	<b>263</b>
1-channel markets	143
2-channel markets	68
3-channel markets	36
4 (or more)-channel markets	16
<b>Commercial stations U.S. &amp; Possessions</b>	<b>457</b>

Source: Television Magazine

**TV RECEIVERS**

	Aug. '56	Aug. '55
<b>Production</b>	<b>612,927</b>	<b>647,903</b>
<b>Retail Sales</b>	<b>566,158</b>	<b>586,577</b>

Source: RETMA



(Left) John Daly  
*American Broadcasting Company*

(Center) Douglas Edwards  
*Columbia Broadcasting System*

(Right) John Cameron Swayze  
*National Broadcasting Company*

## ***“We now switch you to...”***

In the split second after one of these famous commentators completes this sentence, you and millions of other viewers are whisked to Washington or Los Angeles or anywhere else news is popping. The electronic miracle of television has given you a center aisle seat on the passing scene.

But behind this miracle are the skills of Bell System and network technicians. These highly trained craftsmen blend the technical ability of an engineer with an actor's unerring ear for cues.

Precisely on cue, push buttons are operated to make the connections that switch the television scene from one city to another. And Bell System

technicians are receiving cues from several networks at once.

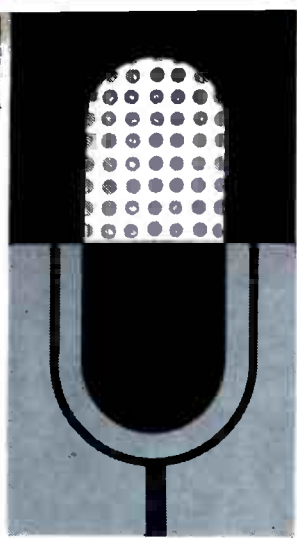
To help them, the Bell System receives operating instructions from the networks which give all the necessary information on switches. This information is sped to 130 Bell System television operating centers throughout the nation by private line telephone and teletypewriter systems.

This co-operation between network and telephone company . . . and the teamwork along the Bell System lines . . . assure the American viewing public the smoothest programming and the best television transmission it is possible to provide.

**BELL TELEPHONE SYSTEM**

*Providing transmission channels for intercity television today and tomorrow*





# radio wrap-up

A monthly status report on radio advertising

## TOP TEN NETWORK ADVERTISERS

During September and early October: Colgate-Palmolive, Standard Brands, William Wrigley, Bristol-Myers, Slenderella, Miles Laboratories, Kraft, Texaco, General Motors, R. J. Reynolds.

## TOP TEN SPOT ADVERTISERS

Lever Bros., Texaco, Metropolitan Life, American Airlines, Winston Cigarettes, Shell Oil, Slenderella, Bristol-Myers, Thomas Leeming, Ford Motor.

## SPOT BILLINGS CONTINUE UPSWING

National spot billings were \$86,366,156 for January-August period, up 21.5% over same period last year. Should current pace continue, spot will hit \$134,000,000—an all-time high for medium. . . . Local billings up 13-15% over last year. . . . Network billings off 19-20% through August '56 compared to same period last year.

## VITAL STATISTICS

According to Cunningham & Walsh's new Videotown, U.S.A. survey, more than twice as many TV homes are using radio today as during 1951 low point. . . . U.S. Radio homes have increased 315,000 in past year. New Nielsen base, 47,615,000. . . . In '36, Americans owned 23 million radio sets. Today figure is 142 million. . . . Radio set shipments to dealers (excluding auto sets) show tremendous increase for seven months of '56: 3,913,693 compared to 2,991,307, Jan.-July, '55. At retail level: May, up 42%; June, up 75%; July, up 89%; Aug., up 50%.

## CONVENTION STATISTICS

Radio pulled 21 million for Democratic and 15.6 million homes for Republican convention, according to Nielsen. TV reached 32 million homes.

## GOOD RADIO TIME GETTING SCARCE

In cities such as New York, Chicago, Los Angeles, *good local radio time is becoming as tough to buy as choice TV spots.* Not only the No. One and No. Two stations, but many of the smaller independents are finding it a

*To next page*

## RADIO SETS-IN-USE (IN-HOME ONLY)

NIELSEN, AUGUST 1956

Hour*	% Radio Homes Using Radio
6- 7 a.m.	4.5
7- 8 a.m.	9.0
8- 9 a.m.	11.5
9-10 a.m.	11.8
10-11 a.m.	13.7
11-12 noon	13.4
12- 1 p.m.	14.6
1- 2 p.m.	15.5
2- 3 p.m.	13.7
3- 4 p.m.	12.3
4- 5 p.m.	11.4
5- 6 p.m.	11.2
6- 7 p.m.	10.8
7- 8 p.m.	9.3
8- 9 p.m.	8.1
9-10 p.m.	8.3
10-11 p.m.	7.8
11-12 midnight	6.4

\*Mon.-Fri. average before 6 p.m.;  
Sun.-Sat., 6 p.m. and after

## TOP TEN

### DAYTIME NETWORK RADIO PROGRAMS

NIELSEN, SEPTEMBER '56 (FIRST REPORT)

Program	Homes Reached
1. Helen Trent (CBS)—(Ex-Lax)	2,047,000
2. Young Dr. Malone (CBS)—(Toni)	1,809,000
3. Our Gal Sunday (CBS)—(Colgate)	1,762,000
4. Helen Trent (CBS)—(Carrier)	1,714,000
5. Our Gal Sunday (CBS)—(Standard Brands)	1,714,000
6. 2nd Mrs. Burton (CBS)—(Colgate)	1,667,000
7. Aunt Jenny (CBS) M-F-W—(Lever)	1,667,000
8. 2nd Mrs. Burton (CBS)—(Standard Brands)	1,619,000
9. Helen Trent (CBS)—(Toni)	1,619,000
10. Aunt Jenny (CBS) T-Th—(Lever)	1,619,000

## TOP FIVE

### NIGHTTIME NETWORK RADIO PROGRAMS

NIELSEN, SEPTEMBER '56 (FIRST REPORT)

Program	Homes Reached
1. Best of Groucho (NBC)	1,143,000
2. Gangbusters (Mutual)	1,095,000
3. Treasury Agent (Mutual)	1,048,000
4. People Are Funny (NBC)	1,048,000
5. Two for the Money (CBS)	1,000,000

## TOP FIVE

### NIGHTTIME, MULTI-WEEKLY RADIO SHOWS

NIELSEN, SEPTEMBER '56 (FIRST REPORT)

Program	Homes Reached
1. News of the World (NBC)	1,190,000
2. One Man's Family (NBC)	1,095,000
3. Amos 'n' Andy Music Hall (CBS)	1,095,000
4. Lowell Thomas (CBS)	1,048,000
5. Robert Trout News—9 p.m. (CBS)	952,000

problem to accommodate the load. . . . Saturation package plans on many radio stations no longer include highly-popular early-morning time periods. Because 6-9 a.m., is oversold, many stations will count morning announcements as part of regular discount structure (days per week, consecutive weeks), but will *exclude* these announcements from extra package discount.

#### NEW BUSINESS

*Brown & Williamson* to spend over \$800,000 next 12 months on nighttime network radio: five-minute newscasts and participations in NBC's Nighttime Top Ten Plan, segments of *Robert Q. Lewis* and *Amos 'n' Andy* on CBS. . . . Completing deal to take over Charmin Paper Mills, *P&G* is testing Lady Charmin tissues in Chicago with campaign on WGN radio and *Chicago Tribune*. If successful, schedule "may be expanded to other markets later." *Best Foods* signs for eight and *Dromedary* for three weekly units in the CBS daytime serial line-up. *Dromedary* will also get six-week spot radio push in 90 markets. Entire *Dromedary* budget goes to radio. *Longines-Wittnauer* returns with *The Symphonette* in usual half-hour spot preceding the N.Y. Philharmonic on Sunday afternoon.

One of radio's most famous advertisers—*United Fruit Co.*—returns with a new Chiquita Banana jingle. Campaign will run in 50 radio and eight TV markets. . . .

*American Tobacco's* new filter cigarette, *Hit Parade*, starts West Coast introduction with huge 1,650 radio and 91 TV spots per week. In New York City, client has scheduled over 300 radio announcements per week. . . . *Texaco* will buy 60-market spot radio campaign through its new agency, *Cunningham & Walsh*, for company's Petrox additive. . . . *Cities Service* using short-term spot campaign in about 40 markets. . . . *General Foods* sets 63-market schedule for 21 weeks for Postum. . . . *Campbell Soup* going into 50 smaller markets for 26-week spot push. . . . *Bristol-Myers*, for Sal Hepatica, signs for Mon-Fri daytime spot schedule for 13 weeks in 20 markets. . . . *Lever Bros.* launching similar 13-week campaign in 20 markets for its new Imperial Margarine. . . . *Diamond Crystal*, already in 35 markets with spot radio schedule, adding 10 southern markets because of satisfactory results.

#### AUTO COMPANY FALL CAMPAIGNS

Auto manufacturers are spending 45-50% more this fall than last year in spot radio to introduce new cars. . . . *Ford* is using 600 stations. . . . *Cadillac* is buying heavier short-term campaign. . . . *Network buys*: two-week *Ford* saturation schedule on NBC's week-end *Monitor*; Oldsmobile participations in *Fred Waring*; four news programs on NBC. *Chevrolet* tying-in with 20 five-minute sportscasts for two-week ride on ABC week-end programming, supplementing year-round schedule of 12 five-minute newscasts per week on CBS. *Studebaker* buying *Monitor* and ABC's week-end sports programs.

*DeSoto* fall spot radio budget up from \$65,000 to \$175,000. Markets being increased from 70 to 100. New York City stations will carry 500 *DeSoto* announcements in three-week period. Campaign, however, departs from

usual formula. Rather than buck competition from numerous other car makers during October, *DeSoto* will start its spot radio campaign Nov. 25, four weeks after introducing its '57 line.

#### STATION PROGRAM TRENDS

*Local sports shows* in big and small markets pull good audiences even in nighttime hours when TV competition is severest. In big markets (Los Angeles, St. Louis, Minneapolis) semi-pro and college football and basketball are popular. In smaller markets, high school football, basketball, semi-pro and Little League baseball are big radio drawing cards. . . . Minneapolis-St. Paul goes in for football in big way. U of Minnesota grid games are carried on four different stations—all sponsored. *Twin City Savings & Loan* buys four local football shows each week.

More local stations are preparing "network-style" dramatic commercials for local accounts. *WGIL*, Galesburg, Ill. uses local amateur dramatic groups.

Two major radio stations are going counter to music—and news formula. *WGN*, Chicago will stress more "live" shows with big-name Chicago personalities and bands. . . . *Crosley's WLW*, Cincinnati has new research showing radio listening to station is not casual. Program structure will include network shows from ABC, NBC and Mutual, plus lots of quarter-hour and half-hour local shows.

#### NETWORK PROGRAM TRENDS

*NBC* . . . v.p. *Matthew Culligan* planning heavier stress on network news using more live remotes and taped material. . . . With *Bandstand* attracting clients in radio but not in TV, network will make the two-hour daily live music show a radio-only operation.

*Mutual* . . . *RKO* film players will be employed in *Mutual* mystery and variety shows. . . . Network's New York flagship, *WOR*, now slotting almost two solid hours of talk between 6 and 8 p.m. . . . 6-6:15, *News*; 6:15-6:30, *News*; 6:30-6:45, *News*; 6:45-7, *Sports*; 7-7:15, *Fulton Lewis Commentary*; 7:15-7:30, *Stock Market Reports* and *Bob & Ray*; 7:30-7:45, *Gabriel Heatter* commentary; 7:45-8, *Advertising News* and *The Answer Man*. Interesting to see if station can hold audiences with this type of block-programming formula. It works with record shows locally and daytime dramas on the networks.

*ABC* . . . *You and Your Marriage*, featuring Dr. Paul Popenoe answering letters sent in by listeners, preceded by five-minute newscast, is part of network's extended morning operation (11:30-11:45 a.m.).

*CBS* . . . Number of nighttime mysteries plus the *CBS Workshop* will be moved to late Sunday afternoon following the N.Y. *Philharmonic*. *On a Sunday Afternoon* will be dropped.

#### NETWORK DEVELOPMENTS

Some station affiliates who have been complaining of poor quality of nighttime shows say they will keep ties if networks can provide better programming, and

*To next page*



## THE TIMEBUYER ASKS . . .

# *"Can KTRK-TV handle live production?"*

**A GOOD QUESTION** that every smart timebuyer must cover on every station he buys. He knows that an accurate measure of a station's general effectiveness lies in its "production reliability."

**Benton & Bowles** timebuyer Michael Donovan, right, gets the KTRK-TV story from Jack Peterson of the George P. Hollingbery Company.



The big studios with "flying sets" spaced progressively in the production time schedule are a model of smooth efficiency, and the public knows they are watching the best when they see the friendly family station man put the smile into his "sell." Complete "production reliability" helps to make KTRK-TV the best television buy in Houston.

KTRK-TV production has handled everything from live local spots to the origination of the Lawrence Welk show for the ABC network. A six camera station with a staff that knows how to use them, KTRK-TV offers the finest facilities and smart, alert technicians and talent—just the right combination of experienced "old pros" and well-trained, eager, imaginative youngsters.

## **KTRK-TV**



THE CHRONICLE STATION, CHANNEL 13, P. O. BOX 12, HOUSTON 1, TEXAS-ABC BASIC

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

NATIONAL REPRESENTATIVES:  
GEO. P. HOLLINGBERY COMPANY, 500 Fifth Avenue, New York 36, New York

make enough sales to give stations a fair income. . . . Product conflicts continue to plague CBS efforts to increase network sales within its daytime serials. With advertisers buying segments of three, four and five shows in different time periods, competitive clients are often blocked out. . . . Reason for increase in clients returning to network radio, according to CBS v.p. of Sales, John Karol: *Radio is taking its story directly to clients.* "The cash register is obviously closer to the advertiser than to his agency."

#### WEST COAST ACTIVITY

Southern Pacific R.R. Co's advertising is trained on saturation radio in Los Angeles and San Francisco. Since June, daylight traffic has jumped 17% following 3-week radio test with jingle. Previously, traffic had *dropped for nine consecutive years*. Result: A new spot radio campaign—this time on six LA and six SF stations. Typical nine-week buy: 1,000 spots on KLAC, Los Angeles. . . . Southern Calif. Broadcasters Assn. has new radio vs. newspaper presentation on West Coast markets. High point is cost comparison of local morning newscast with full page ad in morning newspaper. Radio delivers "tune ins" for 52¢ per 1,000 homes, newspaper "Noters" cost \$12.61 per 1,000 families.

Southern Californians own average of *three Radio and two TV sets*, according to a new ABC study. Most popular radio commercials: singing jingles. . . . Favorite programs: music, first; news, second. . . . Best liked commercials: Rheingold Beer, Firestone Tires, Lucky Strike, Ford, Pepsodent, Chevrolet and S. Calif. Gas Co. . . . Favorite listening place: the kitchen. Runner-up: the bedroom.

#### SIMPLIFIED RATE CARDS

More stations expected to follow WRCA, New York, and KCBS, San Francisco in issuing new simplified rate cards. Principal feature: An advertiser gets the same discount whether he spends a given amount of money in a few days, weeks, months, or a year. Purpose is not to penalize advertiser who buys heavily but those who concentrate campaign in short period of time. Agency response reported favorable.

#### BREAKFAST CLUB'S \$3 MILLION

Under new five-minute segmented plan, ABC's *Breakfast Club* getting big advertiser play (54 of 60 weekly segments sold). As network's top grosser, program is expected to chalk up over \$3 million in '56.

Seaboard Drug's president Harry Patterson says sales for company's "wonder drug," Mericin, are 30% ahead of projected schedule after seven-week build-up on Mutual's *Walter Winchell Show* Sunday nights. Company has added spot radio schedule in 16 markets.

#### BUDWEISER JINGLE POP DISK

Budweiser spot radio campaign using "Where There's Life" jingle has proved highly successful and probably will be repeated next year. Jingle theme has been made into a popular recording by Coral Records. Last year, client's local effort centered largely in newspapers.

#### EXCLUSIVITY ON WAY OUT?

Clients are having more difficulty keeping competition products out of participation shows. . . . Though half hour separation is usual rule, Plymouth, anxious to get fall availabilities, is asking for only 15-minute separation from other auto brands.

#### TAPE RE-RUNS OF FORMER TOP SHOWS

Re-runs, long accepted in TV, are getting increasing acceptance in network radio. New taped re-runs of old shows: *Jack Benny*, *Our Miss Brooks*, *Bob Hope*, *Dragnet*, *People Are Funny* are typical examples. Good results with these could pick off wholesale revival of old series.

#### RADIO-TV CROSS-PLUGGING

NBC and ABC owned TV stations currently are stepping up cross promotion of *radio shows on TV stations*. . . . Recently, radio affiliates with TV counterparts asked CBS network to prepare video slides for all CBS radio shows. New attitude is as follows: We know most TV viewers are also radio listeners. Why not get audience to stick with our property in both media?

#### REPLACEMENT FOR AM

General Electric has developed a new technique, "single-sideband" (SSB), which company spokesman claims is logical replacement for conventional AM radio. One of SSB's big advantages: It's static-free.

#### INVESTMENT HOUSES STEP UP RADIO

Investment houses are becoming more venturesome in their radio advertising. Bache & Co., tying in with the Columbia film, "The Solid Gold Cadillac," will employ voice of actress Judy Holliday on its WOR stock-market news-show. . . . Harris, Upham & Co., recently co-sponsored *Ivy League Football* in New York—again a departure for a usually conservative advertiser.

#### THE SCHWEPPESMAN ON SPOT RADIO

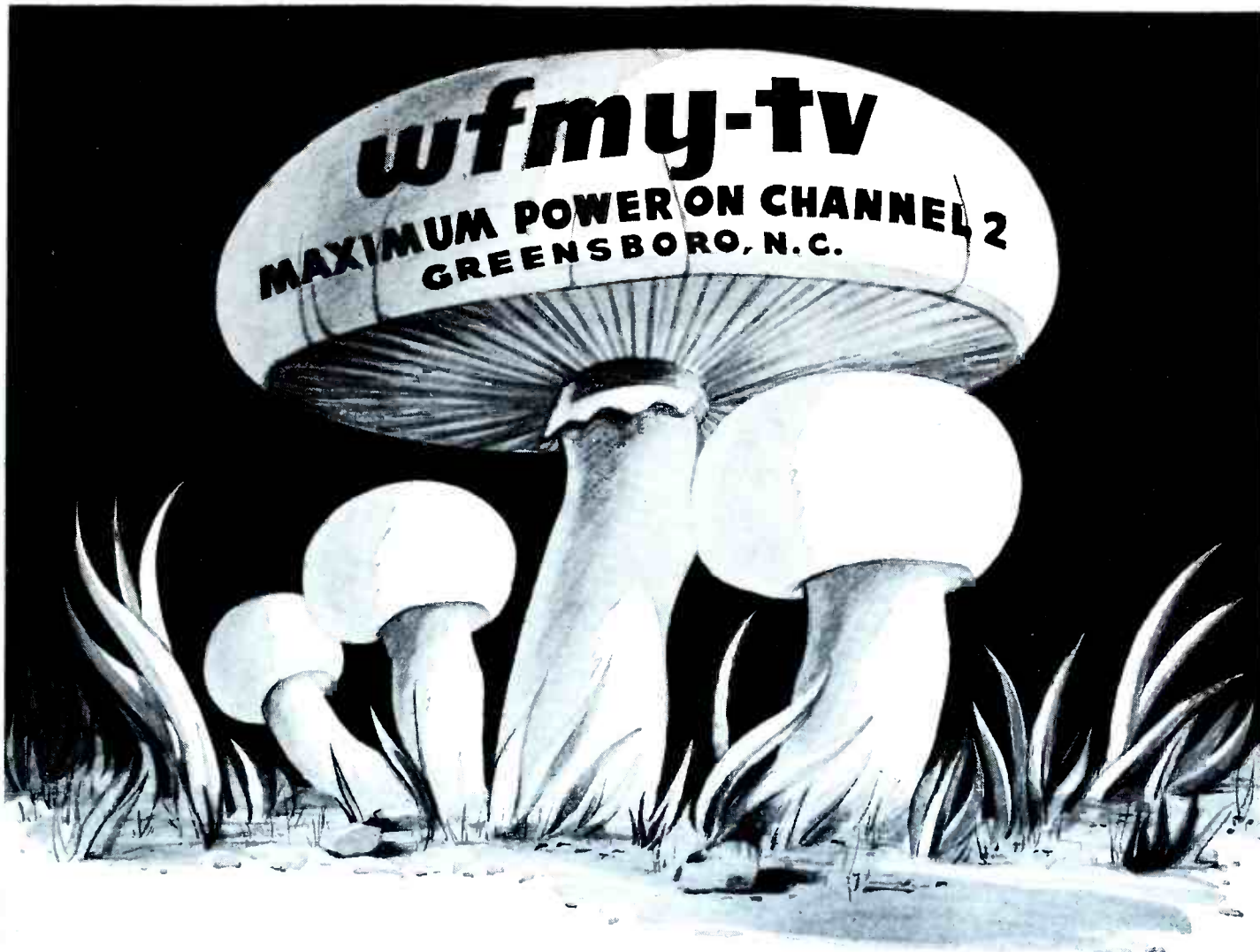
Commander Edward Whitehead, President of Schweppes, comments on spot radio's effectiveness: A Los Angeles distributor prior to spot radio campaign sold 2,000 cases of Schweppes a month. Three months after radio campaign, distributor was selling 10,000 cases per month.

#### TALENT COSTS TO DECLINE?

Local performers in New York radio will receive two-thirds of network scale if current negotiations with AFTRA are successful. Union may grant concession to bolster local live shows. . . . Currently talent receives same salary for network or local programs.

#### STATION SALES

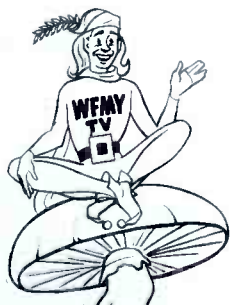
Crowell-Collier deal for four radio (WFBM, Indianapolis; WTCN, Minneapolis; WOOD, Grand Rapids and WFDF, Flint) and three TV properties should go through for figure over \$15,300,000. . . . FCC has approved \$10 million sale of WISH and WISH-TV, Indianapolis and WANE and WINT-TV, Ft. Wayne to Jock Whitney for \$10 million. . . . Subject to FCC okay, *Washington Post* (already owning radio and TV properties in Washington, D.C., and Jacksonville) will acquire WAGA and WAGA-TV, Atlanta from George B. Storer interests for \$6½ million.



## MUSHROOMING SALES...

are yours for the asking in the ENTIRE Prosperous Piedmont section of North Carolina and Virginia with WFMY-TV. True, because no station or group of stations delivers complete coverage of this mighty industrial area 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 for full information.



Greensboro	Salisbury	Pinehurst
Winston-Salem	Fort Bragg	
Durham	Chapel Hill	Sanford
High Point	Danville, Va.	
Reidsville	Martinsville, Va.	

WFMY-TV... Pied Piper of the Piedmont  
 "First with LIVE TV in the Carolinas"

# wfmy-tv

## Channel 2

GREENSBORO, N. C.

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



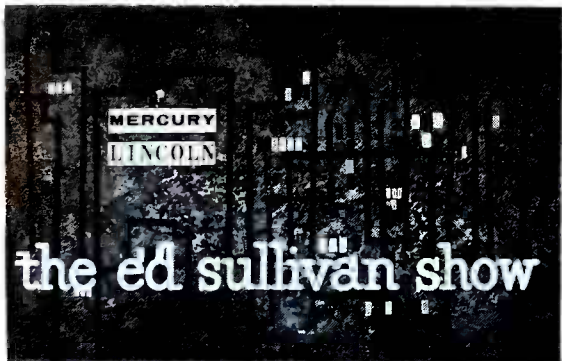


## McMahan on the commercial

Outstanding recent commercials:

Lincoln-Mercury; Nestlé's; RCA; Windex

BY HARRY WAYNE McMAHAN



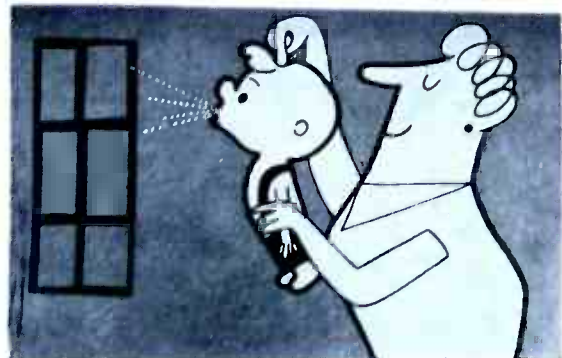
Ed Sullivan Show opener



Nestlé's commercial



RCA (above); Windex (below)



The new season brought a choice new batch of commercials and quite a few new show openings worth mentioning: Throughout television, advertisers are reviewing their show openings with a critical eye to see how to improve commercial impact and get fresh creative identification with the program itself.

Especially I like the new opening on the *Ed Sullivan Show*. Here is semi-abstract animation, brightly keyed to music, that does a fine job of setting the stage for this Sunday night hour.

Much credit to Academy Pictures, Inc., for this excellent animation job, and to the boys at K&E, Lincoln-Mercury's agency.

Another new show opening graces Lucky Strike's *Hit Parade*. It was a shock at first, because I'd grown "accustomed to the face" of the wonderful stop-motion marching cigarettes marquee that has been a trademark of this show for six years—a record!

Abe Liss and his new Electra Productions designed the new Lucky opening and we know we'll like it better as we see it a few more times.

The interesting point is that Lucky finally made a change.

A stimulating observation from Dr. Ernest Dichter of the Institute for Motivational Research (where we have a new commercial testing method in work):

Dichter feels that the show openings on children's programs are even more important than on the adult

TV fare. The youngsters look to a repeated commercial symbolism as a familiar identification that promises favorite entertainment. For instance, he points out, the waving wheat in a General Mills' show opening is especially meaningful.

We can't say much nice about Gale Storm's new *Oh, Susanna* show, but we have a great big hand for the Nestlé's commercial with Jimmy Nelson and his dummies, Danny and Farfel.

These are the best commercials using ventriloquist dummies I have ever seen. Each is an aboard-ship playlet with high interest and good commercial impact. Well written (by a gal, Pat Grossman) and delightfully staged (by Bill LaCava). Soundmasters produced for McCann-Erickson.

New York agencies might well pay more attention to the fine job that Chicago's Needham, Louis and Brorby is doing for Johnson's Wax Products. Their commercials on *Robert Montgomery Presents* and *Red Skelton* are uncommonly good, well planned in copy platforms, varied in techniques and produced with glossy production values. Recently we mentioned in this column one of their cartoons from TV Spots, Inc. Now we'd like to add a plauditing postscript on their new stop-motion spot for Stride, done by my old shop, Five Star Productions, Inc.

There's nothing tougher than the job of trying to recruit engineers

To page 92

# 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



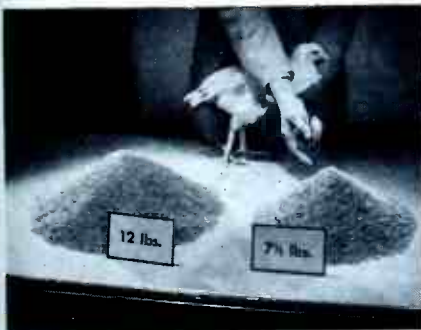
This series of 20 and 60 second spots by SARRA introduces Pet Ritz Frozen Pies to video audiences. On-the-spot farm scenes tell a story of flavor and freshness transported from the orchard directly to the home. Kitchen shots show how easy it is to prepare the pies, and close-ups of thick, mouth-watering slices make the pies look as good as they taste! Voice-over emphasis on the phrase: "fruit country pie" plus effective package display help clinch sales. Produced by SARRA for PET MILK COMPANY, through GARDNER ADVERTISING COMPANY.

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



The subject is a "natural" . . . teenagers "gabbing" on the phone! It's a situation packed with human interest, and it's bound to build sales for 7-Up! Expertly cast youngsters—sprawled on chairs and stretched out on the floor—bring vitality and realism to TV screens . . . and forcefully illustrate the selling line: "Nothing does it like 7-Up!" The complete group of 20 and 60 second spots, part of a continuing series for 7-Up, follows the teenagers through a whirl of social activities. The product is strongly identified and will be well remembered by TV audiences. 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



Dollar savings and healthier chicks are the main sales points in this two minute commercial for Purina Chick Startena. Convincing visual evidence shows that chicks grow "6% heavier on 7% less feed," when raised on Purina. The spot is one of a series directed at farm audiences. The entire footage is shot, with a documentary approach, on farms and in testing laboratories. Selling points are made by farmers and laboratory technicians in an informal atmosphere that adds a note of authority to the spot. Produced by SARRA for RALSTON PURINA CO., through the GARDNER ADVERTISING COMPANY.

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



SARRA's creative teams bring imagination and selling know-how to every assignment. That's because these groups of specialists are primarily advertising men who keep one goal foremost in mind . . . sales! Experience in effective visual selling is what you buy when SARRA tackles your problem. That's why SARRA's list of clients looks like the Who's Who of business and industry.

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

# YOUR Q FOR COLOR



WNBQ, NBC Television in Chicago and the nation's *leadership* station in **COLOR** telecasting, now introduces a stronger-than-ever program line-up—all in **COLOR**—for its popular 10 to 10:30 p.m. period. Major programming change in the half-hour brings in the brilliant NBC network newscaster Morgan Beatty, followed by Norm Barry's "Let's Look at Sports."

Beatty and Barry, together with Clint Youle, America's top weatherman, and Dorsey Connors, Chicagoland's favorite household-hint expert, form the new all**COLOR** "Four Star Final" line-up on WNBQ.

This "Royal Family of Chicago TV" is already selling in **COLOR** and black-and-white for such blue-chip sponsors as Armour & Co., DuPont, Sante Fe Railroad and Slenderella. Program sponsorships and prime station breaks in "Four Star Final" can do a four-star selling job for you, too. Take your selling cue from "Q" — WNBQ — today!

- 10:00 p.m.—Clint Youle with the Weather Roundup
- 10:10 p.m.—Morgan Beatty with News Commentary
- 10:20 p.m.—Norm Barry with Sports News and Scores
- 10:25 p.m.—Dorsey Connors with Household Ideas

# WNBQ



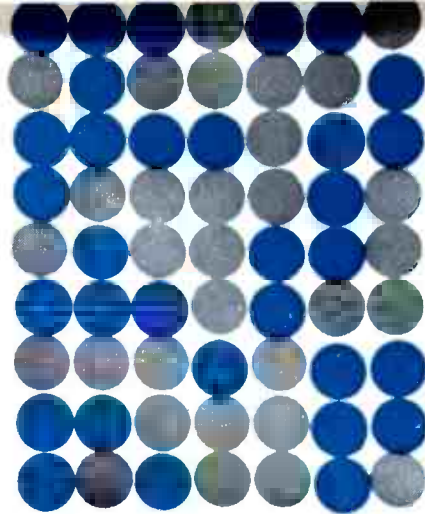
Television leadership station in Chicago

SOLD BY



**SPOT SALES**

## Color Letter



### AS OF NOVEMBER . . .

Network color programming will total 65 hours. Scheduled are 51½ hours on NBC, 13½ on CBS . . . 215 stations are now transmitting network colorcasts. Of the 79 outlets equipped to originate color programs, 77 are able to transmit color film or slides, 32 have live color cameras . . . Price is still the main barrier to color TV set sales, according to a recent *Wall Street Journal* story, which reported that lower-priced portables in monochrome outsell more costly models. However, Philadelphia RCA distributor, Raymond Rosen Co., reported sales of over 1,000 color sets in a *single* week.

### ADVERTISER AND AGENCY NOTES

Logical advertisers for color are home furnishing companies. One of the first to move into tint television is floor-covering manufacturer, Sandura. Company started an eight week test ID campaign on WNBQ, Chicago, through Hicks & Greist, New York. Schedule of 12 10-second ID's each week plugs firm's top line, with thought that color set owners are probably financially above average. Only the floor covering itself, is shown in color—to make it stand out against a black-and-white kitchen background. (See story on Sandura's TV success on page 71.)

The Shell Oil Co. uses three cameramen to shoot color film for its *Shell Deadline News*, a nightly strip on KOMO-TV, Seattle. The show is produced by J. Walter Thompson.

The total film-commercial production of a southeastern advertising agency has been shifted to color. The Walter J. Klein Co., Charlotte, N. C. places commercials on 27 stations in the area for 50 advertisers. While not all the film will be seen in color, the agency aims to be ready for shift to tint.

### STATION ROUNDUP

Milwaukee's WTMJ-TV offers its audience all local shows in color, starting this month. The addition of two more color cameras and another color studio has made it possible for the station to triple its colorcasting operations.

KTVT, Salt Lake City, is among latest stations to telecast black-and-white slides in color. The station reports 56 different color combinations are available for monochrome slides. In addition, all program promotion slides are presented in color. The color effects equipment, built and installed by station personnel, allows monochrome transparencies of specific light values to be transmitted in color. Workshops are planned for local advertisers and agencies to show them how to take advantage of color in their slides.

Backdrops and sets for color shows are simple and economical to make, reports Deen Brooks, Color Coordinator for WSAZ-TV, Huntington, W. Va.

*Go page 23*

**MORE AUDIENCE\* THAN  
ANY STATION IN SEATTLE**

**.....THAT'S WHAT**

**WNBF-TV, BINGHAMTON, N.Y.**

**DELIVERS DAY AND NIGHT**

**SEVEN DAYS A WEEK—AT**

**LOWER COST PER 1000.**

**YOUR BLAIR-TV MAN HAS**

**THE EVIDENCE FOR YOU.**

\*Also more audience than any station in Baltimore, Kansas City, Buffalo, Minneapolis-St. Paul, Milwaukee and other major markets; at lower cost than every station in eight out of the ten major markets. Telepulse, December 1955.



Channel 12

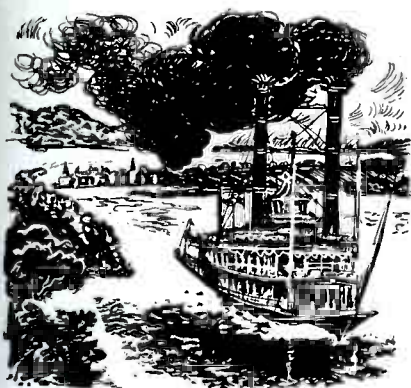
ABC-TV • NBC-TV

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

WFIL-AM • FM • TV, Philadelphia, Pa. / WNBF-AM • TV, Binghamton, N. Y.

WHGB-AM, Harrisburg, Pa. / WFBC-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven, Conn.





# STEAMING AHEAD!

Since the sternwheelers first opened our Ohio River Valley to large-scale trade, this region has constantly steamed ahead to greater industrial records.

Today, its array of manufacturing is the most vast in America... a solid head-of-steam typified by our own doorstep counties of Cabell and Kanawha (the Huntington-Charleston area) where—say preliminary reports of the new U. S. Census of Manufactures—the value of industry alone is up 55% since 1947, currently over one billion dollars!

This is only part of what you can command with WSAZ-TV. Surrounding our near-quarter-mile-high tower lies America's 23rd television market—four states wide, *four billion dollars* deep in buying potential. You leave a smart wake when you sail aboard WSAZ-TV. Any Katz office can make out a profitable bill of lading for you.

**WSAZ-TV**  
CHANNEL 3

HUNTINGTON-CHARLESTON, W. VA.  
**N.B.C. NETWORK**  
Affiliated with Radio Stations  
WSAZ, Huntington & WGKV, Charleston  
LAWRENCE H. ROGERS, PRESIDENT  
Represented by The Katz Agency

## Color Letter *From page 21*

Background colors for tint are the same as those used in monochrome—greens, blues and violets. Sets for one-shots are designed from colored chalk on colored paper for maximum economy.

Advertisers or agencies wanting to test their products in color are being welcomed at WBAP-TV, Dallas. The station holds a color-experimentation session on Mondays at which the staff and interested outsiders gather to discuss and test various color techniques.

A unique promotion to increase sales of color sets is underway at WKY-TV, Oklahoma City, utilizing *Giant Kids Matinee*, a 5-6 p.m. strip in color, sponsored by Dulaney's, Oklahoma RCA distributor. During the show, a contest is plugged, but the written rules are only visible on a color set. Children are directed to their local dealers to view the program for contest details, thus increasing store traffic since they usually bring their parents. All entrants receive a Color Pioneer certificate and pin; the grand prize, naturally, is a color TV set.

Michigan got its first live color coverage with the dedication of new studios for WJBK-TV and radio, Storer Broadcasting in Detroit. The color camera covered a parade and took viewers behind the scenes at the station for a tour of the studios.

First live local shows were telecast last month by WKNB-TV, Hartford on a test basis to gain staff experience. Regularly scheduled shows are planned to begin early next year.

An expansion of colorcasting and film processing equipment totaling \$100,000 has been completed at WFAA-TV, Dallas. Increased emphasis on news coverage, particularly in color, sparked the expansion.

### LENTICULAR FILM OPENS WEST COAST TO COLOR

Use of lenticular film in place of color negative for color television recording can cut costs more than 50%, R. D. Kell of RCA told the recent 80th semi-annual Society of Motion Picture and Television Engineers convention. Other advantages cited: quality comparable to black-and-white kines; a processing speed making it possible to play hot color kines on West Coast in same time slot as originating show on East Coast; 16mm color prints can be made from the embossed lenticular film.

Practical application of lenticular film is already a reality on the West Coast. NBC stations report that the full series of 90-minute spectaculars will be seen there in the early evening, instead of in the late afternoon as was previously the case.

### COLOR DOUBLES AUDIENCE, COMMERCIAL IMPACT

Color doubles the audience and more than doubles the commercial impact of television, according to first reports from the latest "ColorTown" survey. Color commercials are recalled by more than twice as many people as remembered the monochrome version and also more than doubled the number of viewers "more inclined to buy the product" after viewing the commercial. The continuing study, jointly conducted by NBC and BBDO, investigates the effect of color TV on a medium-sized American city. The complete report is to be issued by the end of the year.

Cunningham & Walsh's Videotown study turned up some color set specifications that would suit buyers. About half those polled would like to own a color set, favoring a 21-inch tube or larger. Monochrome set-owners figured the price ought to be \$300-\$400, while non-owners wanted to pay about \$250.



**Newsfilm sends you**

*John Grotz*



**the best**

**I**nto Newsfilm's four big processing centers pours *more than a mile* of film a day . . . speeded from some 250 camera correspondents throughout the world. This footage, equal to two full-length feature films each day, is expertly edited to select only the very best footage for each news story. Then the final result—12 minutes a day of *complete* world news coverage—is rushed direct to you.\*

It's the best news in television, because it's the *only* syndicated news service that's produced exclusively for television station use. Newsfilm is planned, shot, scripted and edited for home viewing, not movie screens . . . and is produced with the needs of stations and sponsors in mind at every step. The result is letters like this one from KRNT-TV, Des Moines: "Newsfilm service is excellent and gives us one more exclusive feature with which to impress our viewers and clients. The viewers must be impressed, because Russ Van Dyke's nightly news-weather program at 10:00 pm pulls ARB ratings of 43 and better . . . winning 77% of the audience (in a three-station area). It's the highest-rated program among *all* multi-weekly programs in the Des Moines area. And our sponsors must be impressed, because this show went on the air sponsored and still has the original two advertisers it started with!"

Newsfilm, a product of CBS News (the top name in broadcasting journalism), is available to *all* stations. For details, call the nearest office of . . .

## **CBS Television Film Sales, Inc.**

\*Of course, not all of the edited-out footage "dies on the cutting-room floor." Much of it is carefully filed in Newsfilm's vast library for subscribers' future use . . . as background material for special commemorative news programs.

