

# TELEVISION MAGAZINE

APRIL, 1957  
13th year of publication

ALSO IN THIS ISSUE:

- Network Trends—A Special Report
- Sending Executives to School
- Clearance in Non-Option Time
- Brand Study—New York
- Television Around the World
- How a Station Justifies Higher Rates
- Radio Study: National Spot

"Local Live Programming" — Analysis of the current challenge posed to both station and advertiser by the diminishing number of station-originated programs

... record, capturing the majestic golden voice of the  
... Caruso, originally sold for about \$1.00 . . .



Indiana University  
 APR 15 1957  
 Library

## Can you guess its value today?

This original Zonophone record of Caruso with arias from Tosca, is now worth more than \$100.00 . . . and re-issues of other Caruso records are still soaring into the millions.

Similarly, many television time periods, bought originally for a song, are worth their weight in gold today. Fortunately, however, you can still secure valuable Spot TV franchises in important markets . . . buys which you can count on to soar in value in the months ahead.

For all the facts and data on such time periods, and their long-range potentials, consult with us. We will be happy to make available our many facilities and special services to help you with your Spot TV planning.

## Spot TV, too . . . VALUE INCREASES WITH TIME!

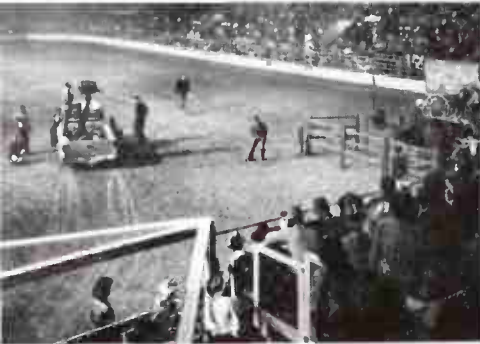
Atlanta	WICU	Erie	WISN-TV	Milwaukee	WOAI-TV	San Antonio
Bakersfield	WNEM-TV	Flint-Bay City	KSTP-TV	Minneapolis-St. Paul	KFMB-TV	San Diego
Baltimore	KPRC-TV	Houston	WSM-TV	Nashville	KTBS-TV	Shreveport
Chicago	WHTN-TV	Huntington	WTAR-TV	Norfolk	WNDU-TV	South Bend-Elkhart
Dallas	WJHP-TV	Jacksonville	KMTV	Omaha	KREM-TV	Spokane
Daytona Beach	KARK-TV	Little Rock	WTVH	Peoria	KOTV	Tulsa
Durham-Raleigh	KCOP	Los Angeles	KCRA-TV	Sacramento	KARD-TV	Wichita

Television Division

# Edward Petry & Co., Inc.

THE ORIGINAL STATION REPRESENTATIVE

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



## NETWORK QUALITY

*at the local level!*

### "Spectacular" from Houston

The Houston Rodeo, starring Roy Rogers and Dale Evans, was carried by NBC as a Chevy Show "spectacular" via the production facilities and engineering of KPRC-TV. Forty-five KPRC-TV personnel, seven cameras (two suspended from the Coliseum ceiling) and 275,000 watts of additional lighting were used for the hour-long program which included live commercials from the rodeo arena and the KPRC-TV studios.

KPRC-TV experience, instrumental in the success of this show is equally important to your Houston selling success. Buy KPRC-TV and *know* you're right in the Houston market!

# KPRC-TV

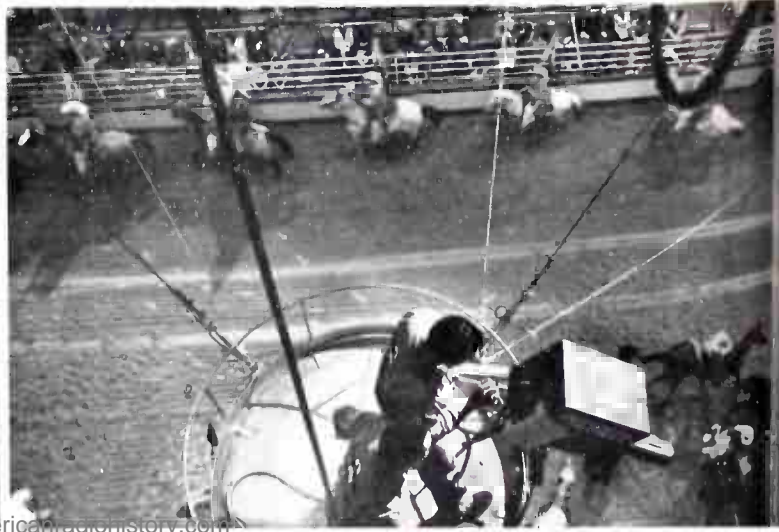
HOUSTON  
CHANNEL

**JACK HARRIS**  
*Vice President and General Manager*

**JACK McGREW**  
*National Sales Manager*

**EDWARD PETRY & CO.**  
*National Representatives*

**KPRC-TV . . . FIRST IN EXPERIENCE WITH OVER 900 MAN-YEARS**

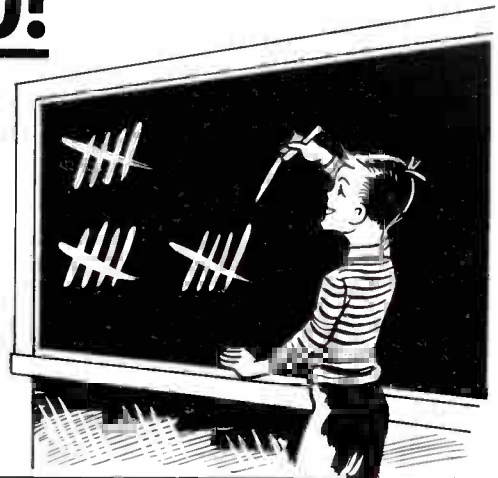


IOWA TELEVISION AUDIENCE REPORT

# KRNT-TV

**Sweeps Ratings Again  
with 16 out of top 20!**

**9 out of top 10 Multi-Weekly Shows  
7 out of top 10 Once-A-Week Shows**



**323  
FIRSTS in  
476  
Quarter  
Hours**

★  
**News Ratings  
to 45.0**  
★

A. R. B. REPORT FOR DES MOINES AREA

MULTI-WEEKLY			ONCE-A-WEEK			
		AVG. RAT.			AVG. RAT.	
★ 1.	Russ Van Dyke News	10:00 P.M.	40.6	★ 1.	Ed Sullivan	55.8
★ 2.	Al Coupee Sports	10:20 P.M.	28.2	★ 2.	I Love Lucy	53.2
★ 3.	Paul Rhoades News	6:00 P.M.	17.0	★ 3.	\$64,000 Question	51.3
★ 4.	Bill Riley's Rascals	5:20 P.M.	16.2	★ 4.	What's My Line	46.2
★ 5.	Captain Kangaroo	8:00 A.M.	15.9	★ 5.	\$64,000 Challenge	41.0
★ 6.	Guiding Light	11:45 A.M.	14.0	★ 6.	Red Skelton	39.9
★ 7.	Comedy Time	4:00 P.M.	13.3	★ 7.	Lawrence Welk	39.4
★ 8.	Cartoon Club	5:00 P.M.	13.2	★ 8.	Lassie	39.0
★ 9.	Garry Moore	9:00 A.M.	13.1	★ 8.	Perry Como	39.0
★ 10.	Our Miss Brooks	1:00 P.M.	12.8	★ 10.	Wyatt Earp	38.7

**DES MOINES TELEVISION**



*Channel 8 in Iowa* - 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

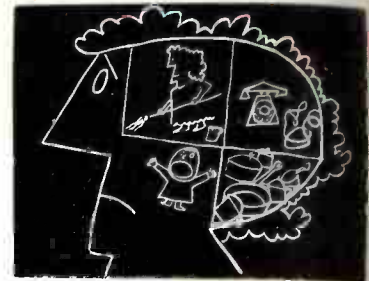
# TELEVISION MAGAZINE

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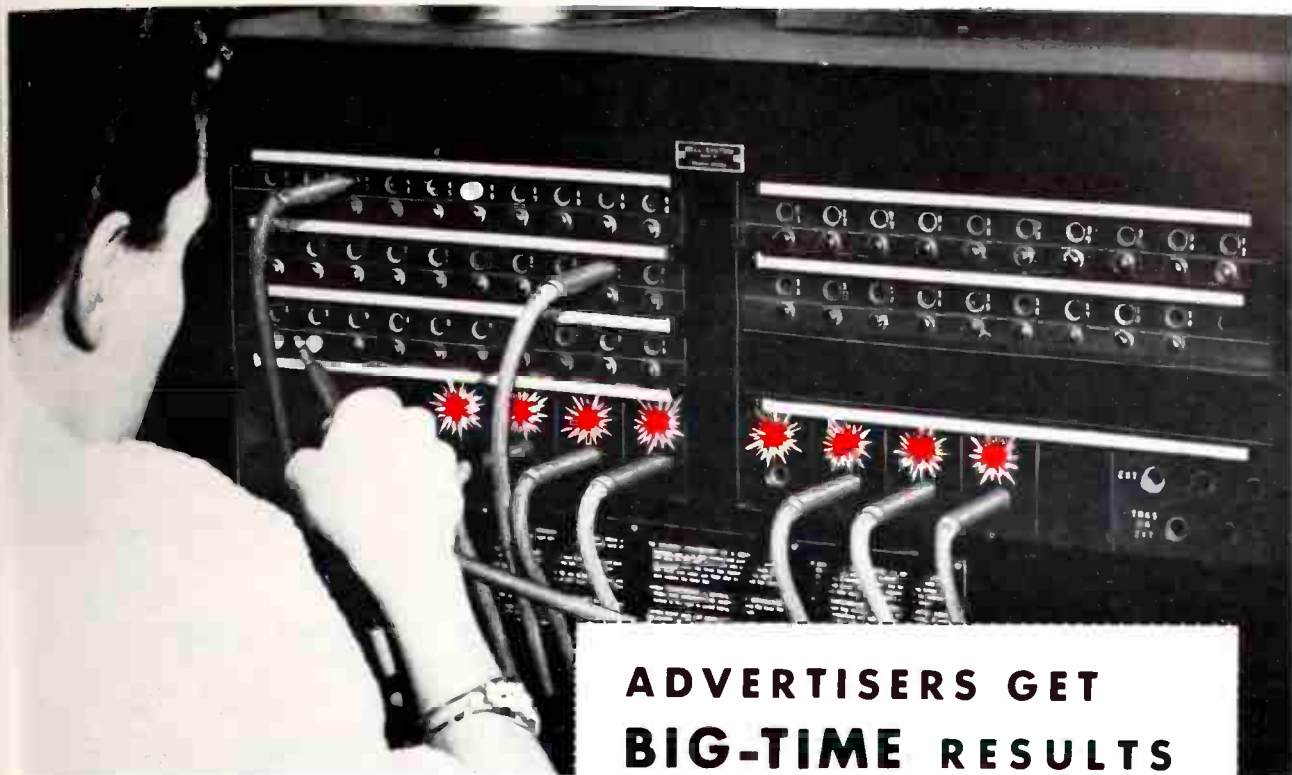
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**THE COMMERCIAL!**—Next month TELEVISION MAGAZINE publishes a wide-ranging survey of the TV commercial today, with a selection of 30 outstanding commercials whose influences charted new paths in style, content and technique, and an examination of the significance of current trends. Other highlights: The executive struggle for the top, what it consists of and the price it exacts. . . . Profile on Robert Kintner and his impact on NBC. . . . How motivational research aided in the complete, and successful, transformation of a long-established public image—the story of Blue Dutch Cleanser. . . . An analysis of the controversial Storz “bombshell” and its impact on radio today.

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



How the lights on that switchboard *do light up* at Felix Harris & Co., Dallas insurance agency, following Wes Wise's "Evening Edition Sports"! *Immediate* calls the same evening... *carry-over* calls the next day... all interested in a brand-new form of monthly payments for auto liability coverage! And with careful screening and automatic disqualifications, still over 75% of the callers were written up! That brings a big grin to *any* advertiser's face... further proof that advertisers *do* get "big time" results with WFAA-TV!

# WFAA-TV

Call Your  
**PETRYMAN**

for complete market data  
and availabilities

**CHANNEL 8—DALLAS**

Blanketing 564,080 North  
Texas television homes

**By showing most people  
what they most like to see  
CBS Television attracts  
the greatest audiences<sup>2</sup>  
day<sup>3</sup> and night<sup>4</sup> and is<sup>5</sup> the  
largest single advertising  
medium<sup>6</sup> in the world...**



1. CBS Television broadcasts 8 of the 10 most popular nighttime programs ... 6 of the top 10 during the daytime (FIRST FEBRUARY 1957 NTI).
2. The number of people who *actually watch* the average *program* – not the total number of people who casually tune to a network sometime during the course of the broadcast week.
3. CBS Television daytime programs deliver a 23% larger average audience than the only other network with a daytime program schedule (7 AM-6 PM, MONDAY-FRIDAY, FIRST FEBRUARY 1957 NTI).
4. CBS Television nighttime programs deliver a 21% larger average audience than the second ranking network ... 79% larger than the third (6 PM-11 PM, SEVEN NIGHTS OF THE WEEK, FIRST FEBRUARY 1957 NTI).
5. Today, as in 1956, 1955 and 1954.
6. According to the most recent PIB figures, CBS Television is earning a 21.5% larger share of America's total advertising appropriation than any other single advertising medium.

Tell you why **NEW BEDFORD** folks like **WJAR-TV...**



"I guess the first reason would be that we like the programs we see on Channel 10. The movies are wonderful, you have most of our favorite big time stars, your news and sports programs have stories about New Bedford, and we can't do without your weather forecasts.

Another thing that means a lot is that we get such a good picture down here on Channel 10".

New Bedford is only part of the important Southeast New England market delivered by WJAR-TV. Check your Nielsen NCS2 survey for Channel 10's coverage in Providence, Worcester, Fall River, New London, Taunton and Brockton.

No other television station covers *Southeast New England* like WJAR-TV!

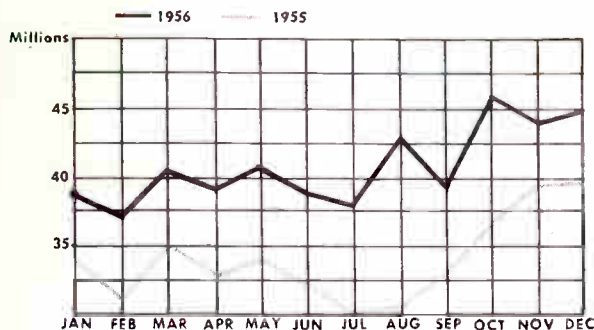


Represented by WEED Television



# focus on BUSINESS

## TV NETWORK BILLINGS



	Dec. '56	Dec. '55
ABC	\$ 6,699,450	\$ 6,301,578
CBS	20,395,400	17,086,161
NBC	17,666,721	16,010,878
<b>Total</b>	<b>\$44,761,571</b>	<b>\$39,398,617</b>

Source: PIB

## TV VIEWING SATURDAY-DAYTIME SETS-IN-USE FOR JANUARY

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS:
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	% Sets-in-use by EST Total U. S.
7 AM	0.4	—	—	0.2
8 AM	4.3	5.2	1.1	2.3
9 AM	14.0	16.7	11.1	9.1
10 AM	25.0	23.0	16.7	18.9
11 AM	28.2	22.2	18.7	22.8
NOON	24.8	17.6	15.8	21.9
1 PM	20.5	17.7	15.6	18.7
2 PM	17.0	21.8	13.1	17.3
3 PM	21.6	18.9	12.4	20.5
4 PM	21.8	17.6	20.4	20.1

Source: ARB, January, 1957

## TV VIEWING SUNDAY-DAYTIME SETS-IN-USE FOR JANUARY

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS:
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	% Sets-in-use by EST Total U. S.
7 AM	0.1	—	0.7	0.1
8 AM	0.4	0.6	0.9	0.2
9 AM	4.7	3.9	3.6	2.6
10 AM	5.5	4.3	5.3	4.3
11 AM	13.5	8.0	6.0	8.6
NOON	17.5	15.4	8.4	12.3
1 PM	21.8	18.2	18.0	17.5
2 PM	24.0	18.8	21.1	19.7
3 PM	23.5	30.9	20.2	19.9
4 PM	35.2	32.3	28.2	31.6

Source: ARB, January, 1957

## TV MARKETS

MARCH 1, 1957

1-channel markets	143
2-channel markets	67
3-channel markets	37
4. (or more) channel markets	16
<b>Total markets</b>	<b>263</b>
Commercial stations U.S. & possessions	459

Source: TELEVISION MAGAZINE

## TV RECEIVERS

	Dec. '56	Dec. '55
Production	626,984	604,626
Retail Sales	957,193	933,467

Source: RETMA

il, 1957

Business has been slow since the beginning of the year, but in the past few weeks it has improved slightly. One of the problems plaguing the industry is that seasonal cycles are not as sharp but irregular. Two years ago buying for the approaching fall began as early as June. Last year, there was relatively little activity in the late July. Indications are that this year the summer and fall buying rush will be late again.