WMT-TV WILL SOON\* PUT INTO OPERATION ONE OF THE WORLD'S THREE HIGHEST TOWERS.

People watch programs, not towers. Without the new tower the last Pulse showed that 15 of the top 15 once-a-week shows are on WMT-TV, 10 of the top 10 multi-weekly shows are on WMT-TV. The 25-county Area Pulse showed WMT-TV first in share of audience, with 418 out of a possible 461 quarter-hour firsts. Separate reports for 3 of Iowa's 6 largest markets show WMT-TV the overwhelming favorite in each. With the new tower it will be easier than ever to watch WMT-TV's programs.

WMT-TV. CBS for Eastern Iowa. Mail address: Cedar Rapids. National representatives: The Katz Agency. \*Target date: Mid-November.

# Luncheon



## with Linnea

### Local rates still a media problem

**F**or some, it's difficult to imagine sitting down with a combination of station people, representatives and buyers without an attempt to sell or buy anything! Each has an opportunity to view the other person's slant on mutual situations and problems.

This was a good time to bring up the subject of local rates, because anyone whose planning and buying involves local-dealer operations must be constantly on top of all phases of this activity. Very often local dealers feel that so long as their money goes into the advertising campaign they are entitled to the local rate, and if stations have a rate applicable to this type of purchase, it is up to the timebuyer to take advantage of it.

Many buyers face this problem in recommendations for local dealers. So long as no single industry definition exists as to when local rates apply, all say each station must be considered on the basis of this as well as all other factors which go into each individual plan.

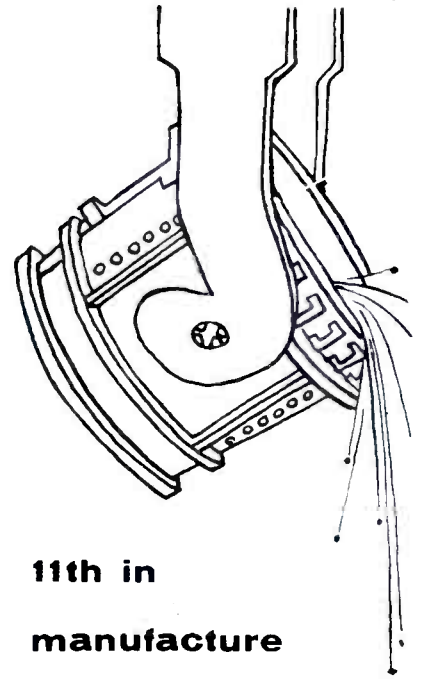
According to Lee Bryant, Commercial Manager of KARK-TV, Little Rock, the decision as to whether or not to have a local rate, as well as to whom that rate would apply, is as difficult a situation for the station as for the buyer. He's hoping he'll never have to get into it! Many stations prefer to operate on a one-rate basis, but competition for a piece of desirable business can become so keen that local rates are worked out in order to keep their competitors from getting the business.

The subject of local-versus-national rates has been debated for as many years as the selling and buying of time has been in existence—and this is just another area where each station sets up its individual rules. Needless to say, the timebuyer's face is mighty red when the

*To page 29*



Seated with Miss Nelson are (l. to r.): George Johannessen, Petry; Lee Bryant, KARK-TV, Little Rock; Gordon Dewit, J. Walter Thompson. Standing are: Robert Hutton, Petry (l.); and Marvin Richfield, BBDO.



## 11th in manufacture of primary metals

Among the television markets foremost in the manufacture of primary metals, the Channel 8 Multi-City Market ranks eleventh, based on production figures for America's top 100 counties (SALES 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

# WCTV

CHANNEL 6 • 100,000 WATTS  
THOMASVILLE - TALLAHASSEE  
GEORGIA FLORIDA

*announces the appointment of*

**BLAIR**  
*Television*  
**ASSOCIATES**

*as exclusive national representative*

*Effective immediately*

WCTV is affiliated with

CBS, NBC and ABC Television Networks

Owned and operated by

JOHN H. PHIPPS BROADCASTING STATIONS

advertiser has been advised that there are no local rates, only to find that they can be had, but are not published.

(Editor's note: See "Special Report," this issue.)

This led to Lee Bryant's interest in knowing what percentage of a station's evaluation is based on ratings alone. It was difficult, naturally, for either Marvin Richfield, media buyer at BBDO, or Gordon Dewit, time-buying supervisor on the Ford Dealer account at J. Walter Thompson Company, to state a definite percentage. They both felt, as do most other buyers, that ratings play a tremendously large part in the evaluation of a station, the extent depending on the intent of the purchase.

So far, ratings seem to be the most tangible and standard comparative tool available. When we recognize the fact that they are relied on so heavily in the allocation of many thousands of dollars in the buying—or cancelling—of network programs, it should not be too surprising that they are used so extensively in individual station purchases.

**Don't blame buyers for rating reliance**

This does not mean they are used in spot buying to the exclusion of all other factors involved. But just let a buyer purchase anything with less than the best rating—and the competing station sales representative will be the first to attempt to prove, not only to the buyer, but to the account executive or the client, that "the agency bought the wrong thing!" Buyers are not fully to blame for this situation—ratings are used as a major selling tool.

At this point I thought I detected slight smiles on the faces of Robert Hutton, promotion manager, and George Johannessen, research manager of the Edward H. Petry Company. They are the ones to whom the salesmen go for this information in their selling—and they in turn must hound the stations for everything needed for their evaluations in preparing this material. They know the demand for time on an almost-booked-solid television station. They know also that the buyer's mind must frequently be made up in such a hurry that the only tool immediately available, and which can be discussed with the client for a fast final decision when necessary, is a recent rating.

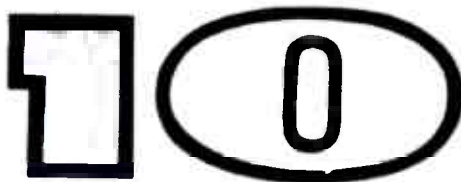
When Lee questioned how much we depend on the previous buy in

To page 91

# GOOD LOOKIN'!

That's the MAJORITY Opinion  
in Rochester, N. Y.  
about

**CHANNEL**



... and we have a LOT of GOOD LOOKIN'  
RATINGS to back it up!

**MORNINGS..**

**63.4%** AVERAGE WEEKLY SHARE OF AUDIENCE  
LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR. 1964)

**AFTERNOONS**

**54.6%** AVERAGE WEEKLY SHARE OF AUDIENCE  
LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR. 1964)

**EVENINGS...**

**52.0%** AVERAGE WEEKLY SHARE OF AUDIENCE  
LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR. 1964)

TAKE A GOOD LOOK AT THESE RATINGS... AND A GOOD  
LOOK AT THE RICH ROCHESTER AREA. IT'S GOOD LUCK TO  
BUY WHERE IT'S GOOD LOOKIN'!

WRITE US TODAY FOR CHOICEST  
AVAILABILITIES IN ROCHESTER!

**CHANNEL 10** VHF  
125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY  
WHEC-TV AND WVET-TV

**ROCHESTER, N.Y.**

EVERETT-MCKINNEY, INC. • NATIONAL REPRESENTATIVES • THE BOLLING CO., INC.



**Everyone...**

in the Texas  
Gulf Coast Area

**is sold on  
KGUL-TV**

*The only station that delivers  
a primary city signal to  
Galveston and Houston.*

KGUL-TV is top preference in prime time\* with the most popular nighttime program, the largest average audience and the highest number of quarter hour firsts.

(Source ARB, July, 1956,  
7 days, 6 P. M.-Midnight)\*

**1/4 OF TEXAS**



Charted in proportion to effective buying income for counties included in KGUL-TV's coverage area.

1/4 of all Texas buying income, over 600,000 families with 475,000 television sets, make up the rich Gulf Coast Area, including Galveston and Houston.



Represented Nationally by  
CBS Television Spot Sales

**kgulTV**

GALVESTON, TEXAS



## props and premiums

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

Jiffy "fence-mending" kit called "The Sales-Maker." Developed by a team of sales managers and public relations men, this packaged public-relations program for individual use is comprised of 250 personalized correspondence cards with matching envelopes. There are 10 card categories including Anniversary, Apology, Birthday and Condolence. Each card carries personal-name imprint along with firm name and address in grey ink in upper left hand corner. Adding a feeling of warmth and humor, a suitable cartoon is printed in brown ink in lower left hand corner. (Condolence cards bear only your name and address.) In addition, 120 personal data cards are provided to keep record of contacts. Twelve monthly, 10 category indexes are included.

Particularly valuable in this promotion-conscious era is the booklet titled "Personal Public Relations and Publicity: A Guide to Achievement," furnished with kit. Booklet outlines important points in personal public relations planning, including "How To Develop Friendly Contacts" and "What To Say In Writing To Friends and Contacts."

*The Sales-Maker* is available in two types: one has handsome box with simulated leather cover with rich gold embellishment and embossed padded lid, the other is a plain utility box. Contents of both kits are exactly the same.

To get the most mileage out of your next sales promotion, here's a good gimmick as well as an appreciated gift. It's a Mile-O-Graph—a mileage measurer which figures distances on any map.

A precision-made instrument of plastic and brass, it fits conveniently into pocket, purse or glove compartment. Simple to use: Just set the scale as indicated on map, then trace small wheel of the Mile-O-Graph over the route—twists, turns and all. Exact mileage appears instantly through a magnifying glass. Sizeable discounts on quantity lot purchases.

Circus of fun! Fun Face Pops have a double attraction as a usable giveaway. Four fruit-flavored suckers, cellophane-wrapped, form the eyes, nose and mouth on a double-fold card cut out in the shape of a mask. The Fun Faces come in six designs—clown, Indian, man from Mars, and more seasonal types: the witch, pumpkin and cat. An elastic headband is included, and the mounting card can be used as a mask after the candy is gone.

Masks can be mailed and are inexpensive enough to be used as store-traffic pulls. Fun Face Pops, in single or assorted designs, are shipped in lots of six dozen per carton, costing 72c per dozen, plus postage.

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 problems concerning premiums or production aids.

Tad Reeves, program director of WBNS-TV, Columbus, Ohio, was just appointed general manager of KDKA-TV, Pittsburgh.



**WE'VE TAKEN THE—  
OUT OF  
NEWS COVERAGE . . .**

**AGE**



**AND PUT THE NEW IN NEWS**

**SERVING MONTGOMERY . . . as well as  
every HOME TOWN in Southeast Alabama.**

40 correspondents in Alabama and North West Florida towns and communities are equipped to film, on the spot, news as it occurs and to wing it to Montgomery for prompt telecasting, usually the same day.

The most modern film processing equipment at our studios makes the news ready to screen in minutes . . . NO AGING IN TRANSIT . . . .

A news crew that's trained, qualified in every respect, stands ready with their equipment to cover news when it happens, wherever it happens.

WSFA-TV news is presented without still photographs and our consumption of 16mm films at the average rate of 26,000 feet per month makes it fresh . . . new . . . as new as the news . . . .

Excellence in timely and complete, unbiased news coverage is a part of WSFA-TV's service to southeastern Alabama and is one of the many reasons for its dominance over all other media.

Your message will be seen more . . . .  
mean more on . . . .



**WSFA-TV, Montgomery, Alabama  
WKY, WKY-TV, Oklahoma City, Oklahoma  
WTVT in Tampa - St Petersburg**

**Represented by THE KATZ AGENCY, INC.**



*Montgomery, Alabama*

# Who is the Man with the Black Tar Heels?

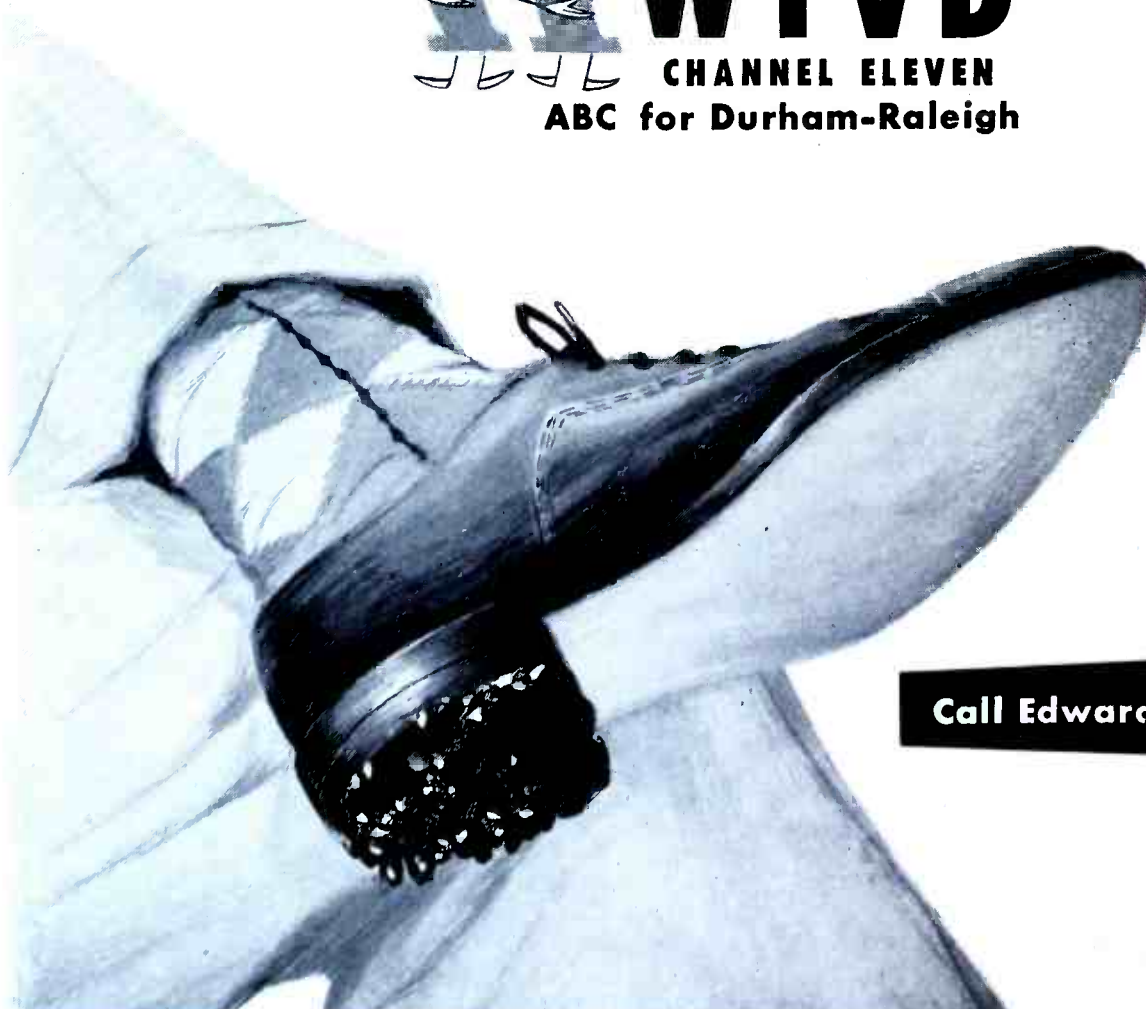
He's YOUR best salesman in the Tar Heel State—WTVD—the No. 1 station for the Durham-Raleigh Market.

How good a salesman is he? Why, every day he calls on over 70% of all the homes in the Durham-Raleigh market—more than any other station. No other SINGLE medium in the market can offer you such dominant coverage.

And do they like him? ARB says they

love him. Every rating taken in the market continually proves this fact—WTVD leads all other stations in the Durham-Raleigh market in three out of every four quarter hours—both Class A and B time.

So if you're buying Durham-Raleigh—and who can overlook a market with \$2.1 BILLION in buying power—call on the Man with the Black Tar Heels. Your Petry man will introduce you.



Call Edward PETRY & CO.

# RATES

A COMPREHENSIVE ANALYSIS OF THIS VITAL AND PERPLEXING ASPECT OF TELEVISION.

PREPARED BY THE RESEARCH DEPARTMENT OF TELEVISION MAGAZINE . . .

THIS SPECIAL REPORT REVIEWS THE BASIC FACTORS AFFECTING NETWORK, SPOT AND LOCAL RATE STRUCTURE AND EXAMINES

THE PROSPECTS FOR FURTHER RATE INCREASES.

THIS DATA IS COPYRIGHTED AND MAY NOT BE REPRINTED

WITHOUT PERMISSION FROM THE PUBLISHER.

# THE TV RATE STRUCTURE

How rates are set . . . Where they are heading

**R**ising rates and varying discount structures have made the buying of both spot and network TV increasingly complex. Now, more than ever before, it is vital that the advertiser spend his media dollar with maximum efficiency. To do this, he needs to understand the basic factors involved in spot and network rate structures and policies.

This study has been prepared as an aid to such understanding. It attempts to clarify, in a practical way, a number of the most important aspects of rates, such as discounts, package plans, time classifications, cost ratios and the relation of cost to circulation.

It is important to remember that regardless of whether network or spot rates are involved, the starting point for an understanding of rates is always the individual station, since a network time charge is nothing more than the sum of the charges made for the individual stations on the lineup used.

The network rate for a station and the national-spot rate for the same station may differ considerably. The reason is that the national spot rate is based on total circulation of the station while the network rate is derived primarily from unduplicated-coverage figures.

*Local rates* have been put into effect by some stations in order to encourage use of their facilities by purely local advertisers; such rates are generally lower than either the network or national-spot charges.

As with all advertising media, there is a relationship between circulation and rates. However, there are many other factors that influence a station's charges such as competition, cost of other media in the market, programming strength and so forth. Obviously, as is true in any line of business, a station's charges will also reflect the supply-and-demand situation in the market.

To one network, NBC, a station's national-spot rate serves as a checkpoint for setting the network rate for the station. The factors involved in NBC's rate-setting procedure are:

1—A rate curve based on unduplicated circulation and gross cost of a class A hour. From these variables a cost-per-thousand potential is derived.

2—Cost of other media in the market, programming structure and costs of stations in markets similar in size and type.

In the case of CBS, a "once-a-week" circulation of 20,000 television homes gives the station an *unadjusted* rate of \$100 for a Class A hour. For each subsequent 100% increase in circulation, there is an unadjusted rate increase of 75%. The final rate is established through negotiation with the station after all other relevant factors are evaluated.

ABC starts with c-p-m delivered homes as a base, then considers all other relevant factors.

## The Future of Rates

It appears likely that rates for network and spot will continue to rise in the immediate future. This is clear from the fact that we have not yet reached national set saturation, which is the point at which we can logically expect rates to level off.

However, rates are not rising as rapidly as the number of sets; and the *percentage* of rate increase grows smaller each year. This will result in a *decreasing* cost-per-thousand.

In those markets which are nearing TV-ownership saturation it will become increasingly difficult to justify rate hikes. Set-ownership in such markets normally will rise at a rate *below* that of markets with relatively greater growth potential.

There are other factors which will ultimately affect rates in ways that are difficult to forecast at this time. One is a possible increase in station allocations, which will make for a more competitive situation. Another is color. At the present time, stations and networks generally are not charging premium rates for color. This may cease to be the case when color is well established.

## NETWORK COSTS AND CIRCULATION

The purpose of the chart below is to enable an advertiser to predict what his basic-network cost will be, given a particular level of set circulation. Since the chart is constructed on data related to the NBC basic network, it may not apply specifically to ABC or CBS. However, in a general way, it is indicative of all the networks and may be used as a rough yardstick for them. (ABC has no *basic* network at the present time—except insofar as the advertiser is required to buy its five owned-and-operated stations. At the same time, ABC requires the advertiser to purchase a minimum gross. For a Class A hour, the minimum is \$50,000. For a Class A half-hour, the figure is \$30,000, and so forth.)

Shown here are the relationships

between NBC's circulation and gross Class A hourly rates for its basic network. The points plotted represent six-month intervals, from January 1949 through January 1956. The data reveals an almost perfect correlation between circulation and costs throughout the seven-year period. The correlation is .996. (A perfect correlation would be 1.0.) This means that rates have been increasing in almost direct proportion to the number of sets.

*How to use this chart:* Find the number of sets on the horizontal axis. From this point, move vertically up to the point where you meet the diagonal line. Read across horizontally to the dollar value on the vertical axis. This represents the gross hourly Class A rate. In 95%

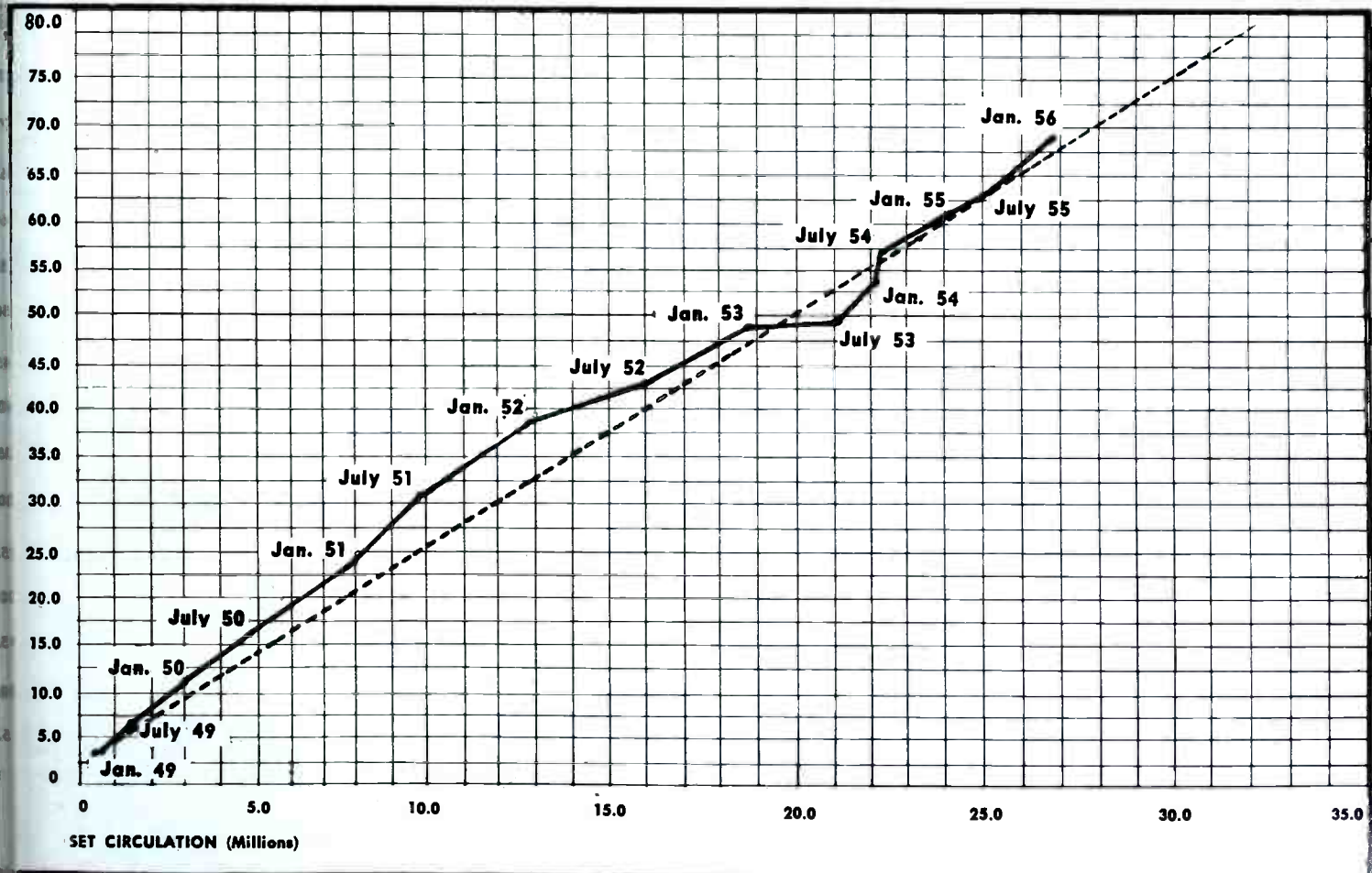
of the cases, this amount will be correct within a plus-or-minus range of \$3,752.

For example, if we wish to check the cost at January, 1956, we would find, according to the diagonal line, that for the circulation of 26,750,000 sets reached by the basic network, the gross hourly Class A cost for the group should be \$66,111. Actual cost for the hour in that period was \$68,275. The estimate varied from the true cost by \$2,165.

By following the extended portion of the diagonal line—known mathematically as a line of regression—the advertiser can see what his cost will be when circulation reaches the level indicated.

The chart should not be used to predict rates for specific points in time.

Gross Class A Hour Rate (Dollars) (000) **BASIC NBC NETWORK CLASS A HOUR RATE VS SET CIRCULATION** January 1949 - January 1956



## NETWORK COST PER THOUSAND

The curve charted below traces the cost-per-thousand potential of the basic NBC network in six-month intervals from January 1949 through January 1956.

As used in this instance, cost-per-thousand does not involve in any way the number of homes delivered by individual programs or schedules, as is usually the case. Here it involves gross circulation—the total number of sets within the coverage area of the NBC basic net-

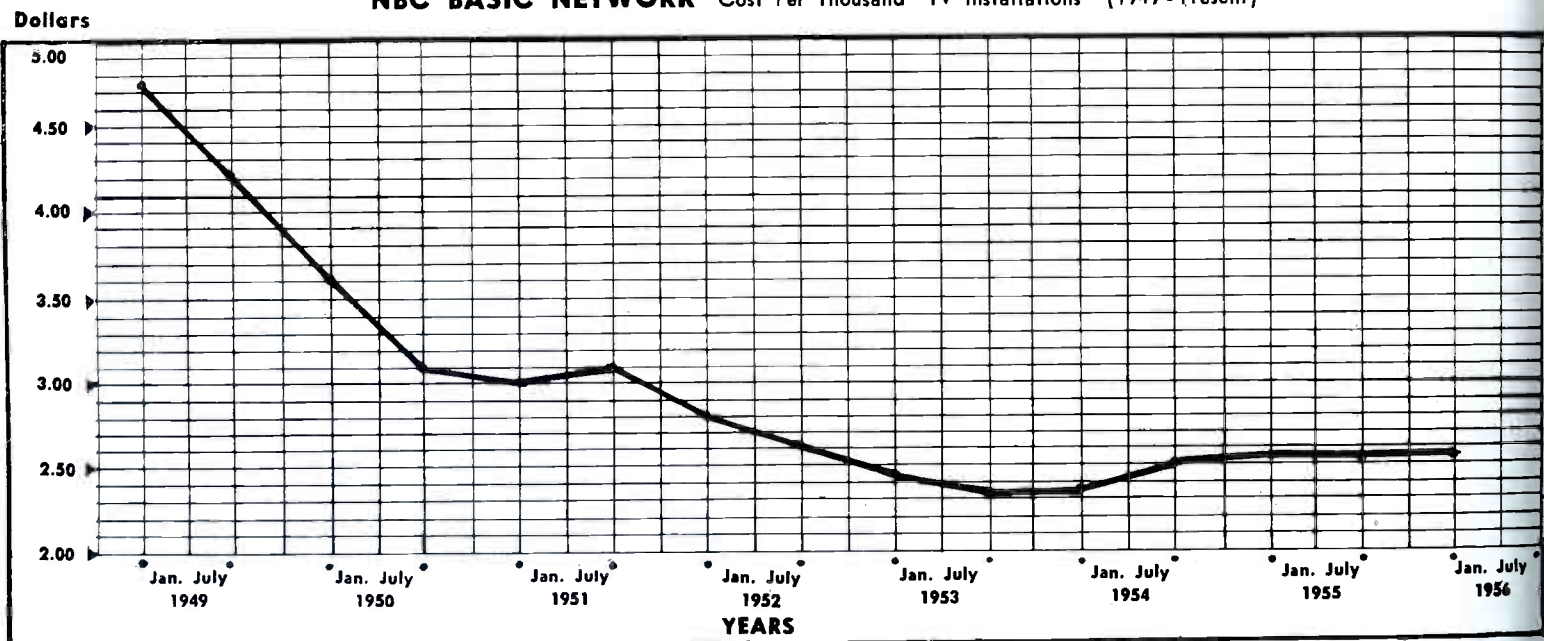
work—and the gross hourly Class A rate. It is thus a measure of the basic network's theoretical maximum efficiency in its unduplicated coverage area.

The chart shows that over the seven-year period, the general trend of cost-per-thousand has been downward. It also demonstrates that in the last year, cost-per-thousand seems to have leveled off at around \$2.55.

It is clear from the sharp down-

ward movement that until 1953 circulation increased at a rate proportionately greater than the cost of the Class A hour. For a brief period, the situation was reversed. Rates moved up a little faster than circulation did between July 1953 and July 1954. Now we appear to be in a period of relative stability, with cost-per-thousand unlikely to change in any marked degree, unless new factors unrelated to circulation begin to affect basic-network rates.

**NBC BASIC NETWORK** Cost Per Thousand TV Installations (1949 - Present)



### RATES AS PERCENTAGES OF HOUR BASE

The hour is the basic unit on which the network rate structures are built. It is given a value of 100%, and all other program lengths are expressed as percentages of the hour when costs are estimated. Thus, if the rate for an hour on a given station lineup is \$100,000, for a half-hour period on that same lineup you would pay 60% or \$60,000 (gross).

Note that, for the most part, the percentages are the same regardless of network. But exceptions do occur, in the 10- and 5-minute segments.

Program length	ABC	CBS	NBC
60 minutes	100%	100%	100%
45 minutes	80	80	80
30 minutes	60	60	60
20 minutes	nona	50	50
15 minutes	40	40	40
10 minutes	33 1/3	33 1/3	35
5 minutes	26 2/3	30	25

### NETWORK TIME CLASSIFICATIONS

Based on local time for each city

	ABC	CBS	NBC
<b>Class A (100%—base for other classes)</b>			
M-Sat:	6-11 p.m.	6-11 p.m.	6-11 p.m.
Sun:	5-11 p.m.	5-11 p.m.	5-11 p.m.
<b>Class B (75% of Class A rate)</b>			
M-F:	5-6 p.m. in some markets	5-6 p.m.	5:30-6 p.m.
Sat:	2-6 p.m.	2-6 p.m.	5-6 p.m.
Sun:	1-5 p.m.	1-5 p.m.	1-5 p.m.
<b>Class C (50% of Class A rate)</b>			
	All other times		

Caution: General comparisons cannot be made for Class B or C time when making cost estimates, since these periods are not uniformly defined by the networks. As the table shows, there is considerable difference in their definitions of Class B time in particular.

# NETWORK DISCOUNTS

There are two types of discounts that are common to the three networks. These are the weekly discount (CBS calls it "station hour discount") based on the percentage of an hour used, and the annual discount or rebate based on the 52-week contract. In addition, ABC and

CBS networks offer overall discounts to heavy TV advertisers who can take them in lieu of individual discounts. In addition, an advertiser on ABC can earn a discount for buying a film show, a firm 52-week discount for non-cancellable schedules and a special daytime discount.

## Weekly discount—applied against weekly billing

ABC		
Basis of discount: percentage of hour rate contracted for per week		
	26 or more consecutive weeks	alternate weeks min. 13
Less than 40%	none	none
40 to 59	5.0%	2.5%
60 to 99	7.5	3.75
100 to 179	10.0	5.0
180 and over	12.5	6.25

CBS		
The following are allowed on schedules of 26 or more consecutive weeks		
Less than 10 station-hours a week	net	
10 or more but less than 20	2 1/2%	
20 or more but less than 30	5	
30 or more but less than 40	7 1/2	
40 or more but less than 50	10	
50 or more but less than 60	11	
60 or more but less than 70	12	
70 or more but less than 80	13	
80 or more but less than 90	14	
90 or more but less than 100	15	

(Minimum lineup for these discounts, 8-10:30 p.m. NYT, 60 stations)

NBC	
Less than 40% of gross hour rate	none
40 to 59	5.0%
60 to 79	6
80 to 99	7
100 to 119	8
120 to 139	10
140 to 159	12
160 to 179	13
180 to 199	14
200 and over	15

(Minimum lineup for these discounts is 100 stations)

## Annual discount or rebate—based on a 52-week contract period

ABC	
For 52 consecutive weeks	12.5%
For 26 alternate weeks	6.25

CBS	
For 52 consecutive weeks	10% of largest weekly gross billing
For 26 alternate weeks	5% of largest weekly gross billing

NBC	
For 52 consecutive weeks	10%

**Overall discounts**—this is a total discount which the advertiser is allowed instead of all other discounts he is entitled to, if he so desires

ABC	
For sponsors ordering a minimum of \$90,000 for 52 consecutive weeks:	
32 1/2% if the program is on film	
27 1/2% if program is live	

CBS	
For sponsors ordering a minimum of \$100,000 weekly for 52 weeks:	25%

NBC	
	None

## Other discounts

ABC—2 1/2% if program is on film • For firm and uncancellable order over a 52-week period, either weekly or alternate-weekly—2 1/2% • Special daytime discount—Mon-Fri, before 5 p.m., NYT—5% (Does not include participating programs) • For 200% or more of the daytime hour, the advertiser may take a 35% discount instead of all others, if the contract is firm for 26 weeks • It is realistic to assume that the difference in allowable discounts offered by ABC as compared to CBS and NBC will narrow, when the gap between the networks' billings narrows.

### Here is how these discounts would apply to a hypothetical advertiser on each of the three networks:

Network practices are often confusingly complex. In order to illustrate the application of these discounts, here is a hypothetical case. As the alternate sponsor of a film program, this advertiser is assumed to be spending \$60,000 for a half-hour period on a line-up of 125

stations. What discounts will the three networks offer him? The example has been selected arbitrarily. This is not an attempt to compare the networks, but to show how discounts are applied. Note: Each allowable discount is applied to the gross billing.

ABC	
Discounts Earned	%
Weekly discount (category: 60%-99%—alternate weeks)	3.75%
Annual discount (category: 26 alternate weeks)	6.25
Film discount (film program)	2.5
Firm 52 week discount (52 week non-cancellable contract)	2.5
Overall discount (gross wkly billing under \$90,000/wk)	none
Special daytime (nighttime 1/2 hour)	none
Total	15%
Gross: \$60,000/wk. After discount:	\$51,000

CBS	
Discounts Earned	%
Station hour discount (not 26 consecutive weeks)	none
Annual discount (26 alternate weeks)	5%
Overall discount (gross weekly billing under \$100,000)	none
Total	5%
Gross: \$60,000/wk. After discounts:	\$57,000

NBC	
Discounts Earned	%
Weekly discount (category 60% to 79%)	6%
Annual continuity discount (schedule not for 52 consecutive telecasts in 52 weeks)	none
Total	6%
Gross: \$60,000. After discounts:	\$56,400

## Special Market Plans

**CBS**  
**Extended Market Plan**—reduces the gross rate to the advertiser of stations in the smallest markets, in order to make their use economically feasible to the network advertiser. In addition, the following discounts are allowed instead of other discounts.

Less than 5 stations	Net
5 to 9 stations	5%
10 to 14 stations	7 1/2
15 to 19 stations	15

**NBC**  
**Program Extension Plan**—purpose is the same as that of EMP. Instead of discounts, NBC offers "dividends" which may be applied to additional purchases.

Aggregate Class A hourly rate of PEP Group Stations purchased	Dividend earned (% of purchase)
Less than \$1,500	No dividend
1,500 to 2,250	50%
2,250 to 2,990	75
3,000 and over	100

Source: All data from SRDS Network Rates and Data, September 10, 1956

Coming next month . . .

Television Magazine

Special Report No. 4

## COLOR TELEVISION

An appraisal of the latest  
information on the status  
and future of:

Costs

Programming

Commercials

Advertiser use

Receivers

Audience data

Station activities

Film

Reprints of the previous reports  
in *Television Magazine's* series,  
surveying in depth vital  
areas of TV, are still available,  
as are reprints of this report.

Report No. 1:

Six-year Media Trend

Report No. 2:

TV as a Communications Force

Report No. 3:

TV Rate Structure

## BUYING SPOT TV

The spot-buying formulas on page 39 enable the advertiser to estimate with a reasonable degree of accuracy what his spot TV campaign will cost, once he has determined the markets he wishes to cover. In order to obtain the highest value per dollar spent, the buyer must be aware of several important factors that apply to spot rates.

### INCONSISTENCY OF TIME CLASSIFICATIONS

Comparisons between station availabilities cannot be made in terms of time classifications, because stations are not consistent in what they include in such classifications. For example, one station's Class AA time may run from 8 p.m. to 10:30 p.m., while on another station Class AA might mean 7 p.m. to 9:30 p.m. Or one station's Class AA time may be the equivalent of another's Class A time, while its own Class A time is equivalent to the station's Class B time. The safest course, therefore, is to make comparisons on the basis of actual time of day.

### RATE PROTECTION

As a general rule, the advertiser is given six-months' protection against a rate increase. This means that if a station on the schedule increases its rates during the campaign, the advertiser will be allowed to continue at the old rate for six months following the date at which the new rates take effect.

### CONTINUING RATE

Discounts are based on frequency within the contract year. But some stations allow an advertiser the same discount earned during the first contract year for any extension of the schedule into a second—provided he continues without interruption. For example, an advertiser running five announcements a week on a station for 52 weeks will earn the 260-time rate. If he continues at this intensity into the next year, he automatically earns the 260-time rate regardless of the length of the second year's campaign. Where there is no continuing rate, the advertiser has to

start all over again in earning his frequency discount.

### ANNOUNCEMENTS BETWEEN TWO RATE CLASSIFICATIONS

Where an announcement is scheduled between two rate classifications, the higher rate usually applies. In some cases, specific time exceptions are listed. Some stations automatically charge the rate of the later time segment. Since there is no uniformity, no blanket estimates should be made in preparing a budget.

### COMBINABILITY

For the most part, program units cannot be combined with announcements in order to earn frequency discounts. However, minute and 20-second announcements may be so combined, occasionally with the 10-second announcements as well. On some stations, announcements in different rate classifications cannot be combined.

### MINUTE AND 20-SECOND COSTS

The rates for minute and 20-second spot announcements are usually the same, on the theory that while the minute-length offers more exposure time for the sales message, the 20-second announcement is more likely to get the better position.

### DAY-NIGHT RATIOS

Proportionately, you pay less on a spot basis for daytime relative to nighttime than you do when you buy network. On the network, you pay 50% of the nighttime rate for daytime program periods, while on a spot basis you pay an average of 41%. The same applies to late-night purchases. The network rate for late-night is 50% of the nighttime rate; for spot it averages 44%.

For announcements, spot-daytime rates are proportionately even lower, averaging 33% of nighttime rates. Rates for late-night announcements average 37% of nighttime rates.

These day-night ratios have been computed on gross rates. If all allowable discounts were to be considered, the proportions of day to night would be even lower.



# FORMULAS FOR ESTIMATING SPOT TV BUDGETS

Source: The Katz Agency, Inc.

These formulas show weighted average discounts and other frequently requested rate ratios based on a tabulation of rate cards for 150 TV stations in 63 markets, as published in the July 10, 1956 issue of *SRDS, Spot Television Rates and Data*.

Stations included are the network affiliates (CBS, NBC, ABC) in basic-network markets.

## WEEKLY PLANS

### Minute/20-Second Plans

Frequency discounts are based on the total number of units used within a contract year. Advertisers will often find that more advantageous rates are available through discount plans based on the number of units used within a week.

Almost two-thirds of the stations tabulated offer such plans for announcements. Of stations that offer plans, about half have "5 & 10 Plans" and about a quarter have "6 & 12 Plans."

For the most part, plans apply to daytime announcements.

Discounts for the use of 6 and 12 announcements per week are based on all stations—those with plans as well as those without plans.

### Discount From Open Rate

Based on Daytime Minutes/20-Second Announcements

	1 Wk	13 Wks	26 Wks	52 Wks
6 per wk	14 1/2 %	19 1/2 %	26 1/2 %	27 %
12 per wk	24	36 1/2	39	40 1/2

### ID Plans

Although no actual formula for this type of discount has been worked out, it should be pointed out that many stations also have plans for 10-second ID's. These offer substantial discounts for the purchase of a specified number of daytime ID's within a week. One of the most common minimum requirements is 15 daytime ID's per week, for which discounts usually run even higher than for minute/20-second plans.

## FREQUENCY DISCOUNTS

Program Units based on half-hour rates

	13 Times	26 Times	52 Times	104 Times	156 Times	260 Times
Nighttime.....	1 1/2 %	5 1/2 %	10 %	12 1/2 %	15 %	18 %
Daytime.....	2	6 1/2	12	14 1/2	16 1/2	18 1/2

## ANNOUNCEMENTS

Nighttime (20 sec)...	1 %	3 1/2 %	6 %	8 1/2 %	10 %	12 1/2 %
Daytime (Minutes)...	2	5 1/2	11	13	16	19

## DAY-NIGHT RATIOS

Ratio of daytime and late-night to nighttime rates for program units and announcements based on one-time rates

	Program Units	Announcements
Nighttime.....	100 %	100 %
Daytime.....	41	33
Late Night.....	44	37

## RELATIONSHIPS AMONG TIME UNITS

Program Units: Average ratio of quarter-hour and 5-minute units to half-hour units:

Half-hour .....	100 %
Quarter-hour .....	64
5 Minutes .....	46

ANNOUNCEMENTS: Average ratio of 10-second and 20-second announcements to minute announcements:

Minute .....	100 %
20-Seconds .....	99
10-Seconds .....	48

### CAUTION:

Remember that these formulas are approximate. They have been computed from the rate cards of network affiliates in basic network markets. These are, in general, the larger markets, where frequency discounts, particularly

for nighttime announcements, are likely to be lower than in smaller ones. As you add more markets, these discounts will tend to increase slightly. However, the formulas as they stand are practical for estimating purposes.

## RELATION OF SPOT RATES TO CIRCULATION

The purpose of the chart below is to enable the advertiser to arrive quickly at an approximation of what a station's basic hour rate is likely to be, given a particular level of TV homes, in the market. It provides a jumping-off point in figuring campaign costs. Actual rates, however, may vary from what the chart indicates, since the chart is based only

on circulation and does not take into account the other factors that influence rates, such as competition, programming and so forth.

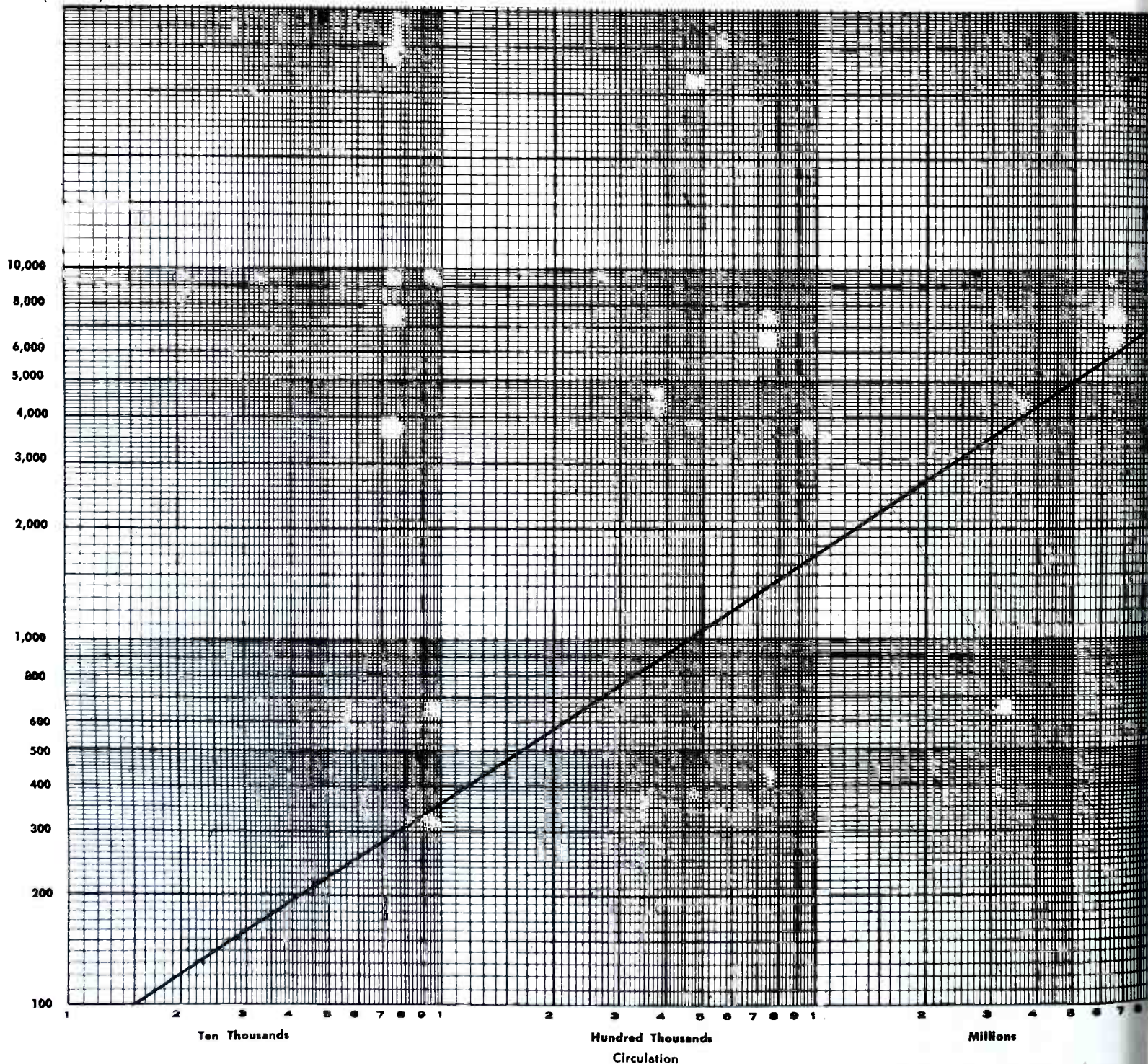
The "freehand line" shows the relationship between circulation of the individual market, based on data for 237 markets, and the gross Class A hour rate of the highest-priced station in each market.

**HOW TO USE THIS CHART:**  
Find the number of sets for a given market along the horizontal axis. From there, move vertically up to the diagonal line. Read the dollar value on the vertical axis to the left.

**SOURCES:** circulation data; TELEVISION MAGAZINE, Sept. 1956; station rates; SRDS, Sept. 1956.

Gross Class A Hour Rate (Dollars)

**GROSS CLASS A HOUR RATE vs. CIRCULATION**



Reprints of Television Magazine Special Report No. 3 are available at 25c each

# 'There's nothing like Spot-TV for an impressive selling job'

from  
**MCA  
TV**

*one for the money!*

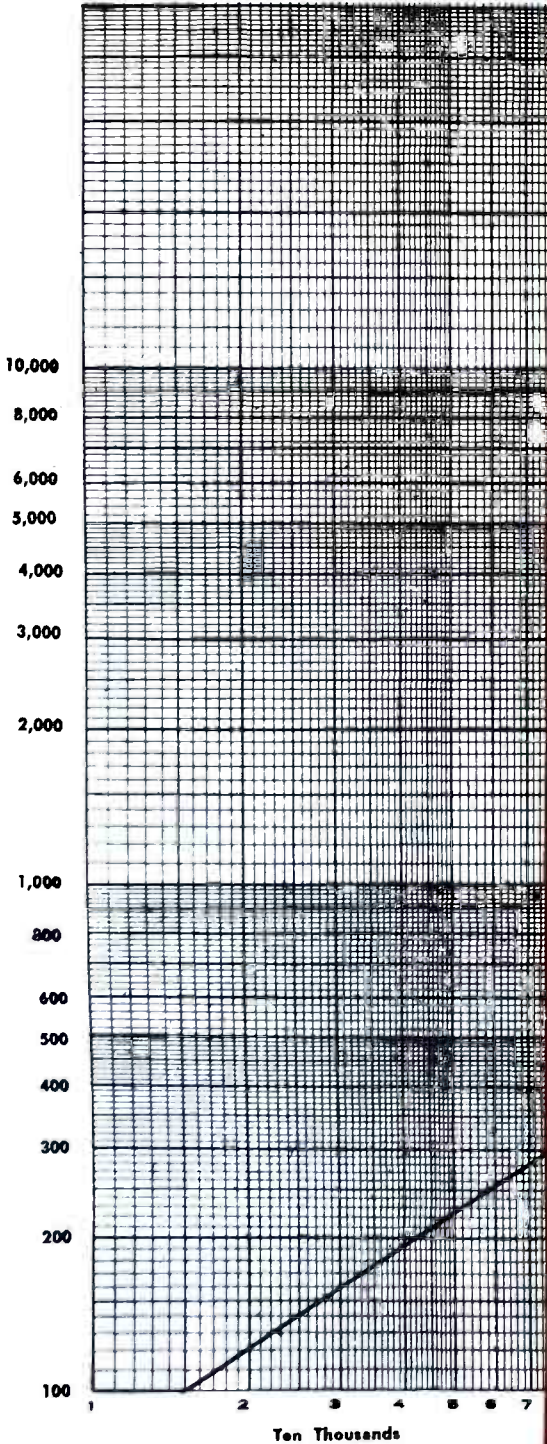
**IF YOU HAD  
A MILLION**

- |                     |                        |                 |                              |                    |                    |                      |
|---------------------|------------------------|-----------------|------------------------------|--------------------|--------------------|----------------------|
| WTVR—Richmond       | WBNS-TV—Columbus       | WBKB—Chicago    | WFIL-TV—Philadelphia         | WPRO-TV—Providence | WEWS—Cleveland     | KFRE-TV—Fresno       |
| WDSU-TV—New Orleans | KING-TV—Seattle-Tacoma | WXYZ-TV—Detroit | KVOO-TV—Tulsa                | WIBC—Pittsburgh    | WCPO-TV—Cincinnati | KGO-TV—San Francisco |
| WOW-TV—Omaha        | KTTV—Los Angeles       | WABT—Birmingham | WFLA-TV—Tampa-St. Petersburg | WNBFTV—Binghamton  | WMCT—Memphis       | WABC-TV—New York     |
- Offices: NEW YORK • BOSTON • CHICAGO • DALLAS • DETROIT • JACKSONVILLE • LOS ANGELES • ST. LOUIS • SAN FRANCISCO • SEATTLE  
 Templeton 8-5800 Hubbard 2-3163 Superior 7-5580 Riverside 4228 Wood'rd 1-6030 Elgin 6-5770 DUNKirk 1-3811 Chestnut 1-5688 YUKon 2-7068 Elliott 6270

**RELATION OF SPOT RATES TO CIRCULATION**

The purpose of the chart below is to enable the advertiser to arrive quickly at an approximation of what a station's basic hour rate is likely to be, given a particular level of TV homes, in the market. It provides a jumping-off point in figuring campaign costs. Actual rates, however, may vary from what the chart indicates, since the chart is based only

Gross Class A Hour Rate (Dollars)



circulation and does not take into account HOW TO USE THIS CHART.

*two for the show!*

The show that ranks first in its class... work dramatic series... released for national and local advertising.

**IF YOU HAD  
A MILLION**

Straight to you from... Network...

**32.4**

national Nielsen average rating  
for 19 smash months!

Reprints of Television Magazine Special Report No. 3 are available at 25c each

# There's nothing like Spot-TV for an impressive selling job'



of  
reporting  
m Kitchen  
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impressive selling

potatoes. On one  
al: POTATOES  
PPING CART.

our customers,  
tional buying-  
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y buying in tre-

hase?

We bought car-  
-and we wanted  
customer... but  
take advantage

answer... so we  
s of Edythe Fern  
a on WXYZ-TV.

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all our carloads  
as cleaned out...  
y below normal.  
ng like Spot-TV  
...and you may

Television's  
First Exclusive  
National  
Representative

TVR - Richmond  
OSU-TV - New Orleans  
OW-TV - Omaha

WBNS-TV - Columbus  
KING-TV - Seattle-Tacoma  
KTTV - Las Angeles

WBKB - Chicago  
WXYZ-TV - Detroit  
WABT - Birmingham

WFIL-TV - Philadelphia  
KVOO-TV - Tulsa  
WFLA-TV - Tampa-St. Petersburg

WPRO-TV - Providence  
WIBC - Pittsburgh  
WNBFTV - Binghamton

WEWS - Cleveland  
WCPO-TV - Cincinnati  
WMCT - Memphis

KFRE-TV - Fresno  
KGO-TV - San Francisco  
WABC-TV - New York

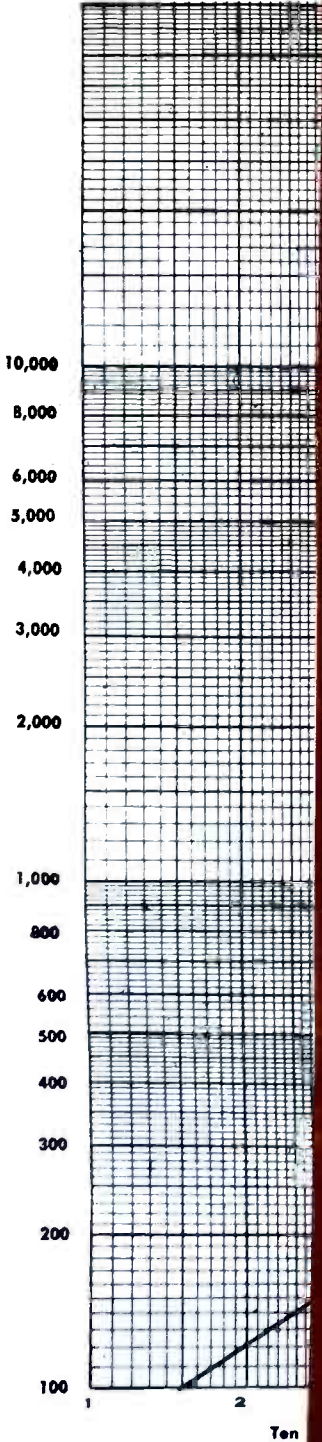
Office: NEW YORK • BOSTON • CHICAGO • DALLAS • DETROIT • JACKSONVILLE • LOS ANGELES • ST. LOUIS • SAN FRANCISCO • SEATTLE  
TEmpleton 8-5800 HUBbard 2-3163 SUPerior 7-5580 RIVERSide 4228 WOOD'rd 1-6030 ELgin 6-5770 DUNKirk 1-3811 CHEstnut 1-5688 YUKon 2-7068 ELLIott 6270

**RELATION OF SPOT RATES TO CIRCULATION**

The purpose of this chart is to enable the advertiser to determine quickly at an approximate value a station's basic hourly rate to be, given a particular audience, in the market, as a jumping-off point for determining campaign costs. Actual rates may vary from what is indicated, since the chart is based on actual spot rates.

HOW TO USE THIS CHART

Gross Class A Hour Rate (Dollars)



*three to get ready!*

Get ready for fast sales action in your market or markets with the hit that won...

- "Top Ten" network ratings for sponsor Colgate-Palmolive
- 51% higher average rating than competing "Kraft Television Theatre" for 18 months!\*
- Audience composition\*—couldn't be better!...

**MEN.....32%**  
**WOMEN.....46%**  
**CHILDREN.....22%**

\*ARB 18-month averages, 1955-56

Reprints of Television Magazine Special Report No. 3 are available at 25c each

# There's nothing like Spot-TV for an impressive selling job'



**Ervin Levinson of  
ley Stores, in reporting  
ts on the Charm Kitchen  
XYZ-TV, Detroit**

*What do you call "an impressive selling job"?*  
r. Levinson?

you an example... in Potatoes. On one  
on, we set this sales-goal: POTATOES  
ERY WRIGLEY SHOPPING CART.

*Like a big order*

...and a big value for our customers,  
ossible by our exceptional buying-  
In this case, as in many instances, we  
pecial chance to save by buying in tre-  
s quantities.

*Did you make an extra-large purchase?*

extra-good price, yes. We bought car-  
d carloads of potatoes—and we wanted  
the saving along to the customer... but  
to let her know how to take advantage

*How did you get the product  
advised to spot television?*

e felt it was the best answer...so we  
he whole job in the hands of Edythe Fern  
and her Charm Kitchen on WXYZ-TV.

*How long did the promotion last?*

ed TV three days a week, for four weeks.

*Did you feature a cut price?*

ause of our exceptional buy, the price  
enough. And from our experience with  
e figured Mrs. Melrose could make  
WANT those potatoes.

*How did you manage to buy more than usual? How?*

wing special ways to serve potatoes...  
stressing the big saving that potatoes  
make in overall meal costs.

*Was it quite a task?*

...but TV and the Charm Kitchen got  
done. After four weeks, all our carloads  
one... our warehouse was cleaned out...  
store stocks were 'way below normal.  
id before, there's nothing like Spot-TV  
impressive selling job...and you may  
ne.

*What do you do!*

**AIR-TV**

*Television's  
First Exclusive  
National  
Representative*

WR—Richmond  
WLU-TV—New Orleans  
WW-TV—Omaha

WBNS-TV—Columbus  
KING-TV—Seattle-Tacoma  
KTTV—Los Angeles

WBKB—Chicago  
WXYZ-TV—Detroit  
WABT—Birmingham

WFIL-TV—Philadelphia  
KVOO-TV—Tulsa  
WFLA-TV—Tampa-St. Petersburg

WPRO-TV—Providence  
WIBC—Pittsburgh  
WNBF-TV—Binghamton

WEWS—Cleveland  
WCPO-TV—Cincinnati  
WMCT—Memphis

KFRE-TV—Fresno  
KGO-TV—San Francisco  
WABC-TV—New York

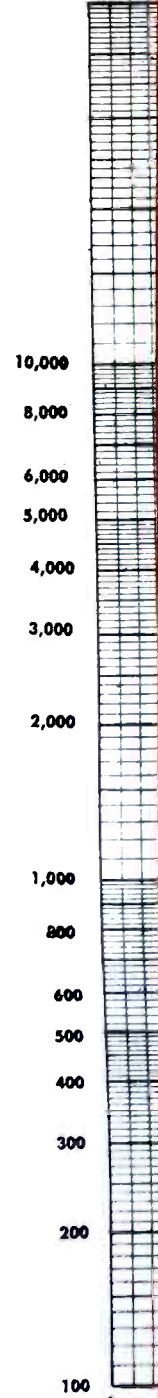
NEW YORK • BOSTON • CHICAGO • DALLAS • DETROIT • JACKSONVILLE • LOS ANGELES • ST. LOUIS • SAN FRANCISCO • SEATTLE  
TEmpleton 8-5800 HUBbard 2-3163 SUPerior 7-5580 RIVERSide 4228 WOOd'rd 1-6030 ELgin 6-5770 DUNkirk 1-3811 CHestnut 1-5688 YUKon 2-7068 ELLIott 6270

**RELATION OF SPOT RATES TO CIRCULATION**

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cates,

HOW TO USE THIS CHART

Gross Class A H  
Rate (Dollars)



*four to GO!*



Get your sales on the go with a *successful* show... a DON FEDDERSON PRODUCTION from the same master showman responsible for "Do You Trust Your Wife"... "Liberace"... "The Lawrence Welk Show"... "Life With Elizabeth". All hits, no misses!

**IF YOU HAD A MILLION**

will be worth a million dollars to your next campaign. For availabilities and prices, write, wire, phone



*America's No. 1 Distributor of TV Film Programs*

*Reprints of Television Magazine Special Report No. 3 are available at 25c each*



# There's nothing like Spot-TV for an impressive selling job'



**says Ervin Levinson of Wrigley Stores, in reporting results on the Charm Kitchen of WXYZ-TV, Detroit**

*Just what do you call "an impressive selling job," Mr. Levinson?*

I'll give you an example... in Potatoes. On one promotion, we set this sales-goal: POTATOES IN EVERY WRIGLEY SHOPPING CART.

*Sounds like a big order*

It was... and a big value for our customers, made possible by our exceptional buying-power. In this case, as in many instances, we had a special chance to save by buying in tremendous quantities.

*You made an extra-large purchase?*

At an extra-good price, yes. We bought carloads and carloads of potatoes—and we wanted to pass the saving along to the customer... but we had to let her know how to take advantage of it.

*You turned to spot television?*

Yes, we felt it was the best answer... so we placed the whole job in the hands of Edythe Fern Melrose and her Charm Kitchen on WXYZ-TV.

*How long did the promotion last?*

We used TV three days a week, for four weeks.

*Did you feature a cut price?*

No. Because of our exceptional buy, the price was low enough. And from our experience with TV, we figured Mrs. Melrose could make women WANT those potatoes.

*Get them to buy more than usual? How?*

By showing special ways to serve potatoes... and by stressing the big saving that potatoes would make in overall meal costs.

*That's quite a task*

Right... but TV and the Charm Kitchen got the job done. After four weeks, all our carloads were gone... our warehouse was cleaned out... and our store stocks were 'way below normal. As I said before, there's nothing like Spot-TV for an impressive selling job... and you may quote me.

(And we do!)

**ERVIN LEVINSON**, Advertising Director of Wrigley Super-Markets, Detroit, Mich. Elsewhere WRIGLEY may mean gum—but to a Detroit, WRIGLEY denotes the super-markets that have made merchandising history in the motor capital. Closely identified with the chain's growth to 92 stores in 25 years, Ervin Levinson is in position to evaluate accurately the media implementing the sales-strategy behind hundreds of food products.

For sales building availabilities on these major-market stations... Call

**BLAIR-TV**

Television's  
First Exclusive  
National  
Representative

- |                      |                          |                   |                                |                      |                      |                        |                |                 |               |              |
|----------------------|--------------------------|-------------------|--------------------------------|----------------------|----------------------|------------------------|----------------|-----------------|---------------|--------------|
| WR - Richmond        | WBNS-TV - Columbus       | WBKB - Chicago    | WFIL-TV - Philadelphia         | WPRO-TV - Providence | WEWS - Cleveland     | KFRE-TV - Fresno       |                |                 |               |              |
| DSU-TV - New Orleans | KING-TV - Seattle-Tacoma | WXYZ-TV - Detroit | KVOO-TV - Tulsa                | WHIC - Pittsburgh    | WCPO-TV - Cincinnati | KGO-TV - San Francisco |                |                 |               |              |
| OW-TV - Omaha        | KTTV - Los Angeles       | WABT - Birmingham | WFLA-TV - Tampa-St. Petersburg | WNBF-TV - Binghamton | WMCT - Memphis       | WABC-TV - New York     |                |                 |               |              |
| Offices:             | NEW YORK                 | BOSTON            | CHICAGO                        | DALLAS               | DETROIT              | JACKSONVILLE           | LOS ANGELES    | ST. LOUIS       | SAN FRANCISCO | SEATTLE      |
|                      | TEmpleton 8-5800         | HUBbard 2-3163    | SUPerior 7-3580                | Riverside 4228       | WOod/r'd 1-6030      | Elgin 6-5770           | DUNKirk 1-3811 | CHestnut 1-5688 | YUKon 2-7068  | Elflori 6270 |

# "ALL TV IS SPOT" - SAYS BATES

Executives of top-ten agency tell why media philosophy emphasizes spot TV



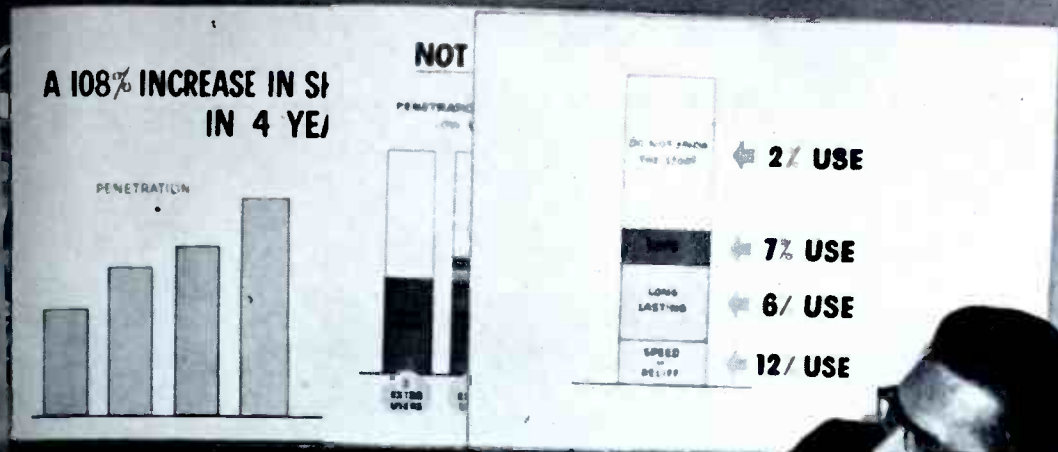
**A**mong the 10 top agencies in the United States one is unique in building a major part of its media philosophy around spot TV. Indeed, Ted Bates & Co., may be the only agency of any importance in the country which has tied its fate as a company to the theory of spot.

It is a theory which challenges some cherished industry concepts, since its basic premise is that today there is no essential difference between network and spot television.

Says Bates board chairman Rosser Reeves:

"There is a great semantic confusion reigning on Madison Avenue. We deny the validity of the pigeon holes of 'network' versus 'spot' for packaged goods. If anyone questions this, let him look at what the big packaged good companies are doing.

"It will come as a shock to many agency men who are blinded by the semantics of 'network' and 'spot' to discover that P&G, with its many network shows, is not actually in network at all. It is in fact a spot operation and uses its many network shows as 'spot carriers.' With



(L. to r.): president William H. Kearns, board chairman Rosser Reeves, Clifford N. Parsells, v.p., research-media.

huge budgets and multiple products, it can average out on a network operation."

The same thing holds true, of course, for Colgate-Palmolive, one of the big Bates accounts. In September it was "cross-ruffing" 13 brands on six shows.

As these examples indicate, the Bates agency holds that network is advisable *when a company has grown to the point where it has enough products and a big enough over-all advertising budget to enable it to use its network vehicles as spot carriers.*

"This means," says Reeves, "that a single brand cannot afford to gamble on one network vehicle in today's TV economy. It could be disastrous for such a brand, with say a million-dollar budget, to place its entire bet on a single network show. If it must be in network, the company would be far wiser to go in for alternate sponsorship, in order to spread the risk and increase the audience reached."

But the brand would be better off, he insists, if it spent the same money on a spot-announcement campaign.

That Ted Bates is the number one spot-TV agency,

according to TvB, is clearly no accident, but a direct consequence of its concentrated spot-selling efforts. Spot TV and radio account for 45% of the agency's total estimated billings of \$80-85 million dollars; network 20%; print gets 30%. The remaining five per cent is split among other media.

In some quarters this spot activity has been dismissed as indicating that the agency perhaps isn't very sharp on a network level. To this, Ted Bates spokesmen reply that, while their network record is as good as any and needs no defense, the agency's remarkable history of growth and client loyalty is sufficient answer.

It is in truth an amazing record. In its sixteen-year existence, the Ted Bates company claims it *has never lost a single client to another agency!* This is unheard of in agency annals, particularly today, when client unrest is notably high. (It has lost individual brands, however.)

Look down its client list, says the agency, and you will note an impressive number of brands which are among the leaders of their immediate fields, such as Colgate Dental Cream, Kool cigarettes, Viceroy cigar-

"We have no media point of view that doesn't spin off a slide rule"

ettes, Anahist, Clorets, Palmolive soap and shaving products, Wonder Bread, Minute Maid and Snow Crop, Anacin, Blue Bonnet margarine. All are major spot spenders. Some were built by spot.

Underlying the Bates emphasis on spot is a purely mathematical evaluation of media. As Reeves puts it: "We have no media point of view that doesn't spin right off the end of the slide rule."

The essentials of this media thinking are explained by Clifford N. Parsells, senior v.p. in charge of media and research, said by others in the agency to be the father of the spot approach.

As Parsells outlines it, the media philosophy has been developed for packaged goods. Virtually every TV-advertised brand handled by Bates falls into this category, mostly products priced under one dollar. Just about everybody is a potential customer for such items as toothpaste, soap and headache tablets. It is a case of a "mass" rather than a "class" market.

#### **Number of commercial impressions are what count**

This is one reason why the sales effectiveness of an advertising campaign is directly related to the number of commercial impressions made. It is an axiom in the highly competitive soap business, for example, that as products come to resemble each other more and more, brand loyalty diminishes, leaving the consumer susceptible to advertising pressure.

Sales superiority will therefore go to the smarter, more efficient advertiser. Marketing struggles in effect turn into gigantic pressure battles.

In these battles media have a clear-cut function—"To provide the facilities through which to present the commercial message."

Assuming a good commercial message, the most important measure of relative advertising effectiveness is cost-per-thousand. The basic question is: How much does it cost to deliver commercial impressions to a mass audience? Says Parsells, "We hold this principal sacrosanct—it is our duty to buy media for our clients at maximum efficiency."

While some feel this point of view is extreme, it represents the operational philosophy of some of the biggest advertisers in the country. Procter & Gamble and Colgate-Palmolive are outstanding examples. How seriously they take this thinking is evident when you see a media man on a soap account point with pride to a chart loaded with c-p-m comparisons, and proudly explain that he has achieved a c-p-m 25c lower than his competitor's.

What this signifies is greater efficiency in allocating the advertising tonnage, and it may well make the difference between leadership in the market race or second or third place.

The mass market, says Parsells, is best attacked on the basis of "dispersion," rather than "frequency" if the budget makes a choice unavoidable. It is better to reach 100,000,000 people twice a week than 10,000,000 people 20 times a week, just as it is probably better for a door-to-door salesman to cover 100 blocks once a week rather than 10 blocks ten times a week.

"Repetition is valuable, of course," says Parsells, "but at what point after the first call? The soundest approach, it seems to me, is to try to reach every customer once, then come back as often as you can afford." In the old radio days, he recalls, you might have run a show five days a week, hitting the same audience over and over. Today, you are more likely, on TV, to split up your sponsorship over several shows, sacrificing frequency for reach.

On the basis of strict comparison, according to this view, you are more likely to achieve your goal of maximum impressions through spot than via network.

Here is how agency president William H. Kearns sums up the advantages of spot TV:

You can reach more people with spot TV than with network TV for the same amount of money.

On an average basis, a cost-per-thousand per-commercial minute of \$3.50 can be expected from a nighttime half-hour show.

For a "comparable" spot schedule, the c-p-m would be \$1.50. True, such comparisons cannot be considered universally valid, since there are variations between show costs, time periods, network and station rates, costs of varied lengths of announcements. Minute announcements, for example, in early and late evening, may have a cost-per-thousand ranging from \$1.80-\$1.90 to \$2.30-\$2.80. But, by and large, it is possible to bring in the spot announcement schedule at considerably lower cost than a network vehicle.

"All business is local," Kearns declares. You can tailor your budget to the requirements of each market. One market may have three times the potential of another. If, therefore, you rely on network, you will inevitably be short-changing some markets while over-spending in others. With spot, however, you can control the campaign intensity in the light of your possibilities in each market.

When you use network, therefore, you must ask "how much waste is involved? What percentage is being spent in relatively unproductive markets?" If the percentage is large, then the more flexible spot medium is definitely indicated. If, however, it is small, you may be prepared to overlook it because of network's conveniences and other values you may attribute to it.

With spot you have no problem of the coverage factor. You may not have sufficient distribution in certain areas to warrant TV expenditure at a given period, yet have to include them in your coverage if the stations

concerned are fixed parts of your network lineup. Or, you may find that because of various clearance difficulties, your network vehicle cannot cover all the markets you are interested in. All of this is eliminated when you use spot TV, which many prefer to think of as "market TV" for this reason.

Networking, with few exceptions, requires a long-term commitment. Spot campaigns on the other hand, can be adjusted to meet any seasonal requirements. Anahist is a good example. The cold remedies are sold for the most part during the six colder months. Spot announcement schedules can be organized in varying intensities to coincide with the peak illness periods. An important consideration, too, is the possibility of cancelling on two weeks notice. Short saturation campaigns, lasting from a few days to a few weeks, become feasible.

When you buy an announcement period next to a high-rated show, you pay only for the time, the show client must add the production cost to his budget. Obviously, this will work to your advantage from the cost-per-thousand standpoint. Somebody else pays the production cost of programming.

"In the long run," says Kearns, "you must work on this basis of averages, rather than the exceptional buy, when planning a campaign. Naturally, if you hit a rating winner, you are well off, but low-rated as well as top-rated shows go to make up that average. Under today's conditions of intense competition for the market, if your show falls below average, you're dead. This is why a single brand cannot afford to gamble on a single network vehicle.

"Let me make it perfectly clear," insists Kearns, "that we are not 'anti-network' as is sometimes charged. We simply try to buy as efficiently as possible. Whether it is spot or network is really beside the point so far as we are concerned. Show me that network will out-perform spot in media terms, and I'll as soon use network. Networking has a definite and important place in today's TV structure and many of our clients are highly active in it."

#### **Network gives multi-brand companies crack at peak audiences**

For the multiple-product advertiser, he maintains, network lineup offers important advantages. It insures access to audiences at peak viewing periods. This becomes of great importance when availabilities tighten up, as is the case in many markets. It simply is impossible to get all the top-rated spots desired.

On the networks, minutes or longer commercials can be used in prime time. Spots are limited to twenty-second break or ID in network-option time.

If a top-rated network show is landed, the advertiser is in a strong competitive position, since he is insuring greater reach for his message than is possible for the

*To page 00*

## **SIX KEY ADVANTAGES**

### **OF SPOT**

*As presented by William H. Kearns,  
president, Ted Bates & Co.*

If you aren't big enough and rich enough to buy several network TV properties for use as spot carriers you are better off putting your budget into spot TV:

- 1 You can reach more people with spot TV than with network TV for the same amount of money**—on an average basis, a cost-per-thousand of \$3.50 for a nighttime half-hour show compares with a figure of \$1.50 for a comparable spot announcement schedule.
- 2 You can tailor your budget to the requirements of each market**—while with network you may be over- or under-spending in specific markets in terms of their sales potentials.
- 3 Spot eliminates the problem of coverage factors**, since you can match spot coverage with distribution with precision; with network, however, you may not be able to clear all markets you are interested in or may have to cover markets where you have little or no distribution.
- 4 Spot offers great timing flexibility**—with spot you can tailor schedules to meet seasonal needs, special market conditions; and you can cancel on two weeks notice.
- 5 Somebody else pays the production cost of programming.**
- 6 Spot announcements eliminate the gamble inherent in sponsorship**—If you have one show, and it falls below the rating average, you're in trouble. A spot schedule, on the other hand, insures high cumulative circulation regardless of the fate of individual programs.



Attache case by Mark Cross

## WOMEN IN MANAGEMENT: IS AN

Unlike yesterday's battling  
suffragette, women executives now  
are relaxed. They are here  
to stay—and more are on the way up



# EXECUTIVE POST AN OUTPOST?

BY ABBY RAND

**T**he reason there aren't more women in advertising's highest echelons is that there aren't more women who want to be there. So say the handful who have reached the top. Each views her own success as an individual achievement rather than as a victory in the battle of the sexes.

Last year, General David Sarnoff, chairman of the board of RCA, told a Women's Bureau conference. "If you were to ask me to give you a good reason why we have no women vice presidents at RCA, I couldn't. It is just habit and tradition, as well as the fact that women are not looked upon as permanent in their positions."

Most men would agree with the General.

In 1956, on Madison Avenue as well as on Main Street, no male executive would admit that he or his company consciously discriminates against women. He might point out, however, that the demands of certain jobs preclude the hiring of women; that women seem to shun responsibility; that women are more emotional and less predictable; that junior employees of both sexes prefer a man as boss; that since many working women are also wives, putting their family responsibilities first, they are permanently tied to low-level jobs, and besides, they all leave to have babies.

Most women who have broken through to major posts agree that this catalogue of sins applies, at least to *other* women.

The number of women who have reached executive levels in advertising is small, but their record of per-

formance is high. Top management is continually concerned about where its next generation of executives is coming from. This handful of successful trailblazers might represent part of the answer—more women like them are on the way up.

In the agency field now, a title on a woman's door is more frequently one related to copy; occasionally, it will pertain to media, research, personnel or office management; in rare instances, to contact or the supervision of the radio-TV department.

Copy, with its "talk-to-the-housewife" emphasis, has provided the best pickings for agency women. Research and personnel are considered the two new areas of opportunity. Media, once a feminine stronghold, is slowly being recaptured by the men.

When it comes to women as advertising managers, *cherchez la femme* in fashion, home-furnishings, or cosmetics houses. There are few elsewhere.

In the networks' complex organizations, there are many women in responsible jobs, few in policy-making positions.

The most promising aspects of web operation for women have been religious and public-service programming and, recently, research.

The lone woman network v.p. is Geraldine Zorabaugh of ABC. Significantly, her position was reached through the specialized—and atypical—field of law.

Two women sit on networks' boards of directors, but both come from outside the broadcasting field. Mildred

## WOMEN IN MANAGEMENT

"Least popular thing a woman could say: 'But a woman doesn't think that way'."

### THESE TEN TYPIFY ADVERTISING'S WOMEN EXECUTIVES

**BEATRICE ADAMS**, v.p. and TV creative director, Gardner Advertising, began as a copywriter. She earned her v.p. stripes in 1944 and is now a member of the agency's board.

**HELEN MARIA ALVAREZ**, an owner of KFMB-AM-TV, San Diego, started as a continuity writer. She was a radio sales manager before becoming part-owner and manager of KOTV. With the Wrather family, who acquired and later sold KOTV, she bought into the San Diego stations.

**CAROLINE BURKE**, producer in charge of special projects for *Matinee*, was an art-history teacher who utilized her background in doing a TV series for NBC.

**JANE DALY**, v.p. and TV-radio director, Earle Ludgin, began working for the agency when she left school. Starting as a secretary, she became a timebuyer, then head timebuyer. Next she was made chief of the radio department. In 1949 TV was added to her chores. In 1954, she was named a v.p.

**DR. HERTA HERZOG**, associate director of research and manager of motivational research, McCann-Erickson, was an assistant professor of social psychology at the University of Vienna. She did research for DuPont, Columbia University.

**MICKEY (MRS. HUGH) McCLUNG**, owner of KHSL-TV, Chico, had never been active in her husband's newspaper and radio-station properties. On his death five years ago, she assumed full command. Now, from her San Francisco headquarters she manages KHSL-AM-TV in Chico and KVCV-AM in Redding, Cal. and serves on the NARTB code committee.

**EDYTHE FERN MELROSE**, president of the House O'Charm and producer of its radio-TV shows on WXYZ, Detroit, is president of the American Women in Radio & TV. She began as a program director in radio and managed various stations.

**LINNEA NELSON**, now on leave of absence from the Kuder agency where she has been TV analyst, began as a typist-steno at J. Walter Thompson. When she retired at the end of 24 years with that agency, she was in charge of radio-TV time-buying and research.

**EDYTHE REIN**, v.p., National Telefilm Associates, was a production assistant to Phillips Lord. She joined NTA at its inception. Administration is her forte.

**JEAN WADE RINDLAUB**, member of the board, v.p. and copy group head at Batten, Barton, Durstine & Osborn, came to the agency 26 years ago as a copywriter, after starting as secretary and writing a house organ for a BBDO client.

**REGGIE SCHUEBEL**, v.p. in charge of broadcast media, Norman, Craig & Kemmel, was a timebuyer at Duane Jones and Biow. She later opened her own agency which operated as the production and buying departments for out-of-town agencies. She is close to the Democratic party account.