## TV's NEW DIMENSIONS

Homes reached during average minute

99 highest-rated show	16,231,000
98 " " " shows	12,851,000
97 " " " " "	12,065,000
96 " " " " "	10,965,000
95 " " " " "	10,139,000
94 " " " " "	9,668,000
93 " " " " "	8,803,000
92 " " " " "	8,371,000
91 " " " " "	7,231,000
90 " " " " "	6,013,000
89 " " " " "	6,092,000

Television's new dimensions are strikingly revealed by the table above. Reported by A.C. Nielsen from its first network TV report for February, 1957, it shows the large number of homes reached by the 99 highest-rated programs, out of an all-network total of 100 evening shows.

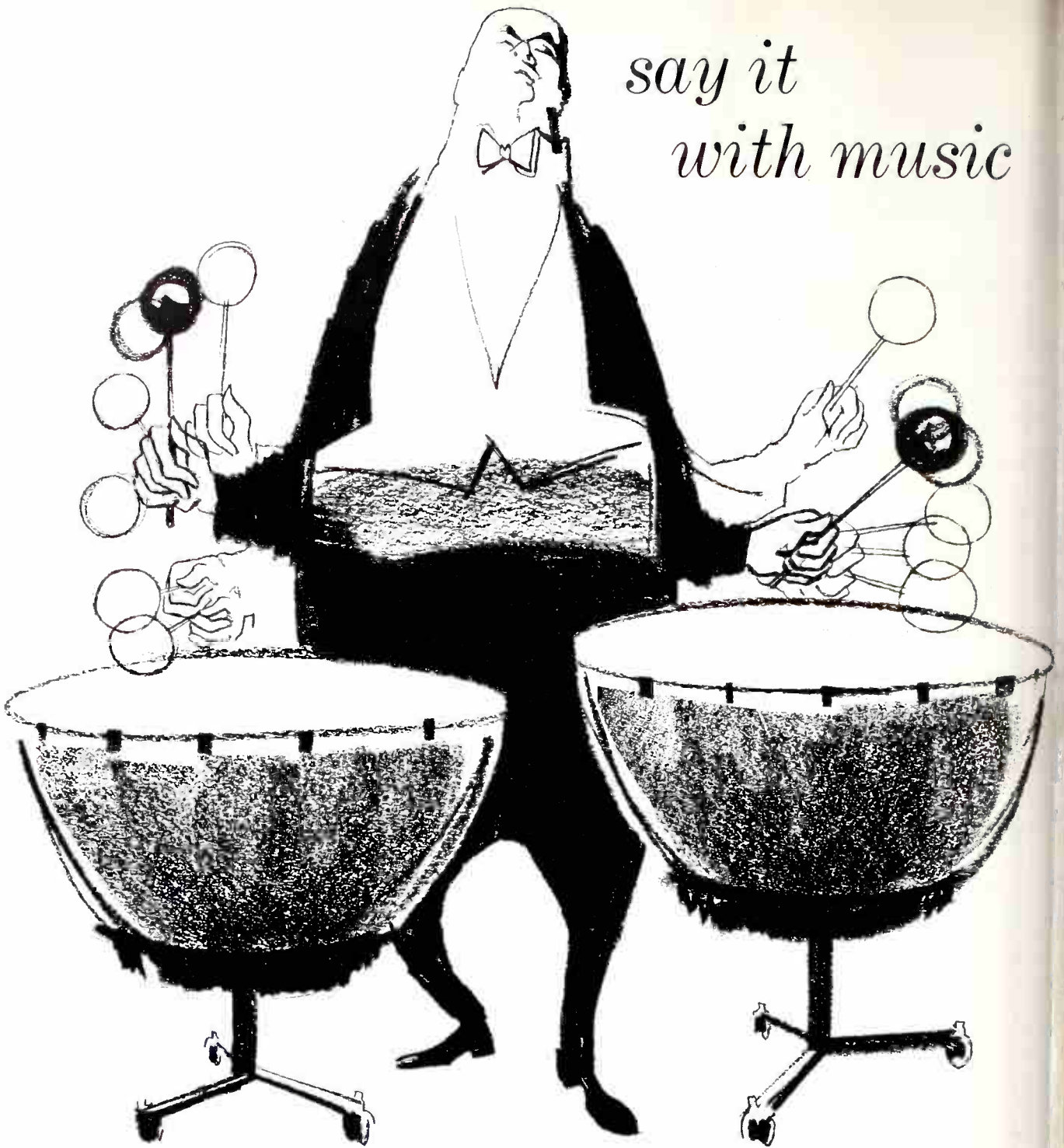
The advertiser who now uses nighttime network TV starts from the high-circulation base in media history. In February, he had a choice of 99 programs which delivered more homes than the leading weekly magazine.

The figures demonstrate anew the folly of over-emphasizing the rating card. For the advertiser, more important than whether his show is number 10 or 30, is the fact that there are at least 40 programs which reach 10 million or more homes; that there are 90 which reach 7 million or more.

In other words, the sheer size and appeal of the medium today are such as to practically guarantee the advertiser access to huge audiences for his sales message.

From the standpoint of reaching prospects en masse, the advertiser's risk has declined sharply.

*say it  
with music*



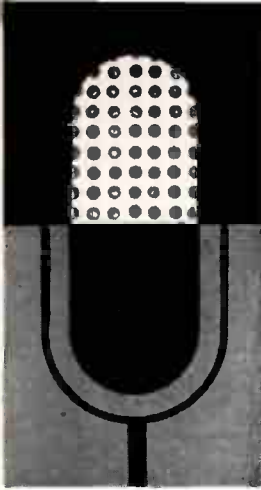
*Now, 18 hours of*

**MUSIC**

*with 18 news shows daily on*

**WJIM-RADIO**

*Lansing, Michigan*



# radio wrap-up

A monthly status report on radio advertising

## RADIO'S BEST YEAR

The highest billing record in the history of radio was achieved in 1956 with national spot and local classification accounting for the principal share. Net revenue for 1956 should top \$485 million, about 2% above the previous all-time high of 1953. . . . Early 1957 figures show solid increases for national spot and local and moderate rise for network radio.

## DATA STATISTICS

86% of all new cars sold in 1956 were radio-equipped, according to a Fact Finders survey prepared by the Radio Advertising Bureau. In the last two years, 10,000 radio-equipped cars were sold to the public. The more expensive the car, the greater the percentage of radios installed. Cadillac, for example, was 98.6% radio-equipped, compared to 64.0% for Studebaker.

## ADVERTISERS' GROWING PAINS

There's a growing chorus of opinion which believes that the current bullish state may soon end unless some stations can come up with the number of commercials being slotted in the 7-9 a.m. and 4-6 p.m. time periods. The recent William Esty agency request for morning logs, it appears, stemmed more from fear that too many spots are being slotted in the a.m. time periods, than from the desire to obtain close placement of competitive products. Local stations will have to do stronger job to convince agencies and advertisers that other daytime segments are equally valuable. . . . Although national advertisers have returned to spot radio in great numbers, many advertisers in smaller markets have not shared in the benefits. Possible reason: It often pays an advertiser to buy spot TV, since the cost differential is much less in the larger markets.

## REPORT ON NBC'S HOURLY NEWS

During 7 a.m., 8 a.m. and 11 p.m. on which Nielsen does not report, Bufferin and Kools each made 55,665,000 home impressions per week under their co-sponsorship of NBC's recently launched news on the hour (five-minute around-the-clock newscasts from 7 a.m. to 11 p.m., Monday-Friday). The first Nielsen scores, from the secondary report, show that the best rating was earned at 7 a.m. (1,431,000 homes reached daily); smallest au-

To page 13

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

NIelsen, DECEMBER 1956

Hour\* % Radio Homes Using Radio

6-7 a.m.	5.5
7-8 a.m.	13.8
8-9 a.m.	17.2
9-10 a.m.	16.2
10-11 a.m.	16.3
11-12 noon	15.2
12-1 p.m.	16.0
1-2 p.m.	15.6
2-3 p.m.	12.3
3-4 p.m.	11.5
4-5 p.m.	11.0
5-6 p.m.	11.7
6-7 p.m.	12.4
7-8 p.m.	11.6
8-9 p.m.	9.5
9-10 p.m.	8.3
10-11 p.m.	7.3
11-12 mid.	6.2

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

## TOP TEN

### DAYTIME WEEKDAY NETWORK RADIO PROGRAMS

NIelsen, JANUARY 1957 (SECOND REPORT)

Program	Homes Reached
1. Helen Trent—(CBS)—Scott	1,908,000
2. Arthur Godfrey—(CBS)—Norwich—11:15 a.m.	1,860,000
3. Arthur Godfrey—(CBS)—Staley—11:00 a.m.	1,765,000
4. Arthur Godfrey—(CBS)—Mutual Benefit	1,765,000
5. Ma Perkins—(CBS)—Lipton	1,765,000
6. Arthur Godfrey—(CBS)—Chun King—10:45 a.m.	1,717,000
7. Young Dr. Malone—(CBS)—Scott	1,717,000
8. Our Gal Sunday—(CBS)—Scott	1,670,000
9. Our Gal Sunday—(CBS)—Colgate	1,670,000
10. Arthur Godfrey—(CBS)—Norwich—10:45 a.m.	1,622,000

## TOP FIVE

### NIGHTTIME NETWORK RADIO PROGRAMS

NIelsen, JANUARY 1957 (SECOND REPORT)

Program	Homes Reached
1. People Are Funny—(NBC)	1,288,000
2. Dragnet—(NBC)	1,240,000
3. Great Gildersleeve—(NBC)	1,193,000
4. Gunsmoke—(CBS)—Sun.	1,049,000
5. True Detective Mysteries—(Mutual)	859,000

## TOP FIVE

### NIGHTTIME MULTI-WEEKLY RADIO PROGRAMS

NIelsen, JANUARY 1957 (SECOND REPORT)

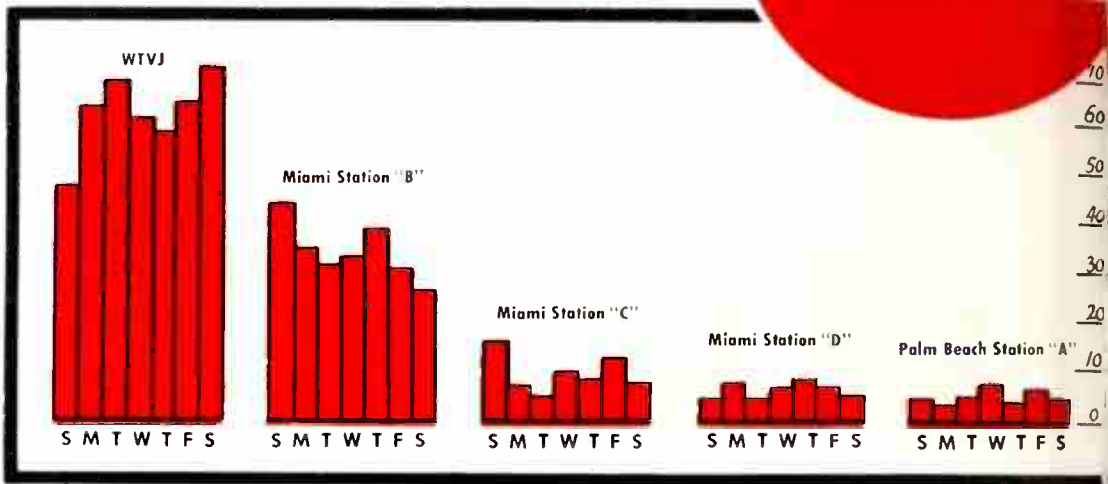
Program	Homes Reached
1. Lowell Thomas—(CBS)	1,526,000
2. News of the World—(NBC)	1,383,000
3. One Man's Family—(NBC)	1,288,000
4. Amos 'n' Andy Music Hall—(CBS)	1,288,000
5. News—(NBC)—Mon.-Fri., 7 p.m. & 8 p.m.	954,000

# They All Read L

SOUTHEAST FLORIDA

IN  
MIAMI

418 ¼ Hour Rating "Firsts"  
of a total of 505



Station Share of Audience 6 PM to Midnite

THE JANUARY ARB SOUTHEAST FLORIDA SURVEY CLEARLY DEMONSTRATES WTVJ'S DOMINANCE OVER THE ENTIRE SOUTH FLORIDA AUDIENCE



Basic Affiliate

*WTVJ is the only Television Station Serving (and Selling) The Entire South Florida Market*

WTVJ • MIAMI

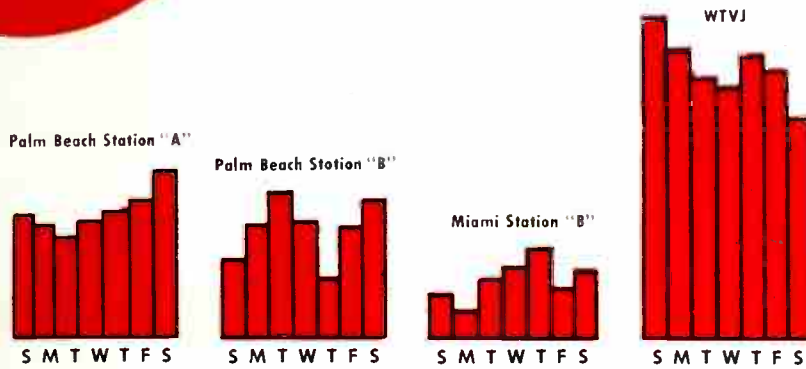
IN ALL C...  
PROGRAMS  
SHOWS

# oud And Clear!

**IN  
PALM  
BEACH**

**60 MILES NORTH**

404 ¼ Hour Rating "Firsts"  
of a total of 503



Station Share of Audience 6 PM to Midnite

MONTH WEST PALM BEACH ARB REPORT (JANUARY 1957)  
SHOWS THAT VIEWERS THERE SELECT WTVJ AS THEIR  
PREFERENCE BY AN OVERWHELMING MAJORITY

Obtain the complete story of  
WTVJ's selling prowess from  
your PGW Colonel

**Florida's FIRST  
Television Station**



LOCAL NEWS  
COMPETITIVE NEWS

1

# BELIEVABILITY

built

## MODERN MEDICINE

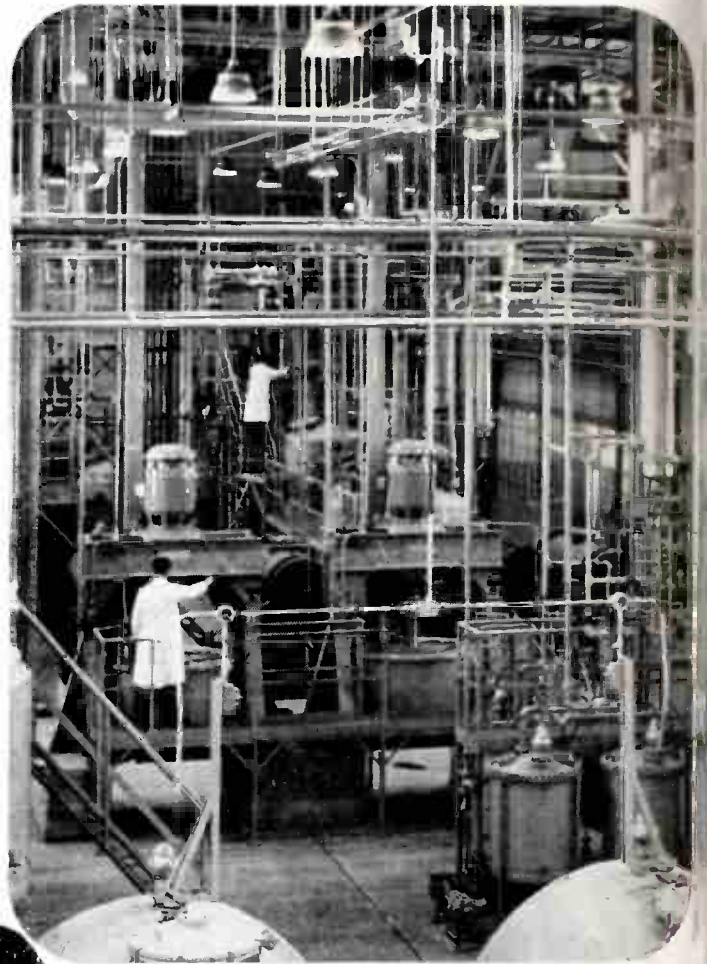
... and

## WWJ-TV

America's great pharmaceutical companies have been built on faith that continuing research can ultimately conquer the ills that plague mankind.

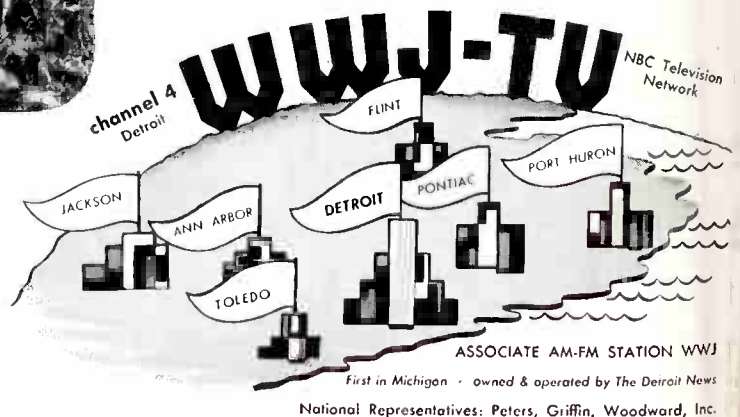
WWJ-TV, with its 10 years of leadership and emphasis on quality, has given Detroiters another well-founded faith—faith that dialing Channel 4 always provides the finest of television.

Seeing is believing to the great WWJ-TV audience—a priceless advantage to every advertiser.



Parke-Davis explorer on 1880 expedition to Fiji Islands in search of vegetable drugs—as depicted in company movie.

Detroit's Parke, Davis & Company, one of the world's largest pharmaceutical manufacturers, was founded in 1866. Therapeutic agents developed in the company's research laboratories play a major role in the fight against disease. Photo above shows the modern "jungle" that produces Chloromycetin, the broad-spectrum antibiotic.



Tenth Anniversary Year

Radio wrap-up From page 9

... was clocked at 11 p.m. (56,000 homes reached). Here's the picture:

Hour	Homes Reached (000)	Hour	Homes Reached (000)
9 A.M.	1,431	5 P.M.	477
10	1,002	6	477
11	859	7	954
Noon	620	8	954
1 P.M.	906	9	716
2	716	10	334
3	763	11	56
4	954		
Total Daily			11,163,000
Total Weekly			55,665,000

TEN NETWORK ADVERTISERS

... January and February: Bristol-Myers, Brown Williamson, Colgate-Palmolive, Lever Bros., Kraft Foods, Miles Laboratories, General Motors, F. W. Woolworth, Scott Paper, Slenderella.

TEN SPOT ADVERTISERS

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

... FOR NETWORK RADIO

... Norelco has found TV a "terrific medium," ... switched billings to network radio this season. ... Norelco found its one-shot TV ... often failed to reach some of its dealers. ... "radio," says ad manager Harry Fry, "if the dealer ... the show one week, he catches it the next." ... will underwrite a three-a-week five-minute *Herman Hickman* sports strip on CBS radio, following ... *Will Thomas*. ... Although Norwich Pharmacal is a ... of network radio, John Alden, vice-president ... of advertising, registers often-heard complaint: ... have confidence in it, but not much data to support ... this confidence."

... BUSINESS

... R. J. Reynolds has climbed on the network ... in a big way. For Camel cigarettes, it will ... five participations per week on NBC's *News ... World* (7:30-7:45 p.m., Monday-Friday, EST) for ... six weeks, and on ABC 20 five-minute weekly newscasts ... evening and week-end time periods. Gross billing ... \$1,250,000. Also for Camel, Reynolds will buy five- ... minute *Herman Hickman* sportscasts on alternate basis ... Norelco. In June, Camel will take over a full six- ... strip and install Phil Rizzuto as sportscaster.

... network radio continues to attract a wider variety ... clients. American Institute of Men's & Boy's Wear ... will spend \$100,000 for 14 weekly weather capsules on ... NBC's weekend *Monitor*, starting in late summer. ... Werly Fabrics will sponsor 10 fashion segments on ... same program for a seven-week campaign. ... Florida ... & Homes Bureau will buy five-minutes of *Galen ... Dike's* Saturday morning variety hour for a 13-week ... effort.

... Quaker State Oil Refining will sponsor Mutual's *Game*

... of the Day baseball broadcasts in over 360 markets. Contract calls for underwriting a Saturday or Sunday game. In addition, client will sponsor *Frankie Frisch* in six weekend sportscasts in 150 markets not picking up *Game of the Day*.

... Simoniz signs for \$154,000 campaign on NBC's *Monitor*. ... Account also buys combination news and sports package on CBS for latter-part-of-week promotional effort. ... General Foods renews sponsorship of five 15-minute segments per month on *Arthur Godfrey Time*. Duration of contract: 52 weeks. ... Carling's Brewing Co. will sponsor 20 *Martin Block* deejay shows on the ABC network on each of seven selected week-ends. ... Waterman Pens underwrites 13-week campaign to sponsor portions of *Bob & Ray* on NBC's *Monitor*.

... National Spot: Beer advertisers will spend 20-30% more in spot radio this spring and summer. In addition to many local and regional brewers, a number of premium-priced products, including Budweiser and Schlitz, will be represented. ... Heaviest spenders for baseball broadcasts, many on regional networks, are breweries. ... National Board of Fire Underwriters allocating \$890,000 for campaign on 130 radio stations for 13 week drive. Heavy spot TV also will be used in 10 major markets.

... General Foods, for its Birds Eye Frozen division, will use big 100 market spot campaign. Balance of \$1,650,000 ad budget will go to *Life* magazine. ... Procter & Gamble sets 12-market campaign for its Cheer detergent.

... American Airlines buys whopping spot campaign on KNX, Los Angeles, to supplement its all-night *Music Till Dawn* broadcasts on the station. Contract is for three years. ... Dr. Pepper will spend \$1 million during '57 for radio-TV campaign. Budget allocation: 75% TV, 25% radio—mostly spot. AM schedule goes to 230 markets, 15 spots per week; TV schedule slotted in 85 markets on 26-to-52 week basis.

... Old Spice plans two 13-week campaigns (spring and fall) in 20 markets on 30 stations. ... Lever, already using medium for Lifebuoy, Silver Dust and Pepsodent, plans to renew its Spry campaign in over 40 large markets. ... Lite Diet Bread launching 150-station saturation campaign. TV also will be used in important markets. ... Slenderella, now using 22 local shows in the New York market, adds five more "personality" programs.

BIG MONEY IN LOCAL RADIO

... In New York, WABC renewed deejay Martin Block for another five years, with guarantee of \$1 million under new contract. Block gives up his sustaining network show to confine most of his radio activity to ABC's New York outlet. He'll do network radio shows on sponsored basis only.

... Jerry Marshall, Block's replacement when he left WNEW, has signed with another New York independent, WMGM. Marshall can earn up to \$100,000 yearly. He'll be slotted opposite his former program from 10-12 noon, Monday-Friday (10 a.m.-1 p.m., Saturday). ... Another network "name," Bill Stern, has tied-in with a local show. The sportscaster will do three-hour daily wake-up show on WINS, New York. END

# Here's the on



Network



Color Studio



B/W Studio



Remote



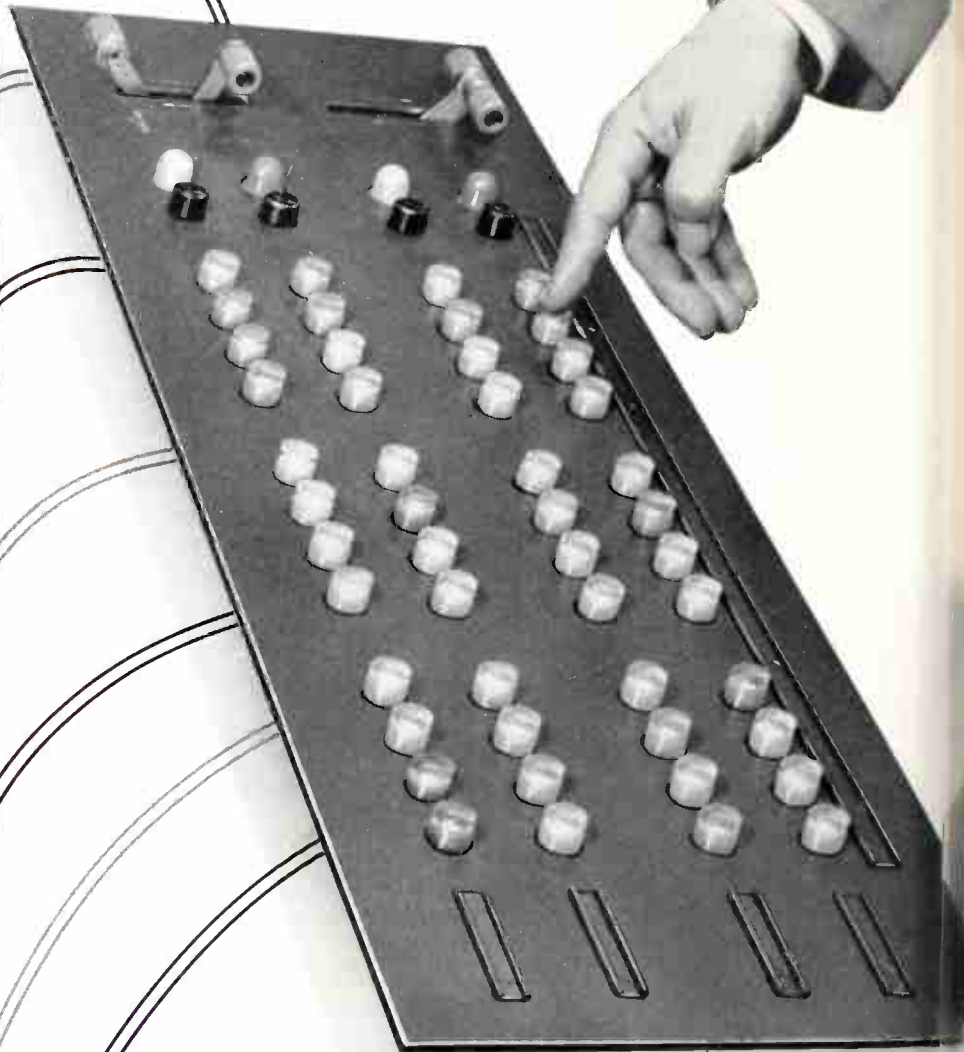
Color Film



B/W Film



Special Effects, Montage, etc.



**Applicable anywhere in TV system  
Meets highest performance standards**

1. Crosstalk better than 55 db down.
2. Ideally suited to studio, master or transmitter control.
3. Switch action makes all contacts simultaneous within one milli-second.
4. Holds differential gain within 0.1 db.
5. Limits differential phase to below 0.1 degree.
6. Perfect input match to 75 ohm line . . . requires no high frequency compensation . . . flat to 7 mc.
7. Module design permits 10 or 15 inputs and 2, 4 or 6 outputs per switch.
8. 10 x 6 switch requires only 21" of rack space . . . Controls grouped for easy identification and operation.



# Improved TV switching system for all color and monochrome!

*New Philco switch provides centralized—transientless—control of  
simultaneous color . . . coded-color . . . monochrome for studio control, master control or transmitter*

Before you expand station facilities or update present equipment . . . get the facts on simultaneous switching from Philco. This new switch offers significant savings over other systems in requirements for video processing equipment . . . handles TV color or monochrome—composite or non-composite—by remote control.

Only the new Philco switching system permits use of a single color or two colors alone. The scope of special program effects is greatly increased

since switching can be accomplished before the signal has been color coded.

Audio switching, sync insertion, tally-lights and change from color to monochrome may be easily interlocked with video switching. Low voltage DC Relays eliminate costly video cabling. This new switching system has been proven over thousands of hours of operation on RGB and composite switching. Life tested for more than a million switching cycles without maintenance or failure.

**SEE THIS SWITCH AND THE COMPLETE CINESCANNER SYSTEM DEMONSTRATED AT NARTB,  
CONRAD HILTON HOTEL, CHICAGO, APRIL 7-11, BOOTH #11**



Studio Control



Master Control



Transmitter

## PHILCO® CORPORATION

GOVERNMENT AND INDUSTRIAL DIVISION

Philadelphia 44, Pennsylvania • In Canada—Philco Corporation of Canada Limited, Don Mills, Ontario



HENRI FAST



HENRY M. SCHACHTE



PIERRE MARQUIS



WILLIAM N. DAVIDSON



CHARLES H. SMITH

focus on

# PEOPLE

These are some of the men in—and behind—the stories in this issue of TELEVISION MAGAZINE:

**Henri Fast**, author of "TV Around the World," is deputy director of mass communications at UNESCO. A professional journalist who edited several Belgian magazines, Fast entered the Belgian government information service in 1940. In 1948, he joined the U.N., was stationed in Shanghai, the Philippines, Indo-China, Thailand and Indonesia. Now in Paris, he assumed his present position in 1955.

**Henry M. Schachte** is advertising vice president of Lever Brothers, described in this month's Radio Study as the company whose million dollar campaign for Pepsodent has been a major factor in the current resurgence of national spot radio. Schachte joined Lever in 1955; was previously an account supervisor and v.p. at Bryant Houston agency and director of advertising at Borden Co.

**Pierre Marquis**, who supervised preparation of the Screen Gems' study which appears as this month's Special Report, is director of sales planning for the film company. Marquis joined NBC sales planning in 1951, moving to MCA-TV in 1954 as research director. The 33-year-old Marquis came to Screen Gems in 1956.