**GERALDINE ZORABAUGH**, v.p. and special assistant to the president, ABC, is an attorney. After working for a New York law firm, she joined the network's legal department in 1943, became assistant secretary, was named v.p. last May.

McAfee Horton, former president of Wellsley and war-time head of the WAVES, is a director of NBC. Millicent McIntosh, president of Barnard, is a CBS director.

Among stations, brass bonnets are more plentiful. Several women are owners and/or managers, having taken over at the death of their husbands. By their own outstanding records, such broadcasters as Mrs. Hugh McClung, Mrs. Elenore McClatchy and Mrs. A. Scott Bullitt have demonstrated that station management can be women's work. That a woman can make it completely on her own is proved by Helen Maria Alvarez, who started in the traditional role of continuity girl, became a sales manager, then part-owner and general manager of KOTV, Tulsa. She is now one of the owners of KFMB-AM-TV, San Diego.

Around the country, there are many women who have been highly successful as promotion directors. Sales and traffic are providing managerial opportunities for others.

It would seem that the smaller the operation, the greater the chance for a woman to win a top position. There are a number of women in management posts with medium and small advertising agencies, station reps and film distributors.

Whatever the branch of advertising, one rule of thumb seems to apply: Women are fine for inside jobs, but for outside jobs, involving contact with clients, they are taboo.

There are exceptions. Particularly on fashion, cosmetics and furnishings accounts, there are women account executives. Sterling, which specializes in apparel advertising, has three women among its seven account people.

One of few women working on men's products is BBDO's Gertrude Scanlon, assigned to Wildroot.

Another notable exception is Mary Bentley Baker, whose first job in an agency was an account exec at Lynn Baker on a special project for Woolworth. She had previously spent 10 years with the Oxford University Press, going "through every department they had." She is now v.p. of the agency, head of the Woolworth account group, supervisor of the annual Tournament of Roses telecasts for Quaker Oats—and Mrs. Lynn Baker.

Such instances are still unusual.

### The social side of contact work makes it tough for a woman

A woman timebuyer says, "It's difficult to cross over the line into account work, the way men timebuyers can. It's the nature of the job. Contact involves a great deal that is social—entertaining the client, playing golf with him, taking him to night clubs. Realistically, this sort of thing is tough for a woman to handle. Men don't like to see women pick up the check."

Media departments have traditionally hung out the welcome sign for women. Now, that tradition is being reversed. A male media head says: "With TV now rep



resenting such large expenditures, the client and account exec want to call the timebuyer into the planning stages more often. We feel they're more inclined to do so if it's a man."

A woman media supervisor says: "Timebuying is becoming a more important job and a better avenue for advancement. For about eight years after the war, there were more women in our department than men. Now the men are taking over."

Says an agency personnel director: "The head of our media department is a man. He's told us he just doesn't want any more gals in his operation. He's got too many already."

The media department appears to be the only point of retreat in an otherwise unbroken line of advance.

*Fortune*, last June began a series reviewing the changed status of American women with a report on "Women As Bosses."

An expanding economy, said *Fortune*, has raised the number of working women to 21,000,000, a 50% gain in 15 years. But fewer than 40,000 women in the entire country are believed to earn \$10,000 or more. In some fields, the sprinkling is a sizable shower. Advertising is one of them. To illustrate the scope of woman's new business role, *Fortune* selected three dozen front-rank executives; nine were involved in the advertising business.

It is easy to compile a long list of women who have won top-level advertising jobs. However, in comparison to the number of men who have achieved prominence in this quickly expanding field, the proportion is slight. One woman vice president says: "In a day when everybody is a vice president, it's easier for a woman to become one." Yet among her agency's four dozen v.p.'s, hers is the only feminine name. And BBDO's Jean Wade Rindlaub, a member of the agency's board of directors as well as copy v.p., represents only 1/76th of BBDO's v.p. contingent.

Anne Wright, associate media director at J. Walter Thompson, offers this explanation: "Any restrictions of job opportunities exist in terms of the way of life involved in the job. Production jobs in TV involve weekends, late hours. Account executives' work entails heavy social responsibilities. Many advertising jobs require travel."

Another woman executive says: "The girls just are not willing to pay the price for success."

Comments a man research executive, "There are capable girls in my department who can't advance above a certain level because they don't have the necessary technical background. They don't expect to work all their lives so they don't bother to get the training. Without this training they can't expect to climb beyond men who are better prepared."

The impermanence of women in the labor force, real

or imagined, is cited constantly. Evidently there is no age at which a woman is considered safe from the lures of matrimony or motherhood.

Linnea Nelson, who has been mentioned by many advertising people as the individual whose success opened the media field for other women, is of the opinion that the influence of "the impermanence factor is decreasing. They're finding out that the boys shift around just as much."

Says a woman copy chief, "Girls don't quit when they get married anymore. Why, one of my copywriters had a baby and was back in a month and a half!"

#### Many top women have a long record with present company

Checking through the bios of the women who have reached the top, you find that she travels the fastest who stays with the company longest. Many have been with their present organizations 15 or 20 years.

Today's businesswomen are far from the suffragette-minded *viragos* of fiction. A composite portrait of today's woman boss would resemble Betty Crocker more than Bette Davis—fortyish, well-dressed, soft-spoken, and, above all, relaxed. Perhaps her ease is attributable to the fact that her battle is over; she's arrived and wonders what's keeping the rest of the girls. She laughs off questions about coping with males around a conference table or giving orders to men who may be older than she.

"Perhaps she is relaxed because it's the relaxed woman who gets to the top," says Margot Sherman, v.p. and associate creative director at McCann-Erickson.

Marjorie Greenbaum, v.p. and copy group head of Foote, Cone & Belding, says, "The feeling is that the women who first made it to the top were real fighters. They got there by being exceptionally aggressive. Now women have relaxed.

"Not so long ago, the most unpopular remark a woman could make in a planning session was, 'But a woman wouldn't think that way.' This was effective but not chivalrous. Nowadays the power of that remark has been replaced by research."

Writing about "Tips for Would-be Women Bosses" in the *New York Times* Sunday magazine, the former head of advertising for Macy's and Gimbel's, Bernice Fitz-Gibbon, declares: "Women are equal to men in all native qualifications. I said equal—not identical. . . . Today's women are very feminine females." She denounced the myth that people do not like to work for women bosses, and pointed out they are more democratic.

Outlining her suggested strategy for success, Miss Fitz-Gibbons says: "Why aren't there more women bosses scattered all the way up and down the office superstructure?"

"I have wondered myself for years. Now I know. . . .

"It was Don Gibbs, well-known advertising writer

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Young Larry Mack, having built a world-wide slenderizing service via radio, now looks to TV to conquer new realms

## MACK OF SLENDERELLA

**B**y the fall of 1958, Slenderella International expects to be ready to sponsor a live network show covering at least 125 markets.

"Such sponsorship will tell the American public," says Slenderella's young president and founder, Lawrence L. Mack, "that the company can afford network TV, that it is bigger, richer, better established. And the public will be right."

Not that Slenderella has done badly until now. Most people would readily agree that a company which in a few furious years has mushroomed from a one-city, five-salon slenderizing service to a world-wide operation worth many millions is a fabulous success by any standards.

The man who has guided this swift rise is a slim, trim Midwesterner of 38 whose career beginnings showed little indication of the road his fortunes were to take. Following attendance at the University of Missouri and the Harvard Graduate School of Business, he went into the savings and loan business. Three years later, he was sales manager of the company. On returning from a Naval hitch during the Second World War, Mack decided he wanted to go into "a business with a big potential . . . new, uncrowded, with vast possibilities. Wholly as a matter of chance it turned out to be 'slenderizing.'"

With \$39,000 borrowed from three friends plus \$1,000 of his own, Mack started the new enterprise in New York in 1950. Since then the number of his "figure proportioning" salons has grown to 145, located in 23 states, and others in Paris, Toronto, Zurich, Honolulu. Eight new salons are being added each month.

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# THE WONDERFUL

TV talent shows an alarming trend

**R**ocky Graziano, the notably unreconstructed middle-weight now converted into one of television's leading acting primitives, was informed that Frank Sinatra's menage of hangers-on had swollen to an impressive total of thirteen. "Thirteen?" said the Rock, with deep anguish. "I've only got nine! Want to join up?"

The coterie of paid admirers is a current symbol of good times in the TV-entertainment world.

Eddie Fisher ran into a familiar snag earlier in his career when his burgeoning salary allowed him to put a number of good friends on the payroll. His marriage to Debbie Reynolds reportedly was on the verge of cancellation because of Miss Reynolds' insistence that Eddie dispense with the services of his oldtime pals. The situation was finally resolved by having Fisher move to California, while his entourage was left behind in New York.

The world of talent seems to retain much of the color and extravagance that have long made it romantic and somewhat unreal, but always intriguing to the public, writers and critics of contemporary society.

There are signs, however, that this is changing, to some extent at least, owing to the rise of TV as the chief source of entertainment for the American public.

Talent, with money in its pocket, is showing an alarming trend toward normality. It is unarguable that television has stabilized many a performer's life. High, and fairly reliable income, in many instances has brought a more responsible attitude. The drift to the suburbs by talent is merely a symptom of more security. Television has provided performers with a chance to locate in one spot.

Sid Caesar typifies the modern TV entertainer in search of a normal way of life. His excursion to the suburbs has provided him with the opportunity of joining a country club—with the specific reservation that he is to be treated as just another member.

# WORLD OF TALENT

toward normality, developing a new species of suburbanite

The great success of the Caesars, Gleasons and Berles has brought fame and fortune to subordinate members of the cast—and they too are mostly suburb dwellers. Within a three-block area in New Rochelle there reside three of television's ablest second bananas—Carl Reiner, Art Carney and Arnold Stang. All three are bona fide suburbanites, involved in PTA's and charity drives and are quite remote from the hectic television world downstate.

There's still a large pocket of show business situated in the Beekman-Sutton area plus enclaves on Central Park South and in the upper Madison sector, but the ranks are being constantly depleted.

Just how much has talent's economic position actually improved? Do the stars really earn the fabulous sums reported in the columns? Is the financial well-being of the average performer today such that he can safely take the long-range view in organizing his personal and family life?

Star salaries are notoriously overquoted, if they are available at all. Caesar's weekly personal income has been calculated to be as much as \$25,000 a week, which may be a little high. Hal March, who started out on *\$64,000 Question* at \$1,000 a week is now said to be making five times that, with more coming in from his *Most Beautiful Girl* chores.

Gleason's wages from television (he does very well with his recordings, too) are figured around \$20,000 between star's salary and corporation profits. Steve Allen is guessed to be earning about \$10,000 a week from television.

Television has proved to be particularly convenient for the singer. The fulltime singers on television earn anywhere from \$1,000 a week up to the \$7,500 estimated for the Dinah Shores, Eddie Fishers and Rosemary Clooneys. Perry Como has improved on that and is reasonably figured to earn about \$10,000 per week.

The lifetime contracts of which we have heard so much are really few in number. They came under close scrutiny at the recent congressional investigations. It is generally conceded that NBC's contracts with such people as Berle, Caesar, Gobel, Martha Raye, Imogene Coca (she cancelled hers) and such potential stars as Paul Gilbert have driven up show costs because they eliminate a sponsor's bargaining position. From the talent's standpoint, however, the life contracts guarantee a certain artistic freedom and security beyond the dreams of any star of past years.

Name performers pull big money for one-shot appearances. Elvis Presley's publicized \$50,000 for three *Ed Sullivan* appearances is a well-known case in point, with the possibility that future Presley appearances will garner even more. The average top night-club act—Sophie Tucker, Joe E. Lewis, Sammy Davis, Harry Belafonte—can earn up to \$8,000 per performance, doing about one-third of their nitery act.

Are these figures justified? The feeling in the trade is, almost unanimously, yes. They will remind you of the sign that hangs on one film-talent executive's door: "It takes 10 years to become a star overnight." If performers are selling the merchandise at the rate hoped for, then no one can complain.

Henry White of Screen Gems expressed the feeling of the trade this way. "Talent is worth whatever it can get. There's only one measure—performance—and I think the facts speak for themselves. For the first time, talent is getting an opportunity to hold on to the money. Why should a guy who has spent a lifetime developing a talent lose out because he may use it up in a couple of years on television? That in itself is a good reason why they should earn as much as they do—and it also explains why it helps to have good advice. A performer doesn't have to lose everything in income taxes."

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# Boy! do they love us in Dallas!



## ADVERTISERS GET **BIG-TIME** RESULTS ON **WFAA-TV**

While these now famous puppets were hitting the "Big Time" with WFAA-TV viewers – so were sales for BRYLCREEM in the greater Dallas-Ft. Worth market. An unprecedented 3-year climb supported by a steady 3-year spot schedule on WFAA-TV!

If you are looking for big-time results in the nation's 12 ranking metropolitan market...

# WFAA-TV

CHANNEL 8 — DALLAS  
NBC-ABC

Covering 564,080 North Texas Television Homes.

Call Your  
**PETRYMAN**  
for complete market information  
and availabilities

TELEVISION MAGAZINE • NOVEMBER 1956

# RADIO STUDY

## **BBDO'S REPORT ON RADIO**

**When an agency of the size and rank of BBDO goes on record with a forthright statement of its conviction of the vitality of the radio medium, it is important news to all advertisers.**

**This it did recently in a study issued by its radio-TV research department. The study, called "A Discussion of Radio—Past, Present and Future," is reproduced here in condensed form.**

# Congratulations, B.B.D.&O.— WE COULDN'T AGREE WITH YOU MORE!

In your new study on radio in a television era (opposite page), several conclusions are reached which are identical with WBC's own concepts of how to run a radio station.

*For example:*

"It is our feeling that the strength of radio will continue and even grow on a local and regional basis."

## AND THAT'S EXACTLY WHY THE WBC STATIONS HAVE RECENTLY BECOME LOCAL STATIONS!

"One need only to tune in to a good local station in any market to hear how many advertisers are making use of the medium, whether they be a one-unit beauty shop, a used car dealer or a national advertiser."

## IN ITS 36 YEARS, WBC'S LIST OF ADVERTISERS —LOCAL AND NATIONAL— WAS NEVER LONGER, NOR MORE DIVERSIFIED!

*Here's another:*

"The 'music and news' pattern which has taken over local radio, although proven to be highly successful in some instances, needs proper handling. Unfortunately, there are many station managers who think that all that is needed is to get a stack of records and a wire service in order to stay in business. A small, but important, counter-trend is developing among the more enlightened station programmers. Local news coverage, civic discussions, local sports and personalities are in order, instead of dependence on a wire service and spinning platters.

"The next two or three seasons should show which stations manage to program, promote and merchandise with sincere effort at originality in serving their communities."

## AND THAT'S EXACTLY THE WBC WAY OF RADIO PROGRAMMING — NOW!

### MUSIC?

You bet, but *more* music, *better* music — a balanced blend of current hits, familiar standards and regional favorites presented by the top personalities in the market.

### LOCAL NEWS COVERAGE?

Yes! On-the-scene *local* news coverage via mobile units, tape recorders and beeper phone — prepared and presented by the top reporters and editors in each WBC market . . . every hour on the hour . . . wherever news is happening.

### COMMUNITY SERVICE?

Right! Civic events and discussions (plus nationally-known personalities such as Bergen Evans, Helen M. Parkhurst, John K. M. McCaffery, etc.), weather on the half hour, sports, community bulletin board, where to go, what to do, time signals — and many, many more.

*Yes, that's the WBC way of operating its five great radio stations . . . not two or three seasons from now, but RIGHT NOW! And that's why in all honesty we say and believe . . .*

## NO SELLING CAMPAIGN IS COMPLETE

*Music, News, Plus Service*

## WITHOUT THE WBC STATIONS!



**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 STATIONS REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.

**SUPPORT THE AD COUNCIL CAMPAIGNS!**



# A DISCUSSION OF RADIO— PAST, PRESENT AND FUTURE

Here is a condensation of the report analyzing the status of the radio medium issued by the Radio-TV Research Department of BBDO.

It is obvious from the material on the following pages that radio will continue to play an important—if unglamorous—role in the lives of our people.

1. It is needed to reach the majority of housewives in the daytime.
2. It is needed to reach teen-agers and young people, both in and out of the home.
3. It is needed to reach the non-TV segment of the population, particularly in the South and on our farms.
4. It is needed for the immediacy and scope of its information service.
5. It is needed in different ways by different people—sports lovers, music lovers, foreign language groups, farmers, “shut-ins,” travelers and all groups of minority interests.

To serve all these people—and the advertiser—well, it will have to be bought and programmed judiciously.

Radio ran into its big trouble because of the speed with which television came along. However, its loss of favor and defection of audience was unfairly increased by the fact that the most important people who programmed radio and who bought radio went into television themselves. This meant that much of the brain power and a goodly percentage of the energies (and money) which built radio were suddenly siphoned off. You can see this in any television station. The same holds true right down the line with programming, and the advertising agency, and the offices of the advertisers themselves.

As a result radio was slow to realize that a change was called for—a drastic change in the approach to programming and advertising. For far too many months and even years, radio attempted to go along as if nothing had happened. Its programming was done as it had been B.T. (before television). The methods of selling the medium and the methods by which it was used by advertisers all seemed to ignore the fact that TV was here competing with radio.

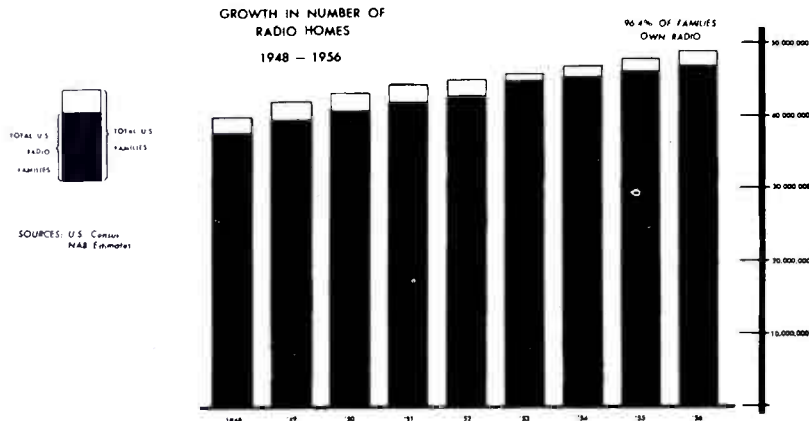
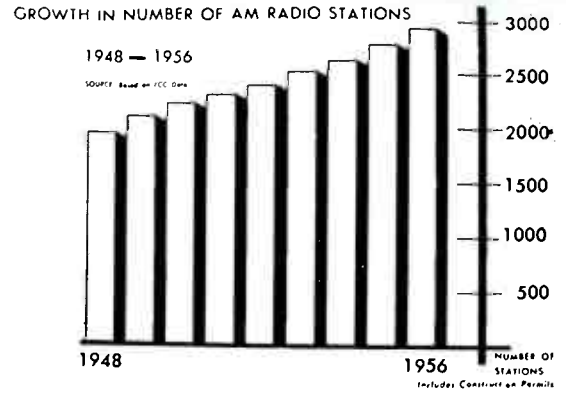
Today this picture has changed, at least to a degree.

We think this to be the most important change in radio today—while it is a universal medium, reaching almost everybody at some time during the day and in the course of the broadcast week, no more than a small percentage of these people is ever tuned in to a particular program at any one time (5%). This underlines the great need for frequency of commercial message, if an advertiser who needs to talk to many people is to achieve that in radio. It underlines the need for many advertisements broadcast over a great span of time in order that these advertisements will reach a good percentage of this huge audience.

Secondly, it is our feeling that the strength of radio will continue and even grow on a local and regional basis. One need only to tune in to a good local station in any market to hear how many advertisers are making use of the medium, whether they be a one unit beauty shop, a used car dealer or a national advertiser.

# Radio — 1948 to 1956

From 1948 to the present, radio continued to grow. Radio penetration of our expanding population increased to 96%. The number of stations serving this population nearly doubled.



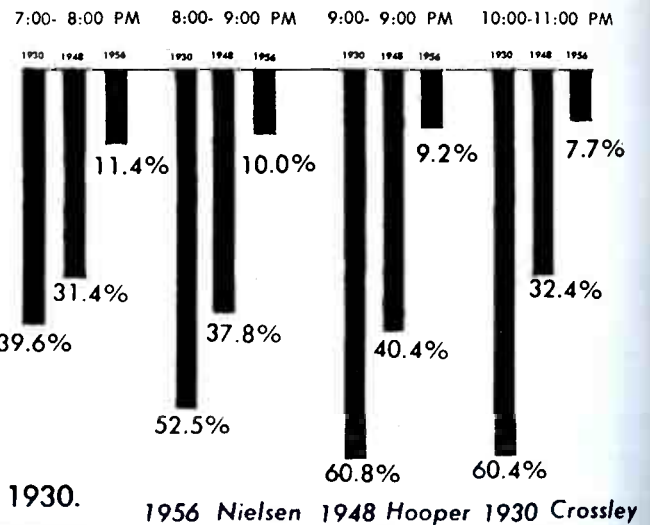
Despite the growth in radio's potential, however, its importance in two major areas was supplanted by television. Radio moved from the foreground to the background:

1. As a "mass" entertainment medium
2. In political importance

Radio retained its potential power in the field of news and information, and as a salesman of goods and ideas.

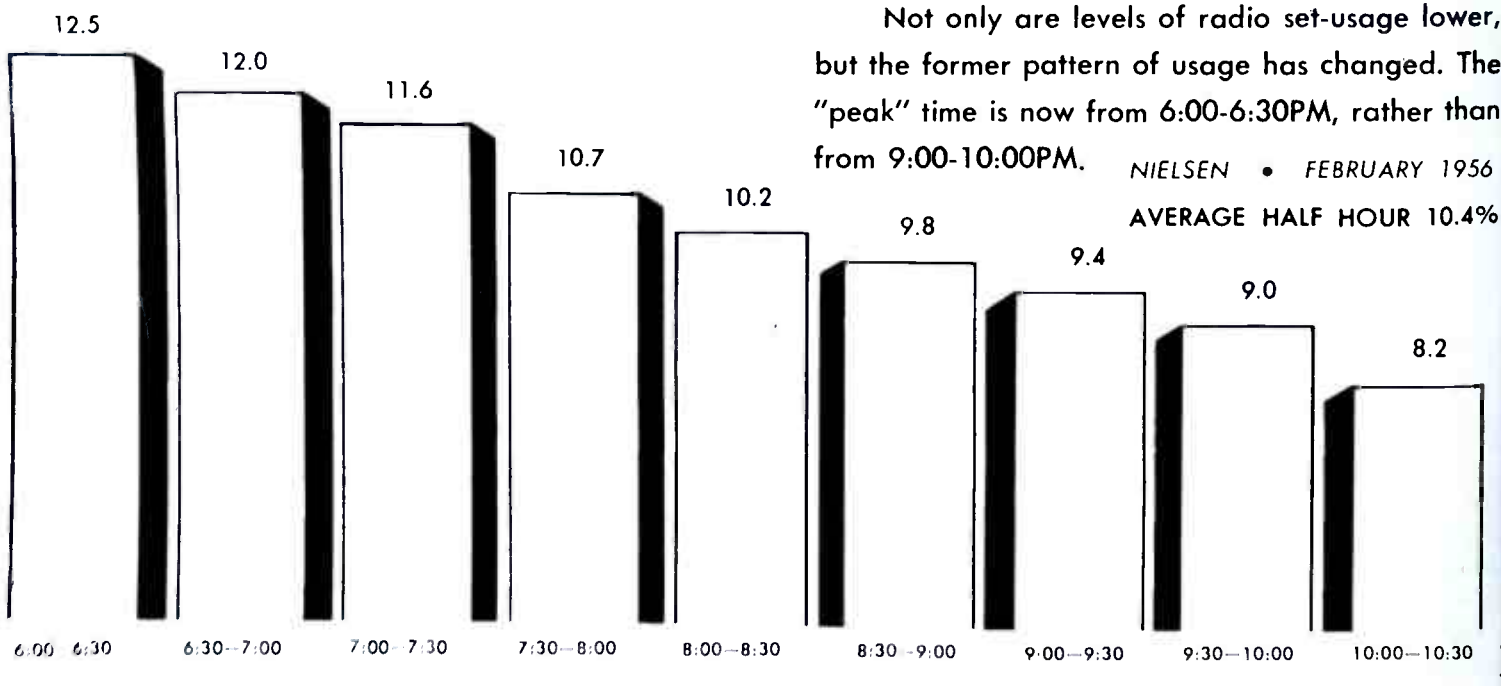
## THE IMPACT OF TELEVISION IN THE AREA OF ENTERTAINMENT

Although the techniques used by these measurement services render these figures incomparable in the strict sense, the differences would be in the same direction, but even sharper, were Nielsen data available for all three periods.

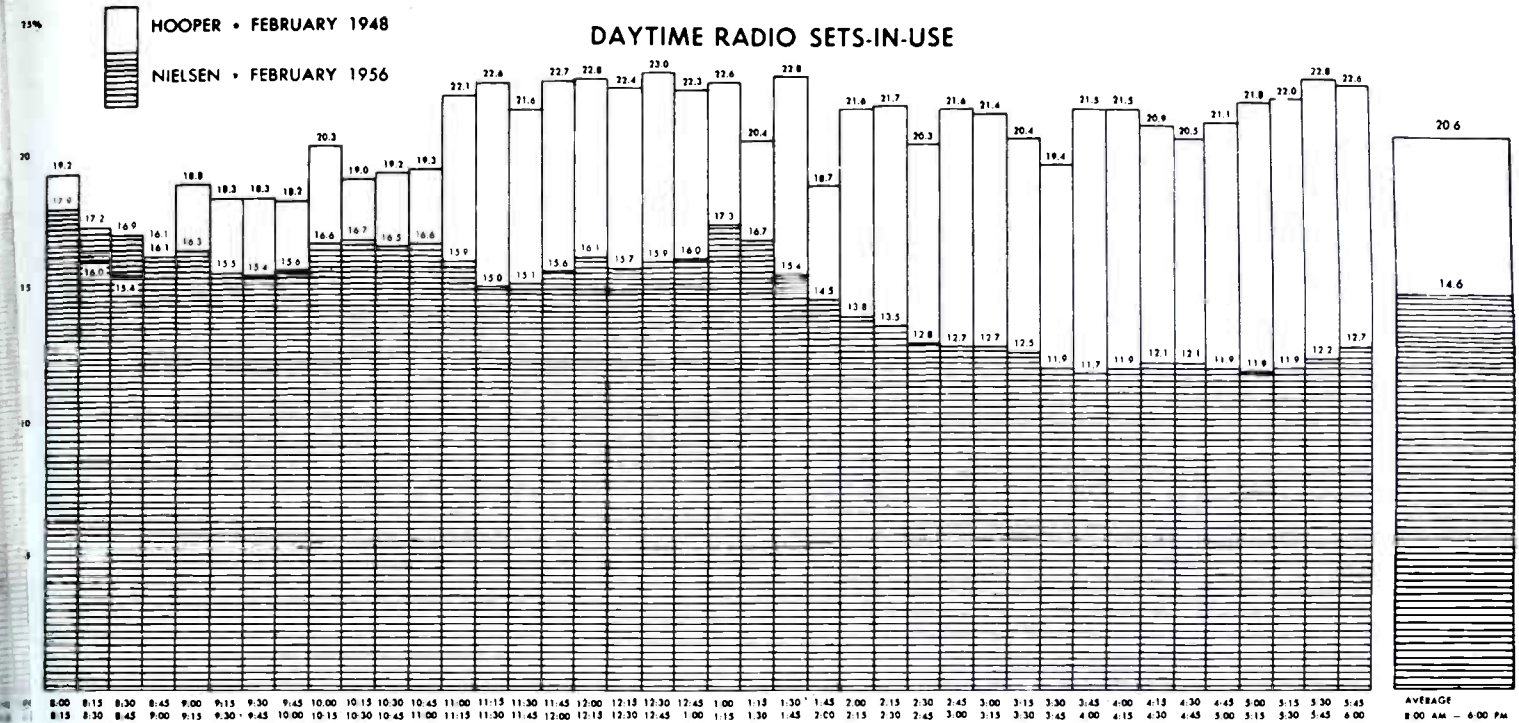


SETS-IN-USE LEVELS IN THE EVENING ARE ONLY 30% OF WHAT THEY WERE IN 1948, 17% OF WHAT THEY WERE IN 1930.

## PERCENTAGE OF HOMES USING RADIO IN THE EVENING BY HALF HOURS



However, while evening sets-in-use has dropped 69% since 1948, weekday daytime sets-in-use has fallen less sharply — only 29%.



By the same token, daytime radio ratings have not dropped to the extent that evening ratings have dropped. Radio, which served as a "background" in daytime in the old days, still does so. It is interesting to note that, currently, radio's top five weekday ratings are higher than evening ratings — a complete reversal of former patterns.

TOP FIVE PROGRAMS

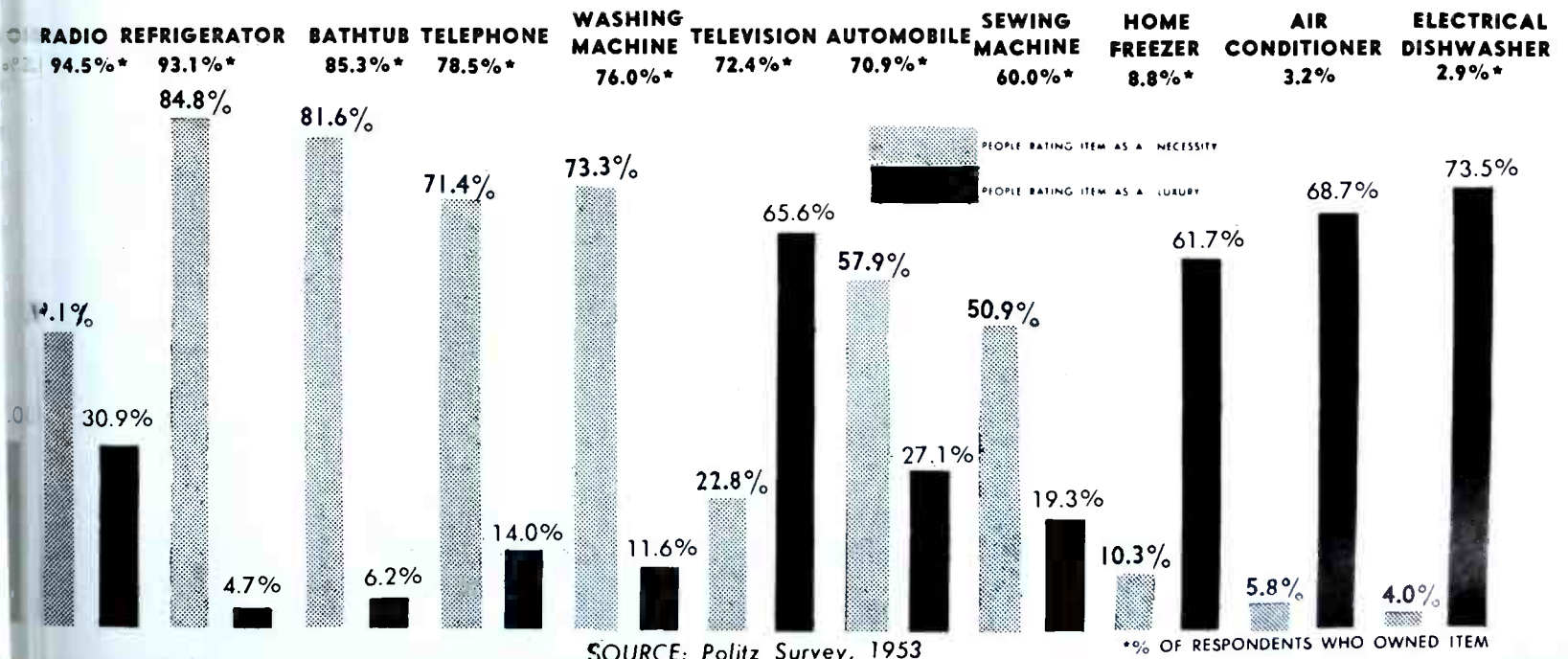
Hooper February, 1948 EVENING Nielsen February, 1956

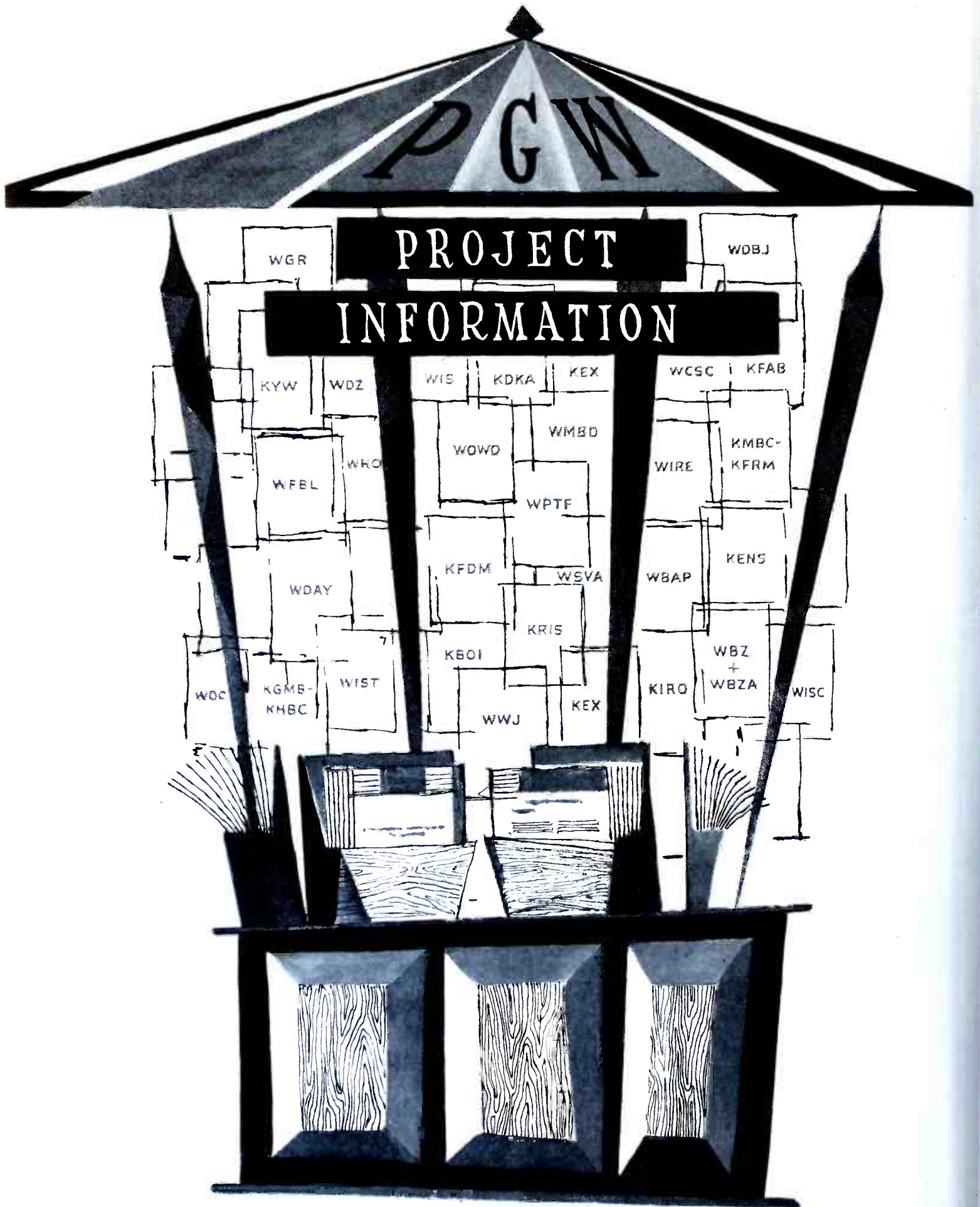
Radio Theatre	— 30.5	Our Miss Brooks	— 4.2
Fibber McGee & Molly	— 29.3	Two For The Money	— 3.8
Bob Hope	— 26.5	Edgar Bergen-20th Century	— 3.5
Jack Benny	— 25.6	Great Gildersleeve	— 3.4
Truth or Consequences	— 25.2	People Are Funny	— 3.4

WEEKDAY PROGRAMS

Ma Perkins	— 8.6	Romance of Helen Trent	— 4.9
Our Gal Sunday	— 8.6	Arthur Godfrey	— 4.6
Stella Dallas	— 8.5	Guiding Light	— 4.4
Arthur Godfrey	— 8.3	Young Dr. Malone	— 4.4
Romance of Helen Trent	— 8.2	Wendy Warren	— 4.4

RADIO, HOWEVER, STILL RETAINS ITS IMPORTANCE AS THE PRIME SOURCE OF NEWS AND INFORMATION. HALF OF OUR CITIZENS CONSIDER RADIO TO BE A "NECESSITY"





# spot radio information

**Here it is—to help you plan marketing and advertising campaigns**

For many years agencies and advertisers have asked for complete spot radio market information. Now, for the first time, it is available in one concise reference for radio markets across the nation shown in the list on this page — with stations that cover over 46% of all the radio sets in the United States.

A busy advertising or sales executive can have at his finger tips — a history of the market, retail outlets, radio and television facilities, newspaper circulations and rates, and economic factors that prevail. All yours for the asking.