**William N. Davidson** is one of the first executives in television to be sent to a university (MIT) to take management training course. (See "Sending Executive to School.") General manager of WRCA and WRCA-TV New York, Davidson became assistant general manager for WTAM and WNBK, Cleveland, in 1954. He assumed the same title at WRCA-AM-TV in 1955, and last year, was named general manager of the station.

**Charles H. Smith**, whose proposal to KOTV for a rate increase is outlined in "How a Station Justifies a Rate Increase," is an independent research consultant. The possessor of several awards for the development of research techniques, Smith was assistant director of research at CBS in 1942. After having established a department of research for CBS radio sales, he went to BBD&O, then to WCCO-TV, Minneapolis. Smith set up his own outfit in 1956.

# COUNT ON SUCCESS



TY  
omy  
n C  
n M



NT ON SUCCESS...RATING SUCCESS...SALES SUC  
4 THESE 123 FULL-HOUR **WESTERN FEATUR**

**56**

STARRING  
**GENE AUTRY**



**67**

STARRING  
**ROY ROGERS**



**WITH HOLLYWOOD GREATS LIKE**

Durante

Dale Evans

Andy Devine

Gabby Hayes

Barrymore

Ann Rutherford

Paul Kelly

Sons of the Pio

Miller

Sterling Holloway

Buster Crabbe

Gale Storm

give a hoot and a holler to  
your representative at

**nca tv**

Madison Avenue, New York 22, N.Y. (PLaza 9-7500)





## Color Letter

### REPORT FROM CONSOLIDATED

The greatly increasing use of color in television production prompted Consolidated Film Industries, Republic Pictures' lab subsidiary, to run a series of weekly color seminars for agency, network and film production personnel this season. More than 400 people attended the sessions, which consisted of screenings illustrating various types of color films and processes, followed by question and answer sessions. Here are some of the highlights of the discussions.

### "QUALITY AND SPEED NOW AVAILABLE IN EAST"

Three facts were emphasized by Consolidated's Albert A. Duryea, resident manager of the Fort Lee plant:

1. Producers can obtain first class processing of 35mm Eastman color negative on a 24-to-36 hour basis.
2. Producers can obtain top quality color optical effects in the East.
3. Excellent 16mm internegatives can be made from original 35mm negatives by means of interpositives, and large numbers of 16mm contact prints can be made from 16mm internegatives. Prints in 16mm can be made speedily and economically by this method.

### QUESTIONS MOST FREQUENTLY RAISED AT SEMINARS

*Q: Is that a reduction print from the original or internegative?*

A: This print was made from a 35mm internegative. We don't recommend printing from the original negative as there is always a dirt problem, because in making reduction prints it is necessary to print with the base of the 35mm negative facing the 16mm positive. Considerably more specular light is required in printing color films than black and white films. Consequently, even if the base condition were similar to black and white, the color print would show up more base defects than black and white.

The reason we use an internegative is that in making it, it is possible to have a defect-free base because less handling is involved than on an original negative. Very often 35mm and 16mm prints are required at the same time, and since reduction printing is a slow process, if you have an internegative, both 35mm and 16mm prints can be manufactured simultaneously.

*Q: Have you run any of this test film through closed circuit to evaluate what method is best for television?*

A: Yes, we have seen a number of color jobs on closed circuit TV that we have printed on the East Coast and West Coast for television.

*Q: I understood that for television they always try to achieve a pastel through all the colors so that you don't get anything that's too bright. Is this true?*

A: We haven't had any specific instructions that way. A really good

*To page 28*

# Song hits tell the BM from 1940-1956

## COMPOSITE OF 1956 TOP TUNES

From the charts of Billboard,  
Cash Box, Variety and The Hit Parade

REVEILLE  
THE BREEZE AND I  
IT ALL COMES BACK TO ME  
WE COULD MAKE SUCH BEAUTIFUL MUSIC  
ACCIDENTLY ON PURPOSE FRENESI THERE I GO  
I GIVE YOU MY WORD I HEAR A RHAPSODY  
IT'S A BIG WIDE WONDERFUL WORLD  
YOU ARE MY SUNSHINE I HEAR A RHAPSODY  
G'BYE NOW I GUES  
HUT SUT SONG I GUES  
JUST A LITTLE BIT SOUTH OF NO  
OH LOOK AT ME NOW SO YOU'RE THE ONE  
THE THINGS I LOVE TIME WAS  
YOU WALK BY YOURS (QUIEREME M  
I THINK OF YOU THIS IS NO LAUGH  
WHO WOULDN'T LOVE YOU AMOR BESAME M  
PISTOL PACKIN' MAMA KENTUCKY MAGIC IS THE  
I'LL REMEMBER SUZANNE MADE TWILIGHT TIME BAIA CALDONIA  
WHAT A DIFFERENCE A DAY MADE THERE, I'VE SAID IT AGAIN  
REMEMBER WHEN STARS IN YOUR EYES  
ALL THE CATS JOIN  
AH YES, THERE'S GOD  
I'LL NEVER LOVE AN  
WE'LL BE TOGETHER AN  
ANOTHER NIGHT LIKE  
JUST AN OLD LOVE OF M  
ILLUSION IT TAKES T  
LET'S BE SWEETHEARTS AG  
TOO MANY IRONS IN THE F  
TELL IT TO A STAR VEM V  
IT'S ALL OVER NOW MY SHA  
WHAT A DEAL MY PRETTY G  
THAT'S HOW MUCH I LOVE Y  
THERE'LL BE SOME CHANGES MA  
UNLESS IT CAN HAPPEN WITH Y  
I WONDER WHO'S KISSING HER NO  
IT'S SO PEACEFUL IN THE COUNT  
WHATTA YA GONNA DO? MISIRL  
CASTENETS AND LACE WITHOUT YO  
COME TO THE MARDI GRAS DELILA  
THERE'S THAT LONELY FEELING AGA  
ALL DRESSED UP WITH A BROKEN HEAR  
WHY DOES IT HAVE TO RAIN ON SUNDAY  
I LOVE YOU (FOR SENTIMENTAL REASON)  
TAKE CARE (WHEN YOU SAY "TE QUIERO  
IT MIGHT HAVE BEEN A DIFFERENT STOR  
MADE FOR EACH OTHER LOLITA LOPE  
COOL WATER THE RICKETY RICKSHAW MA  
MANAGUA NICARAGUA SMOKE! SMOKE! SMOKE!  
MY ADOBE HACIENDA BOUQUET OF ROSE  
OPEN THE DOOR RICHARD BOUQUET OF ROSE  
WAIT'LL I GET MY SUNSHINE IN THE MOONLIGHT  
ISN'T THIS BETTER THAN WALKIN' IN THE RAIN?  
MY GUY'S COME BACK LOVE IS SO TERRIFIC  
A BED OF ROSES I LOVE YOU SO MUCH IT HURTS  
CORNBELT SYMPHONY YOU WERE ONLY FOOLIN'  
LAUGHING ON THE OUTSIDE (CRYING ON THE INSIDE)  
WHEREVER THERE'S ME, THERE'S YOU MISSISSIPPI  
CUANTO LE GUSTA YOU, YOU ARE THE ONE TERESA  
THE DREAM PEDDLER FOOL THAT I AM  
RENDEZVOUS WITH A ROSE ROOM FULL OF ROSES  
IT AWAY YOU'VE CHANGED BALLIN' THE JACK  
THE BIRD ON YOUR WINDOWILL SIMILAU  
SHE'S CRYING  
I'M YOURS TO COMMAND LONGING FOR YOU  
VAMPIN' (TIL YOU'RE READY) ANYTIME  
MORNING MAMBO JAMBO MARTA  
BERMUDA BANDS THAT'S ALL I WANT  
JAMBO STARS GET IN YOU

RECORDS  
SHEET MUSIC  
JUKE BOXES  
RADIO  
TV

# HONOR ROLL OF HITS

THE NATION'S TOP TUNES for survey week ending March 20

TRADE MARK REG.

Rank	Title	Artist	Label	Weeks on Chart
1	Party Doll	By The Brown Bombs	Imperial	6 5
2	Butterfly	By A. J. Turner	Mercury	3 6
3	Young Love	By Cliff Bennett	Mercury	1 13
4	Marlaine	By Cliff Bennett	Mercury	2 8
5	Round and Round	By The Statues	Mercury	7 1
6	Don't Forbid Me	By Sam Cooke	Mercury	4 14
7	Too Much	By The Statues	Mercury	5 10
8	Teen-Age Crush	By The Statues	Mercury	3 6
9	Banana Boat Song	By The Statues	Mercury	9 11
10	I'm Walkin'	By James Brown	Mercury	11 3
Second Ten				
11	Banana Boat (Day-O)	By The Bananas	Mercury	10 11
12	Little Darlin'	By The Beatles	Mercury	17 2
13	Almost Paradise	By The Statues	Mercury	18 4
14	Chantex Chantex	By The Statues	Mercury	26 2
15	Why Baby Why?	By The Statues	Mercury	13 2
16	Walkin' After Midnight	By James Brown	Mercury	18 3
17	Gone	By The Statues	Mercury	21 3
18	Who Needs You?	By The Statues	Mercury	12 6
19	Love In Strange	By The Statues	Mercury	15 11
20	Cinco Robles	By The Statues	Mercury	14 10
Third Ten				
21	Come Go With Me	By The Statues	Mercury	21 3
22	Little In the Balcony	By The Statues	Mercury	28 3
23	I'm Stickin' With You	By The Statues	Mercury	15 16
24	Moonlight Gambler	By The Statues	Mercury	20 12
25	Wriggle Wriggle	By The Statues	Mercury	26 8
26	I'm Sorry	By The Statues	Mercury	28 3
27	Ninety-Nine Ways	By The Statues	Mercury	15 16
28	True Love	By The Statues	Mercury	20 12
29	I'm Waiting Just for You	By The Statues	Mercury	23 27

The Honor Roll of Hits comprises the nation's top tunes according to record and sheet sales, disk jockey and juke box performances as determined by The Billboard's weekly nationwide surveys.

—From The Billboard, March 30, 1957 (Most recent chart available at press time)

**BROADCAST MUSIC, INC.** 589 FIFTH AVENUE NEW YORK 17, N.Y.

New York Chicago Hollywood Toronto Montreal



## Memphis Food Chain Adds 5<sup>th</sup> Year!

**BIG STAR STORES** of Memphis and long-time sponsor of Cisco, comment an entering 5th year of sponsorship:

"Cisco Kid has shown a high rating locally. It has brought direct sales returns for Big Star Stores . . . We also sponsor Cisca in Cape Girardeau, Mo. The results in this new area are excellent. Recently when the Columbus, Miss., station opened, we started Cisca there. Already we see sales results . . . Cisco Kid has helped all our big Star Stores."

Ask to see more success stories of  
**THE WORLD'S GREATEST SALESMAN!**  
**"THE CISCO KID"**

Write,  
Phone  
or  
Wire  
Collect  
Today



New York  
Chicago  
Cincinnati  
Hollywood

### COLOR LETTER From page 25

theatrical color projection print, provided it is not dark, is now acceptable for television reproduction.

**Q:** When will the new Eastman duping material be available and what quality will be obtainable from it?

**A:** Tests made by Eastman on their new 5253 and 7253 showed very excellent results. To date, we have had only sensitometric strips to process. But we expect film within the very near future.

**Q:** You announced developing and printing of 35mm Eastman Color in the East?

**A:** Yes. All of these tests were printed and developed by Consolidated in the East. We develop and print in excess of one million feet of Eastman Color a week at our Fort Lee plant.

**Q:** If the job was started on the West Coast and some material was cut into it on the East Coast, would there be a depreciable difference in the color value since the developing was done in different labs?

**A:** Not between our Consolidated West Coast lab and our East Coast lab, and it would be my opinion that at almost any lab you could intercut because we all try to hold the Rochester standard on the color processing. A negative can be developed and timed on the West Coast and we print it from their matts; they make a sample out there and we use their matts.

**Q:** On this last portion that we saw, how is the sound recorded?

**A:** It's an optical track.

**Q:** Is it a dye track?

**A:** No. It's a silver track.

**Q:** Are you making silver tracks in all the work you are turning out?

**A:** All of the Eastman Color. It's silver plus dye, but the basic density as the photo cell of the projector sees it is silver density only.

**Q:** Do you recommend that the commercial producer shoot in Kodachrome or in 35mm Eastman Color?

**A:** The best result is naturally obtained by shooting in 35mm Eastman Color. However, if only 16mm prints are going to be required, it is our opinion that the producer should consider using Kodachrome because of the tremendous difference in cost.

If any 35mm prints are required, it is uneconomical to use the Kodachrome because the cost of making

blow-up color prints would not be as good as off-set the initial saving. At the quality of the 35mm prints would be inferior.

### BASICS OF PROCESSING FOR 35mm EASTMAN COLOR

The producer shooting in 35mm Eastman Color usually shoots a series of exposure tests and has them developed before the start of the actual shooting of the production.

The negative is sent into the lab daily and is developed as soon as it is received. Daily rushes printed color are returned to the producer editor for evaluation and for assembly into the work print. The color negative is broken down and catalogued to be ready to be matched to the work print.

As early as possible, the scenes that are going to be used for special effects are assembled into rolls, as separation positives and the internegatives with the effects are made and checked so that they will be ready to be inserted into the negative when it is cut to match the work print.

It is customary to make a on-light combined print immediately after the negative is cut to check the cutting and sound synchronization. If this combined print is proved, a fully corrected sample is made simultaneously with the making of complete separation positives of this assembled negative for protection purposes. It is used for the manufacture of the color internegative, which is used for 16mm printing.

### BASICS OF PROCESSING FOR 16mm COMMERCIAL KODACHROME

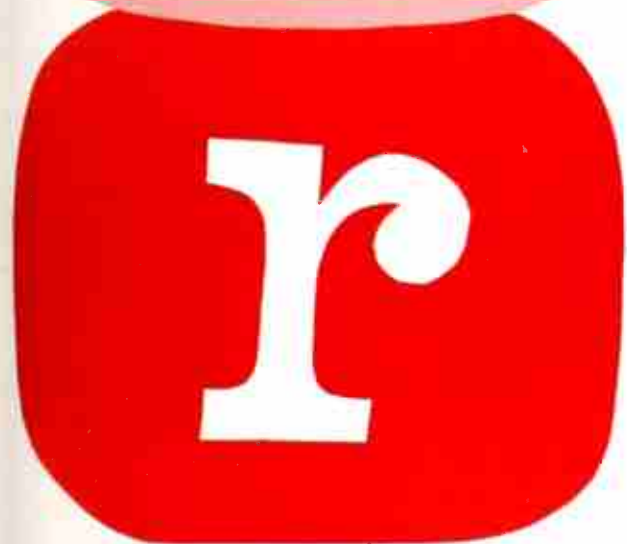
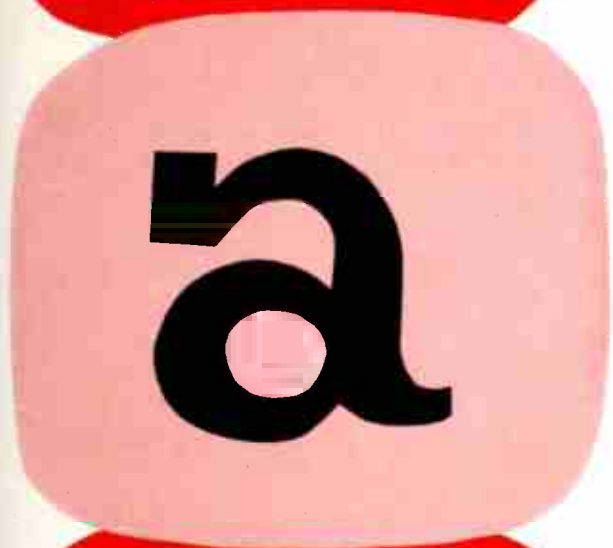
A producer shooting a production in 16mm Commercial Kodachrome sends in each day's Kodachrome to the laboratory, which in turn has processed by Eastman Kodak.

When the Commercial Kodachrome is returned to the lab, daily prints are made on either black-and-white reversal positive or reversal color positive. These are sent to the customer for editing into a work print.

The majority of jobs are cut for A and B printing, and the original Commercial Kodachrome is or used for a few samples and for the manufacture of an Eastman Color internegative which is printed A and B so that it includes any desired effects.

Eastman Color positive prints are manufactured by contact printing from this color internegative. E





**monitors  
the  
nation**

**broadcast advertisers reports, inc.**

*236 East 47th St., New York 17, N. Y., MUrray Hill 8-1370*



## **KNOWLEDGE**

Knowledge and speed guide the surgeon's hand.

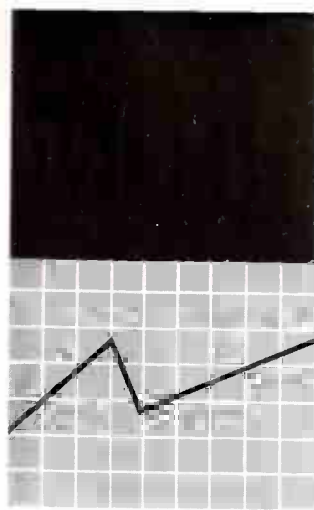
In our fast-moving field, too, knowledgeable decisions frequently must be made quickly.

That's why . . . when we give you facts . . . we're careful to make them accurate, complete and pertinent. And, whenever possible, get them to you fast while they still have meaning and application.

**AVERY - KNODEL**  
INCORPORATED

NEW YORK    ATLANTA    DALLAS    DETROIT    SAN FRANCISCO    LOS ANGELES    CHICAGO

# report on spot



How coffee advertisers use spot TV. A study of 17 major markets

Listed below are coffees which were advertised on spot TV during the last quarter of 1956 in 17 major markets, as reported by Broadcast Advertisers Reports, Inc.

BAR tape-records all telecasting in various markets on a regular basis for seven-day periods. The schedules shown represent the TV activity of the brand in the market during

the recording week. They are taken from the recently published BAR report, "A National Guide to Non-Network Television Advertisers by Product Categories."

<b>ATWOOD COFFEE</b>	
Minneapolis	1 program 1 spot
<b>BAILEY INSTANT COFFEE</b>	
Atlanta	13 spots
<b>BONJOUR COFFEE</b>	
Cleveland	39 spots
<b>BUSTELO COFFEE</b>	
New York	1 spot
<b>BUTTER-NUT COFFEE</b>	
Los Angeles	27 spots
Milwaukee	4 programs
Minneapolis	3 programs 4 spots
<b>CHICAFE INSTANT COFFEE</b>	
Atlanta	15 spots
<b>CHOCK FULL O'NUTS COFFEE</b>	
New York	1 program
Philadelphia	15 spots
<b>DECAFE INSTANT COFFEE</b>	
Atlanta	1 spot
Baltimore	1 spot
Boston	3 spots
Chicago	7 spots
Cleveland	2 spots
Detroit	1 spot
Milwaukee	1 spot
New York	1 program 6 spots
Philadelphia	2 spots
Pittsburgh	4 spots
Washington	1 spot
<b>DELCREST COFFEE</b>	
Detroit	1 spot
<b>DON-DE COFFEE</b>	
Cleveland	16 spots
<b>EHLERS COFFEE</b>	
Baltimore	1 spot
New York	9 spots

<b>FLEETWOOD COFFEE</b>	
Atlanta	8 spots
<b>FOLGER COFFEE</b>	
Cincinnati	7 spots
Columbus	5 spots
Los Angeles	7 spots
Minneapolis	16 spots
San Francisco	5 spots
<b>HILLS BROTHERS COFFEE</b>	
Chicago	9 spots
Cleveland	5 spots
Detroit	9 spots
Los Angeles	8 spots
Miami	5 spots
Milwaukee	20 spots
Minneapolis	12 spots
San Francisco	14 spots
<b>HIXSON COFFEE</b>	
Detroit	1 spot
<b>HOLIDAY COFFEE</b>	
Boston	1 spot
<b>J F G COFFEE</b>	
Atlanta	11 spots
<b>LUZIANNE COFFEE</b>	
Atlanta	9 spots
Baltimore	10 spots
Los Angeles	5 programs
Philadelphia	39 spots
Washington	18 spots
<b>INSTANT MAXWELL HOUSE COFFEE</b>	
Boston	21 spots
Chicago	11 spots
Cincinnati	10 spots
Cleveland	19 spots
Columbus	10 spots
Detroit	26 spots
Los Angeles	6 spots
Minneapolis	11 spots
New York	25 spots
Pittsburgh	6 spots
San Francisco	27 spots
Washington	18 spots

<b>McGARVEY COFFEE</b>	
Minneapolis	1 spot
<b>McLAUGHLIN MANOR HOUSE COFFEE</b>	
Chicago	20 spots
Milwaukee	12 spots
<b>MERIT COFFEE</b>	
Columbus	2 spots
<b>NASH COFFEE</b>	
Minneapolis	9 spots
<b>NESCAFE INSTANT COFFEE</b>	
Baltimore	5 spots
Boston	5 spots
Cincinnati	4 spots
Cleveland	1 program 1 spot
Columbus	5 spots
Detroit	5 spots
New York	2 programs
Pittsburgh	1 spot
Washington	10 spots
<b>PERFECT HOST COFFEE</b>	
Los Angeles	3 spots
<b>POMCO COFFEE</b>	
Pittsburgh	1 spot
<b>SAVARIN COFFEE</b>	
New York	1 program 16 spots
Philadelphia	1 program
<b>THOMAS J. WEBB COFFEE</b>	
Chicago	1 program
<b>WILKINS INSTANT COFFEE</b>	
Washington	62 spots
<b>YUBAN COFFEE</b>	
Los Angeles	6 spots
San Francisco	3 spots

# ZIV's THRILLING *NEW, ALL-NEW*

- HIGH-TENSION THRILLS!
- EXPLOSIVE SUSPENSE!
- BREATH-TAKING ADVENTURE!



## "The **NEW** Adventures of **MARTIN KANE**

Starring  
**WILLIAM GARGAN**

... to the viewing public he IS Martin Kane!

**MARTIN KANE'S CREDO:  
"I WORK WITH THE POLICE  
- NOT AGAINST THEM!"**

Side by side with Scotland Yard, the French Surete, the police of all the Continent, this resourceful American Private Investigator pursues law-breakers all over the continent.

VISIT ZIV'S  
CONVENTION  
EXHIBIT,  
APRIL 7-11  
ROOMS 556-57  
CONRAD HILTON HOTEL,  
CHICAGO

# MYSTERY-ADVENTURE SERIES ...

## FLASH!

**ALREADY BOUGHT BY**

- ANHEUSER-BUSCH  
in 7 markets
- STROH'S BEER
- DREWRY'S BEER
- PROGRESS BEER
- HUMPTY DUMPTY  
Supermarkets
- FALSTAFF BEER

**and stations:**

- KERO-TV in Bakersfield
- WTVY in Dothan
- KTTV in Los Angeles
- KPHO-TV in Phoenix
- KOA-TV in Denver

FILMED **ON LOCATION** IN COLORFUL FOREIGN COUNTRIES!

Double-cross in  
**AMSTERDAM!**



Suspense in  
**LONDON!**



Mystery in  
**PARIS!**



Danger in  
**MADRID!**





*starting its ninth year in a new home*

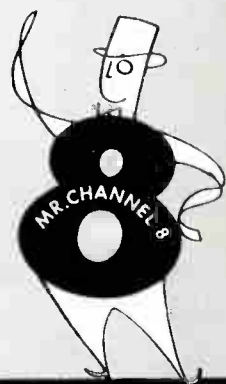
# WGAL-TV

LANCASTER, PENNA.

NBC and CBS

Since the date of its first telecast, March 18, 1949, WGAL-TV has had eight happy and eventful birthdays. None has been happier nor more eventful than the latest one, which was made noteworthy by the "Dedication to Public Service" of the new WGAL-TV building, with its latest modern equipment and complete color facilities. These new facilities make it possible for WGAL-TV to give a birthday gift of better service to its countless viewers and its numerous communities, which combine to form America's 10th TV Market.

STEINMAN STATION • Clair McCollough, Pres.



**316,000 WATTS**

Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco



A MONTHLY FEATURE

BY NORMAN E. CASH

President, Television Bureau of Advertising

## THAT ELUSIVE 'IMPACT'

Just what does the word mean? TvB launches the quest for a fresh definition

Periodically, I attend luncheons at which all segments of the industry gather. On one particular occasion, I sat with a media director, an art director, a copy chief and a few time—and space—salesmen, a group as homogeneous in purpose and as heterogeneous in outlook as you'll ever find at these affairs.

Following the usual chicken à la king and speeches, we remained a while longer, tossing thoughts back and forth. With monotonous regularity, one word kept cropping up like a yo-yo: IMPACT. It was thoroughly brain-washed, dissected, and left pendant in the breeze, unresolved.

There were seven men at the table; there were seven versions of "impact." The art director dogmatically claimed that a certain piece of art he had used to illustrate an ad carried tremendous "impact." Equally as sure was the copy chief who regaled one and all with the "impact" factor of a headline. Not to be outdone, the media director barnstormed for the "impact" of a campaign he had planned in several media. Bringing up the rear, but no less vociferous, the salesmen labored and brought forth their "impact" pitches. It was all most confusing, for each was using the word as he envisioned its meaning.

Just for the record, the dictionary has this to say: IMPACT: to drive close; fix firmly; pack; wedge; a striking together; a collision communicating force."

Now, they all knew what they meant, but was there any connection between Webster and their own individual interpretations? Perhaps, if you stretch a point or two. It seems to me the word has become, through too loose usage, all things to all men, and in this respect renders a possible disservice to the advertiser.

By the time that harried soul is through being worked over by its dozens of different interpreters, he is understandably mixed up and gun-shy of anyone selling him on the "impact" of anything. In his place, I would demand a less vitiated, opinionated definition. I'd countenance nothing but a positive, measurable interpretation.

It is in this positive direction that TvB's research is moving with accelerating frequency. It is our purpose to translate "impact" into measured "effectiveness."

Some of the Bureau's recent work in this area has already indicated that "impact" *can* be measured. Our supermarket study, for instance, set out to find which medium pre-sells the housewife best, which medium orients her mind toward a specific product so that when she crosses the threshold of one of these giant warehouses, she reaches for that particular product. This was a study in "What does TV do to people?", and I can't think of a better definition of "impact."

It's interesting to note that the over-all result demonstrated that the "impact" of television was credited with influencing the purchases of nationally advertised brands to an extent as great as the other three media combined (radio, newspapers, magazine), or over 49% by dollar volume for the TV side.

Another measure of that elusive word is found in the Bureau's auto showroom traffic study (which, incidentally, measured the "impact" of comparative media in this area). The results show that 64% voted for TV as the stimulant that brought them to the showrooms; 36% said newspapers. "Impact?" Measurable, meaningful "impact?" I think so.

We plan more such studies in the belief that a knowledge—a working knowledge—of the real meaning of "impact" (at least as we understand it in relation to selling) sharpens its sales interpretation and utility.

There is a somewhat tenuous but not entirely disconnected parallel to this confusion in terms in another phase of show business. I recall a constantly bubbling argument among some motion picture friends of mine as to what constitutes a "good" show. Here again there are as many versions as there are arguees. The whole affair was resolved by one cynical showman who said: "A good show is one that makes money." This is cause and effect in all its pristine, greenbacked best. END



A MONTHLY FEATURE

BY KEVIN B. SWEENEY

President, Radio Advertising Bureau

## LET 'EM HEAR THE WORDS

In the home, jingles must compete with the slurp of washing machines, etc.

Once upon a time in The Old Radio there was a program named "Manhattan Merry-Go-Round." My unstable memory doesn't permit me to recall the exact phrase that explained the show's distinction, but it went something like this: "Songs sung so clearly that you can understand every word."

And they were. And they should be. But they aren't "sung so clearly, etc." in too many 1957 jingles now running for almost every product you can mention.

Today I heard two flagrant failures to abide by the simple rule that the listener should hear all the words of the advertising jingle. One was for a fluoride dentifrice, the other for a low-priced automobile. Both jingles came out of agencies that not only know better but have proven themselves expert jingle practitioners.

The sad fact is that many jingles produced for local advertisers in Milwaukee, Washington, D. C. and Los Angeles—three of the brighter spots for jingle production—are better than those produced in New York for national release and for one reason: *nothing gets in the way of words.*

There are no inviolable rules for jingle writing any more than for any other creative undertaking. And since the only literary laurel I ever won was a third prize in the Columbus Day essay contest, I won't attempt to lecture my literary betters on what I think should be done about jingles to make them effective.

But at RAB we do have a library of effective jingles—effective in our opinion. And we do have the guidance of the annual balloting for the best commercials, based on the personal preferences of a blue-ribbon jury of advertisers and agency men. Both of these signposts point to some rules for jingles to follow if they are to be effective.

An effective jingle is a delayed-action bomb. It penetrates the listener's armor plate of indifference—or really disinterest—in what's being advertised. That's the initial phase—the rhythm and lyrics score a "hit"

the moment they are first heard. But the really effective jingle buries itself in the listener's subconscious ready to "explode" again and again when "armed" by visual stimuli, a snatch of music, the use of the product, etc.

To make the initial penetration and to stay in there ready to "explode," the basic qualities of the jingle's lyric must be the same as those of most advertisement headlines—brevity and simplicity: "*Pepsi-Cola hits the spot,*" "*Winston tastes good like a cigarette should,*" "*You get a lot to like in a Marlboro, filter, flavor, flip-top box.*"

Brevity, simplicity—and repetition. Give the customer a chance to hear the lyric and the musical motif (I think that's the word, if I remember my college music appreciation class) at least three times. Most citizens have tin ears. They can't whistle or hum something until they've heard it half a dozen times. Give them that chance.

The reason I'm leaning on this point is that approximately one in three jingles attempts a narrative just short of "Paradise Lost" in its lyric. No single, oft-repeated musical and lyric phrase emerges. Result—no delayed "explosion." If you have a "long copy" story let the announcer tell it. Don't ask the jingle lyric to do the job.

Another sin is over-arrangement—too many voices too many instruments, too many musical subtleties. These may not obscure the advertising message when you audition the jingle. But the hushed attention that the audition gets is rather remote from actual listening conditions. People hear the jingle over the slurp-slurp of the washing machine, the cries of wet-diapered kids and the hum of a goodly number of 285-hp engines.

Next time you audition a jingle, have it spliced into a tape of an actual broadcast. The need for a crisp presentation will become immediately apparent. Then run an electric mixer in the room at the same time, and no chorus will ever gargle your brand name again.