**PETERS, GRIFFIN, WOODWARD, INC.**

*Pioneer Station Representatives Since 1932*

250 PARK AVENUE • NEW YORK 17, NEW YORK

## EAST—SOUTHEAST

WBZ+WBZA	Boston + Springfield	51,000
WGR	Buffalo	5,000
KYW	Cleveland	50,000
WWJ	Detroit	5,000
KDKA	Pittsburgh	50,000
WFBL	Syracuse	5,000
• • • • •		
WCSC	Charleston, S. C.	5,000
WIST	Charlotte	5,000
WIS	Columbia, S. C.	5,000
WSVA	Harrisonburg, Va.	5,000
WPTF	Raleigh—Durham	50,000
WDBJ	Raanoke	5,000

## MIDWEST—SOUTHWEST

WHO	Des Moines	50,000
WOC	Davenport	5,000
WDZ	Decatur	1,000
WDSM	Duluth—Superior	5,000
WDAY	Fargo	5,000
WOWO	Fort Wayne	50,000
WIRE	Indianapolis	5,000
KMBC-KFRM	Kansas City	5,000
WISC	Madison, Wis.	1,000
KFAB	Omaha	50,000
WMBD	Peoria	5,000
• • • • •		
KFDM	Beaumont	5,000
KRIS	Corpus Christi	1,000
WBAP	Ft. Worth—Dallas	50,000
KENS	San Antonio	50,000

## MOUNTAIN AND WEST

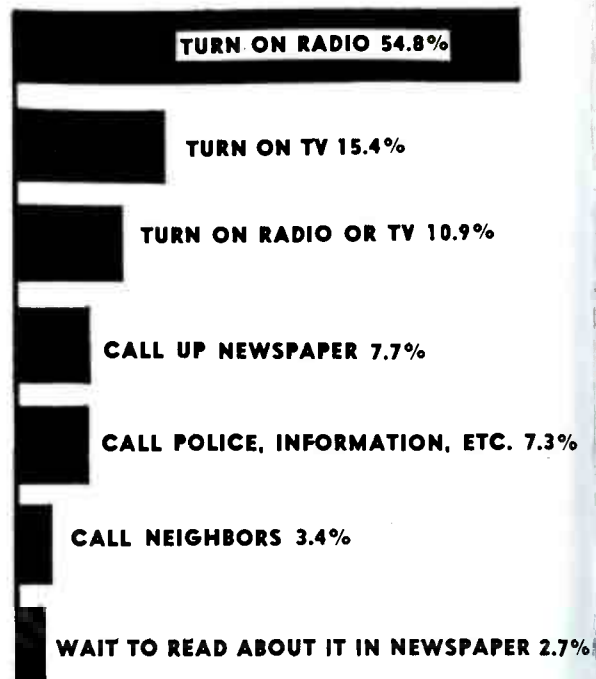
KBOI	Boise	5,000
KGMB-KHBC	Honolulu—Hilo	5,000
KEX	Portland	50,000
KIRO	Seattle	50,000

<b>CHICAGO</b> 230 N. Michigan Ave. Chicago 1, Illinois	<b>DETROIT</b> Penobscot Building Detroit 26, Mich.	<b>ATLANTA</b> Glenn Building Atlanta 3, Georgia	<b>FORT WORTH</b> 406 W. Seventh St. Fort Worth 2, Texas	<b>HOLLYWOOD</b> 1750 N. Vine St. Hollywood 28, Calif.	<b>SAN FRANCISCO</b> Russ Building San Francisco 4, Calif.
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The extent to which people depend on radio as a source of news and information is high-lighted by the answer to the following question:

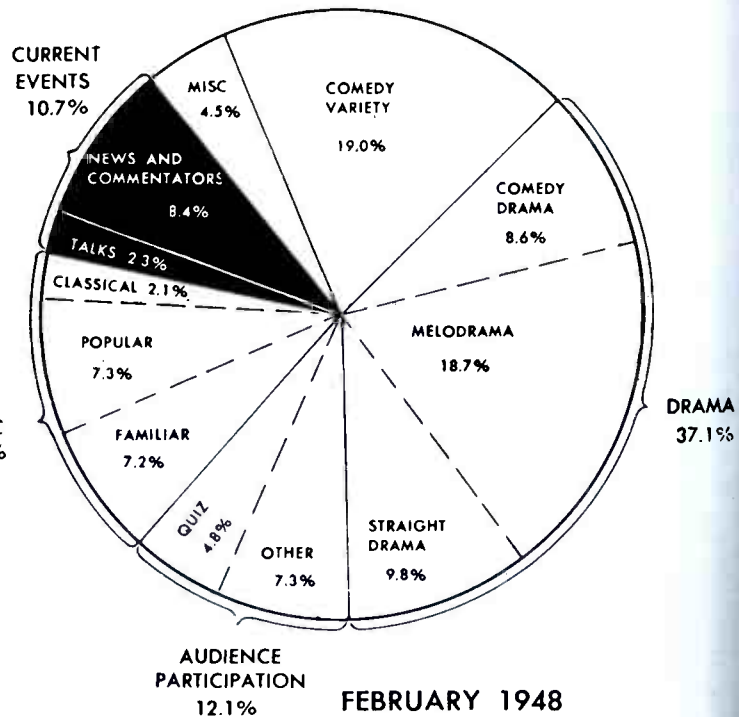
SUPPOSE YOU WERE AT HOME AND HEARD A SUD-  
DEN RUMOR THAT WAR HAD BROKEN OUT. WHAT  
WOULD YOU DO TO FIND OUT IF THE RUMOR WERE  
TRUE?

SOURCE: Politz Survey 1953



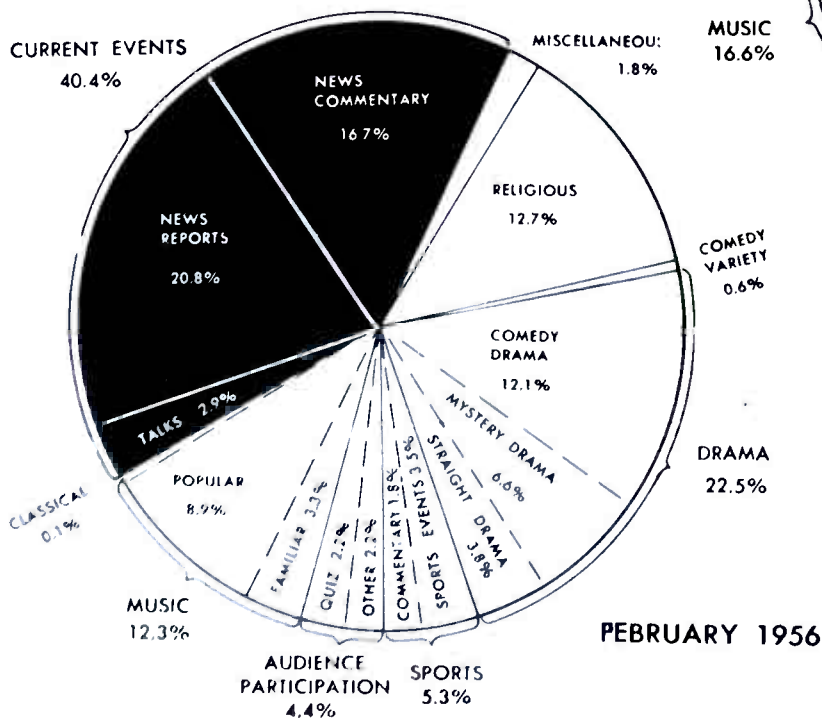
Of programs currently broadcast on network ra-  
dio, news and current events occupy the largest portion  
of sponsored network time in the evening — a far larger  
portion than the most popular radio program category  
in 1948 .

Though it must be borne in mind that the amount  
of sponsored network time is only 49% of what it was  
in 1948, the chart which follows shows the complete  
change in pattern of program fare.



DIVISION OF SPONSORED EVENING  
NETWORK TIME BY PROGRAM CATEGORIES

INCLUDES SUNDAY AFTERNOON PROGRAMS



PEBRUARY 1956

TOP TEN EVENING SHOWS IN NEW YORK

MULTI-WEEKLY PROGRAMS

Program	Station	Highest 1/4 Hour Rating*
Make Believe Ballroom (6:00 PM)	WNEW	5.1
News — Allen Jackson (6:00 PM)	WCBS	4.8
Lowell Thomas (6:45 PM)	WCBS	4.6
News — Kenneth Banghart (6:00 PM)	WRCA	4.4
Martin Block's Ballroom (6:00-6:45 PM)	WABC	4.3
News — Lyle Van (6:00 PM)	WOR	4.3
Edward R. Murrow (7:45 PM)	WCBS	4.1
Dorothy & Dick (6:15 PM)	WOR	4.0
News — Henry Gladstone (6:30 PM)	WOR	4.0
Three Star Extra (6:45 PM)	WRCA	3.9

\*Ratings include "In" and "Out-of-Home" listening.

Source: New York Pulse — March, 1956

ONCE-A-WEEK PROGRAMS

Program	Station	Highest 1/4 Hour Rating*
Groucho Marx	WRCA	5.5
Edgar Bergen	WCBS	5.3
Our Miss Brooks	WCBS	5.1
Dragnet	WRCA	5.0
Two For The Money	WCBS	5.0
Juke Box Jury	WCBS	4.8
Mitch Miller	WCBS	4.8
Walter Winchell	WOR	4.5
Telephone Hour	WRCA	4.0
Gunsmoke	WCBS	3.8

MORNING SHOWS IN NEW YORK

Program	RATING*	
	Monday-Friday	Saturday
1. World News Roundup 7:30-7:45 AM, WRCA	3.6	2.8
2. News—Harry Clark 7:45-8:00 AM, WCBS	5.2	3.5
3. World News Roundup 8:00-8:15 AM, WCBS	4.9	4.0
4. News—Prescott Robinson 8:00-8:15 AM, WOR	5.0	3.3

\*Ratings include "In" and "Out-of-Home" listening.

Source: New York Pulse—March, 1956

Radio Today and in the Near Future

In the face of changing listener behavior, manufacturers continue to build — and the American public continues to buy — millions of radios yearly. Only 29%\* of these new sets represent replacement purchases — the balance represents new places to listen.

\*Broadcast Advertising Bureau, 1955

NUMBER OF RADIO SETS IN THE UNITED STATES (IN WORKING ORDER)

IN HOMES	82,000,000
IN CARS	32,000,000
IN PUBLIC PLACES	10,000,000
PORTABLES (included in home sets—8,000,000)	
<b>TOTAL</b>	<b>124,000,000</b>

What does this mean???

Radio and the American People remain inseparable companions. Though radio no longer attracts vast simultaneous audiences, the audience accumulates all day long. It is available to people at all times, in all places, regardless of what they may be doing, inside the home and out.

The fact that radio can, and does, serve almost everybody almost everywhere at all times, without interfering with their other activities is its most distinguishing — and its exclusive — characteristic.

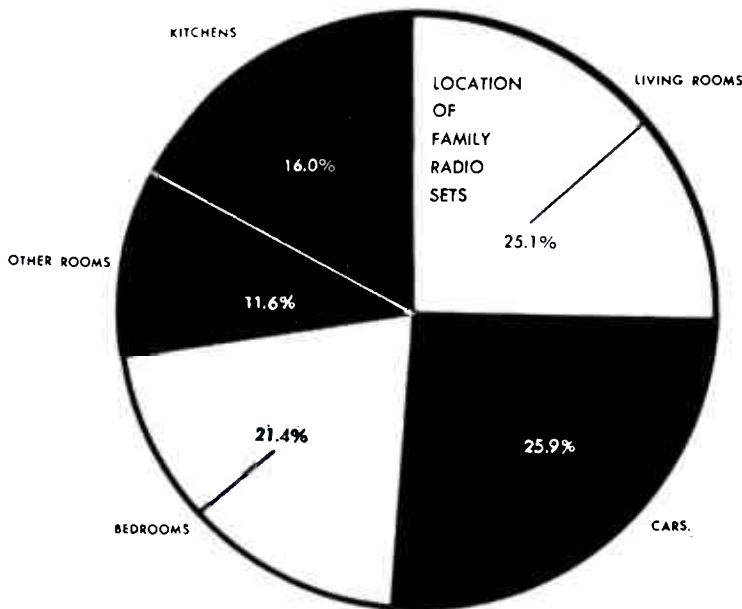
Radio continues to serve people in two basic areas:

1. Companionship

Whether it's the teen-ager, listening to "pop" music in her own room, the housewife listening to Arthur Godfrey while she works in the kitchen, or the man of the house listening while he drives to work, each is depending on radio for background entertainment.

2. Information

This can be anything from straight news, weather and time reports to coverage of sporting events and fine music.



HOURS OF RADIO USAGE—

NOON TO 6:00 P.M.

MONDAY-FRIDAY	51 minutes
SATURDAY	48 minutes
SUNDAY	46 minutes
ALL DAYS—AVERAGE	50 minutes

HOURS OF RADIO AND TV USAGE—

6:00 A.M. TO NOON

	RADIO	TELEVISION
MONDAY-FRIDAY	49 minutes	33 minutes
SATURDAY	38 minutes	43 minutes
SUNDAY	31 minutes	17 minutes

In the home, radio usage averages 2 hours and 14 minutes a day between six o'clock in the morning and midnight. While radio-only homes average over 3 hours daily, television homes account for 1 hour and 48 minutes.

The most prolonged listening usually occurs in the afternoon. Radio usage in the morning, however, though slightly less in duration per home, is in excess of television viewing with the sole exception of Saturday.

# DAYTIME RADIO

Daytime radio's main function is efficiency in delivering advertising messages to women. Because it can reach large numbers of housewives frequently and at low cost, it can both create consumer demand for new products and maintain loyalty to established brands.

For all major home appliances other than a home deep-freezer, the brand is determined by the woman in from 75 to 95% of instances.<sup>1</sup>

For low-cost high-turnover items the brand decision is made by the woman in from 77 to 97% of cases.\*

These women are in a position to act — almost half of America's housewives go shopping every weekday.

## Percentage of U. S. Housewives Shopping for Household and Grocery Products\*\*

Monday	46.4	Thursday	47.9
Tuesday	47.5	Friday	56.6
Wednesday	48.5	Saturday	67.9

<sup>1</sup>Wage Earner Forum Surveys Dept. of Marketing & Research, McFadden Publications, 1954

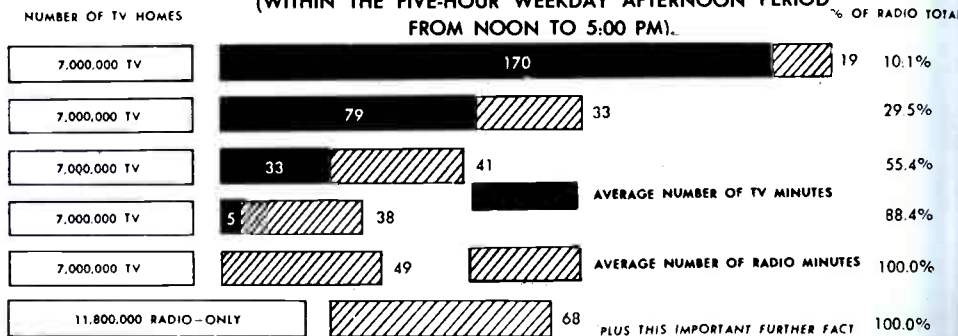
\*Brand Names Foundation, 1950

\*\*W. R. Simmons & Associates, 1954

Furthermore, 59% of viewing from Noon to 5:00PM is done by ONE FIFTH of TV homes. Over 85% is done by two fifths. In 21 million TV homes radio listening dominates during the afternoon — in 14 million TV homes television viewing during the afternoon is virtually nil.

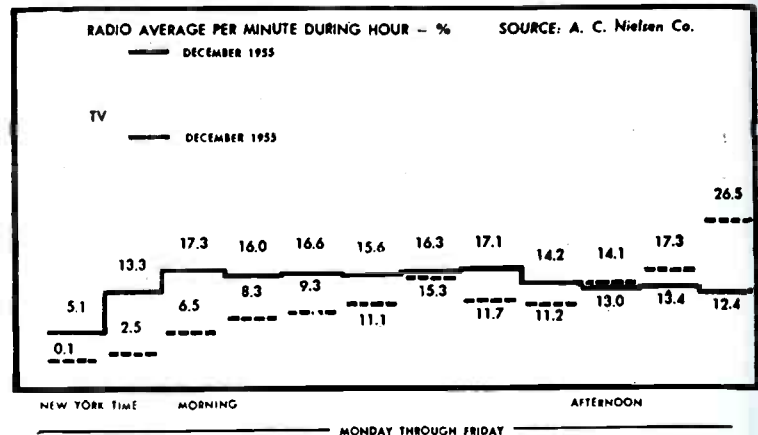
The following chart shows U. S. TV homes, divided into five equal groups and arranged by amount of television usage from Noon to 5:00 PM, at which time the child audience takes over.

National advertisers who are interested in reaching housewives during the daytime can do an outstanding job with television — in 30% of U. S. homes. For greater reach and frequency radio is a MUST in 55% of TV homes and 100% of "radio-only" homes.



SOURCE: "Quintile Study" — A. C. Nielsen Co., December 1955

In spite of television's hold on evening hours, radio is listened to in more homes during 75% of the time from 6:00 AM to 6:00 PM than TV is watched. In fact, up to 3:00 PM radio reaches more than twice as many homes as television!

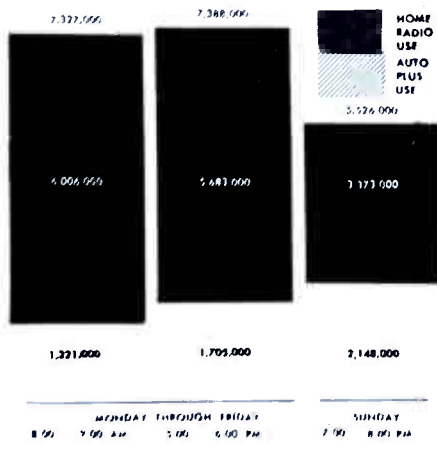


# THE OUT-OF-HOME AUDIENCE

THE U.S. IS A MOBILE NATION.  
51 MILLION OWN AUTOMOBILES  
32 MILLION HAVE RADIOS IN THEIR AUTOMOBILES

## RADIO AND "AUTO-PLUS" AUDIENCE—SUMMER, 1955

Total U. S. estimates for time periods shown below



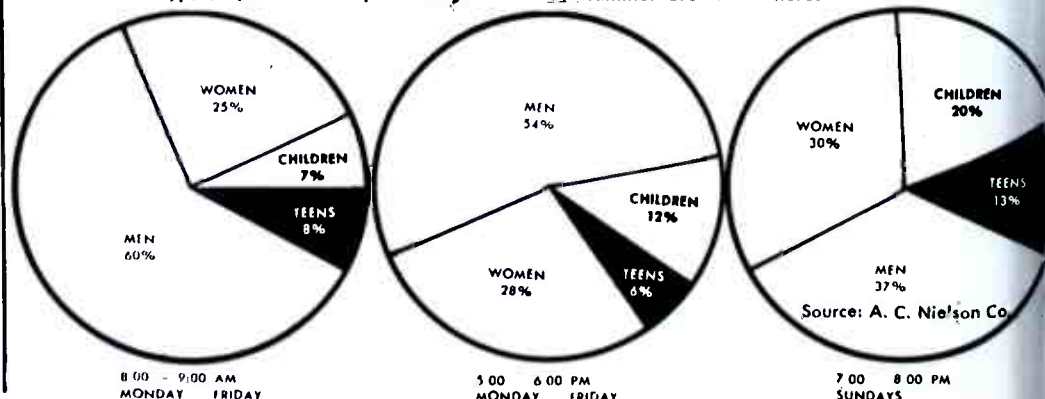
Depending on the day of the week, hour of the day and time of the year, this audience can deliver as much as a 64% addition to listening in the home. Out of every 1,000 workers, 638 go to and from their jobs by car.

But the home is not the only place where people are reached by radio, while television viewing tends to be confined to the home—or to stationary enclosures of some kind.

## THE AUTOMOBILE AUDIENCE

During the week over half of the automobile audience consists of men. On Sundays this audience approaches the "family" pattern.

Typical patterns for peak usage times last summer are shown here.



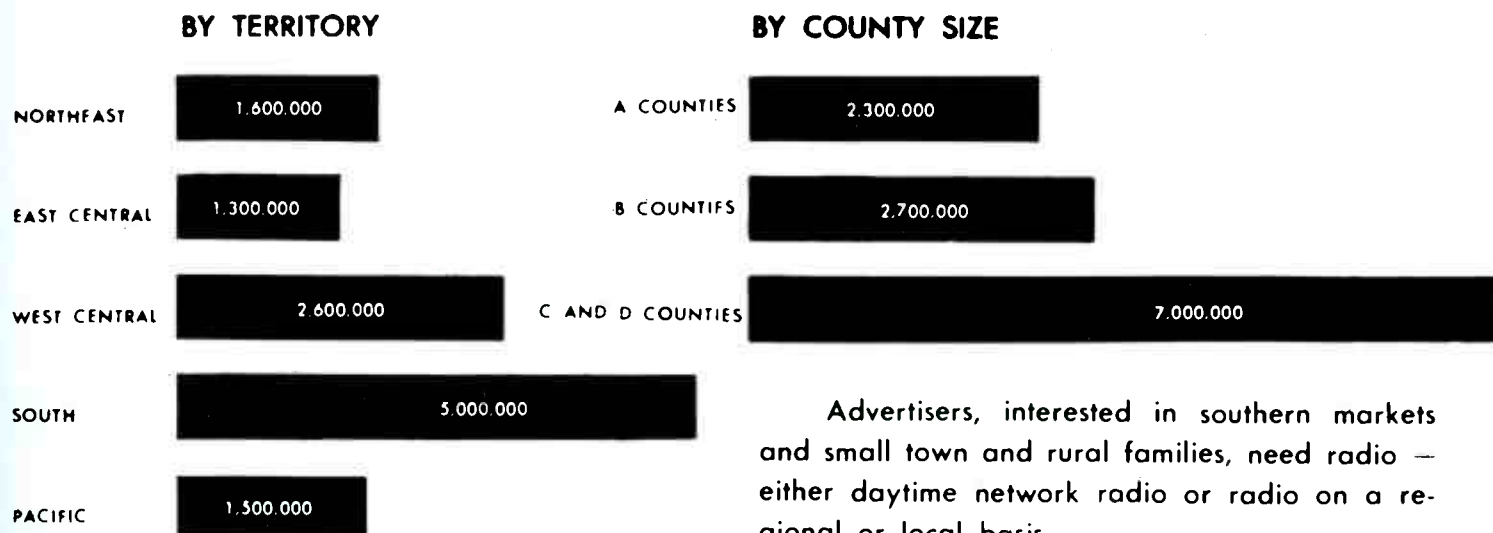


The automobile audience is not the only place where listening outside the home takes place. There are 8,000,000 portable radios and 10,000,000 radios in public places.

While daytime radio can reach the housewife at home, it can also reach other family members at work or at play. Both at home and "abroad" it can reach that elusive market, the teenager, and young men and women from 19 to 25 years of age.

## THE RADIO-ONLY AUDIENCE

For years radio ownership has been at saturation levels, closely paralleling population density. Though television now has at least 50% penetration of all geographic areas, there are still 12 million households which are reached by radio and not by television.



Advertisers, interested in southern markets and small town and rural families, need radio — either daytime network radio or radio on a regional or local basis.

### WHAT ABOUT NETWORK?

Programming for network radio, particularly in the evening, is geared to the need to sell the medium through participations.

Richard Pack, Vice President in charge of Programming for Westinghouse Broadcasting Company, Inc., stated recently: "I believe that the traditional 'big shows' such as drama, comedy and other large-scale productions, are largely becoming a thing of the past in radio.

"Radio is, today and tomorrow, primarily a local medium. It can meet the needs of its listeners best by intelligent, showmanly programming of music, news and a variety of services."

Network radio, while holding on to some of the things that have given it prestige in the past—such as news coverage—has, at the same time, been following along the same music-and-news pattern, with some innovations in short segment programming.

Use of any one of these network participation plans eliminates the flexibility of local buys and selectivity in reaching special groups. Whether or not this is important depends on the advertisers and the type of message he wants to get across. Here again, "suitability" is the main factor in determining what form of radio to buy.

### RADIO'S FUTURE

The buyer will have to recognize this "work-a-day" status of radio and the many DIFFERENT NEEDS it answers for many DIFFERENT kinds of PEOPLE in many DIFFERENT LOCALITIES. Except for situations in which network daytime radio is suitable, the emphasis will be on local and regional buys. Advertiser and agency will have to approach radio selectively. Saturation campaigns, for example, should be examined from every meaningful aspect—the type of station, the type of program and the type of audience attracted. This also implies variation in the type of commercial copy—not a single appeal for all segments of the market. **BUYING RADIO WILL BE HARDER WORK!**

It means harder work for the seller also. The burden of programming—and of finding out how to program—will lie with the individual station. The station which recognizes this need for qualitative information about its audience and takes steps to provide it will be ahead of the game. Some stations are already wrestling with this problem.

# THEY TELL OUR STORY FOR US...

Other folks feel our ratings  
are worth shouting about...and so do we...  
so will you...when you  
use WBNS-TV in Columbus, Ohio

**BOING!**

TV FILM THE BILLBOARD April 28, 1956

Gets a **24.8%** on WBNS-TV,  
topping Phil Silvers, Robert Montgomery  
and a lot of other toppers



**ZOWIE!**

BROADCASTING-TELECASTING April 16, 1956

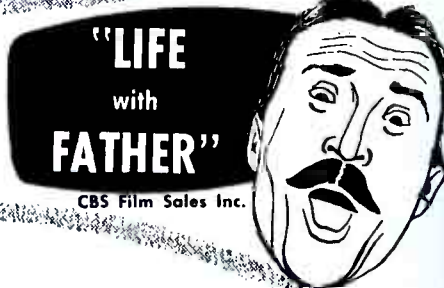
Pulls a **32.3%** ...on WBNS-TV,  
topping Como, Godfrey and Others



**WOW!**

TELEVISION AGE July, 1956

**SOLID!** **70%** share of  
audience on WBNS-TV



BROADCASTING-TELECASTING September 24, 1956

Top Five right down the line!

## COLUMBUS... Three Station Market

1. Highway Patrol (Ziv)	Tues. 9:30	WBNS-TV	39.3
2. Man Called "X" (Ziv)	Fri. 8:30	WBNS-TV	18.2
3. Death Valley Days (McE-E)	Sun. 8:30	WBNS-TV	17.3
4. Annie Oakley (CBS Film)	Sat. 6:00	WBNS-TV	16.2
5. Superman (Flamingo)	Wed. 6:00	WBNS-TV	16.2

46% share of 3 station  
audience Coverage . . .  
500,400 families Reaching  
1,872,900 TV Homes.

**WBNS-TV**   
channel 10 • columbus, ohio

REPRESENTED BY BLAIR TV

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

# FEATURES: EARLY RETURNS

Analyzing the first results as new films hit the air

**T**he most volatile phase of programming today is feature film. Station after station has changed its schedule. First ratings in some cases have been sensational, but these are far from conclusive.

It is still too early to tell how far-reaching the changes wrought by the features will be. No one can say whether they will reshape the program structure, sparking a revolution in network-station relationships, or whether they simply will add further strength to a valuable form of spot TV.

Here are some of the factors which trouble the cautious observer:

- Although no one doubts that the features will be great ammunition for the independent stations, particularly in the large multi-station markets, how big a slice of audience they consistently can lure from network stations is still to be demonstrated.

- A bigger question mark is what the features will mean to the network-affiliated stations. There already have been a few instances of major affiliates throwing out programs to make way for features. WJAR-TV in Providence, replaced *Your Hit Parade* with a movie series starting at 10:30 p.m. Saturday. KDKA-TV in Pittsburgh dropped all local-live afternoon shows in favor of features. WFIL-TV in Phila-

delphia is dropping *ABC Film Festival* on Saturday night, putting in its own feature showcase. And now, WCBS-TV in New York, has extended its *Early Show* so that it runs from 5:30 to 7 p.m.

- Higher ratings have been earned where newly acquired features were incorporated into established showcases, replacing older properties. However, these ratings may be inflated because of Daylight Time, summer schedules and the fact that in late-night periods, set usage was higher in August than it was in mid-winter.

- Because some of the "late shows" were started a half-hour or more before their customary air time, they could draw from a bigger potential audience than the same programs faced last year.

Symptomatic are these comments from a program director. "In August we started with one package of new features in our late theater. Because of the difference between our local time and network time (EDT), we were able to begin the movie at 10:30 instead of 11:15. The first ratings were way above last winter's movies. How much of this was caused by the earlier time and how much by the stronger features, we can't tell. We're going back to the later time slot and we'll wait to

*To next page*



How they're using the features . . . what's happening to other program types

see what happens. We don't want to load up with features until we know.

- Many stations launched their new films with enormous amounts of promotion, far beyond what their year-round budgets will support. It remains to be seen whether ratings can be maintained without heavy promotion.

- Programmers have naturally started off with the biggest and best of their fresh stockpiles. Eventually they will be playing the less appealing properties. And they will be getting into second and third showings.

**"Not-so-late-show" a trend**

So far, the most significant slotting change is the development of the "not-so-late-show," coming on right after network-option hours. Among those starting their late features before 11 p.m. are WBKB-TV in Chicago, WBNS-TV in Columbus, Ohio, WTVH-TV in Peoria, KPIX-TV and KRON-TV in San Francisco.

Many stations, of course, are using the new films in the traditional early or late slots. The early-evening shows are not so numerous as their late counterparts. Among the stations which have put new ammunition into 6 or 7 p.m. showcases are KNXT in Los Angeles and WRCA-TV in New York.

In prime time, KTTV has been one of the few to inaugurate a one-shot showing via its now-famous Friday-at-8 entry under Colgate sponsorship. It made a huge splash with the 30.8 rating scored in a special ARB tally of its premiere. This station also has inaugurated an across-the-board program at 10:15 p.m., playing a different movie each night, and on Wednesday night at 7 p.m., Philip Morris and Savon Drug chain are co-sponsoring a weekly feature.

In New York, WABD is launching a Wednesday night showcase for new features, a Friday night stanza for repeats.

Multiple weekly showings in prime time, following the pattern set by WOR-TV, have been adopted by a number of independents, including KTVR in Denver, KFJZ-TV in Ft. Worth-Dallas, WTTI-TV in Milwaukee, WATV in New York and WTTG in Washington. Some of these have two showings a night, playing the same film throughout the week. WTTG is one of those who switch to another feature in midweek.

Morning movie slots are getting

the big-picture treatment on a few stations, notably WRCA-TV.

Afternoon showcases are being used as the first-run program on a number of stations, including WBZ-TV in Boston, WBAP-TV in Ft. Worth-Dallas, KPIX in San Francisco, KDKA-TV in Pittsburgh and KFMB-TV in San Diego.

WABD in New York repeats its Sunday-afternoon movie in the evening at 9, selling participations in both showings with a guaranteed Trendex rating of 10 for the combination.

Anticipating the increased values that the new movies could bring, some stations have put premium prices on participations. KING-TV in Seattle has raised its minute-participation rate in its major film showcase from \$75 to \$150. KTVR in Denver hiked its participation rate 50%. WATV in New York, whose base rate for a Class A minute is \$230, is charging \$4,500 gross for a spot in each of the 16 weekly showings of *Famous All Star Movies* (approximate price per announcement: \$281). More stations will follow suit.

Will increased rates be justified by increased ratings? Possibly the greatest effect that movies will have on viewing habits will be the attraction of new viewers to various time periods. For example, WBZ-TV outrated *Mickey Mouse Club* for the first time with its new *Boston Movie-time*, which combines Popeye cartoons and other shorts with Warners' features. Mickey held on to its audience, while Movietime swelled its time-slot's ratings by increasing set-in-use. KPIX's *Big Movie* increased set use for its 10 p.m. period as well increasing the station's share of audience.

If such gains can be won—and maintained—in other markets, particularly in daytime and fringe hours, features can be a dynamic force in TV.

Although the excitement has centered about ratings, a strengthening of feature films will benefit advertisers in another vital area. Minute commercials are important for many sales messages and these have been hard to get on a spot basis. Some advertisers have shied away from spot before because they felt they could not get minute announcements with satisfactory ratings. Now the feature-film participation might well deliver audiences large enough to win new stature as a spot buy.

Full sponsorship of movies on TV has been a rare phenomenon so far. It might become more common. Colgate's purchase of a KTTV's Friday night films might prove to be the trailblazer. Similar buys have been made by Libby, McNeill and Libby on WGN-TV in Chicago and by Cott Beverages on WNAC-TV in Boston.

WCBS-TV is looking into a similar deal for its Saturday *Late Show*.

How are features affecting other types of programming? Local-live shows, already affected by the rise of syndicated film, will probably lose even more ground, particularly in the morning and afternoon.

The fate of syndicated film belongs in the remains-to-be-seen category. Industry crystalball-ers agree that the half-hour show is a permanent fixture. Competition for audience, air time and sponsorship will stiffen; but for advertisers as well as programmers, the syndicated film *per se* is not likely to lose its value.

**What will happen to "Tonight"?**

Last season, *Tonight* held up fairly well against the competition of features. With stronger films opposing it, its position might be weakened. Already NBC has trimmed the show, ending it at 12:30 NYT. Some affiliates are pondering the possibility of dropping *Tonight* in favor of movies. Recalling that *Tonight's* audience was boosted by people who had not been night-owl viewers before, other station people feel that the network entry might retain its rating against strengthened film competition.

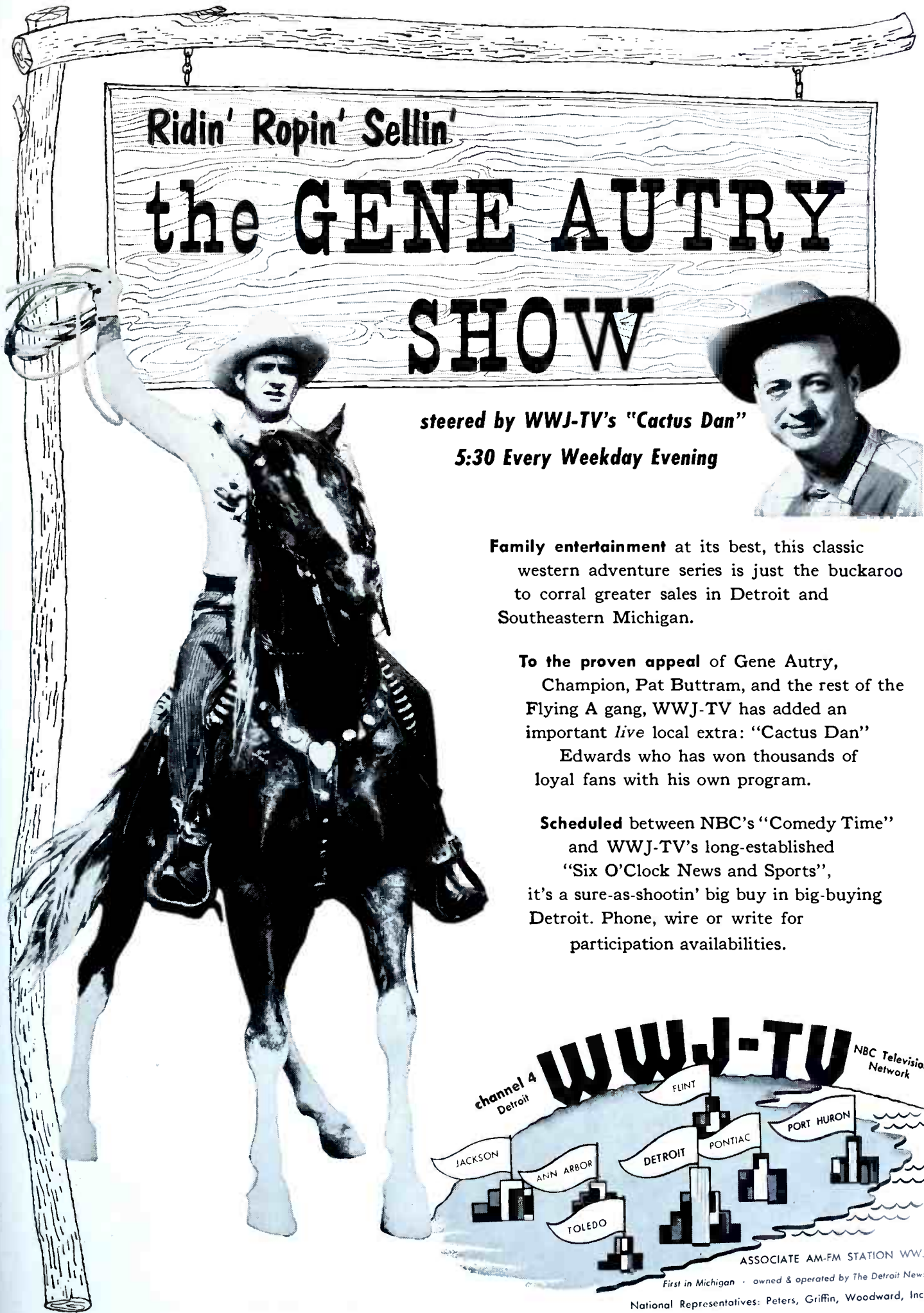
Meanwhile, rumors continue that *Tonight* may be axed as a result of Steve Allen's leaving to concentrate on his Sunday night battle with Sullivan.

The 110-station NTA film network becomes increasingly important with NTA's acquisition of 390 20th Century-Fox feature films. The \$30-million-plus film deal also made 20th Century-Fox a 50% owner of the film network.

There is still more film in the Hollywood storerooms. Eventually, these will reach the TV marketplace. Some stations have been holding back on purchases, waiting for the post-1948 films to be released.

Features have proved to be the most exciting facet of the new program season. The first battle reports are good, but the fight has just begun.

*To page 96*



Ridin' Ropin' Sellin'

# the GENE AUTRY SHOW

steered by WWJ-TV's "Cactus Dan"  
5:30 Every Weekday Evening



Family entertainment at its best, this classic western adventure series is just the buckaroo to corral greater sales in Detroit and Southeastern Michigan.

To the proven appeal of Gene Autry, Champion, Pat Buttram, and the rest of the Flying A gang, WWJ-TV has added an important *live* local extra: "Cactus Dan" Edwards who has won thousands of loyal fans with his own program.

Scheduled between NBC's "Comedy Time" and WWJ-TV's long-established "Six O'Clock News and Sports", it's a sure-as-shootin' big buy in big-buying Detroit. Phone, wire or write for participation availabilities.

**channel 4** **WWJ-TV** NBC Television Network  
Detroit

ASSOCIATE AM-FM STATION WWJ  
First in Michigan - owned & operated by The Detroit News  
National Representatives: Peters, Griffin, Woodward, Inc.

**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

Vinyl Floors · Walls · Counters



Emceeship of *Queen For A Day's* MC is big campaign factor.

High merchandisability of network personalities is key to Sandura Co.'s success with segments and participations



Heavily merchandised *Tonight* demonstrations boosted sales.

## NETWORK TV

# ON A \$50,000 BUDGET

BY ED FELDMANN

Those who maintain that network TV is for the blue-chip advertiser only—and there are many—would hardly dare to launch a network campaign if limited to a \$50,000 budget.

They would doubtless hold that to move into the medium so modestly in the face of a multi-million dollar major nighttime campaign of the giant in your field would mean courting disaster.

Moreover, to go into the medium so modestly against the leader in your field who is spending millions on a major nighttime property would appear to invite certain defeat.

Yet this was precisely how a Philadelphia floor-covering manufacturer moved into television less than two years ago—and achieved immediate success. Sales jumped 150% over the previous year. This has prompted the company to raise the broadcast budget to over \$800,000 this season. Although the new campaign, still relatively small by network standards, has barely begun, sales are already running another 150% over the earlier increase.

The concern is the Sandura Co.,

manufacturers of Sandran, a stainless vinyl floor covering sold in competition with the two giants in the field, Armstrong and Congoleum. Sandura is currently sponsoring a portion of *Queen For a Day* on NBC.

Sandura's experience demonstrates conclusively that there is room for the small-budget advertiser in network TV, that you don't need high ratings or prime time to get results. To the advertiser whose limited finances have made him leery of TV, the Sandran case offers a number of significant pointers.

• *It reverses the popular theory that a small budget makes spot inevitable.* This was a case, explains Sandura ad manager, Samuel D. Pollock, in which "spot was too expensive." Sandura sought national coverage of major markets, of a character which would allow it to make an initial splash. The budget simply did not allow for such coverage on a spot basis, says Pollock. The company felt it needed the glamor, prestige and impact of network TV in its drive for dealers; this, perhaps, was even more important than the immediate sales effect on consumers in the early stages of the campaign.

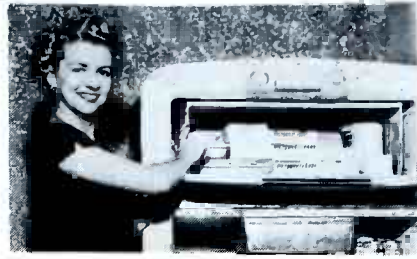
The answer was found in partici-

pations first in *Home*, then in *Tonight*. Only a small amount of money—the \$50,000 referred to earlier—was involved, but the company could dramatize the fact that it had a network vehicle. On the basis of the first two *Tonight* commercials alone, Sandura was able to add 1,122 dealers. Now, 18 months later, the number of dealers has doubled. Sandran's merchandising thinking is summed up by Charles V. Skoog, merchandising v.p. for Sandura's agency Hicks & Greist:

"We promoted the fact that we were going to be on *Tonight*, then we promoted that fact that we had been on *Tonight*, and then we promoted the promotions copied from *Tonight*. We just help TV help us by promoting the hell out of every dollar we spend in television."

• *While frequency may be desirable, you can do a job without it.* Currently, Sandura sponsors only one fifteen-minute portion of *Queen For a Day* every other week, although daytime, it may be noted, is the traditional time segment for frequency. In its first TV efforts last season, Sandran bought participations twice a month in *Home*, and then *Tonight*.