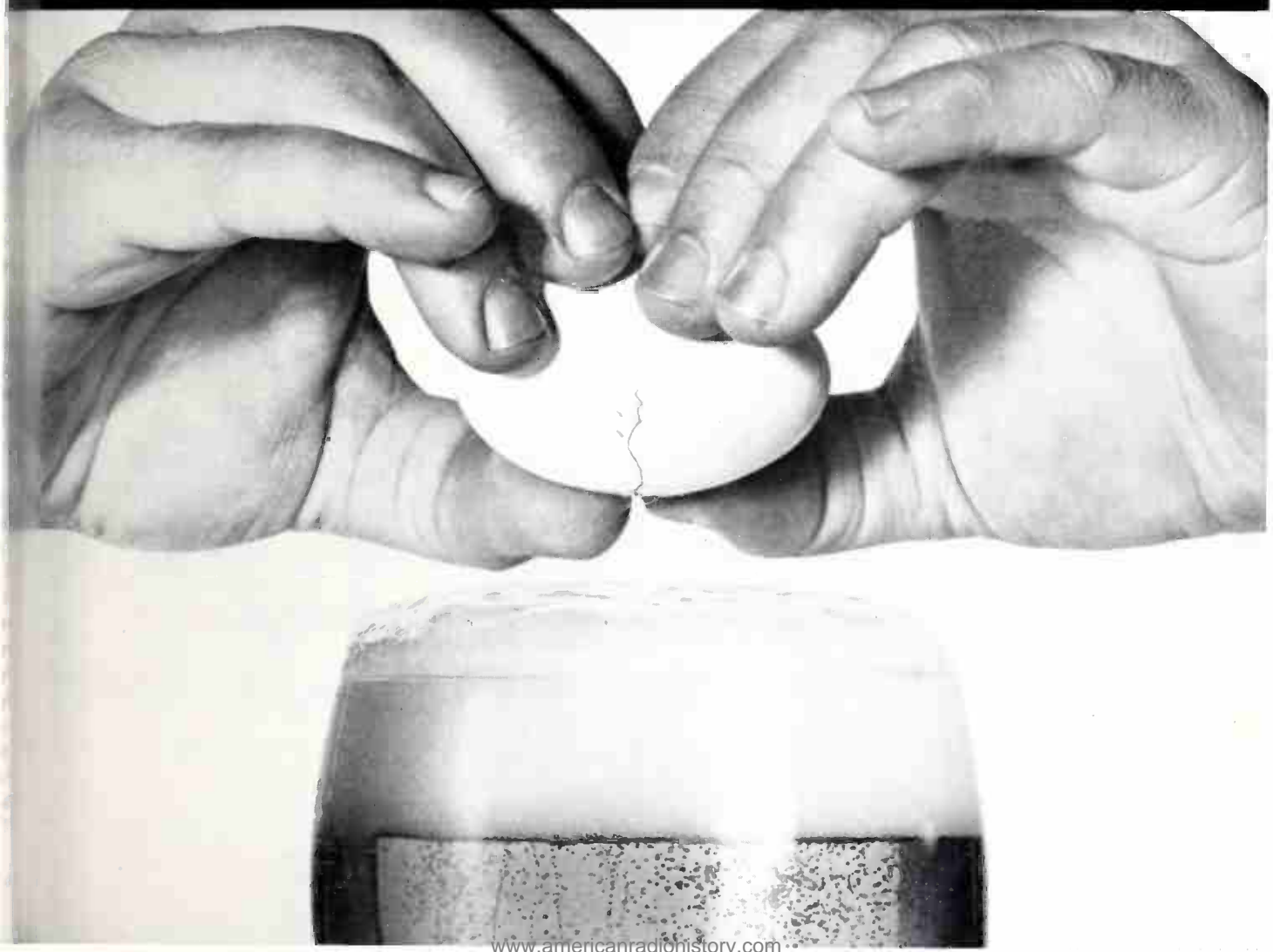
To page 4



Just Like The Good Old Days—Only  
**BETTER**

IN 1949, The Jack Benny Show, Our Miss Brooks, F.B.I. in Peace and War, Suspense and Amos 'n' Andy were among the most sought-after properties in all advertising.

TODAY, these CBS Radio programs are actually (and on the research record) better advertising buys than they were then!



For example, these four shows...



part of CBS Radio's new IMPACT plan, today average 77% more commercial minute family impressions per dollar than seven years ago. Here are the actual increases in advertising value that have taken place at a time when the dollar is buying less and less: F.B.I. in Peace and War—29% more family impressions per dollar; Suspense—51% more; Our Miss Brooks—65% more; and Amos 'n' Andy—150% more, since 1949! The Jack Benny Show—not a part of the IMPACT plan—is specially available for advertising sponsorship in 7½-minute units and delivers 29% more commercial minute impressions per dollar than in 1949-50.

IMPACT is a plan for weekend selling.

It offers over 20 established, tested programs to choose from. And they cover the full range of audience favorites: news, music, variety, comedy, public affairs, drama, personalities, sports.

An advertiser can use IMPACT as a precision buy to pinpoint the kind of listeners he wants to reach

For he can use IMPACT for saturation: by sponsoring  
a segment in each program in the full schedule, his  
message reaches more than 8 million different fami-  
lies over three separate times in a single weekend.

For an advertiser buying IMPACT gets solid commer-  
cials in major programs. The program setting is  
right for those commercials—because the adver-  
tiser selects it. The audience setting is right—because  
the listener seeks out the program. And IMPACT  
programs are easy to publicize and merchandise—  
by name, by star, and by broadcast time.

Are the good old days? IMPACT makes them better.  
For more productive selling and even greater dollar  
values, have us tell you all about it.

# IMPACT

on The CBS Radio Network



PHONE 74-5711

# WHEN-TV

MEREDITH  
SYRACUSE  
TELEVISION CORP.

101 COURT STREET, SYRACUSE 8, NEW YORK

All of us in or associated with the broadcasting business are constantly exposed to a stream of statistics. Dependent upon your point of view they can be interpreted many ways.

WHEN-TV has been endowed with a continuing series of statistics for more than eight years that can be interpreted only one way -- superiority. I refer to the quarter hour firsts tabulations of all audience surveys taken in burgeoning Central New York.

For example, here is the total of all ARB and Pulse ratings during the past year:

	Quarter Hours
WHEN - TV	1243
Opposition	625
Ties	27

Regardless of the flood of figures you deal with I am certain that these should interest you. We achieved them through a constant search for perfection. The Katz Agency or our commercial manager, Fred Menzies, are ready to illustrate how our proven superiority can mean proven sell ability for you.

Cordially,

*Paul Adanti*

Paul Adanti  
Vice President

AFFILIATED WITH BETTER HOMES AND GARDENS AND SUCCESSFUL FARMING MAGAZINES

## MEREDITH STATIONS

KCMO and KCMO-TV, Kansas City • KPHO and KPHO-TV, Phoenix  
WOW and WOW-TV, Omaha • WHEN and WHEN-TV, Syracuse

'M JOE FLOYD . . .



**I CONSIDER MYSELF  
A HELLUVA SALESMAN!**

Whether you want to go the  
radio or tv route . . .

If you want to cover a  
healthy, husky slice of  
America—measured in terms  
of South Dakota, Minnesota,  
Iowa and Nebraska —  
then see me!

**BUY JOE'S RADIO  
KELO** Now increased from  
5,000 watts to 13,600 watts.

and

**BUY JOE'S TV!**  
You can't beat this single  
market buy!

**KELO-TV**  
SIOUX FALLS (New 1,032-ft.  
Tower)

SATELLITE **KDLO-TV**  
ABERDEEN-HURON-WATERTOWN

and this June **KPLO-TV**  
PIERRE-WINNER-CHAMBERLAIN

All inter-connected!

NBC • CBS • ABC

**THAT'S RIGHT! J.F. IS  
A HELLUVA SALESMAN.**

and you can reach him quick at  
KELO, Sioux Falls . . . or through

**H-R REPRESENTATIVES**

**SWEENEY** From page 36

Speaking of choruses, who needs them? I'm for more work for AFTRA members, but I hear surprisingly good, catchy jingles sung by single voices all over the country. Not only are quartets and choruses sometimes wasteful, it seems to me, but they often impede that crisper presentation I lobbied for in the paragraph above.

Another item on jingle or straight-talk commercials: spell the product's name at least once, even if it's "Jones."

A cosmetic with a tricky name is violating this bedrock principle of radio selling right now, proving that no matter how accomplished the agency, the rule gets overlooked.

The rule was pounded home for me a few years ago when I rode herd on a group of local personalities. One had an offbeat name, but there was only one way either his first name or surname could be spelled.

We counted 31 variations of his two names in one batch of mail.

**No spelling, no recognition**

I tremble to think of how many ladies are not going to recognize the cosmetic they heard advertised because the advertiser forgot to tell them just how his name is spelled, as well as how it sounds.

The jingle offers an almost incredible opportunity to an advertiser: that the listener will carry the advertising message around with him for months and give himself pleasure by remembering it.

More of them will tote your jingle around if you make the lyric simple, brief, repetitive. Let the listener hear your theme—make it crisp—by eliminating the musical and vocal "underbrush" and occasionally spelling out "S-M-I-T-H."

Don't kid yourself—audition it under actual conditions. Then pray that you have a "You'll wonder where the yellow went." If you think you have, pour it on. Buy enough that you'll penetrate *everyone's* subconscious. END

**COMING IN MAY**

Special Report on  
1956-57

RTES Seminars  
"Time Buying—Selling"

Addresses by  
Kevin B. Sweeney  
and 20 other industry leaders

**Just in!**  
Seattle • San Diego  
San Francisco  
**OUTRATES ALL  
COMPETITION  
FIRST RATED  
TELECASTS**

22.3 KING, Pulse 2/6/57  
23.5 KFMB, Pulse 2/6/57  
16.4 KPIX, Videodex 2/5/57

**HAWKEYE**

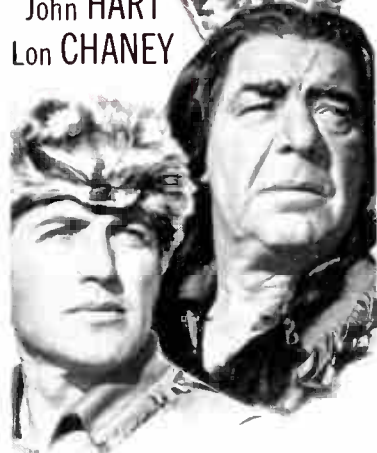
AND THE

**LAST OF THE**

**MOHICANS**

starring

John HART  
Lon CHANEY



VISIT US

**NARTB**

CONRAD HILTON HOTEL  
SUITE 532A, 533A, 534A

Television Programs of America, Inc.  
488 Madison Ave., N. Y. 22 • PLaza 5-2100

# the kids are eating their spinach again

Spinach rates high with the kids when Popeye's back in town. So does Popeye himself. In 21 cities across the country—all markets rated thus far by ARB—Popeye cartoon programs earned a resounding rating of 16.2 on a weekly average, regardless of station, time-period or competition.

Here are the actual figures: WBZ-TV, Boston, 20.7; WBEN-TV, Buffalo, 14.4; WBBM-TV, Chicago, 14.0; WBNS-TV, Columbus, 13.9; KBTU, Denver, 23.3; WDSM-TV, Duluth-Superior, 25.2; KTLA, Los Angeles, 12.0; WTVJ, Miami, 15.9; WPIX, New York, 14.9; KPHO-TV, Phoenix, 16.6; WCSH-TV, Portland, Me., 15.2; WPRO-TV, Providence, 19.5; KCRA-TV, Sacramento, 10.7; KUTV, Salt Lake City, 14.2; KFSD-TV, San Diego, 15.5; KRON-TV, San Francisco, 10.6; WSBT-TV, South Bend, 14.9; KREM-TV, Spokane, 18.7; KTVX, Tulsa, 14.9; KFDX-TV, Wichita Falls, 13.6; WFMJ-TV, Youngstown, 20.0.

So—never mind the spinach sales.  
To snare audience and advertiser alike,  
let Popeye make a muscle in your area.  
For details, write or phone

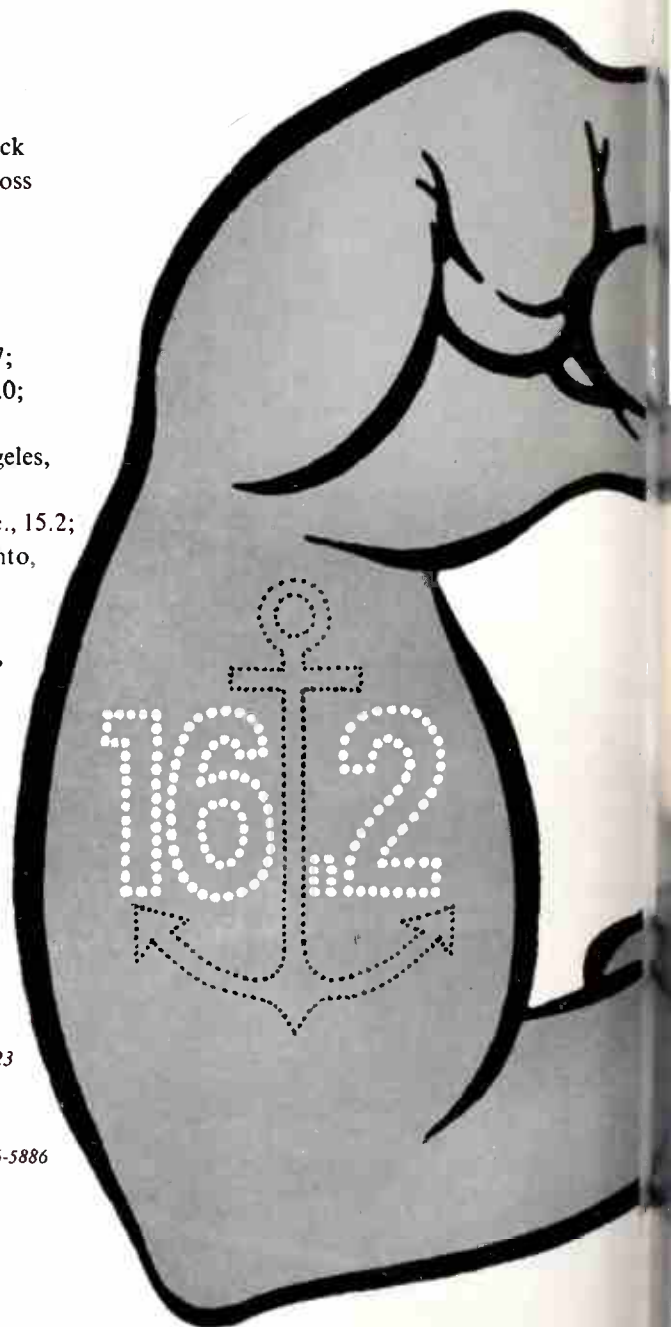
**d.c.p.** Inc.

345 Madison Ave.,  
New York City, NY 10017 Murray Hill 6-2323

CHICAGO: 75 E. Wacker Dr., DEarborn 2-4040

DALLAS: 1511 Bryan St., RIVERSIDE 7-8553

LOS ANGELES: 9110 Sunset Blvd., CRestview 6-5886





## So You're Going to Have a Tower

### or What to Do 'Til the Doctor Comes

**B**uilding a new tower is an enervating experience. It takes something out of you, including money. Since we are working on our third, we feel strangely well qualified to comment, and are willing to share our knowledge.

First you need a television station. We were fortunate there—we have a good one. The latest ARB reports 18 once-a-week programs with ratings above 35.0 in the combined Cedar Rapids-Waterloo area. 14 of them are on WMT-TV.

Then you need a phone. You say, "Hello, Ideco? Send us the third tallest tower in the world." (We're not greedy.)

It arrives (If you aren't used to freight bills, prepare yourself for a shock.)

"Let's put it there," the chief engineer suggests. He has found a delightful monadnock some 28 miles north of town which will help put the antenna 1,450 feet above average terrain.

You dig assorted holes and build a one-story skyscraper for the transmitter, pour about 100 cubic yards of concrete and use 65 acres of good Iowa soil for a couple hundred miles of guy cables. Things go up and up. The crew members woof and woof-woof their way into the sky; the headache ball rolls up and down on a sky hook; you put out bulletins like "Up to 300 feet," "Up another 120 feet today," "Up 1,000 feet."

You think of everything—you think.

But you forget to turn off the wind.

One day the rigging starts humming, the six-inch steel shafts vibrate, a temporary guy wire snaps and the foreman calls the crew off the tower. Nobody can do a thing except to get out of the way.

In an hour you have the tallest horizontal tower in the world.

You order a new tower.\*

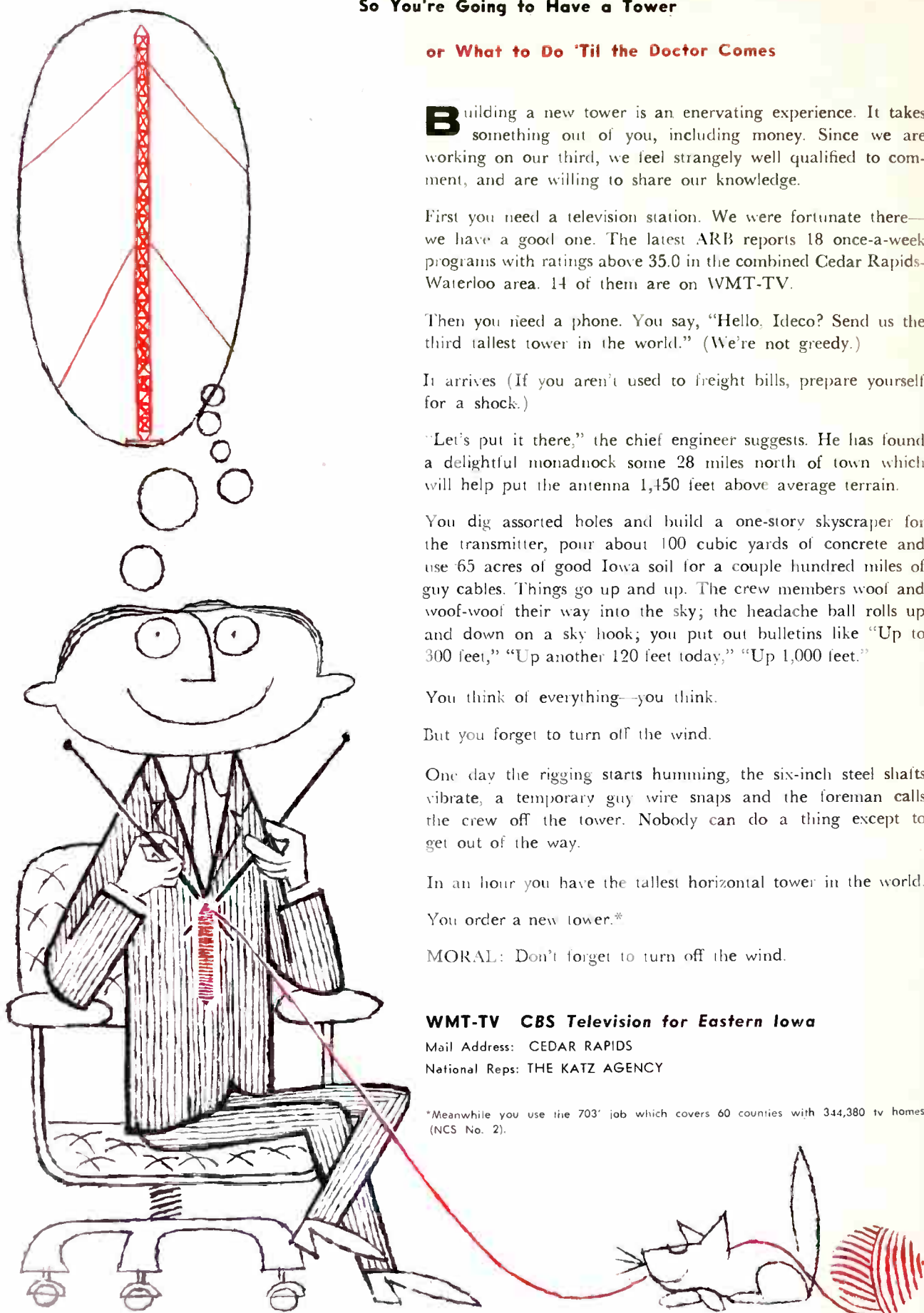
MORAL: Don't forget to turn off the wind.

### **WMT-TV CBS Television for Eastern Iowa**

Mail Address: CEDAR RAPIDS

National Reps: THE KATZ AGENCY

\*Meanwhile you use the 703' job which covers 60 counties with 344,380 tv homes (NCS No. 2).







A MONTHLY FEATURE

BY HARRY WAYNE McMAHAN

## SPRING BOUQUETS AND BRICKBATS

A review of some recent commercials on beers, cigarettes and cereals

One of the best of the new spring spots is Chesterfield's. It takes a leaf from motivational research and gets the viewer to participate in "completing" the thought. Sparing the dialogue and using a delightful music track, this Chesterfield commercial is built around a little cartoon character who misspells, drops letters and keeps the viewer forever busy helping him get everything straightened out.

This is a device all too seldom used in a medium that is ideal for it. Lucky Strike provided a variation of this years ago with "L-S (pause) M-F-T!" The little mouse soon had the good old consumer chiming in to finish the sales pitch.

After that bow to Chesterfield, I'd like to award them the booby prize of the year for their "King" cartoon ads. This is television at its worst: an antiquated 1930 cartoon style, insipid voicing, and some of the most childish writing to ever come from a major advertiser. To make matters worse, these commercials have been depicted in heavily dramatic shows, which make their sudden appearance even more ridiculous.

Another cigarette that puzzles me with its TV advertising is Philip Morris. After great success with the Marlboro "tattoo" (and all 'round brilliant magazine and TV advertising) this company seems to be attempting an imitation of its own ideas with the braceleted head of a woman for P. M.

On TV it comes off fairly well with the commercial of the "commuter," but it reaches the depths of inanity with "the guy on the tractor." He stops the tractor for a cigarette, a woman's hand reaches out of nowhere to light it, then the announcer comes out in the middle of a plowed field to tell about the "natural" tobacco of Philip Morris. Man, that ain't natural—it's supernatural! And completely unbelievable.

But we do like the plowed ground and the cornfields of Kellogg's cornflakes. This series is getting close to the elements of a great campaign, with its fresh-as-

morning country "look" and the meaningful characterization of the sun and sunshine.

Most of the cereals are really scrambling for ideas these days. Rice Chex and Wheat Chex have banned the usual cereal premiums and are making much of it, reportedly with sales success. Kix and Trix are full of tricks. But no cereal company has yet achieved the perspective on its product that Jello-O has. Jell-O always maintains the charming attitude that the purchase of its product is *not* a matter of life and death: have fun, enjoy it. "Busy Day" is as serious a copy claim as they ever make, and they clothe even that with ingratiating inspiration.

A few weeks ago in St. Louis I caught some of the Busch Bavarian Beer spots. Fine work. Here is a regional beer that is using TV with graphic effect in establishing a distinctive image: Bavaria, symbol of good beer, cool mountain tops, skiing, outdoor fun. This is bound to pay off if they stay with it. Report is they've sent a camera crew to Germany for more authentic footage.

Carling's is another regional that is doing a good job with TV, although not always consistent. Some of their cartoons, in Cleveland and elsewhere, have a wonderful beer-drinking spirit to them. Other cartoons miss the mark a trifle—partly an example of the difference between a good animation director and a poor one.

Pfeiffer in Detroit has an interesting pantomime drama on the waiter who serves everyone else Pfeiffer's Beer all day long until he almost thirsts away. This is the toughest type of commercial to stage, but writer-producer Vic Kenyon has made this one come off most admirably.

One more beer: Schlitz. The leader has succumbed to the trend set by Jax and other regionals in using choreography in commercials. We rather deplore the trend. For some products the dancing male may entice viewers. For beer, we doubt it.

To next page

**ALL THE RATINGS SHOW  
THAT WSBT-TV  
COMPLETELY DOMINATES  
SOUTH BEND...  
INDIANA'S 2nd MARKET!**



**ARB, Pulse, Hooper** all tell the same story about the dominance of WSBT-TV in the South Bend market. ARB Reports, for example, show that WSBT-TV averaged 23 of the top 25 rated programs during 1956! That's **DOMINANCE!**

South Bend is one of the Nation's richest markets. It is Indiana's 2nd — in population, income, and sales. There's only one best way to reach it with television. Use WSBT-TV! Get the full story. Write for complete market data.



**WSBT-TV**

CBS... A CBS BASIC OPTIONAL STATION

**SOUTH  
BEND,  
IND.  
CHANNEL  
34**

**ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE**

**McMAHAN Continued**

While we're deploring, we think the tendency to cross-plug in commercials as well as programs is getting out of hand. The other night Bill Nimmo opened a Pabst commercial with a free plug for the Worst Tex suit which had been given him (it looked like a horse blanket!) and hardly oriented his viewers to the product that was paying his way.

We like the brilliant job Lu Liquid is doing, quietly cashing in on the good image built through the years by Lux soap. Viewers are firmly convinced that this Lux producer, too, is "gentler," "easier on the hands." P&G's Joy is envious!

This image-building transferee job remains one of the great unexplored areas in advertising, and especially in television.

It is particularly interesting how motivational research, by underlining consumer concern with appearance rather than with the prevention of cavities, pointed the way for Pepsodent to find again the happy "Miriam-Irium" of Bob Hope days.

**Establish your own image**

After playing third fiddle in the Glem-Colgate "me, too" battle for so long, Pepsodent's agency (Footel Cone & Belding) did an inspired job with the "Wonder where..." jingle. Now it has an image all its own, no an imitation, and sales are up — whopping 40% in the 26 test markets. A good lesson for "me, too" products. Find your own distinctive image—and a better share of market!

We're overdue on a correction of a couple of credits from last year's column. Hooper White of Earle Ludgin should have been credited on the creation of the excellent Stopett "underwater ballet" commercials. UPA should have been credited on the design of the Ed Sullivan Lincoln-Mercury show opening. Production was by Academy, as credited.

Thanks to all the friends in the industry who helped so much on the new revised edition of "The Television Commercial." It's out this month (Hastings House, \$6.50—sorry, the price had to go up!)

Thanks, too, to TELEVISION MAGAZINE for permission to reprint from this column.

The other opus, "Television Production: The Creative Technique and Language of TV Today" is due to wind up in the typewriter this month and be published about October. I'm indebted to about 350 people in TV for help on these two books.

END

# 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



Unusual and bold, this 20-second spot uses only the product itself to hold interest! NABISCO'S Deluxe Assortment of Cookies is arranged in a striking abstract pattern. Through the third dimensional artistry of stop motion, the pattern changes as the cookies revolve to show clearly their shape and variety. Produced by SARRA for the NATIONAL BISCUIT CO. through McCANN-ERICKSON, INC.

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



SARRA shows how television commercials for pharmaceutical products can be kept lively and interesting in this series of one minute and 20-second spots for MUSTEROLE. Full orchestral accompaniment, jingle, and different stylized animation treatment are used in each spot. Believable live action sequences added to the animation show the soothing "baked heat comfort" MUSTEROLE brings, as well as emphasize the availability of the product in strengths. Produced by SARRA for PLOUGH, INC.

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



Here's something new! Pancake batter that's made in a shaker. To dramatically illustrate the ease of mixing AUNT JEMIMA Pancake Flours, a stylized animated shaker character, "Cindy-Shaker" is combined right in the live action scenes to tell the story and show how simple it is to mix the AUNT JEMIMA Pancake Flour, Wesson Oil, egg and milk. Appetizing pancake shots with "Cindy" singing a catchy jingle, "In Just Ten Shakes" wraps up the spot in a truly rememberable fashion. This series of one-minute TV spots was produced by SARRA for the QUAKER OATS CO. through J. WALTER THOMPSON CO.

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



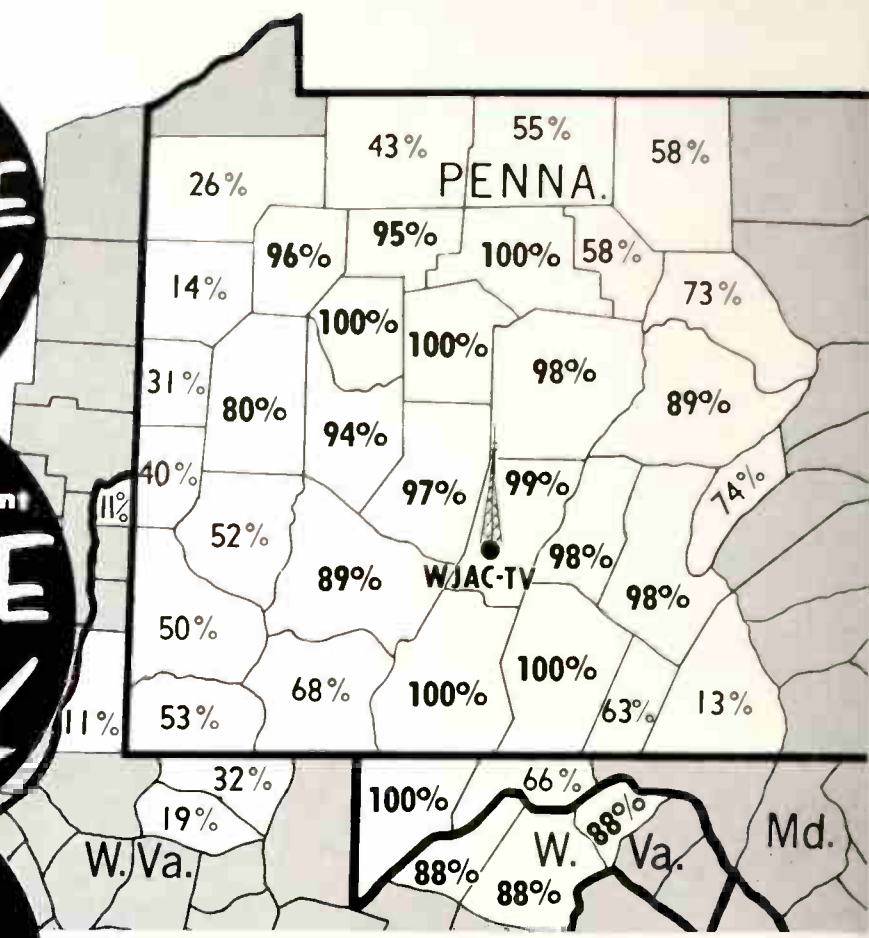
Are you carefully policing your television prints? You should! By all means check the quality of the prints that are being televised. Long, continuous use of one print is bound to result in picking up dirt and scratches and thus lessen the effectiveness of your sales message. A single scratch can ruin your investment of thousands. So, protect your TV commercial investment at a small cost by replacing damaged prints the television stations might be using, and thus maintain the highest possible viewer acceptance.

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

NOT MERELY  
**COVERAGE  
QUANTITY**

...but that all important  
**COVERAGE  
QUALITY**

only  
**WJAC-TV**



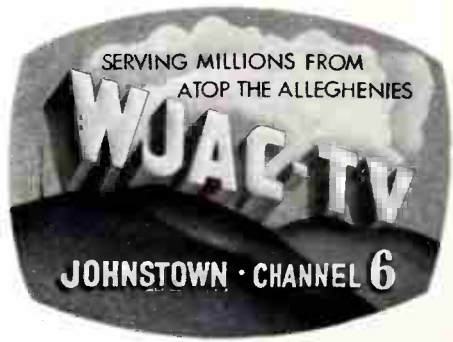
*delivers this 41-county territory—  
hits 80% to 100% in 20 key counties*

If Southwestern Pennsylvania is important in your marketing plans, you just can't overlook WJAC-TV in your advertising plans. Here's sound, solid strength in coverage . . . but, even more important, amazing audience loyalty and program appeal. In the Johnstown-Altoona Market, for example, in the 7:00 to 11:00 P. M. period, WJAC-TV leads in 105 periods while Station

B leads in 7! Of the top 25 night-time shows, 24 of them are on WJAC-TV! Best of all, a sizeable share of this wide and effective coverage is actually a bonus for you!