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Television Magazine's Continuing Study of the TV Audience—No. 11

# DO THEY REMEMBER YOUR COMMERCIALS?

Hamm's, L&M, Westinghouse and Ford—Chicago leaders in TV-advertising recall

**L**&M's leap to first place in recall of TV advertising for cigarettes is the major change in brand rankings that has occurred between TELEVISION MAGAZINE's most recent survey of Chicago viewers, made in August, and the previous one, done in May.

Charted on these pages are the performance records of beer and cigarette brands in three surveys of TV recall as well as product use and the ranking of heavy household appliances and automobiles in two surveys dealing with recall of TV advertising only.

The leaders in TV recall among beers was Hamm's. Among appliances, Westinghouse headed the list. The most frequently remembered automobile commercials were those for Ford.

In naming beer brands for which they recalled having seen advertising on TV, Chicago-area viewers cited Hamm's, Pabst and Schlitz, in that order. These three have maintained their front ranks through all three surveys. Meister Brau, which reached fourth place in the June tally, has held on to that position. Similarly, the use of beer—incidence of the brand in the homes interviewed—remained fairly stable. Again, Hamm's was in first place and Schlitz, in second. New in the third position was Miller High Life, which pushed Pabst, the former tenant, down to fourth place.

Greater shifts were apparent in the cigarette field. As mentioned above, L&M shot up to first place in recall of TV advertising, a spot previously held by Chesterfield. In the June survey, Chicago viewers had placed L&M fifth. The latest survey indicates that Camel has slipped a few notches, from third to fifth.

On use of cigarettes, Lucky Strike's tying for first place with Chesterfield represents a considerable gain

To page 75

## AUTOMOBILES: BRANDS RECALLED (CHICAGO)

AUGUST 1956			JUNE 1956		
Rank	Brand	%	Rank	Brand	%
1	Ford	63.0	1	Ford	45.1
2	Dodge	26.0	2	Dodge	28.8
3	Mercury	21.2	3	Mercury	25.1
4	Chevrolet	20.3	4	Chevrolet	22.8
5	Buick	14.3	7	Buick	15.7
6	Plymouth	13.7	8	Plymouth	14.8
7	Lincoln	13.3	9	Lincoln	14.3
8	DeSoto	11.7	6	DeSoto	16.2
9	Chrysler	11.3	5	Chrysler	17.4
10	Oldsmobile	8.6	10	Oldsmobile	13.3
11	Pontiac	8.1	11	Pontiac	12.0
12	Nash	3.3	12	Nash	4.3
13	Hudson	1.7	—	—	—
	Cadillac	*	—	—	—
	Packard	*	—	—	—
	Studebaker	*	—	—	—

## HEAVY APPLIANCES: BRANDS RECALLED (CHICAGO)

AUGUST 1956			JUNE 1956		
Rank	Brand	%	Rank	Brand	%
1	Westinghouse	33.8	1	Westinghouse	29.2
2	General Electric	23.1	2	General Electric	27.5
3	Frigidaire	9.9	3	Frigidaire	10.4
4	Maytag	5.4	6	Maytag	7.3
5	Hotpoint	4.6	5	Hotpoint	7.4
6	Amana	3.5	10	Amana	3.2
7	Easy	2.6	4	Easy	9.2
7	Kelvinator	2.6	7	Kelvinator	3.8
9	Bendix	2.1	14	Bendix	2.2
10	Philco	1.9	12	Philco	2.7
11	Whirlpool	1.7	11	Whirlpool	2.8
12	Konmore	1.6	13	Konmore	2.5
13	Norge	1.5	9	Norge	3.3
14	Admiral	1.3	—	—	—
14	Thor	1.3	—	—	—
16	Crosley	1.2	8	Crosley	3.5
	Cold Spot	*	—	—	—
	Sorvel	*	—	—	—
	Speed Queen	*	—	—	—



THERE CAN BE ONLY ONE **LEADER!**

IN CENTRAL NEW YORK  
IT'S  
**WHEN-TV**

**HERE  
ARE THE FACTS**  
Total Television Quarter Hours  
during the last 12 months.

	PULSE	ARB
WHEN-TV	567	647
OPPOSITION	281	377
TIES	12	25

KANSAS CITY

**K  
C  
M  
O**

RADIO  
810 kc.  
CBS

TV  
Channel 5  
CBS

SYRACUSE

**W  
H  
E  
N**

RADIO  
620 kc.  
CBS

TV  
Channel 8  
CBS

PHOENIX

**K  
P  
H  
O**

RADIO  
910 kc.  
ABC

TV  
Channel 5

OMAHA

**W  
O  
W**

RADIO  
590 kc.  
CBS

TV  
Channel 6  
CBS

Represented by KATZ AGENCY INC.

JOHN BLAIR & CO. BLAIR TV, INC.

**MEREDITH** *Radio and Television* **STATIONS**

affiliated with **Better Homes and Gardens** and **Successful Farming** magazines

# 13.5% Food Dominance

Market figures prove 13.5% more dollars are spent for food in the Grade B area of WXEX-TV than in the Grade B area of any other Richmond area TV station

	Food Dollars Spent	Percentage
<b>WXEX-TV</b>	<b>\$230,866,000</b>	<b>100%</b>
<b>Station B</b>	<b>\$199,661,000</b>	<b>86.2%</b>
<b>Station C</b>	<b>\$199,700,000</b>	<b>86.5%</b>

Source: Sidney Hollander Associates

# WXEX-TV

Tom Tinsley, President **NBC BASIC-CHANNEL 8** Irvin G. Abeloff, Vice Pres.

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington, Forjoe & Co. in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta.

**AUDIENCE STUDY** From page 72

for the American Tobacco brand. In September, 1955, it ranked third; in June, 1956, it was second. The other cigarette brands remained fairly stable.

Among heavy appliances—washers, dryers and refrigerators—Westinghouse, General Electric and Frigidaire maintained the one, two, three order they held in the previous study of recall of TV advertising for this category in Chicago. Maytag jumped from sixth to fourth.

On recall of automobile advertising, there was also stability between TELEVISION MAGAZINE's two studies of Chicago. Ford remained first, lengthening its lead over Dodge, which held the number two spot. Mercury was third; Chevrolet, fourth. Buick, however, jumped from seventh to fifth.

**How this survey was conducted**

For TELEVISION MAGAZINE's Continuing Study of the TV Audience, 1,000 personal interviews were conducted by The Pulse, Inc. in the Chicago metropolitan area. For all four product categories—beers, cigarettes, automobiles and heavy appliances—the following question was asked: "What brands have you seen advertised on TV during the last two weeks?"

In the case of cigarettes and beers, the following question was also asked: "What brands do you use?"

The objective of these surveys is to obtain some comparative measure of brand registration. Obviously, while these findings can be most meaningful in terms of advertiser's own data, comparisons between products and categories do indicate effectiveness.

It should be remembered that use figures represent incidence of the brand in the home and not sales volume. On many points, however, the data is close to the sales ranking of the brands in the Chicago market.

In the December issue of TELEVISION MAGAZINE, these same product categories will be resurveyed in the Los Angeles market.

**Listing of earlier studies**

Parallel studies of the product groups covered here have been published in previous issues.

They have been based on interviews conducted by The Pulse, Inc. in three television markets—Chicago, Los Angeles and New York. For a complete listing of all surveys in this series write to Research Manager, TELEVISION MAGAZINE, 600 Madison Avenue, New York 22, N. Y.

**BEER: BRANDS RECALLED (CHICAGO)**

AUGUST 1956			JUNE 1956		SEPTEMBER 1955	
Rank	Brand	%	Rank	%	Rank	%
1	Hamm's	49.4	1	47.3	1	40.8
2	Pabst	31.7	2	23.1	2	25.9
3	Schlitz	21.1	3	22.0	3	15.8
4	Meister Brau	10.6	4	14.7	7	4.9
5	Budweiser	9.1	5	9.8	6	5.5
6	Drewry's	6.7	7	6.8	4	7.3
7	Heileman's	6.2	8	6.5	5	7.1
8	Peter Hands	5.0	—	—	—	—
9	Old Style	4.8	6	6.9	—	—
10	Blatz	3.3	9	2.9	8	4.3
11	Miller High Life	2.2	—	—	—	—
12	Fox de Luxe	1.9	—	—	—	—
13	Edelweis	1.5	10	2.5	—	—

**BEER: BRANDS USED (CHICAGO)**

AUGUST 1956			JUNE 1956		SEPTEMBER 1955	
Rank	Brand	%	Rank	%	Rank	%
1	Hamm's	13.6	1	14.9	1	14.2
2	Schlitz	9.2	2	9.2	2	10.7
3	Miller High Life	9.1	5	5.6	4	7.3
4	Pabst	8.9	3	8.9	3	10.1
5	Budweiser	5.5	6	5.4	5	4.7
6	Meister Brau	4.7	4	5.9	6	4.0
7	Drewry's	2.9	7	3.8	7	3.0
8	Old Style	2.3	8	3.5	14	1.1
8	Fox de Luxe	2.3	—	—	12	1.2
8	Heileman's	2.3	10	1.5	8	2.2
11	Blatz	1.9	9	2.6	9	1.9
12	Edelweis	.9	—	—	11	1.6
13	Peter Hands	.1	—	—	—	—
	Gobels	—	—	—	12	1.2
	Rupperts	—	—	—	9	1.9
	Tavern Pale	—	—	—	14	1.1

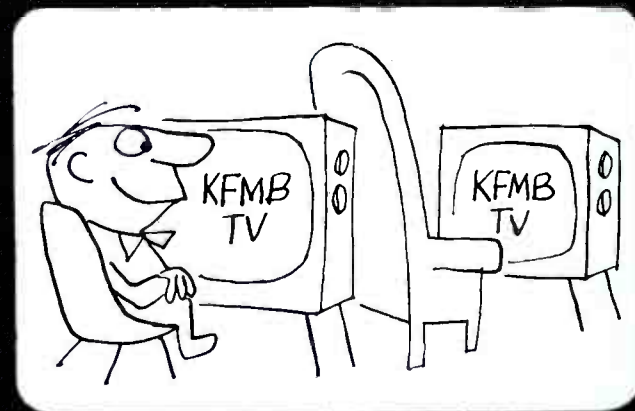
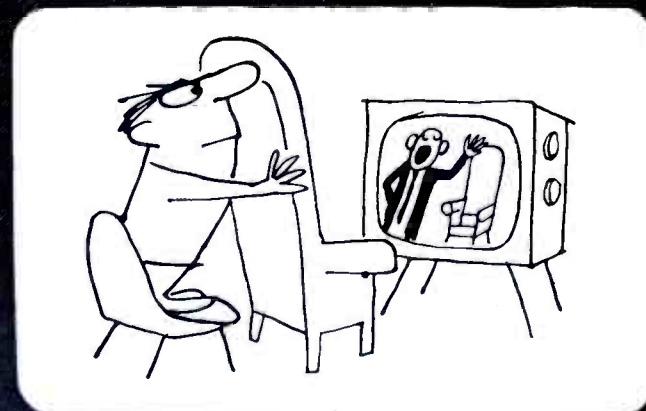
**CIGARETTES: BRANDS RECALLED (CHICAGO)**

AUGUST 1956			JUNE 1956		SEPTEMBER 1955	
Rank	Brand	%	Rank	%	Rank	%
1	L & M	29.4	5	17.6	7	9.4
2	Chesterfield	28.4	1	35.6	1	49.7
3	Lucky Strike	27.0	2	28.8	2	27.9
4	Winston	20.6	4	20.7	3	20.0
5	Camel	18.4	3	20.9	4	16.3
6	Old Gold	9.3	7	10.6	5	15.6
7	Pall Mall	9.1	6	12.0	6	11.0
8	Viceroy	8.2	8	7.8	10	4.3
9	Marlboro	5.3	9	6.6	11	3.5
10	Philip Morris	4.2	11	4.4	8	9.2
11	Salem	2.8	13	1.3	—	—
12	Kent	2.7	10	5.2	9	6.2
13	Kool	1.6	12	1.9	12	2.2
14	Herbert Tareyton	1.2	—	—	—	—
	Cavalier	*	—	—	—	—
	Raleigh	*	—	—	—	—

**CIGARETTES: BRANDS USED (CHICAGO)**

AUGUST 1956			JUNE 1956		SEPTEMBER 1955	
Rank	Brand	%	Rank	%	Rank	%
1	Chesterfield	11.1	1	12.8	1	17.7
1	Lucky Strike	11.1	2	10.4	3	10.3
3	Camels	8.3	3	9.2	2	12.3
4	Pall Mall	8.2	4	8.9	4	9.9
5	Viceroy	7.4	5	7.3	7	4.4
6	Winston	6.4	6	7.1	5	5.5
7	L & M	6.1	7	5.9	9	2.5
8	Old Gold	5.0	8	5.5	6	5.0
9	Philip Morris	3.3	9	4.3	8	3.5
10	Marlboro	2.5	10	2.1	10	2.3
11	Herbert Tareyton	2.3	12	1.9	13	1.0
12	Raleigh	2.0	—	—	12	1.2
13	Kools	1.2	10	2.1	11	1.9
14	Salem	.6	—	—	—	—
15	Cavalier	.4	—	—	15	.4
16	Kent	.3	—	—	14	.5
	Parliament	—	—	—	15	.4

We're selling more TV sets in Channel 8's San Diego!



San Diego is the 20th market\*  
in the nation in Furniture-  
Household-Radio Store Sales--1955.

More sales in this category than  
Denver, Seattle, New Orleans,  
Indianapolis, Portland or Dallas.

San Diego has more people, making more,  
spending more, and watching  
Channel 8 more than ever before!

\*Sales Management 1956 Survey of Buying Power

**KFMB**  **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 NOVEMBER**

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

**S**et-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" for June, 1955 and March 1956, two reports made by the U.S. Bureau of Census for the Advertising Research Foundation.

**ARF data updated on county basis**

A comparison of the ARF county figures of March 1, and those of TELEVISION MAGAZINE of the same date, shows a difference of less than 1%. TELEVISION MAGAZINE's March 1 estimates were based on projections of the previous ARF study of June, 1955. This study correlated NBC and TELEVISION MAGAZINE's estimates with census data to arrive at their nationwide county-by-county figures. TELEVISION MAGAZINE will project the 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 com-

plete 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 VHF *only*.

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

**CIRCULATION AS OF NOVEMBER 1, 1956**

**TOTAL U.S. TV HOMES** ..... 38,400,000

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 October 1, 1956.

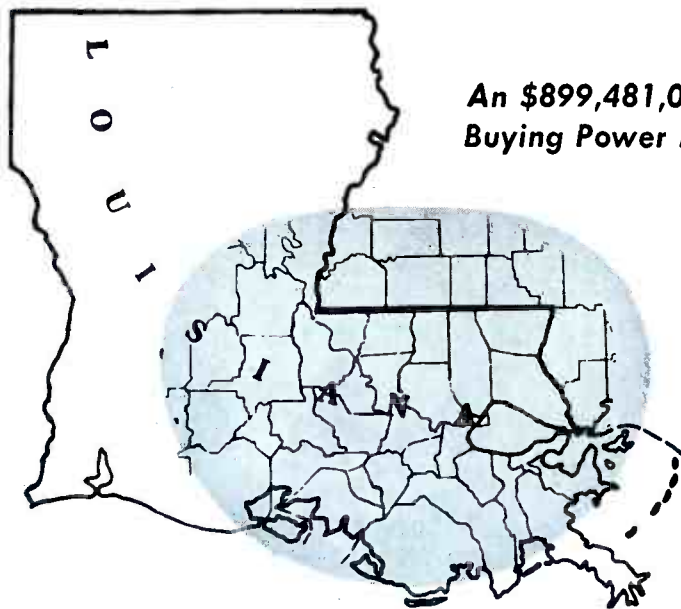
Market & Stations—% Penetration	TV Homes
ABILENE-SWEETWATER, Tex.—67.3 KRBC-TV (N); KPAR-TV (C)	58,800
ADA, Okla.—58.3 KTEN (A,C,N)	90,862
AGANA, Guam KUAM-TV (C,N)	††
AKRON, Ohio—41.1 WAKR-TV† (A)	†78,016
ALBANY, Ga.—44.7 WALB-TV (A,N)	47,335

Market & Stations—% Penetration TV Homes

ALBANY-SCHENECTADY-TROY, N.Y.—88.5 WCDA-TV†***(C); WTRI† (A); WRGB (N) (WCDA-TV, Albany, N. Y. operates satellite WCDB-TV, Hagaman, N. Y.)	456,636 †177,631
ALBUQUERQUE, N.M.—51.9 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	61,355
ALEXANDRIA, La.—53.9 KALB-TV (A,C,N)	64,182
ALTOONA, Pa.—84.4 WFBG-TV (A,C,N)	396,448
AMARILLO, Tex.—68.7 KFDA-TV (A,C); KGNC-TV (N)	71,925
AMES, Iowa—85.6 WOI-TV (A,C)	225,062
ANCHORAGE, Alaska—68.9 KENI-TV (A,N); KTVA (C)	24,119

Market & Stations—% Penetration TV Homes

• ANDERSON, S.C.—75.7 WAIM-TV† (C)	188,870
• ANN ARBOR, Mich.—21.0 WPAG-TV†	†22,470
ARDMORE, Okla. KVSO-TV (N)	††
ASHVILLE, N.C.—60.5 WISE-TV† (C,N); WLOS-TV (A)	345,456 †39,727
ATLANTA, Ga.—74.3 WAGA-TV (C); WLW-A (A); WSB-TV (N)	535,810
AUGUSTA, Ga.—58.7 WJBF-TV (A,N); WRDW-TV (C)	125,942
AUSTIN, Minn.—76.9 KMMT (A)	103,149
AUSTIN, Tex.—74.6 KTBC-TV (A,C,N)	131,048
BAKERSFIELD, CAL.—79.0 KBAK-TV† (A,C); KERO-TV (N)	126,113 †73,717
BALTIMORE, Md.—85.4 WAAM (A); WBAL-TV (N); WMAR-TV (C)	648,404
BANGOR, Me.—82.4 WABI-TV (A,N); W-TWO (C)	88,817
BATON ROUGE, La.—57.6 WAFB-TV† (C); WBRZ (A,N)	181,627 †84,275
BAY CITY-SAGINAW, Mich.—87.4 WNEM-TV (A,N); WKNX-TV† (A,C)	262,640 †79,843
BEAUMONT, Tex.—70.8 KFDM-TV (A,C)	116,411
BELLINGHAM, Wash.—70.5 KVOS-TV (C)	68,451
BETHLEHEM-ALLENTOWN-EASTON, Pa.—28.6 WLEV-TV† (N); WGLV† (A)	†74,699
BIG SPRING, Tex.—64.0 KBST-TV (C)	25,837
BILLINGS, Mont.—40.8 KOOK-TV (A,C,N)	23,707
BINGHAMTON, N.Y.—87.6 WBNF-TV (A,C,N)	427,560
BIRMINGHAM, Ala.—60.9 WABT (A,N); WBRC-TV (C)	322,992
BISMARCK, N.D.—63.9 KBMB-TV (C); KFYY-TV (A,N)	22,417
BLOOMINGTON, Ill.—55.8 WBLN-TV† (A)	†50,200
BLOOMINGTON, Ind.—88.3 WTTV (N) (Includes Indianapolis, Ind.)	557,807
BLUEFIELD, W.Va.—56.7 WHIS-TV (N)	166,721
BOISE, Ida.—62.9 KBOI (C); KIDO-TV (A,N)	53,462
BOSTON, Mass.—90.0 WBZ-TV (N); WNAC-TV (A, C)	1,288,440
BRIDGEPORT, Conn.—15.0 WICC-TV† (A)	†70,996
BRISTOL, Va.-Tenn. WCYB-TV (A,N)	††
BUFFALO, N.Y.—90.0 WBEN-TV (C); WBUF-TV† (N); WGR-TV (A,C,N)	*462,780 †184,941
BURLINGTON, Vt.—82.6 WCAX-TV (C)	*143,937
BUTTE, Mont.—56.2 KXLF-TV (A)	14,282
CADILLAC, Mich.—73.7 WWTW (A,C)	131,860
CAPE GIRARDEAU, Mo.—58.0 KFVS-TV (C,N)	161,536
CARLSBAD, N.M. KAVE-TV	††
CARTHAGE-WATERTOWN, N.Y.—85.2 WCNY-TV (A,C)	*79,761
CEDAR RAPIDS, Iowa—83.9 KCRG-TV (A); WMT-TV (C)	213,816
CHAMPAIGN, Ill.—76.3 WCIA (C,N)	339,070



An \$899,481,000  
Buying Power Market!

**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.



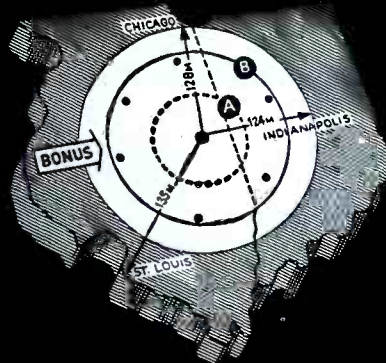
**WBRZ** Channel 2  
**BATON ROUGE, LOUISIANA**  
Power: 100,000 watts Tower: 1001 ft.  
NBC-ABC  
Represented by Hollingbery



**44th TV MARKET**  
Television Magazine August 1956



- 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. HOLLINGBERY,  
Representative

**STUDIOS | TRANSMITTER**  
**CHAMPAIGN | SEYMOUR**

Market & Stations—% Penetration	TV Homes
<b>CHARLESTON, S.C.—65.5</b> WCSC-TV (A,C); WUSN-TV (N)	132,015
<b>CHARLESTON-HUNTINGTON, W.Va.—69.9</b> WCHS-TV (C); WHTN-TV (A); WSAZ-TV (N)	374,609
<b>CHARLOTTE, N.C.—68.1</b> WBTV (A,C,N)	460,074
<b>CHATTANOOGA, Tenn.—59.8</b> WDEF-TV (A,C); WRGP-TV (N)	158,223
<b>CHEYENNE, Wyo.—44.7</b> KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Neb.)	**49,694
<b>CHICAGO, Ill.—90.0</b> WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,033,866
<b>CHICO, Cal.—61.5</b> KHSL-TV (A,C)	67,695
<b>CINCINNATI, Ohio—87.6</b> WCPO-TV (A); WKRC-TV (C); WLW-T (N)	558,296
<b>CLEVELAND, Ohio—90.0</b> WEWS (A); KYW-TV (N); WJW-TV (C)	1,146,150
<b>COLORADO SPRINGS-PUEBLO, Colo.—53.5</b> KKTV (A,C); KRDO-TV (N); KCSJ-TV (N)	54,313
<b>COLUMBIA-JEFFERSON CITY, Mo.—66.7</b> KOMU-TV (A,N); KRCC-TV (C)	90,223
<b>COLUMBIA, S.C.—58.3</b> WIS-TV (A,N); WNOK-TV† (C)	132,325 †46,049
<b>COLUMBUS, Ga.—61.4</b> WDAK-TV† (A,N); WRBL-TV (A,C)	147,112 †61,051
<b>COLUMBUS, Miss.—38.3</b> WCBM-TV (C,N)	42,694
<b>COLUMBUS, Ohio—90.0</b> WBNS-TV (C); WLW-C (N); WTVN (A)	500,400
<b>CORPUS CHRISTI, Tex.—44.8</b> KRIS-TV (A,N); KDVO-TV† (A,C) KSIX-TV (C)	59,153 †43,359
<b>DALLAS-FT. WORTH, Tex.—74.0</b> KRLD-TV (C); WFAA-TV (A,N); KFJZ-TV; WBAP-TV (A,N)	523,353
<b>DANVILLE, Ill.—43.4</b> WDAN-TV† (A)	†71,888
<b>DAVENPORT, Iowa-ROCK ISLAND, Ill.—86.4</b> WOC-TV (N); WHBF-TV (A,C)	292,224
<b>DAYTON, Ohio—90.0</b> WHIO-TV (C); WLW-D (A,N)	476,010
<b>DAYTONA BEACH, Fla.—51.1</b> WESH-TV	30,329
<b>DECATUR, Ala.—48.5</b> WMSL-TV† (C,N)	†29,997
<b>DECATUR, Ill.—72.4</b> WTVP† (A,N)	†155,591
<b>DENVER, Colo.—75.4</b> KBTU (A); KLZ-TV (C); KOA-TV (N); KTVR	243,596
<b>DES MOINES, Iowa—84.0</b> KRNT-TV (C); WHO-TV (N)	222,917
<b>DETROIT, Mich.-WINDSOR, Can.—90.0</b> WJBK-TV (C); WWJ-TV (N); WXYZ-TV (A); CKLW-TV	*1,356,120
<b>DICKINSON, N.D.</b> KDIX-TV (C)	††
<b>DOTHAN, Ala.—48.7</b> WTVY (A,C)	35,469
<b>DULUTH, Minn.-SUPERIOR, Wis.—68.7</b> KDAL-TV (A,C); WDSM-TV (C,N)	107,914
<b>DURHAM, N.C.—63.9</b> WTVB (A,N)	282,543
<b>EASTON-BETHLEHEM-ALLENTOWN, Pa.—28.6</b> WGLV† (A); WLEV-TV† (N)	†74,699
<b>EAU CLAIRE, Wis.—69.3</b> WEAU-TV (A,N)	70,763
<b>EL DORADO, Ark.—54.2</b> KRBB	48,774
<b>ELKHART, Ind.—(See South Bend, Ind.)</b>	

IN AND AROUND  
COLUMBUS, GEORGIA

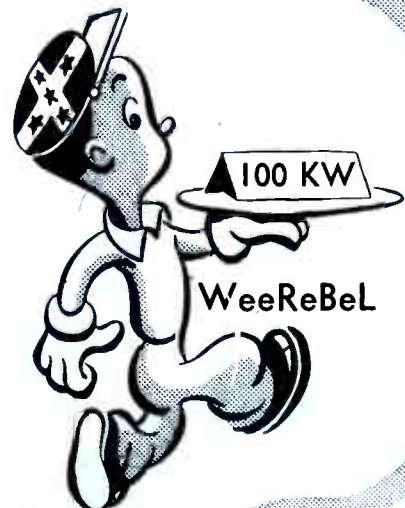
CHANNEL 4 CBS  
WRBL-TV 4 ABC

PREFERRED  
VIEWING\*

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

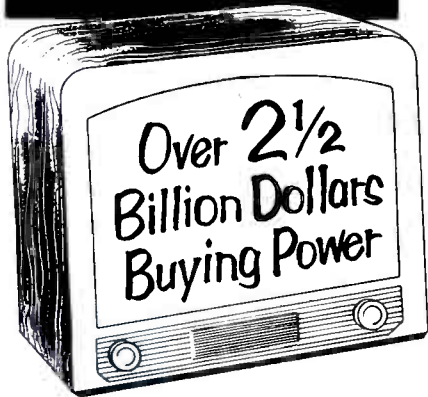
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• COMPETITIVE QUARTER HOURS  
WEEKLY TELEPULSE



CALL HOLLINGBERY CO.

IS  
PENNSYLVANIA'S  
4<sup>th</sup> TV MARKET  
IN YOUR PICTURE



Southwestern Pennsylvania is a mighty fertile field for all the products every family needs. In fact, there's over 2½ billion dollars in buying power ready and waiting for you.

The most effective way to reach an audience of over 583,600 TV families in this rich area is with WJAC-TV—the prime station not only in Johnstown, but in Altoona as well.

To top it all off, you get the free bonus of WJAC-TV coverage into the Pittsburgh market.

Southwestern Pennsylvania looks to WJAC-TV for the best in television entertainment. Smart advertisers look to WJAC-TV for real sales results in a rich and responsive market!



Get full details from your KATZ man!

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
ELMIRA, N.Y.—35.1 WTVF† (A,N)	†42,943	HASTINGS, Neb.—68.0 KHAS-TV (N)	81,220
EL PASO, Tex.—JUAREZ, Mex.—77.4 KILT-TV; KROD-TV (A,C); KTSM-TV (N); XEJ-TV	71,944	HATTIESBURG, Miss.—52.9 WDAM-TV (A,N)	59,985
ENID, Okla.—77.5 KGEO-TV (A)	230,810	HENDERSON, Ky.—EVANSVILLE, Ind.—61.0 WEHT† (C); WFIE-TV† (A,N); WTVW (A)	†† †103,212
ERIE, Pa.—90.0 WICU (A,N); WSEE-TV† (A,C)	*121,590 †68,332	HENDERSON-LAS VEGAS, Nev.—63.1 KLRJ-TV (A,N); KLAS-TV (C); KSHO-TV	19,128
EUGENE, Ore.—49.2 KVAL-TV (A,N) (Operates satellite KPIC-TV, Roseburg, Ore.)	**80,495	HONOLULU, T.H.—71.8 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)	**97,420
EUREKA, Cal.—58.9 KIEM-TV (A,C,N)	25,218	HOUSTON-GALVESTON, Tex.—73.7 KPRC-TV*** (N); KTRK-TV (A); KGUL-TV (C) (KTRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	445,589
EVANSVILLE, Ind.—HENDERSON, Ky.—61.0 WFIE-TV† (A,N); WTVW (A); WEHT† (C)	†103,212	HUNTINGTON-CHARLESTON, W.Va.—69.9 WHTN-TV (A); WSAZ-TV (N); WCHS-TV (C)	374,609
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C)	††	HUTCHINSON-WICHITA, Kan.—67.5 KTVH (C); KAKE-TV (A); KARD-TV	225,125
FARGO, N.D.—54.2 WDAY-TV (A,N) (See also Valley City, N. D.)	94,747	IDAHO FALLS, Ida.—66.4 KID-TV (A,C,N)	38,460
FAYETTEVILLE, N.C.—30.3 WFLB-TV† (A,C,N)	†21,188	INDIANAPOLIS, Ind.—88.7 WFBS-TV (A,N); WISH-TV (C) (See also Bloomington, Ind.)	621,551
FLORENCE, S.C.—57.9 WBTW (A,C,N)	145,989	JACKSON, Miss.—43.3 WJTV (A,C); WLBT (N)	131,250
FT. DODGE, Iowa—19.9 KQTV† (N)	†19,391	JACKSON, Tenn.—54.0 WDXI-TV (C)	82,602
FT. LAUDERDALE, Fla.—(See Miami, Fla.)		JACKSONVILLE, Fla.—60.1 WJHP-TV† (A,N); WMBR-TV (A,C)	249,643 †59,415
FT. MYERS, Fla.—61.3 WINK-TV (A,C)	21,197	JEFFERSON CITY-COLUMBIA, Mo.—66.7 KRCG-TV (C); KOMU-TV (A,N)	90,223
FT. SMITH, Ark.—70.5 KFSA-TV† (A,C,N)	†33,195	JOHNSON CITY, Tenn.—48.9 WJHL-TV (A,C,N)	140,079
FT. WAYNE, Ind.—52.0 WIN-T† (A,C); WKJG-TV† (N)	†126,419	JOHNSTOWN, Pa.—87.9 WARD-TV† (A,C); WJAC-TV (A,C,N) (Circulation shown does not include Pittsburgh, Pa. where station has sizable share of audience.)	531,661 ††
FT. WORTH-DALLAS, Tex.—74.0 KFJZ-TV; WBAP-TV (A,N); KRLD-TV (C); WFAA-TV (A,N)	523,353	JOPLIN, Mo.—64.8 KSWM-TV (C)	98,750
FRESNO-TULARE, Cal.—78.6 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N); KVVG†	200,287 †168,385	JUNEAU, Alaska KINY-TV (C)	††
GALVESTON-HOUSTON, Tex.—73.7 KGUL-TV (C); KPRC-TV*** (N); KTRK-TV (A) (KTRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	445,589	KALAMAZOO, Mich.—90.0 WKZO-TV (A,C)	508,680
GRAND FORKS, N.D. KNOX-TV (N)	††	KANSAS CITY, Mo.—85.4 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	496,934
GRAND JUNCTION, Colo. KREX-TV (A,C,N)	††	KEARNEY, Neb.—56.3 KHOL-TV (A,C,N) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**75,702
GRAND RAPIDS, Mich.—90.0 WOOD-TV (A,N)	430,740	KLAMATH FALLS, Ore. KOTI (A,C,N)	††
GREAT BEND, Kan.—65.1 KCKT-TV (N)	70,146	KNOXVILLE, Tenn.—51.6 WATE-TV (A,N); WBIR-TV (C); WTVK-TV† (A,C)	178,660 †77,538
GREAT FALLS, Mont.—36.3 KFBB-TV (A,C,N)	24,589	LA CROSSE, Wis.—61.1 WKBT (A,C,N)	99,298
GREEN BAY, Wis.—81.7 WBAY-TV (C); WFRV-TV (A,C)	212,702	LAFAYETTE, Ind.—74.6 WFAM-TV† (C)	†53,101
GREENSBORO, N.C.—71.2 WFMY-TV (A,C)	321,055	LAFAYETTE, La.—49.2 KLFY-TV (C)	63,379
GREENVILLE-WASHINGTON, D.C.—60.6 WNCT (A,C); WITN (N)	145,396	LAKE CHARLES, La.—63.5 KPLC-TV (A,N); KTAG-TV† (C)	80,247 †50,636
GREENVILLE-SPARTANBURG, S.C.—64.7 WFBC-TV (N); WSPA-TV (C)	281,420	LANCASTER, Pa.—90.0 WGAL-TV (C,N)	619,290
HANNIBAL, Mo.—QUINCY, Ill.—81.2 KHQA-TV (C); WGEM-TV (A,N)	155,170	LANSING, Mich.—90.0 WJIM-TV (A,C,N); WTOM-TV†	335,880 †59,537
HARLINGEN-WESLACO, Tex.—53.7 KGBT-TV (A,C); KRGV-TV (N)	57,939	LAREDO, Tex.—16.5 KHAD-TV (A,C,N)	*2,574
HARRISBURG, Ill.—45.5 WSIL-TV† (A)	†29,651		
HARRISBURG, Pa.—75.5 WCMB-TV†; WHP-TV† (C); WIPAT (A,N)	†192,450		
HARRISONBURG, Va.—61.4 WSVA-TV (A,C,N)	94,642		
HARTFORD-NEW BRITAIN, Conn.—56.9 WGTH-TV† (A,C); WKNB-TV† (N)	†283,363		



# The New "Eye Catcher" In Oklahoma!

NEW TOWER!  
1356 FEET • 100,000 WATTS

ENID •  
OKLAHOMA  
CITY



The Center of  
Attraction

• With a cloud-touching tower in a new central location, KGEO-TV now serves over 1,000,000 Oklahomans. It's the long awaited change in the Oklahoma Television Market. An "Eye Catcher" that will sell products!



## KGEO-TV

The Center of  
Attraction

ENID, OKLAHOMA



FULL ABC NETWORK

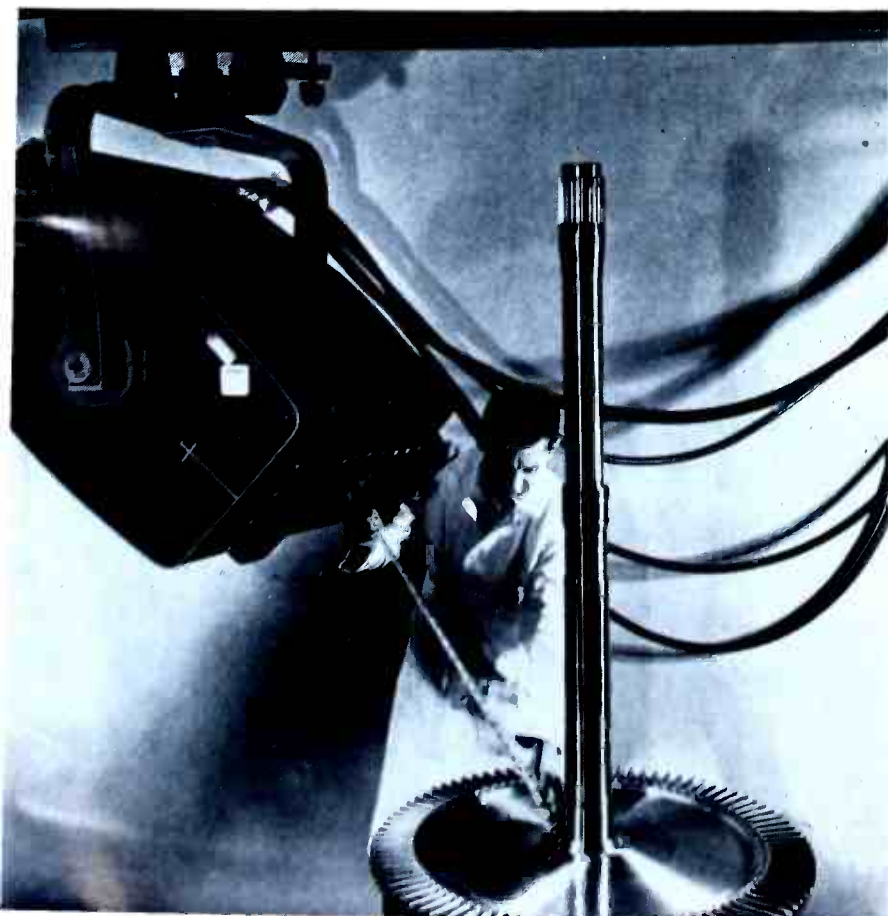
REPRESENTED BY JOHN E. PEARSON CO.



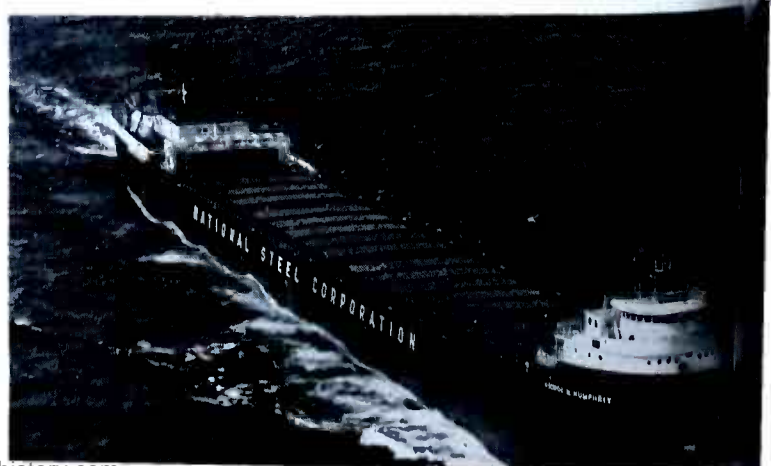
Typical of Cleveland's economic character is this photo of the Cuyahoga River showing industrial plants, fast modern highways, river transportation, and railroads.

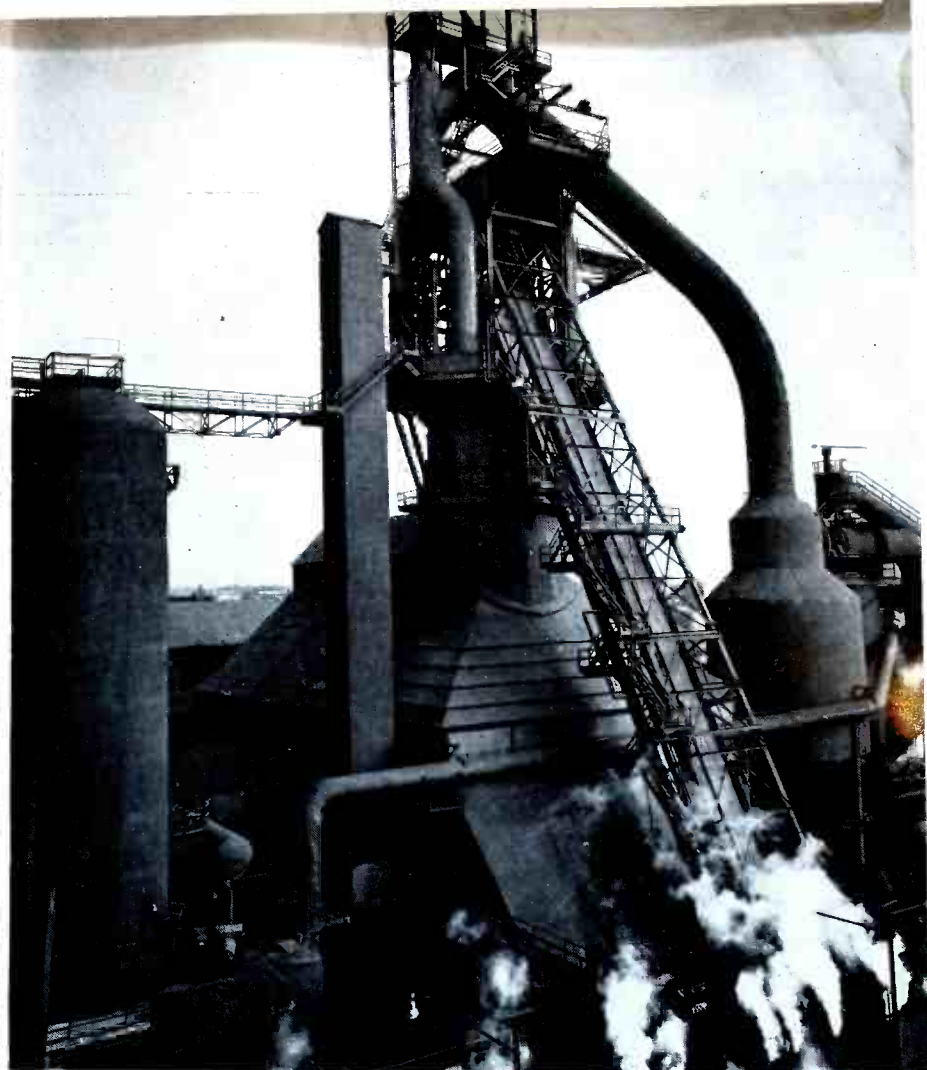
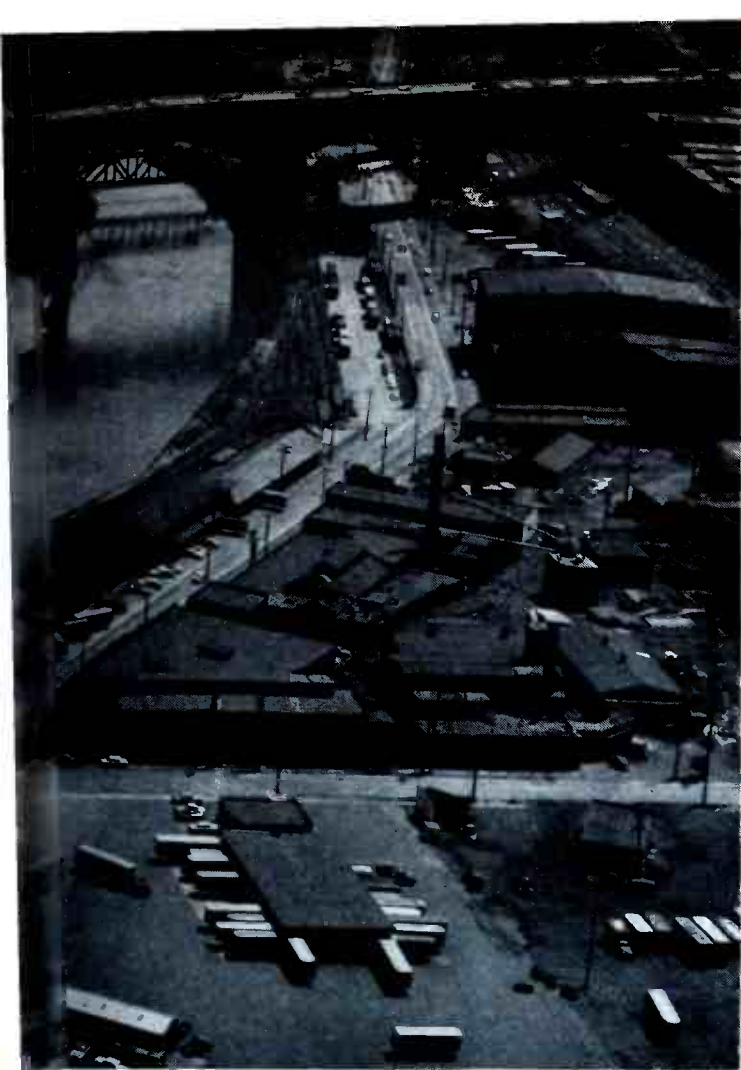
An X-Ray machine tests a jet engine part for internal flaws. Cleveland is a center of development of aircraft equipment and fuels and is the nation's largest producer of jet engine parts.

Cleveland-Hopkins, already the world's largest municipal port, is being further expanded to the tune of \$20 million. This new terminal building was dedicated last spring.



About 750 vessels (of which the Humphrey is the largest) use Cleveland's port and dock facilities. A \$50 million harbor improvement program will be completed in 1957 to accommodate increased shipping expected from the St. Lawrence Seaway development.





Cleveland blast furnaces produce pig iron for midwest iron and steel industry. Cleveland area now supplies about 3% of the nation's total industrial capacity; expects to double that percentage when the St. Lawrence Seaway is completed.

# THE BEST LOCATION IN THE NATION

Cleveland is in the center of the great Northern American market. Within 500 miles is 58% of the population, 67% of the nation's manufacturing plants producing 74% of all the country's products, and 79% of America's payroll.

The nation goes to Cleveland for one-fifth of its vacuum cleaners, one sixth of its bolts and nuts, one-sixth of its tractors, nearly 10% of its machine tools, and within the Cleveland area are more than

3000 industrial plants turning out a full two-thirds of many types of products manufactured in our land. An industrial center since the Civil War, Cleveland is at the start of another upsurge in industrialization.

Two Storer stations are located in this so-strategic city to any national advertiser. Each is dominant in its respective field, and both deliver audience at the market's lowest cost per thousand.

For radio, WJW; television, WJW-TV (CBS).

 <b>STORER BROADCASTING COMPANY</b>	<b>WSPD-TV</b> Toledo, Ohio	<b>WJW-TV</b> Cleveland, Ohio	<b>WJBK-TV</b> Detroit, Mich.	<b>WAGA-TV</b> Atlanta, Ga.	<b>WBRC-TV</b> Birmingham, Ala.	<b>KPTV</b> Portland, Ore.	<b>WGBS-TV</b> Miami, Fla.
	<b>WSPD</b> Toledo, Ohio	<b>WJW</b> Cleveland, Ohio	<b>WJBK</b> Detroit, Mich.	<b>WAGA</b> Atlanta, Ga.	<b>WBRC</b> Birmingham, Ala.	<b>WWVA</b> Wheeling, W. Va.	<b>WGBS</b> Miami, Fla.

SALES OFFICES

**TOM HARKER**—vice-president and national sales director } 118 East 57th Street, New York 22 • Murray Hill 8-8630  
**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 1-8689



# 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

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
<b>LAS VEGAS-HENDERSON, Nev.—63.1</b> KLAS-TV (C); KSHO-TV; KLRJ-TV (A,N)	19,128	<b>NASHVILLE, Tenn.—54.5</b> WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	293,190
<b>LAWTON, Okla.—66.5</b> KSWO-TV (A)	48,110	<b>NEW BRITAIN-HARTFORD, Conn.—56.9</b> WKNB-TV† (N); WGTH-TV† (A,C)	†283,363
<b>LEXINGTON, Ky.—30.1</b> WLEX-TV† (A,N)	†37,713	<b>NEW HAVEN, Conn.—90.0</b> WNHC-TV (A,C,N)	857,340
<b>LIMA, Ohio—71.3</b> WIMA-TV† (A,C,N)	†66,672	<b>NEW ORLEANS, La.—76.8</b> WDSU-TV (A,C,N); WJMR-TV† (A,C)	342,570 †128,806
<b>LINCOLN, Neb.—78.9</b> KOLN-TV (A,C)	156,463	<b>NEW YORK, N.Y.—90.0</b> WABC-TV (A); WABD; WATV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	4,527,090
<b>LITTLE ROCK-PINE BLUFF, Ark.—57.4</b> KARK-TV (N); KTHV (C); KATV (A,C)	147,626	<b>NORFOLK, Va.—77.9</b> WTAR-TV (A,C); WTOV-TV†; WVEC-TV† (N)	281,416 †157,030
<b>LOS ANGELES, Cal.—89.0</b> KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	1,997,979	<b>OAK HILL, W.Va.</b> WOAY-TV (A)	††
<b>LOUISVILLE, Ky.—69.4</b> WAVE-TV (A,N); WHAS-TV (C)	468,808	<b>ODESSA-MIDLAND, Tex.—57.8</b> KOSA-TV (C); KMID-TV (A,N)	51,942
<b>LUBBOCK, Tex.—59.2</b> KCBD-TV (A,N); KDUB-TV (C)	98,253	<b>OKLAHOMA CITY, Okla.—75.0</b> KWTW (A,C); WKY-TV (A,N)	284,002
<b>LUFKIN, Tex.—49.6</b> KTRE-TV (N) (Optional satellite of KPRC-TV, Houston, Tex.)	38,056	<b>OMAHA, Neb.—89.5</b> KMTV (A,N); WOW-TV (C)	304,032
<b>LYNCHBURG, Va.—63.6</b> WLVA-TV (A,C)	188,737	<b>ORLANDO, Fla.—57.8</b> WDBO-TV (A,C,N)	122,436
<b>MACON, Ga.—60.8</b> WMAZ-TV (A,C)	94,117	<b>OTTUMWA, Iowa—64.2</b> KTVO (C)	118,040
<b>MADISON, Wis.—77.5</b> WISC-TV (C); WKOW-TV†; WMTV† (A,N)	265,801 †110,565	<b>PANAMA CITY, Fla.—52.6</b> WJDM-TV (A,C,N)	20,886
<b>MANCHESTER, N.H.—90.0</b> WMUR-TV (A) (Circulation shown does not include Boston, Mass. where station has sizable share of audience.)	728,370	<b>PARKERSBURG, W.Va.—40.3</b> WTAP-TV† (A,C,N)	†36,477
<b>MARINETTE, Wis.—81.9</b> WMBV-TV (A,N)	145,356	<b>PENSACOLA, Fla.—65.9</b> WEAR-TV (A,C)	110,957
<b>MARQUETTE, Mich.—44.4</b> WDMJ-TV (C)	38,149	<b>PEORIA, Ill.—81.7</b> WEEK-TV† (N); WTVH-TV† (A,C)	180,834
<b>MASON CITY, Iowa—74.5</b> KGLO-TV (C)	109,026	<b>PETERSBURG, Va.—73.3</b> WXEX-TV (N) (Includes Richmond, Va.)	204,611
<b>MAYAGUEZ, P.R.</b> WORA-TV (C)	††	<b>PHILADELPHIA, Pa.—90.0</b> WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	1,795,680
<b>MEDFORD, Ore.—41.3</b> KBES-TV (A,C,N)	34,736	<b>PHOENIX-MESA, Ariz.—70.9</b> KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	131,934
<b>MEMPHIS, Tenn.—60.7</b> WHBQ-TV (A); WMCT (A,N); WREC-TV (C)	354,523	<b>PINE BLUFF-LITTLE ROCK, Ark.—57.4</b> KATV (A,C); KARK-TV (N); KTHV (C)	147,626
<b>MERIDIAN, Miss.—43.5</b> WTOK-TV (A,C,N)	85,120	<b>PITTSBURG, Kan.—65.9</b> KOAM-TV (A,N)	124,929
<b>MIAMI-FT. LAUDERDALE, Fla.—83.0</b> WCKT (N); WGBS-TV†; WITV† (A); WTVJ (C)	323,768 †189,728	<b>PITTSBURGH, Pa.—90.0</b> KDKA-TV (A,C,N); WENS† (A,C,N)	1,070,640 †326,104
<b>MIDLAND-ODESSA, Tex.—57.8</b> KMID-TV (A,N); KOSA-TV (C)	51,942	<b>PLATTSBURG, N.Y.—82.7</b> WPTZ (A,N)	*102,293
<b>MILWAUKEE, Wis.—90.0</b> WISN-TV (A); WITI-TV; WTMJ-TV (N); WXIX† (C)	628,020 †248,408	<b>POLAND SPRING, Me.—85.3</b> (Mt. Washington, N. H.) WMTW (A,C)	*238,716
<b>MINNEAPOLIS-ST. PAUL, Minn.—83.1</b> KEYD-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	634,866	<b>PORTLAND, Me.—90.0</b> WCSH-TV (N); WGAN-TV (C)	187,290
<b>MINOT, N.D.—49.8</b> KCBJ-TV (A,C,N)	17,392	<b>PORTLAND, Ore.—65.5</b> KLOR-TV (A); KOIN-TV (C); KPTV† (N)	††317,081
<b>MISSOULA, Mont.—34.3</b> KGVO-TV (A,C)	16,433	<b>PROVIDENCE, R.I.—90.0</b> WJAR-TV (A,N); WPRO-TV (C)	746,820
<b>MOBILE, Ala.—63.4</b> WALA-TV (A,C,N); WKRG-TV (C)	153,127	<b>PUEBLO-COLORADO SPRINGS, Colo.—53.5</b> KCSJ-TV (N); KKTU (A,C); KRDO-TV (N)	54,313
<b>MONROE, La.—52.6</b> KNOE-TV (A,C,N)	107,743	<b>QUINCY, Ill.-HANNIBAL, Mo.—81.2</b> WQEM-TV (A,N); KHQA-TV (C)	155,170
<b>MONTGOMERY, Ala.—54.3</b> WCOV-TV† (A,C,N); WSFA-TV (A,N)	106,045 174,232	<b>RALEIGH, N.C.—55.2</b> WNAO-TV† (A,C)	†109,795
<b>MUNCIE, Ind.—73.8</b> WLBC-TV† (A,C,N)	†100,192	<b>RAPID CITY, S.D.—31.9</b> KOTA-TV (A,C,N)	14,279
<b>MUSKOGEE, Okla.—75.3</b> KTVX (A) (Includes Tulsa, Okla.)	211,169	<b>REDDING, Cal.</b> KVIJ (N)	††

# PRIMARY SERVICE

to over 80,000

Television Homes

316,000 Watts



On the Air Since 1953

Maximum Power

## WTOK-TV

CHANNEL 11

MERIDIAN, MISS.

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Market & Stations—% Penetration	TV Homes
<b>RENO, Nev.—76.0</b> KOLO-TV (A,C,N)	20,974
<b>RICHMOND, Va.—73.3</b> WRVA-TV; WTVR (A,C); WXEX-TV (Petersburg, Va.) (N)	204,611
<b>ROANOKE, Va.—64.1</b> WDBJ-TV (C); WSLS-TV (A,N)	253,975
<b>ROCHESTER, Minn.—74.3</b> KROC-TV (A,N)	98,777
<b>ROCHESTER, N.Y.—90.0</b> WHAM-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	293,220
<b>ROCKFORD, Ill.—85.3</b> WREX-TV (A,C); WTVQ† (N)	242,677 †136,870
<b>ROCK ISLAND, Ill.-DAVENPORT, Iowa—86.4</b> WHBF-TV (A,C); WOC-TV (N)	292,224
<b>ROME, Ga.—70.5</b> WROM-TV	122,041
<b>ROSWELL, N.M.—44.3</b> KSWV-TV (A,C,N)	28,425
<b>SACRAMENTO, Cal.—75.4</b> KBET-TV (C); KCCC-TV† (A); KCRA-TV (N)	322,870 •†153,890
<b>SAGINAW-BAY CITY, Mich.—87.4</b> WKNX-TV† (A,C); WNEM-TV (A,N)	262,640 †79,843
<b>ST. JOSEPH, Mo.—78.7</b> KFEQ-TV (C)	127,331
<b>ST. LOUIS, Mo.—85.4</b> KSD-TV (N); KTV† (A,C); KWK-TV (C)	785,748 †311,942
<b>ST. PETERSBURG-TAMPA, Fla.—64.4</b> WSUN-TV† (A); WFLA-TV (N); WTVT (C)	215,719 †155,318
<b>SALINAS-MONTEREY, Cal.—75.6</b> KSBW-TV (A,C,N) (Figures are based on market's coverage as of Aug. 1 and do not take into account station's new transmitter location, effective Aug. 13.)	94,534
<b>SALISBURY, Md.—83.1</b> WBOC-TV† (A,C)	†55,909
<b>SALT LAKE CITY, Utah—81.4</b> KSL-TV (C); KTVT (N); KUTV (A)	181,617
<b>SAN ANGELO, Tex.—50.8</b> KTXL-TV (A,C,N)	19,923
<b>SAN ANTONIO, Tex.—68.4</b> KCOR-TV†; KENS-TV (A,C); WOAI-TV (A,N)	207,804 ††
<b>SAN DIEGO, Cal.-TIJUANA, Mex.—84.7</b> KFMB-TV (A,C); KFSD-TV (N); XETV (A)	284,016
<b>SAN FRANCISCO, Cal.—82.4</b> KGO-TV (A); KPIX (C); KRON-TV (N); KSNV-TV† (See Stockton, Cal.)	1,040,900 †210,262
<b>SAN JOSE, Cal.—75.2</b> KNTV	221,778
<b>SAN JUAN, P.R.</b> WAPA-TV (A,N); WKAQ-TV (C)	††
<b>SAN LUIS OBISPO, Cal.</b> KVEC-TV (A,C)	††
<b>SANTA BARBARA, Cal.—78.6</b> KEY-TV (A,C,N) (Includes 33,046 TV homes in western portion of Los Angeles county.)	115,142
<b>SAVANNAH, Ga.—62.2</b> WSAV-TV (N); WTOG-TV (A,C)	77,225
<b>SCHENECTADY-ALBANY-TROY, N.Y.—88.5</b> WRGB (N); WCDA-TV†** (C); WTRI† (A) (WCDA-TV operates satellite WCDB-TV, Hagaman, N. Y.)	456,636 †177,631
<b>SCRANTON-WILKES-BARRE, Pa.—78.7</b> WARM-TV† (A); WGBI-TV† (C); WBRE-TV† (N); WILK-TV† (A)	†234,532
<b>SEATTLE-TACOMA, Wash.—80.0</b> KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW	429,615
<b>SEDALIA, Mo.—65.7</b> KDRO-TV	39,103
<b>SHREVEPORT, La.—63.0</b> KSLA (A,C); KTBS-TV (A,N)	182,885

"ARB" oct. 1955

"ARB" march 1956

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july 1956

PROVES

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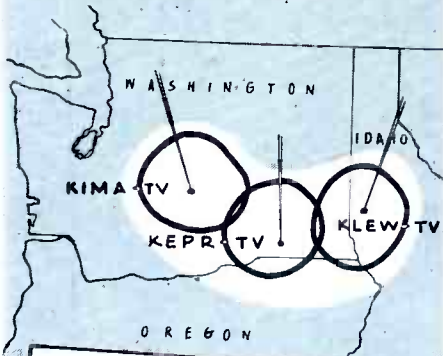
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## MARKET DATA

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)

Yours exclusively with

# KIMA-TV

Yakima, Washington

and its Satellites

## KEPR-TV and KLEW-TV

Pasco, Wash.

Lewiston, Idaho

See  
WEED TELEVISION

Pacific Northwest ART MOORE

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
<b>SIoux CITY, Iowa—84.1</b> KTIIV (A,N); KVTI (A,C)	160,468	<b>WACO-TEMPLE, Tex.—64.0</b> KWTX-TV (A); KCEN-TV (N)	114,256
<b>SIoux FALLS, S.D.—62.8</b> KELO-TV (A,C,N) (Operates satellite KDLO-TV, Florence, S. D.)	**141,160	<b>WASHINGTON, D.C.—82.5</b> WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	623,907
<b>SOUTH BEND-ELKHART, Ind.—64.9</b> WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	†173,471	<b>WASHINGTON-GREENVILLE, N.C.—60.6</b> WITN (N); WNCT (A,C)	145,396
<b>SPARTANBURG-GREENVILLE, S.C.—64.7</b> WSPA-TV (C); WFBC-TV (N)	281,420	<b>WATERBURY, Conn.—61.2</b> WATR-TV† (A)	†109,959
<b>SPOKANE, Wash.—60.3</b> KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	158,645	<b>WATERLOO, Iowa</b> KWVL-TV (N)	212,402
<b>SPRINGFIELD, Ill.—71.1</b> WICSt (A,N)	†105,834	<b>WAUSAU, Wis.—63.5</b> WSAU-TV (A,C,N)	71,786
<b>SPRINGFIELD-HOLYOKE, Mass.—88.4</b> WHYN-TV† (C); WWLP† (A,N)	†194,321	<b>WESLACO-HARLINGEN, Tex.—53.7</b> KRGV-TV (N); KGBT-TV (A,C)	57,939
<b>SPRINGFIELD, Mo.—61.6</b> KTTS-TV (C); KYTV (A,N)	109,799	<b>WEST PALM BEACH, Fla.—75.5</b> WEAT-TV (A,C); WJNO-TV (C,N)	97,420
<b>STeUBENVILLE, Ohio—85.8</b> WSTV-TV (A,C) (Circulation shown does not include Pittsburgh, Pa.—Allegheny county, 410,580 sets—where sta- tion has sizable share of audience.)	365,849	<b>WHEELING, W.Va.—83.1</b> WTRF-TV (A,N)	306,059
<b>STOCKTON, Cal.—81.8</b> KQVR (Circulation shown includes Sacramento and San Francisco counties, Cal.) (See San Francisco, Cal.)	1,177,134	<b>WICHITA-HUTCHINSON, Kan.—67.5</b> KAKE-TV (A); KARD-TV (N); KTVH (C)	225,125
<b>SUPERIOR, Wis.-DULUTH, Minn.—68.7</b> WDSM-TV (C,N); KDAL-TV (A,C)	107,914	<b>WICHITA FALLS, Tex.—65.4</b> KFDX-TV (A,N); KSYD-TV (C)	88,770
<b>SWEETWATER-ABILENE, Tex.—67.3</b> KPAR-TV (C); KRBC-TV (N)	58,800	<b>WILKES-BARRE-SCRANTON, Pa.—78.7</b> WBRE-TV† (N); WILK-TV† (A); WARM-TV† (A); WGBI-TV† (C)	†234,532
<b>SYRACUSE, N.Y.—90.0</b> WHEN-TV (A,C); WSYR-TV*** (N) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	*362,340	<b>WILMINGTON, Del.—90.0</b> WPFH (N) (Circulation shown does not include Philadelphia, Pa., where station has sizable share of audience.)	248,580
<b>TACOMA-SEATTLE, Wash.—80.0</b> KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW	429,615	<b>WILMINGTON, N.C.—27.2</b> WMFD-TV (A,N)	75,098
<b>TALLAHASSEE, Fla.—(See Thomasville, Ga.)</b>		<b>WINSTON-SALEM, N.C.—69.3</b> WSJS-TV (N); WTOB-TV† (A)	329,796 †82,779
<b>TAMPA-ST. PETERSBURG, Fla.—64.4</b> WFLA-TV (N); WTVT (C); WSUN-TV† (A)	215,719 †155,318	<b>YAKIMA, Wash.—54.6</b> KIMA-TV† (A,C,N) (Operates satellites KLEW-TV, Lewiston, Ida. and KEPR-TV, Pasco, Wash.)	**†74,312
<b>TEMPLE-WACO, Tex.—64.0</b> KCEN-TV (N); KWTX-TV (A)	114,256	<b>YORK, Pa.—78.8</b> WNOV-TV†; WSBA-TV† (A)	†99,821
<b>TERRE HAUTE, Ind.—81.2</b> WTHI-TV (A,C)	182,709	<b>YOUNGSTOWN, Ohio—67.4</b> WFMJ-TV† (N); WKBN-TV† (A,C)	†185,150
<b>TEXARKANA, Tex.—57.3</b> KCMC-TV (A,C)	147,230	<b>YUMA, Ariz.—59.8</b> KIVA-TV (A,C,N)	18,108
<b>THOMASVILLE, Ga.-TALLAHASSEE, Fla.—51.4</b> WCTV (C,N)	86,540	<b>ZANESVILLE, Ohio—64.5</b> WHIZ-TV† (A,C,N)	†50,338
<b>TOLEDO, Ohio—90.0</b> WSPD-TV (A,C,N)	369,990		
<b>TOPEKA, Kan.—74.2</b> WIBW-TV (A,C)	135,286		
<b>TRAVERSE CITY, Mich.—57.6</b> WPBN-TV (N)	32,739		
<b>TUCSON, Ariz.—58.8</b> KDWI-TV; KOPO-TV (C); KVOA-TV (A,N)	47,856		
<b>TULARE-FRESNO, Cal.—78.6</b> KVVGT; KFRE-TV (C); KJEO-TV (A); KMJ-TV (N)	200,287 †168,386		
<b>TULSA, Okla.—71.3</b> KOTV (C); KVOO-TV (N); KTVX (Muskogee, Okla.) (A)	287,137		
<b>TWIN FALLS, Ida.</b> KLIX-TV (A,C)	††		
<b>TYLER, Tex.—52.9</b> KLTV (A,C,N)	73,549		
<b>UTICA-ROME, N.Y.—90.0</b> WKTU (A,C,N)	160,380		
<b>VALLEY CITY, N.D.—54.3</b> KXJB-TV (C) (See also Fargo, N. D.)	105,959		

\* 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 OCTOBER: 3

Market	Station	Channel
Corpus Christi, Tex.	KSIX-TV	(10)
Dickinson, N.D.	KDIX-TV	(2)
Montrose, Colo.	KFXJ-TV	(10)

### DUE TO OPEN IN NOVEMBER: 6

Market	Station	Channel
Caguas, P.R.	WKBM-TV	(11)
Clarksburg, W.Va.	WBLK-TV	(12)
Ft. Smith, Ark.	KNAC-TV	(5)
Goodland, Kan.	KWGB-TV	(10)
Ironwood, Mich.	WFJS-TV	(12)
Portland, Ore.	KGW-TV	(8)

Keep your eye  
on this  
market.

R.W.F.



**THE WHEELING MARKET IS ONE OF THE FASTEST GROWING MARKETS IN AMERICA!**

Take a good long look at this important Wheeling market. Many of America's leading industries have—and liked what they saw. That's why they are investing 450 MILLION DOLLARS in proposed expenditures for the next 3 years.

When you do take that long look you will find that the most economical and most effective way of reaching the 1,409,300 people in the upper Ohio valley, having an annual income of TWO BILLION DOLLARS. is via WTRF-TV, Wheeling, W. Va. In audience—in Power—in Promotion—WTRF-TV dominates. Rates, availabilities and market data on request.

**"Leader Again!"**

Sept. Pulse results, Official Wheeling Metropolitan Area, show the following for 176 quarter hour nighttime periods, seven days a week:

WTRF-TV leads in 116

WTRF-TV ties in five

Market "competitor" tops in only 55

"a station worth watching"

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NBC  
**7**  
CHANNEL

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!

Security is no longer available only to the stars. The base is wider now. The top character actors—Ed Begley, E. G. Marshall—take home from \$20,000 to \$50,000 a year.

Indications are that this situation will improve even more. Phil Barry, producing *Alcoa-Goodyear Playhouse*, is able to pay as high as \$7,500 for talent with a proven rating potential. (Last season it was \$5,000.) Almost half of the budget is now spent on actors, a solid sign that competition among programs has provided a bullish situation for the performers. The new AFTRA contracts reflect this, with higher minimums in all categories.

Minimum for an actor in an hour-long show, handling five or more lines, is \$191. For a half-hour show it's \$140.50. Again, most performers do better than that, naturally increasing their fees as their faces become better known.

Cast budgets are notoriously unreliable, because the star usually doesn't want his own salary figure to leak out. But AFTRA figures indicate that the current high wages spread down all the way to the chorus singer.

Sample: each of the four chorines on the *Ed Sullivan Show* earns \$149.50 a week, though on camera only about sixty seconds each Sunday. That salary will soon be boosted by 20% in line with AFTRA's new contracts.

#### More people working at higher pay

A specialty act appearing on any network show is guaranteed \$225 per person a performance, though standard acts get considerably more.

Now there are more people working and earning more money than ever before. Bob Martin of the CBS casting department claims that when he came to New York, there was only the stage or radio. Radio was dominated by a few actors who could manage several different voices. On television, the face becomes too familiar, so the work is being spread around. Even the work for extras is sufficient to provide more young promising actors than ever before a chance at contract-negotiation time.

The business phase of show business is not lost on performers seeking after a security that is available now to a large part of the industry. Talent, in many cases, has become a middle-sized business in itself, and the repercussions are most evident when contract-negotiation time arrives.

Gleason Enterprises is a classic

case of a performer becoming a business. His associates claim Gleason is an inferior business man, but he's in there trying. What with records, music-publishing, and assorted outside interests, Gleason has a weekly payroll of \$6,000, aside from his television budget. Interestingly enough, his TV budget is now \$100,000, or just shy of twice the \$51,000 his live show cost two years ago. Gleason has numerous friends of varying abilities on the payroll, but he will flatly refuse to lop anyone off for the benefit of economy.

"Why shouldn't he do it?" was the rhetorical question asked by a man wise in the ways of talent. "It's all off the top. He can keep his friends solvent and use them as errand boys if necessary. Otherwise the same money would fall into the hands of the government." The latter possibility has filled the man with horror.

"Performers are still children." one diehard talent handler insisted, "but they've gotten smart enough to place themselves in the hands of smart lawyers and accountants."

The condescension in the above statement, long in use among those who deal with talent, is certainly no longer accurate. It may be obsolete. Smart businessmen in other lines of endeavor hire smart lawyers and accountants, but when talent does the same thing, it is greeted with derision.

In their new importance, do stars really dominate their shows, as often charged by sponsors and agency men who sometimes find them difficult to deal with? Talent, conversely, is wont to complain that there is a great deal of sponsor interference with a show. Closer to the truth is the fact that most major stars have the final say about what goes out over the air. Whereas a George Gobel will listen to the advice of his producer (formerly Hal Kanter, now Al Lewis) Godfrey, Gleason, Caesar, Berle, George Burns, Lucy, all make the final decision.

The melding of commerce and entertainment has made most performers more aware of the business needs of their sponsors. There are exceptions. Kate Smith, for example, reportedly parted with NBC because she refused to identify herself with sponsors' products.

On the other hand, performers who don't like, say, their sponsor's cigarette, will nonetheless carry a pack of their own in the sponsor's wrapping—just to be safe. Possibly the most self-conscious thing a show-

To next page

## Accidents

**... BUT NOT ON FILM!** No sir, you'll "air" no fluffs, no goofs, no flips, no slips when you use film... spot retakes take care of these. And, what's more, you'll be able to pre-test your opus—show it as you like it to selected audiences... get their reactions at relatively low cost. Also, you'll enjoy advantages in expert programming, deeper coverage, wider scope material! Yes, it's wise—and economical—to USE **EASTMAN FILM.**

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Everything . . .  
Including  
Results**



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**ZIV'S STAR-SPANGLED  
SALUTE TO  
THE U.S. NAVAL  
ACADEMY**  
\* \* \* \* \*  
**SEE PAGES**  
7, 8 and 9

**The Continental  
Divide Station  
TV4**

**TALENT** From page 88

hardened actor has to do is to whip out his sponsor's cigarette and defensively tell his friends, "I've really found that I like them better."

More important than ever in the business life of a performer is his agent. The role of the talent agent is the source of some fairly sordid stories—with a great deal of truth in many instances. The idea of conniving flesh peddlers is a hoary old cliché by now, but talent in general feels that agents are crucial to their careers. Much of the credit for Eddie Fisher's emergence as a more-or-less permanent fixture on the scene goes to Milton Blackstone, who has called the shots all the way, insuring that Fisher is never over-exposed, nor caught saying the wrong thing. Blackstone's handling of Fisher is frequently pointed out as a model of its kind.

William Morris and MCA are of course the object of many intramural jokes, but are nonetheless objects of great respect in the industry. Frequently heard, is the observation that William Morris is great for building a career and MCA great for preserving one. To the agent's fee of 10% is often added that of the personal manager—the total can run up to 30%.

As he takes on the businessman's outlook, the TV artist leans to the view that the job of publicity is to portray him as a solid citizen. Many believe that any erratic behavior will hurt their ratings.

The reasoning goes this way: In the old days, you needed to call attention to yourself by some publicity-snaring eccentricity. The oddity would make people go out to the theater to see you. But, in television, where you're seen every week by entire families, a new approach is needed. The performer should be just another guy, with perhaps some small talent capable of amusing people for thirty minutes or so. Whatever publicity he gets should involve his hobby, his happy home, or his charitable endeavors. The image of the performer on television is such that the wild life is out.

**'Column-item' performers rare**

Comments a TV oldtimer: "I don't think talent has really changed so much. They just don't get fried in public—or in front of the press anymore. 'Column-item' performers on television are rare. You've got Gleason and Godfrey to a certain extent. Then who?"

Press agents are frequently hired to keep names *out* of the gossip col-

umns. Garry Moore recently changed press agents, instructing his new man to stay away from the syndicated columns. Moore, of course, is one of the normal guys in the business and has nothing to fear from unfavorable publicity.

CBS instructed Mel Spiegel, its new press-rep assigned to Godfrey, to keep Arthur's name out of the headlines. That this notably difficult task has proved nearly impossible is shown by the nickname given Mel—"Front Page" Spiegel.

Perry Como, another dedicatedly normal type, refuses to have any press examination of his home life. The famous "angle" on all articles about Como is that there is simply no angle.

It is a striking fact, incidentally, that press agents as a group are now far more educated than the talent they represent. That this presents a frustrating situation all around is obvious. The old caricature of the sycophantic press agent rarely applies.

In many cases this relationship has been beneficial to talent. Along with manufacturing legends about their clients, the press reps act as pedagogues.

**Now comics go for Picasso**

A taste for modern art is apparently widespread among comics judging from the dazzling Mondrian, Matisse, Braque and Picasso originals that adorn the walls of those comedians with sufficient wealth to buy them.

It is widely, though perhaps erroneously, held that these paintings are the result of the influence of wiser heads, notably press agents, who point out that a modern painting proves you're hep.

Similarly, a taste for jazz is almost unanimous among performers. The exceptions are those performing musicians who don't play jazz—although even they say they love it, and are merely obeying the public will by playing schmalz. Like modern art, jazz is fashionable.

It is always interesting to hear what a press agent thinks about a client after he has left his service. "He was a monster" is a common enough appraisal, though talent can answer with the old maxim, "No man is a hero to his valet."

Apparently, the old canard about show business being composed of a pack of gypsies was never completely true. It is less true now. Pressures, from sponsors, from family, and from the public, have served to get

entertainers more in line—at least when they appear in public.

From a moral standpoint, the behavior patterns of entertainers are probably higher than those of non-performers. Straying from the family circle is not unheard of, but again, social pressure has a tendency to keep a spotlighted performer out of too much trouble. (One of the top comics bragged to buddies that on a trip to Paris, he was treated to a splendidly lurid evening with two—count 'em—two *Life* cover girls on the same night. The moral of the story is that he could perform in this manner in Paris—where no one knew him.)

#### Off to suburbia on the 11:25

An aging actor, whose Falstaffian drinking abilities are a legend, looked around the bar at Sardi's one evening recently and sighed that not one of his old drinking companions was around. "They've all run off to suburbs on the 11:25, like so many encyclopedia salesmen. If I had known this would happen, I'd have gone into another business."

The actor was undoubtedly pessimistic in his appraisal. John Haggott, handling the *U.S. Steel Hour*, admits that drinking has taken on a new phase among suburbanite actors. "While they're out mowing the lawn, they'd rather drink a glass of beer.

If they were in the city, they'd be sitting on a terrace drinking Scotch. But don't think for a minute that the entertainer has lost his drinking stripes."

Drinking, for some unexplained reason, is more prevalent among actors than among comedians or singers. Comedians in recent years have increased their intake, but as a group they are not yet in a class with actors—or actresses.

Jackie Gleason's advanced drinking theories are of course well known but he is not typical of the profession. Milton Berle represents the opposite extreme, not drinking at all, though he loves to stay up all night.

Sid Caesar, among the newer generation of comics, complained recently that he hated to go out to California because he had to spend so much time at people's houses getting tanked. It is perhaps significant that the bar in Sid's lavish office was dismantled. It is widely believed that this was done at the insistence of Sid's wife, Florence.

Whatever heavy drinking is done in the home, comedians rarely are seen taking more than a few drinks in public.

Among old line comics, nights at Lindy's are still as enchanting as ever—but that's a way of life—and not an alcoholic way at that. Cheesecake is the major addiction there. END

#### Linnea From page 29

choosing the next schedule, everyone was unanimous in saying that case histories are just about the most important thing anyone can have.

During several of our luncheons, mention has been made of the services which can be rendered by the station representatives. George Johannessen and Bob Hutton, for instance, are in a position to prepare complete recommendations on markets, stations, coverage, industry breakdowns, set usage, etc., both for the station and for the agency's account. Fewer calls come, naturally, from the very large advertising agencies than from the small ones because the large organizations have their own departments working on this.

While it is very important for the advertising agency to control the preparation of all material for its clients, I have always felt that even the large organizations, through their buyers or media research people, should be thoroughly familiar with the services offered by station representatives as well as industry organizations, in the interests of get-

ting first-hand up-to-date information for comparison with their own material as well as for use in conjunction with it.

Along with advertising agencies broadening their scope of activities in the interests of greater progress for their clients, so more and more station representatives are finding the advantages of developing greater services to both their stations and the sponsors. It is a healthy growth, and should take away some of the accusations that too many sales are made for the sake of the sale, rather than for long term and renewal business.

—LINNEA NELSON

*This is the nineteenth in a series of columns by Linnea Nelson. She may be calling you some Thursday to invite you to join her for lunch. If you're in New York from out of town, or plan to be, Miss Nelson would appreciate your getting in touch with her, particularly if you have any timebuying or general media problems. You may notify her through TELEVISION MAGAZINE.*

Tips  
to  
Timebuyers:

**KMTV**  
O M A H A

Sells A  
5 State Market  
with  
\$1,276,812,000  
Gross Farm Income

Represented by Edward Petry Co., Inc.

**KMTV**  
COLOR TELEVISION CENTER



## 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

**You Get  
Maximum  
Coverage**

**In  
Southeast  
New England**

**Only With  
WJAR-TV**



**Contact  
WEED  
Television  
or**

**CHANNEL  
10  
PROVIDENCE, R. I.**

McMahan From page 18

for the big corporations in electronics. Engineers are scarce and the daily papers are full of want ads.

RCA tackled the problem in quite another way: a 2½-minute commercial on TV. It's a gem of a fine job, with an exciting opening, compelling information and a highly emotional closing.

The production is in full color and was first seen on *Producer's Showcase*. Few sponsors would have tackled TV for such a specialized job but the hundreds of replies from engineers proved it a success.

Production credits go to Stan Tannenbaum, the writer; Larry Parker, art director and Hal Mathews, producer, at K&E, and to Zoli Vidor for Peter Elgar Productions.

There's an unusual twist in the Sheaffer's Pen story on TV. They're going to use an actor on camera!

Sheaffer, when it entered TV three years ago proved that the simple voice-over spot, using only inserts and hands (never a face!) could do a highly efficient sales job. Despite the injunctions of certain research authorities, the Snorkel spots never "identified the voice" and never had an announcer on camera. Yet the "White Gloves" spot out-sold competition like crazy.

Now it seems they will have their first actors on camera in their Christmas spots, but the announcer will remain off-screen and unidentified. What's more, they're also going to remake the "White Gloves" spot and keep right on running it for its fourth year!

We get so tired of "halibut-eyed" cartoon design—you know, with both eyes on *this* side of the face—that it becomes an added pleasure to see a single orb in profile. Like Y&R's "little squirt of Windex."

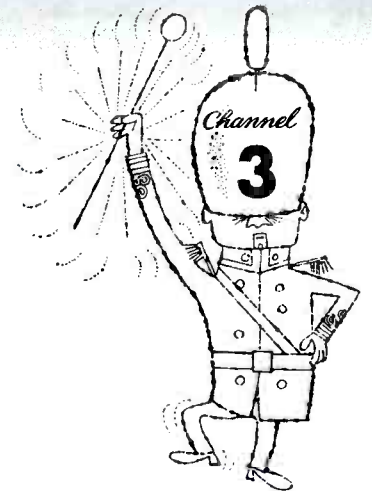
Two of the smartest optical trick jobs we've seen in a long time come from Cascade Productions, Inc., Hollywood. One is for Kleenex Table Napkins, with a real live knee-high butler selling a full grown housewife. The other is a ten-inch ballerina dancing the story of Snowy Bleach.

They'll have to go a long way to top these two for optical effects. Roy Searight is the old pro at this for Cascade and he is just about the best.

Right now we're picking the "Ten Best Commercials of 1956" for the January column. If you have one to submit, send a 16mm print or kine to TELEVISION MAGAZINE.

And I'll be in Springfield, Mass., for a talk at the Ad Club November 13. The following Friday, November 16, at Trenton, N. J. **END**

# JULY '56 TELEPULSE PROVES KTBS-TV LEADS in Shreveport



**LEADS IN 54%** of rated quarter hours from 5:00 P.M. to 10:00 P.M. Sundays and 6:30 P.M. to 10:00 P.M. Monday through Friday.

**LEADS IN 65%** of the rated quarter hours from Noon to 5:00 P.M. Monday through Friday.

**LEADS IN 67%** of the rated quarter hours from 1:00 P.M. to 6:30 P.M. Sundays.

**LEADS IN 57%** of the rated quarter hours from 6:30 P.M. to 10:00 P.M. Mondays, Wednesdays and Fridays.

**LEADS IN 72%** of the rated quarter hours from 6:30 P.M. to 10:00 P.M. Thursdays.

**KTBS-TV  
CHANNEL  
SHREVEPORT  
LOUISIANA**



**E. NEWTON WRAY,  
President & Gen. Mgr.**

**NBC and ABC**

Represented by

**Edward Petry & Co., Inc.**

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

## Salaries? "It costs about \$1,000 a year to be a girl"

and sharp observer of the contemporary scene, who laid bare the nub of the matter. Said Don, "Women have not caught on to the fact that big business is infatuated with figures. They don't realize that the common denominator in all talk is figures and the lingo that goes with them. Until the ladies learn the lingo, they can't even talk with top brass—and if you can't talk with top brass, you can't get far."

"Spout figures, sweet maid, and let who will be clever. A few figures dropped in the right places will do a girl as much good as ten years of hard work. The less she makes herself understood, the more effective. Who'll dare call her bluff when she's holding forth on contingent liability, marginal utility, multiple regression, or the confidence interval of the conditional mean?"

"The situation's not going to change, girls, so if you can't lick 'em, join 'em."

### Are women too self-conscious?

Given their proven ability, why haven't women advanced farther up the executive ladder? The successful woman often speaks of her sisters as being too self-conscious of membership in an oppressed minority group.

Edythe Fern Melrose, president of the House O'Charm, which produces radio and TV shows for WXYZ-AM-TV in Detroit, and also president of the American Women in Radio and Television believes that "Being a woman is never a handicap unless a woman mistakenly thinks so."

### "They act like females, not women"

Another woman adds, "They think everything bad that happens to them happens because they're women. Too many of them don't know how to behave. They act like females instead of people."

And a third: "No wonder women aren't welcome at most agencies. Too many women get to be bitches."

The male viewpoint of women as time-buyers is offered by a station manager: "I've worked with many of them—good, bad and indifferent, just as a group of men are likely to be. The good ones are more natural, mixing with men on much the same terms as the men do themselves, so that after a while the men lose sight of the 'femaleness' of their associates."

Any discussion of women in busi-

ness inevitably comes back to one basic statistic: 10,350,000 wives have jobs. One out of every two working women is likely to be a housewife, as well. Many are mothers or even grandmothers.

This is offered by many as an explanation for the scarcity of women in top jobs. Yet many who have reached executive status are married and have children.

A woman media executive maintains: "Marriage doesn't necessarily make women less permanent. I was going to work for two years after I got married. That was in 1934. I'm still here."

### The formula: Marry the right man

A copy executive says, "I tried staying home after my first child was born. I wasn't quite good at homemaking. I came back to work. The formula is simple: Marry the right man."

That most women work because they have to is a generally accepted thesis. In many cases, the financial need is not for rent money but for extra funds—for the children's education or a new car.

"The gals don't fight as hard as the men," according to one advertising woman, "because usually their earnings are secondary income for their family. They are willing to work for less."

"I don't have to work for a living," says a married copy chief, "but that doesn't mean I'm willing to work for peanuts. Salary is a benchmark of achievement. It's the measure of your worth to the company."

Most women in advertising accept the prospect of earning less than a man would in the same job.

In timebuying, says one supervisor, "It costs about \$1,000 a year to be a girl." Copywriters peg the price at \$1,500 or \$2,000.

The differential in pay is likely to vary by agency as well as by job category. The consensus is that women at the very top of agency ranks, having proved their worth through long careers, don't face the same salary discrimination. They can bargain on equal terms.

To get to such lofty positions, the prescribed route for women is still via secretarial ranks. Says Linnea Nelson: "This gives the beginner the chance to work for and with people whose experience and ability are superior to hers. A good deal rubs off."

Adds Edythe Rein, v.p. of National Telefilm Associates: "Finding a job as a receptionist or secretary is not too difficult. Once solidly entrenched, the rest is up to the girl and her capacity to learn and translate that knowledge into action."

### A writer can call her shots

Caroline Burke, the only woman staff producer at NBC, discussing the fact that junior production jobs are seldom held by girls, suggests that writing, while the long way around, might be the quickest route to directing or producing. "A writer can call her shots," she says. "If a producer wants your script, and you want to get into production, you have a bargaining point."

Preparation in college is making it possible for some women to skip the shorthand-and-typing stage and start as specialists or trainees, particularly in research and copy. Advises CBS-TV researcher Rosemary O'Reilly, whose knowledge of mathematics landed her a "temporary" job with the network in early radio days, "Develop an interest in a special field of activity and learn as much about it as you can."

### Estimate 2,500 women broadcast execs

Encouraging to neophytes as well as those already established in the field should be the figures cited by Edythe Fern Melrose, president of the American Women in Radio and Television. She estimates that over 2,500 women are on the professional and executive level in broadcasting. Among AWRT's 1,400 members, there are 604 on-the-air performers; 12 station owners or managers; 58 producers and directors, 45 traffic directors; 21 executives of package production companies and 28 station saleswomen.

The woman who regards her work as a lifetime venture, completely compatible with marriage and motherhood, is no longer unusual, although choosing this dual role might make it difficult for her to seek and win the highest positions in her chosen field.

In a fast-moving business, the status of women is as likely to change as the status of anything else.

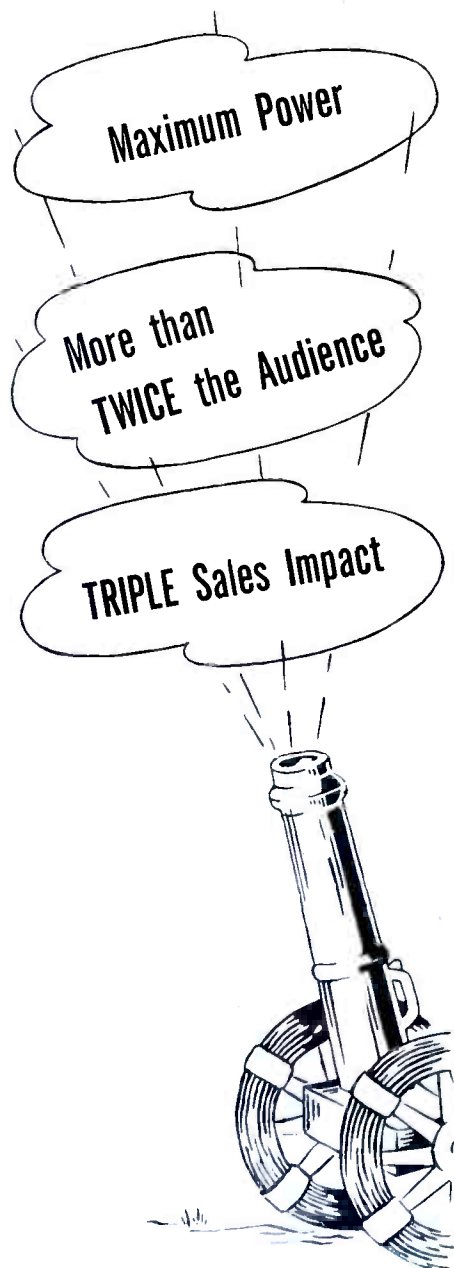
Says Geraldine Zorabaugh: "The ABC network is literally pulling itself up by its own bootstraps, and at present no one is concerned if some of the boots have high heels."

END

COMING SOON!

SHOOTING FOR MORE  
SALES FOR YOU!

**WEAU-TV**  
Eau Claire, Wisconsin



**WEAU-TV**  
Eau Claire, Wisconsin

Serving Wisconsin Dairy  
and Industrial Markets

NBC - ABC

SEE YOUR HOLLINGBERRY MAN

"ALL TV IS SPOT" From page 45

other fellow. Product conflict prevent a competitor from buying right next to the show. His only recourse on the program level is to try to find a higher-rated vehicle, or to find announcement openings adjacent to such shows.

By featuring several products on a program, rather than just one, the cost-per-thousand is kept from getting out of hand. If the show rates above average and is not overly expensive, an advertiser's cost-per-thousand for each brand participating can come fairly close to what could be done in spot.

This is especially true in daytime TV. A well-rated show may come in for a cost-per-thousand below that of a daytime-spot schedule. Here is the key to the concentration of P&G and Colgate money in daytime network TV. It should be remembered that in proportion to time charges, daytime-program costs are lower than nighttime program costs. This is one of the reasons the c-p-m is favorable.

What of all the widely accepted benefits that are presumed to accrue to advertising when a network program is employed? What of such things as prestige, appropriate environment, conducive climate for the commercial, and the like?

#### How do you measure intangibles?

Researcher Parsells declares: "These are intangibles, and nobody has yet shown us how to measure them. We prefer to guide our strategy by these things we can measure."

Parsells does not deny that there may be such plus values. "If you believe there are," he maintains, "the only real question remaining is 'How much are they worth to you? What are you willing to pay for these so-called premiums?'"

An observer might point out that, with so many Bates accounts using personality shows, like Godfrey and Tennessee Ernie, it would appear that the Ted Bates Agency believes this type of program, at least, has plus values. Parsells agrees, but explains that the values operate only during that portion of the show when the personality is selling. In other words, what Bates is buying is the personality's *delivery of the commercial*. It is still the fact that the show itself does not sell. It's the commercial that does the selling.

About a year ago, clients came back at Parsells with the argument that the new sensation, *The \$64,000 Question*, was proof that programs

did sell, since Revlon sales were skyrocketing. Parsells had a rating analysis made, on the basis of which he could make the following reply:

While admitting the theoretical possibility of a sales impact residing in the character of the program itself, the Revlon sales rise could easily have been predicted on a pure rating basis regardless of the character of the program. *The \$64,000 Question* was reaching many times the audience Revlon had been able to reach with former programs and print schedules. At its high point in September, 1955, *Question* reached a Nielsen rating peak of 60.3. Share of audience was 82%. Homes reached—19,320,000. Over 40-million people were exposed to Revlon sales messages at one time! With such a multitude getting the sales pitch, isn't the advertiser bound to pick up more business? This is an argument still being waged. (See TELEVISION MAGAZINE's report on the Revlon TV success story in the November, 1955 issue, in which the position is taken that the atmosphere of the program definitely affected the character and impact of the live commercials delivered from the program stage.)

In one respect, programming can be important—when, according to Parsells, it has a *selective* function. *Howdy Doody*, for example, beams the Continental Bakers message directly at the childish ears it is destined for, and Bob Smith is a powerful salesman to children. *Annie Oakley*, a film show, performs a similar function for Continental on a spot basis.

Merchandising opportunities are often cited as an advantage of network programs. Parsells feels that there can be no objection so long as merchandising is not confused with advertising. Is the advertiser willing to spend advertising dollars principally for the privilege of merchandising? Bear in mind, Parsells says, that merchandising is especially important where the "dealer plays a big part in the ultimate sale." This may apply in the cases of automobiles and heavy appliances, but "a grocer seldom tries to switch the housewife from Bond to Wonder Bread."

The spot theory presupposes that on TV the advertising stands alone. It follows as a consequence that commercial effectiveness is not seriously affected by "position." Whether the commercial is by itself or closely associated in time with another, or even with two or three others is not crucial. Only on this basis can Par-

sells justify the spot announcement that is sandwiched between several other messages. He maintains that while there may be some loss of attention, he has never seen figures to prove that this is a serious matter, and so excludes the attention-loss from media planning.

A mathematical approach allows a positive attitude toward non-prime time. One of the problems of the advertiser who needs a one-minute commercial to carry his sales story is that he cannot buy minute adjacencies in prime time, and is thus relegated to B or C time. From the Ted Bates point of view, this is not a handicap.

Parsells defines the method: "Scatteration through time over many stations permits you to build large audiences economically." Although per broadcast fewer people may be reached through a spot schedule in a late feature film than through a prime-time program once a week, over a given period, you can reach roughly the same number of homes at about the same frequency—and at approximately the same or better cost-per thousand! As one Bates client puts it: "What's the difference which group of people you reach, so long as you reach everybody!"

#### Spots lack glamor

As most agency men are aware, however, not all clients think this way. They often fail to find glamor in spot announcements. Good sense and logic may easily be unable to compete with the desire to be associated with important programs.

It is well known, too, that a spot announcement schedule, however beautifully designed to pay off in coverage and efficiency, is hardly the thing to inspire a sales force, to whom a show is a major effort but spots remain, "just spots."

Undoubtedly the Bates agency has had to live with such annoyances, though its spokesmen are understandably discreet about the matter.

President Kearns sums up the significance of this media position for the agency's operations: "The primary jobs of an advertising agency are (1) "To create the most effective selling message, (2) to expose that message to the greatest number of potential customers—at the lowest possible cost, (3) with the greatest frequency consistent with the size of the budget."

In practice it means concentrating on three areas—copy, media buying, research.

Kearns believes he has the hardest-hitting group of time buyers in

the business. He certainly has one of the largest buying staffs in New York. He admits that it costs the agency much more to handle spot than network business—which is one important reason why many agencies favor network. He will not speak of the methods employed to make the operation profitable, except to say, "If it is profitable for the advertiser, it is good business for the agency."

Given the Bates philosophy, says Kearns, the most important aspect of agency service must be its ability to create effective commercials. Kearns claims that his agency spends a larger percentage of its gross income on copy and research than any other agency going, points to "12 staff copywriters who were formerly copy chiefs in other agencies."

#### Recall, first clue to effectiveness

While only the sales curve can give final evidence of a campaign's effectiveness, measurement of commercial recall can provide comparisons of *relative impact vis-a-vis* the competition, the agency maintains. Bates regularly surveys its large national consumer panel on recall of sales points of all brands it handles

on TV along with those of the competition. By comparing recall scores and budgets of one company's advertising with competitor's you can, in a broad way, evaluate the relative effectiveness of both campaigns, says the agency.

To some, all this media thinking smacks too much of number and logic, leaves too much of the field to slipstick manipulators. To many, it is a point of view that omits much that is vital to TV effectiveness. But with one important Bates concept, many network men will agree.

"We are advertising men," says chairman Rosser Reeves. "While we have taken the initiative in creating program ideas in several instances, we have no particular pride of authorship when it comes to program development. All we want is to get the job done to the client's advantage. By and large, we believe that program production should be the responsibility of the networks and the independent packagers, while we concentrate on commercial creation and placement. We simply try to draw the logical consequences of the basic truth that not the medium, but the commercial message does the selling." END

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

The only  
exclusive TV  
national  
representative

**Harrington, Righter and Parsons, Inc.**  
NEW YORK, CHICAGO, SAN FRANCISCO, ATLANTA

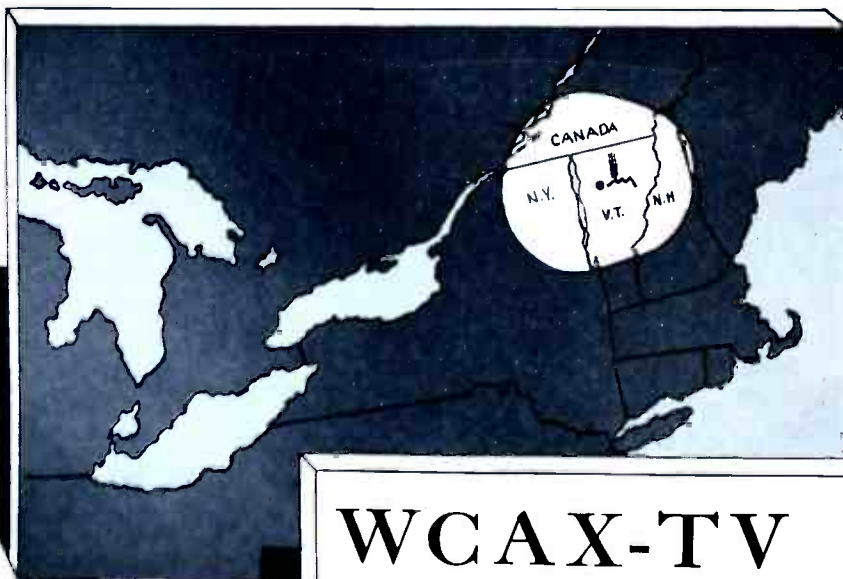
**HOW THE INDEPENDENTS ARE USING THE NEW FEATURES**

<b>KTVR, Denver</b> (MGM base)	"MGM-Movie Matinee"	Mon.-Sat., 3-4:30 p.m. Sun., 5:30-7 p.m.	Different film each day Different film each Sunday
	"MGM-Movie Theatre"	Sun.-Fri., 9-10:30 p.m.	Different film each day
	"Early Show"	Mon.-Sat., 6:30-8 p.m.	Different film each day
	"Sunday Show"	Sun., 4-5:30 p.m.	Different film each Sunday
<b>WPIX, New York</b> (20th Century-Fox base)	"Movie of the Week"	Fri., 10-11:30 p.m.	Different film each Friday
	"Famous All-Star Movie"	Seven days a week: 7-9 and 10-12 midnight Sat., Sun., 2:30-4:30 p.m.	Same film 16 times a week
<b>WATV, New York</b> (20th Century-Fox base)	"Million Dollar Movie"	Seven days a week, 7:30-9 p.m. Mon.-Fri., 10-11:30 p.m. Sat., 3-4:30 and 4:30-6 p.m. Sun., 6-7:30 and 10:30-12 midnight	Same film 16 times a week
	"Warner Bros. Presents"	Sun., 3-5 and 9-11 p.m.	Same film twice on Sunday
<b>WABD, New York</b>	"Colgate Theatre"	Fri., 8-10:30 p.m.	Different film each Friday
	"The 10:15 Theatre"	Mon.-Fri., 10:15- approximately 12:15 a.m.	Different film each day
<b>KTTV, Los Angeles</b> (MGM base)	"Theatre 11"	Mon.-Fri., 1:15-2:45 p.m.	Different film each day
	"Starlight Theatre"	Seven days a week, 10:15-12 midnight	Different film each day
	"Sunday Matinee"	Sun., 4:30-6 p.m.	Different film each Sunday
	"Million Dollar Movie"	Tue.-Fri., Sun., 8-9:45 p.m.	Three different films
	"Million Dollar Movie Encore"	Mon., 7-8:30 p.m.	Best of earlier "MDM" films
	"Starlight Theatre"	Sat., 8-9:45 p.m.	Different film each week
<i>(NTA Film network shows)</i>			

**HOW SOME OF THE MULTI-PACKAGE STATION BUYERS ARE USING THE NEW FEATURES**

<b>WBZ-TV, Boston</b>	"Boston Movietime"	Mon.-Fri., 4:45-6:30 p.m.	RKO shorts, Popeye cartoons, Warner features. Different film each day
	"Hollywood Playhouse"	Mon.-Fri., 1-2:30 p.m.	Warner and Fabulous Forty features Different film each day
	"Morning Playhouse"	Mon.-Fri., 8:45-10 a.m.	Warner and Fabulous Forty features Different film each day
<b>WCBS-TV, New York</b>	<i>(Schedule below becomes effective December 3)</i>		
	"Early Show"	Mon.-Fri., 5:30-7 p.m.	Different film each day
	"Late Show"	Seven days a week, 11:15 p.m.-conclusion	Different film each day
	"Late Late Show"	Seven days a week, after "Late Show"	Different film each day
	"Picture for a Sunday Afternoon"	Sun., 1:30-3 p.m.	Different film each Sunday
	"Late Matinee"	Sat., 4:30-6 p.m.	Different film each Saturday
	"Breakfast Show"	Sat., 7-8 a.m.	Different film each Saturday
Has MGM, Warner, Screen Gems-Columbia and Republic packages from which it draws for all shows.			
<b>WFIL-TV, Philadelphia</b>	"World's Best Movies"	Mon., Wed., Thur., Fri., 11:15 p.m. to conclusion Sat., 12:15 a.m. to conclusion	Different film each day
	"Hollywood's Best"	Sat., 7:30-9 p.m. Sun., 2-4 and 5-6:30 p.m.	Different film each Saturday Different film each Saturday Two different films each Sunday
	"Movietime, U.S.A."	Mon.-Fri., 12:30-2 p.m.	Different film each day
	Triangle Station group has libraries from MGM, RKO and 20th Century-Fox plus a Warner cartoon package that has not been started yet.		

*To page 95*



← **HERE ARE**  
**143,937**  
**OF AMERICA'S**  
**TV HOMES**

**WCAX-TV** Burlington, Vermont  
Weed Television **CHANNEL 3**



## Mack on TV: "Too much emphasis on immediate cash return"

By next year, Mack expects Slenderella to be among the nation's top 60 advertisers with a budget of over \$5,000,000. Currently Slenderella is one of the major clients of the radio medium, spending \$2,000,000 annually. Without trimming its audio expenditure, the company will shortly become an important buyer of TV as well.

The Mack empire is composed largely of women, who number 1,375 out of his 1,400 employees. Female executives number 33 out of 40. Even the president of Slenderella's agency is a woman, Lucille Wells. She heads up a Stamford, Conn. agency called Management Associates of Connecticut.

Women, obviously, are the market for Slenderella's services. Mack estimates that during the 1955-56 season the company has done a de-bulging job on 2,000,000 women, has relieved grateful customers of 4,000,000 inches and 3,000,000 pounds during 11,540,000 visits. The average visit lasts 45 minutes and costs two dollars.

### Three-way miracle combination

These biological miracles are achieved, explains Mack, via a three-way combination: an ingenious table which alternately works on different parts of the body, full clothed during the process; a high protein diet featuring a special vitamin-and-mineral mint wafer. Slenderella spokesmen firmly caution against confusing "slenderizing" with traditional reducing. Their aim is the fashioning of a shapely female figure, the trimming of a size-16 contour into the right proportions for a size-14 dress. It is a treatment apparently equally appealing for its pacifying emotional effects as its purely physical benefits.

Throughout its brief career, Slenderella has relied heavily on radio spots as its primary medium. This year it has moved into network radio as well. Most important of all, however, for the company's future are Mack's plans for TV.

There is obviously something fundamentally different between Larry Mack's concept of television and his views of other media. To him, "Television is one of the greatest public-molding media in the world today. It is particularly important when it comes to the job of establishing a new industry.

"The idea of a hardware store

needs no selling, it being only a question of which hardware store to choose. Slenderizing is a new idea. Our problem is to get across the concept that here is a fine place, morally and financially sound, which can deliver a service that is socially acceptable."

Television's uniqueness as a medium, says Mack, lies in its ability to create such an impression in the public's mind. Radio and newspapers, on the other hand, are Slenderella's media for straight day-to-day business-getting.

Not content to wait until the company has salons in enough markets to warrant network TV, Mack is currently involved in a 17-market spot campaign built around the first reruns of *Four Star Playhouse* being shown as *Slenderella Playhouse*.

By next year, Slenderella will be spending \$1,000,000 in spot TV, \$2,400,000 in spot and network radio, \$1,600,000 in newspaper and magazines. TV's share will continue to grow.

Those familiar with Slenderella's cash-register radio approach will be surprised to hear Larry Mack say in connection with TV: "In my opinion, there is too much emphasis on immediate returns, not enough on long-range public relations."

And more than one TV advertiser worried about high costs may wonder at a young corporation head who declares: "If we can clear good times, we are prepared to go into TV in a market for at least eight months with no return. We look upon this period as an investment in public relations."

This is in line with what Mack calls the "new dimension in marketing." He says, "Today, you must include as part of your basic capital an outlay for indefinite marketing."

The stress on "prestige" runs through all of Mack's discourse on advertising. Because his product is a service which deals with deeply felt female problems, the intangible prestige factor is all-important. TV, he believes, is the true medium of prestige, since its clients are America's biggest and most successful companies.

"A typical evening with TV," says Mack, "is spent with such names as Procter & Gamble, Colgate-Palmolive, Chevrolet, General Foods, and so forth. The viewer is affected by prestige-through-association."

Mack completely rejects the rating as a measure of a program's effectiveness. He likes to mention Slenderella's experience with Steve Allen on *Tonight*. Although Allen did not have an impressive rating, "he had tremendous impact. For us he had prestige—in New York especially. We could tell by the telephone response."

Mack will be perfectly satisfied therefore, if his *Four Star Playhouse* re-runs never go above a 14-16 rating, since, "for us, the prestige character of the show far outweighs a top audience."

Slenderella bought this package in the first place because of its combination of name players and slick production—"a tested and proven quality product throughout." The company screened out the 39 films that seemed most appropriate in spirit and content to act as vehicles for the Slenderella sales story.

The TV commercials hew to the prestige line. In them, Slenderella's executive vice president, Eloise English (voted one of the 10 best-dressed women in the world), talks with such persons as Mrs. James Mason, Mrs. Van Johnson, Mrs. Richard Carlson and Lady Hardwicke, who give their approval to the figure-molding service. The idea seems to be if they can't make Slenderella socially acceptable, who can?

Still riding a wave of expansion that keeps him and his executives in a constant state of excitement, Larry Mack is planning another major venture. This time the daring young Mack will try to capture the male market.

### Slenderizing for men?

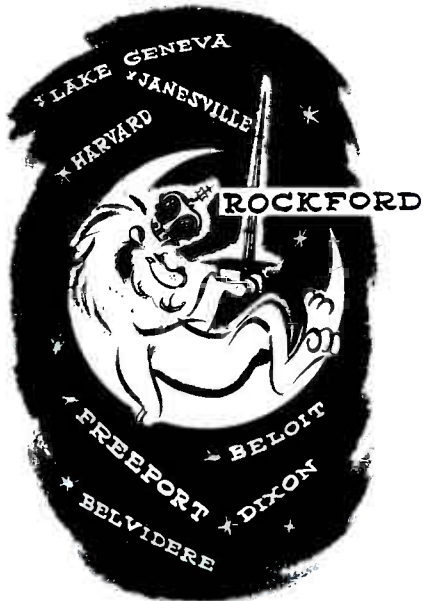
That many men need his slenderizing service, he is convinced, but he has not yet figured out how to promote it or what to name it. That the new name, as well as the salons, will have to be strongly masculine in character, is the one thing of which he is certain.

Already the demands of his current operation keep the 38-year-old Mack busy enough to wear down many an outwardly stronger man. From his Stamford headquarters, he regularly visits about 40 communities twice a year to keep in touch with the salons. The salons are organized into six national districts, each headed by a woman v.p.

To next page

**Dominant Leader...**

**MILWAUKEE** \*  
(87 MI.)



**CHICAGO** \*  
(90 MI.)

**... in RESULTS**

Advertisers experience proves "REX's" ability to produce sales . . . the most accurate measuring stick of any promotional effort.

**... in VIEWERSHIP**

WREX-TV is favored by viewers in the WREX-TV "Grade A" area by better than a 3 to 1 margin. This fact has been brought out in an extensive viewership survey just recently completed. This dominant leadership results in a far lower cost-per-thousand . . . making WREX-TV your "best buy".

**market power!**

NOW No. 2 Market in Illinois and GROWING — has currently under construction \$25 million in expanded manufacturing and retailing facilities. Are your sales messages reaching this market untouched by either Chicago or Milwaukee, 90 miles away? Only one VHF station covers this area —



**ROCKFORD, ILLINOIS**  
**WREX-TV**  
**channel 13**  
CBS - ABC AFFILIATIONS  
telecasting in color

REPRESENTED BY  
**H-R TELEVISION, INC.**

**FEATURES** From page 96

**RATING SCOREBOARD**

Recent available ratings

**WOR-TV, New York**  
"Million Dollar Movie"  
Seven days a week, 16 showings  
62.3 cumulative October Telepulse  
16 showings

**KING-TV, Seattle**  
"Command Performance"  
Seven days a week, 10:45 p.m.-12:15 a.m.  
16.6 ARB averaged October

**WBZ-TV, Boston**  
"Boston Movietime"  
Mon.-Fri., 4:45-6:30 p.m.  
13.7 ARB October

**KPIX, San Francisco**  
"Big Movie"  
Mon.-Wed., 10-11:30 p.m.  
12.1 ARB September

**WJAR-TV, Providence**  
"Big Movie"  
Sat., 10:30-12 midnight  
22 Pulse October

**WATV, New York**  
"Famous All-Star Movie"  
Seven days a week, 16 showings  
49.1 average cumulative  
Telepulse October

**WABD, New York**  
"Warner Bros. Presents"  
Sun., 3-5 and 9-11 p.m.  
10.1 special Trendex combined for  
two shows September 23

**KTTV, Los Angeles**  
"Colgate Theatre"  
Fri., 8-10:30 p.m.  
30.8 special ARB for first  
show October 12

**KTVR, Denver**  
"MGM-Movie Matinee"  
Mon.-Sat., 3-4:30 p.m.  
3.8 ARB special average  
Mon.-Fri. October

"MGM-Movie Theatre"  
Sun.-Fri., 9-10:30 p.m.  
4.6 ARB special for Mon. October

**WTVH, Peoria**  
"Lampighter Playhouse"  
Seven days a week, 10:30-12 midnight  
35.0 Trendex six-day  
average September

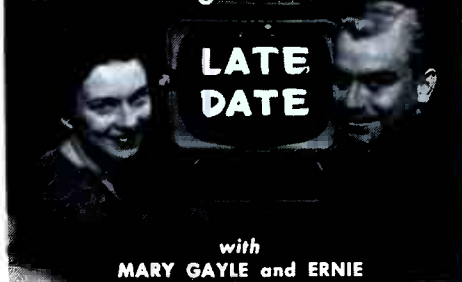
**MACK** From page 97

Despite what appears to be a frenetic existence, he has no ulcers, nor does he seem to be in much danger of them. He believes the reason is his insistence on preserving some of his time and energy for his family.

Weekends he reserves completely for his wife Mary and his two children, a boy of 13 and a girl of seven. With them he engages in his favorite hobby, boating. This is done on a 68-foot yacht, moored off Miami Beach in the winter and off Long Island during the summer.

"I get away from everything that produces excitement and tension" is how he describes his formula for being happy though successful. "I relax . . . deliberately and sincerely."  
END

**Wichita's Night Time Favorite**



**LATE DATE**

with  
**MARY GAYLE and ERNIE**



**Wichita Windy says:**

"Mary Gayle and Ernie keep Kansas viewers wide-eyed with **LATE DATE**. (Selected films from NTA Selznick, NTA 'TNT,' and 20th Century Fox packages — plus other choice groups from Hollywood.) To sell KANSAS buy KTVH with unduplicated CBS-TV coverage, reinforced by local-impact programming."

**KTVH**  
**KANSAS**

CBS  
BASIC

CHANNEL  
12

Howard O. Peterson, General Manager  
Represented Nationally by H-R Television, Inc.

**WHBF**

coverage area has

**376,700**

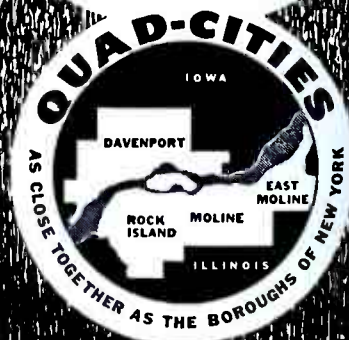
consumer spending units  
with

**\$1,339,059,000**

total retail sales

(S.M. Buying Power)

**CBS FOR THE**



**WHBF AM**  
**TV**  
**ROCK ISLAND, ILL.**

REPRESENTED BY AVERY-KNODEL

This constituted its entire consumer advertising campaign.

• *Sales effectiveness of the program personality can compensate for lack of frequency or top nighttime audiences.* While the rating chances of *Queen For a Day* looked good purely on the basis of its track record in radio and in West-Coast TV, says Ted Grunewald, agency v.p. in charge of TV and radio, Sandura was more concerned with the sales strength of emcee Jack Bailey, since the program was to be its major advertising effort. The agency surveyed women in the West Coast studio audience when the program was being aired regionally, and found that Bailey rated high in both believability and sincerity. It was on the basis of this survey that Sandura finally decided to go ahead with *Queen For a Day*.

As it turns out, the company has the top-rated daytime show as well as believability. The company claims it has risen to fourth place in sales, and gives much of the credit to *Queen For a Day*. Its files are full of such dealer statements as these:

"Every time *Queen For a Day* is finished, my phone starts ringing and I start selling more and more Sandran."—Fashion Floors, San Jose, Cal.

"We have spent considerable sums each year on newspaper and radio

ads, a great deal of which was devoted to Sandran. We had normal results up until last month when we noticed people asking for Sandran by name. They especially mentioned Steve Allen and *Queen For a Day*..."—Lyle's Bloomburg, Pa.

Sandura is even associating its new products directly with the program. Its new heavy-duty line, costing twice as much as the regular, is called "Crown Quality." Two of the patterns are "Queen of Diamonds" and "Tiara."

**Dealers duplicated Tonight commercials**

Bailey's personal salesmanship is one reason Sandura prefers live commercials. Earlier, Sandura had felt the enormous impact of its live commercials on *Tonight*. In its most successful commercial on that show, a roll of Sandran was stretched across an off-Times Square side street, directly behind the *Tonight* studio, and left there several hours before the show while heavy traffic went over it. Then, at commercial time, the studio doors were opened, Steve Allen took a damp mop and cleaned all the street grime off it effortlessly.

Sandura salesman encouraged dealers to duplicate the "Times Square Test" in their own communities as both product demonstrations and as crowd-builders. The promotion was so effective, the commercial was repeated on *Tonight*. Variations were evolved, utilizing a steam roller, a chorus line of 300-pound dancing girls and an elephant.

To round out its broadcast coverage, and to appeal to older women, Sandura is on network radio, with two participations weekly on *The Breakfast Club*. Dealers are reported to be betting on which show brings in each customer. It is found that, generally, the TV program brings in the younger women, the radio show, the middle-aged women.

Prior to 1955, Sandura used only print. Today 92% of Sandura's \$1,000,000 budget is in broadcasting. The company looks forward to adding another daytime TV quarter hour next spring. In addition, it is experimenting in color, with a series of color ID's scheduled for Chicago. With the launching of *Queen For a Day*, Sandura began buying agencies for local dealers wishing to tie directly into the show.

Sandura president J. Stokes Clement sums up: "Even after the first few *Tonight* commercials, we knew we had a winner in network TV. It's not hard to see why we intend to stick with television." END

RADIO and TV EXECUTIVES SOCIETY

Presents the 1956-57

TIMEBUYING and SELLING COURSE

Sixteen Tuesday luncheon seminars . . . November 13, 1956-March 19, 1957, \$10 registration fee . . . 12:15 at the Hotel Shelton . . . Send check to RTES Hotel Biltmore-Madison Ave., N. Y. 17

**GLORIOUS**  
as  
**OUR COUNTRY'S HISTORY!**

★ ★ ★ ★ ★ ★ ★ ★ ★ ★  
Ziv's New Star-Spangled Rating Winner

**SEE PAGES**  
**7, 8 and 9**

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4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. JACK L. BLAS, Business Manager. Sworn to and subscribed before me this 20th day of September, 1956. Isidore Gottfried. (SEAL) My commission expires March 30, 1958.

You can't cover  
America  
without

**MONTANA**

The Continental  
Divide Station  
**KXLF-TV4**

Metropolitan Montana

Top power 1 and 1/2  
miles in the sky.



editorial

## SLIDE RULES AREN'T ENOUGH

**T**here are some mighty strong fighting words in this month's lead story on the spot-TV philosophy of the Ted Bates agency. Chairman of the Board Rosser Reeves declares: "We have no media point of view that doesn't spin right off the end of the slide rule."

Obviously there are many who will be in violent disagreement with this mathematical approach to media. Instinctively, I just cannot buy it completely though I recognize the force of the Bates logic. I still incline to the belief that there is something more involved than reach, frequency and cost-per-thousand, however important they may be.

Now Bates recognizes that there may be such factors at work as prestige, commercial climate, program association and so forth. But, here is where the agency does have a strong argument. As their vice president, Clifford Parsells, points out in the article, "These are intangibles and nobody has yet shown us how to measure them. We prefer to guide our strategy by things we can measure."

These unmeasured areas present an important challenge to the industry's researchers. Can an agency meet its responsibility in spending millions of dollars of its clients' money if it bases its media decisions on intangibles?

If the TV medium wants to convince those advertisers and other agencies who share the Bates' view that qualitative factors are pertinent, it will have to back up its arguments with research that goes considerably beyond rating analysis.

That there is such research going on, and a great deal of it, we all know. Unfortunately, it is almost always done for a specific client on a concrete problem, and the natural wish of client and agency is to keep such findings to themselves. The result is that much valuable material never sees the light of day.

It is not uncommon, for example, for big companies to keep their agencies completely in the dark on important research projects they are undertaking through another one of their agencies. The entire industry would benefit if some of this secrecy were eliminated; certainly, much duplication would be avoided. The same holds true incidentally, for much network research.

Related to the pre-eminence of the slide-rule methodology in media departments is the increasing plaint among space and time buyers as to their financial status. As I see it, as long as most buying is done on a mathematical basis, there isn't a chance for the buyer to get paid more than he is currently earning. Too many in the top echelons of agency management look upon the media buyer as little more than a clerk. As a consequence, his responsibilities are limited.

I don't go along with this approach. Media people should play a more important role than at present.

This means taking off their blinders and widening their scope; fighting against uncritical reliance on the slide rule; using their intimate knowledge of stations to recommend one buy over another, even if the rating doesn't appear to justify the recommendation.

It means that media people should know everything that is going on in connection with programming, what the best film shows are, what kind of programs will be best for their products. It means working with research people more closely, not just for rating data, but for qualitative information as well.

Most important of all, it means convincing the stations and networks that if they want to get out of the rating mess, it is their responsibility to do the necessary research that can back up the media man who is willing to fight against pure slide rule buying if he has the facts.

*Ted Rogel*