**Call your Katz man for all the facts and figures.**

The dominant force  
in  
Pennsylvania's  
3rd TV Market



**TELEVISION MAGAZINE  
SPECIAL REPORT NO. 8**

Television Magazine presents an analysis  
of the changing patterns of network  
advertising and programming, based on a  
comprehensive study prepared by Screen Gems Inc.  
under the supervision of Pierre Marquis,  
director of sales planning. Undertaken as a  
guide to company planning, the Screen Gems  
study contains material  
of industry-wide significance.

**NET**

**WORK**

**TRENDS**

# NETWORK TELEVISION ADVERTISING AND PROGRAM TRENDS

Diversification and flexibility are keynotes of changing structure

**W**ithin the framework of network television, the "who" and "how" of advertiser use has changed markedly in the past few years. Flexibility has become the keynote. The trend is toward diversification of sponsorship.

The giant companies that have been responsible for the bulk of network use have generally expanded their schedules from year to year. This is reflected in network gross billings, which in 1956 reached \$488,167,634, for an all-time high.

The 1956-57 season began with substantially the same number of sponsored hours as the previous season. At the same time, however, fewer advertisers were using network TV than in 1955-56. Most of the companies that entered or left the medium during the current season were advertisers with small or moderate budgets. The only substantial advertisers who left network ranks in 1956 were Philco, Texaco and the Buick division of General Motors.

To chart these changing patterns, Screen Gems has compared the advertisers and programs that were on the air at the start of the current program season with those that were on at the beginning of the previous year. A "composite week" of October was used in each year. (See "How This Study Was Done," opposite page.)

This study is concerned only with network television. Many of the advertisers in this phase of the medium are also heavy users of spot TV. Some who began or dropped network exposure switched from or to spot buying.

During the 1955 week measured, 219 advertisers were using network TV in some form. One year later, there were 209. Naturally, some advertisers entered, left or changed their use of the medium after the composite week studied.

The roster of advertisers on such programs as *Today*, *Home* and *Tonight* changes continually. Basically, however, the patterns of use during October are applicable to the entire season.

During the measured weeks, the total number of program hours sponsored by various advertisers differed by only 14 minutes for the two seasons. During the 1955 week, the total in hours and minutes was 141:12. During the 1956 week, it was 140:58. Over 20 hours of network TV were being sponsored on the average day.

A new type of TV purchase became prominent—the alternate week participation. From 24 such advertisers last year, the number jumped to 44 this season.

Overall, the average number of sponsors per program went up, as did the number of sponsored hours.

By most yardsticks employed in this study, daytime made consistent gains in 1956-57. There were more advertisers using daytime, more sponsored program hours and more sponsors per average program, although the number of different daytime programs declined.

In nighttime, the number of sponsored program hours dipped slightly, but the extent of program sponsorship per advertiser increased.

Also on the rise was the total number of program sponsorships. (A company sponsoring four programs and taking participations in two other shows would be credited with six program sponsorships, etc.) During the measured week representing 1955-1956, 36% of all network advertisers sponsored or participated in more than one program. In the week representing this season, 42% used more than one vehicle. This includes 18 companies which were represented on five or more shows.

This trend toward diversification is not limited to the giants, such as Procter & Gamble, Bon-Ami, which did not use network during the 1955-56 measured week, was participating in five different programs in 1956-57.

Brown & Williamson, which was involved in three network programs last year, had a lineup of six shows this season, four of them daytimers.

How some of the biggest users of network TV changed their buying patterns is discussed in a separate section of this report.

## GREATEST GAINS REGISTERED IN DAYTIME

	October 1956	October 1955	% Gain or Loss for 1956
<b>Number of Advertisers Using Network TV (Programs and/or Participations)</b>			
Daytime only .....	79	72	+ 9.7
Nighttime only .....	83	99	-16.2
Daytime and nighttime .....	47	48	- 2.1
Total .....	209	219	- 4.6
<b>Number of Program Sponsorships</b>			
Daytime .....	212	180	+17.8
Nighttime .....	224	233	- 3.9
Total .....	436	413	+ 5.6
<b>Average Number of Sponsorships Per Program</b>			
Daytime .....	4.9	3.4	+44.1
Nighttime .....	1.6	1.7	- 5.9
Overall Average (weighted) .....	2.4	2.1	+14.3
<b>Number of Sponsored Program Hours</b>			
Daytime .....	64:54	63:30	+ 2.2
Nighttime .....	76:04	77:42	- 2.1
Total .....	140:58	141:12	- 0.2
<b>Average Number of Sponsored Program Hours Per Advertiser</b>			
Daytime .....	0:33	0:32	+ 3.1
Nighttime .....	0:35	0:32	+ 9.4
Overall Average (weighted) .....	0:40	0:39	+ 2.6
<b>Number of Different Programs</b>			
Daytime .....	43	53	-18.9
Nighttime .....	139	140	- 0.7
Total .....	182	193	- 5.7

## HOW THIS STUDY WAS DONE

To compare this season with the previous one, Screen Gems tallied advertisers and programs on the networks during a representative week of October for each year. To give proper weight to the many alternate sponsorships, spectaculars and three-out-of-four-weeks programming, the week used is actually a composite of advertiser and program activity throughout the month.

For example, General Foods and Procter & Gamble sponsored *I Love Lucy* on alternate weeks. To gauge these companies' network use during one representative week, each advertiser was credited with sponsorships of 15 minutes of *Lucy*. Goodyear, as alternate sponsor of the hour-long *TV Playhouse*, would be credited in 1956 with 22½ minutes rather than 30 minutes, because *Playhouse* is telecast three weeks out of every four.

If a program or advertiser came on the air after

the first of the month, it was credited with the number of telecasts that were on the air during October. Some advertisers and programs were thus credited with less exposure than would actually be their weekly norm once the season got under way.

Participating programs, as defined by the Screen Gems study, include any shows which are sold in segments (e.g., *Sid Caesar*, *Mickey Mouse Club*, *Garry Moore*), as well as shows like *Today*.

Advertisers whose programs were pre-empted by political speeches were credited with their normal program time.

To put advertiser activity during the two years on a comparable basis, some form of weighting was necessary. Some distortions are inevitable whenever an arbitrary method is used. The method used in this study was chosen as the best way of minimizing such distortions. ►

# THE FLOW OF ADVERTISERS AND PROGRAMS

October Week 1956 vs. October Week 1955

	October 1956	October 1955		October 1956	October 1955
<b>TOTAL NETWORK ADVERTISERS</b>					
Total Number of Advertisers .....	209	219	Number of Advertisers Who Alternately Participated in One or More Programs in 1955 Only .....	—	1
Number of Advertisers Who Used the Medium in Both Years .....	144	144	Number of Advertisers Who Alternately Participated in One or More Programs in 1956 Only .....	28	—
Number of Advertisers Who Used the Medium in 1955 Only .....	—	75	<b>NIGHTTIME ONLY SPONSORS</b>		
Number of Advertisers Who Used the Medium in 1956 Only .....	65	—	Total Number of Nighttime Only Sponsors .....	83	99
<b>SOLE SPONSORS</b>					
Total Number of Sole Sponsors .....	48	58	Number of Advertisers Who Sponsored and/or Participated in Nighttime Only Programming in Both Years .....	48	48
Number of Advertisers Who Solely Sponsored One or More Programs in Both Years .....	39	39	Number of Advertisers Who Sponsored and/or Participated in Nighttime Only Programming in 1955 Only .....	—	51
Number of Advertisers Who Solely Sponsored One or More Programs in 1955 Only .....	—	19	Number of Advertisers Who Sponsored and/or Participated in Nighttime Only Programming in 1956 Only .....	35	—
Number of Advertisers Who Solely Sponsored One or More Programs in 1956 Only .....	9	—	<b>DAYTIME ONLY SPONSORS</b>		
<b>ALTERNATE SPONSORS</b>					
Total Number of Alternate Sponsors .....	67	83	Total Number of Daytime Only Sponsors .....	79	72
Number of Advertisers Who Alternately Sponsored One or More Programs Both Years .....	46	46	Number of Advertisers Who Sponsored and/or Participated in Daytime Only Programming in Both Years .....	21	21
Number of Advertisers Who Alternately Sponsored One or More Programs in 1955 Only .....	—	37	Number of Advertisers Who Sponsored and/or Participated in Daytime Only Programming in 1955 Only .....	—	51
Number of Advertisers Who Alternately Sponsored One or More Programs in 1956 Only .....	21	—	Number of Advertisers Who Sponsored and/or Participated in Daytime Only Programming in 1956 Only .....	58	—
<b>PARTICIPATION SPONSORS</b>					
Total Number of Participation Sponsors .....	126	127	<b>BOTH NIGHTTIME AND DAYTIME SPONSORS</b>		
Number of Advertisers Who Participated in One or More Programs in Both Years .....	54	54	Total Number of Nighttime and Daytime Sponsors .....	47	48
Number of Advertisers Who Participated in One or More Programs in 1955 Only .....	—	73	Number of Advertisers Who Sponsored and/or Participated in Both Nighttime and Daytime Programming in Both Years .....	26	26
Number of Advertisers Who Participated in One or More Programs in 1956 Only .....	72	—	Number of Advertisers Who Sponsored and/or Participated in Both Nighttime and Daytime Programming in 1955 Only .....	—	22
<b>ALTERNATE PARTICIPATION SPONSORS</b>					
Total Number of Alternate Participation Sponsors .....	44	24	Number of Advertisers Who Sponsored and/or Participated in Both Nighttime and Daytime Programming in 1956 Only .....	21	—
Number of Advertisers Who Alternately Participated in One or More Programs in Both Years .....	16	16			



**HOW SPONSORSHIP PATTERNS HAVE CHANGED**

Degree of use of sponsorship types—  
Oct. Week 1956 vs. Oct. Week 1955

		Number of Advertisers	% of Total Using Medium
Sole Sponsorship of One or More Programs	1956	48	23.0
	1955	58	26.5
Alternating Sponsorship of One or More Programs	1956	67	32.1
	1955	83	37.9
Participation in One or More Programs	1956	126	60.3
	1955	127	58.0
Alternate Participations in One or More Programs	1956	44	21.1
	1955	24	11.0
Sponsorship and/or Participation in Nighttime Only Programming	1956	83	39.7
	1955	99	45.2
Sponsorship and/or Participation in Daytime Only Programming	1956	79	37.8
	1955	72	32.9
Sponsorship and/or Participation in Nighttime and Daytime	1956	47	22.5
	1955	48	21.9

**ADVERTISERS ARE USING MORE PROGRAMS**

Number of advertisers who either sponsored or participated in total of . . .

	October 1956		October 1955		% Gain or Loss for 1956
	No.	%	No.	%	
Five or more programs	18	9%	15	7%	+20.0%
Four programs	10	5	6	3	+66.7
Three programs	14	7	20	9	-30.0
Two programs	45	22	37	17	+21.6
One program	122	57	141	64	-13.5
Total	209	100	219	100	-4.6

**PROGRAM TRENDS**

At the start of this season, 58 new network programs made their debut. Of the shows that had been telecast the previous season, 69 did not return. All told, 182 programs were on the air in the October, 1956 week, as compared to 193 in the comparable week of 1955.

By program type, the highest casualty rate was in the category of general drama, with 11 shows disappearing from the schedule. Situation comedies, musicals, variety shows and quiz-audience participation vehicles also showed considerable turnover.

Taking the measured week of each year as representative of the entire season, the current roster of network programs has more adventure shows, suspense dramas, quiz-audience participation programs, children's shows and variety shows than were on the air in the previous season.

General dramas, although fewer in number this year, still represent the largest category of programming, according to the Screen Gems classification. There were also fewer situation comedies and musicals this season.

The survival rate among nighttime programs was higher than it was among daytime entries. Last year, the nighttime schedule contained 140 different programs. This year the number was 139. Of these, 93 were survivors from the 1955-56 season and 46 were new shows. Gone from the nighttime schedule were 47 programs on in 1955. Most prominent among the nighttime shows were general drama, variety and quiz-audience participation.

Among daytime shows, the current season had 43 individual programs, as compared to 53 last year. There

were 31 daytimers carried over from the previous season. The daytime categories that increased this year were situation comedy, news and feature film.

The biggest drops were in daytime quiz-audience participation shows, children's programs, variety shows and general drama. The number of daytime serials remained at nine, with two new soap operas replacing two cancelled serials. The daytime categories that had the highest casualty rates were children's programs and quiz-audience participation shows.

**SURVIVAL RATE AMONG NETWORK SHOWS**

	October 1956	October 1955
<b>NIGHTTIME PROGRAMS</b>		
Total Number of Nighttime Programs	139	140
Number of Nighttime Programs Which Were in the Medium in Both Years	93	93
Number of Nighttime Programs Which Were in the Medium in 1955 Only	—	47
Number of Nighttime Programs Which Were in the Medium in 1956 Only	46	—
<b>DAYTIME PROGRAMS</b>		
Total Number of Daytime Programs	43	53
Number of Daytime Programs Which Were in the Medium in Both Years	31	31
Number of Daytime Programs Which Were in the Medium in 1955 Only	—	22
Number of Daytime Programs Which Were in the Medium in 1956 Only	12	—

## WHICH CATEGORIES OF NETWORK PROGRAMMING HAVE INCREASED?

### October Week 1956 vs. October Week 1955

NO. OF DAYTIME PROGRAMS	Oct. Week	Oct. Week
	1956	1955
Daytime Serials	9	9
Quiz-Audience Participation Shows	6	8
Children Shows		
15-Minutes (Multi-Weekly)	3	5
30-Minutes (Once-Weekly)	6	8
Variety Shows	3	7
Sports Shows	3	3
Westerns	3	3
Situation Comedies	2	1
News Shows	2	1
General Dramas	1	2
Musicals	1	1
Feature Films	1	—
Miscellaneous	3	5

NO. OF NIGHTTIME PROGRAMS	Oct. Week	Oct. Week
	1956	1955
General Dramas	27	32
Quiz-Audience Participation Shows	18	17
Situation Comedies	18	22
Variety Shows	18	17
Musicals	12	15
Adventure Shows	10	3
Suspense Dramas	9	8
Westerns	7	7
Sports Shows	5	3
Children Shows	4	3
News Shows	4	4
Feature Films	1	1
Miscellaneous	6	8

## TRENDS FOR LEADING ADVERTISERS

**B**etween the start of the previous program season and the launching of the current one, the major advertisers who account for the bulk of network usage did not develop new patterns of program sponsorship. Rather, they increased their reliance on a pattern that has been developing over the past few years—going from full weekly sponsorship of a program to alternate-week use of the same show. This does not mean that the leaders have slashed their budgets or even the extent of their exposure. In many cases, they replaced single sponsorship of one show with alternate weeks or segments on several.

### Seven increase network use

Tracing the schedules of 15 companies which have ranked among the biggest network users over the past few years, seven increased their number of sponsored hours between the measured composite week of 1955 and that of 1956. Eight had lighter schedules than previously. These shifts were about evenly divided between daytime and nighttime. Although many of these companies changed their schedule after the season got under way, the basic patterns still apply.

Procter & Gamble's use of network TV increased from a measured total of 13 hours, 47 minutes in 1955 to 16 hours, 34 minutes in 1956. This expansion was in both night and daytime hours. For the most part, P&G kept to its previously established evening pattern of buying alternate week sponsorships. Between the periods covered by the study, it added alternate weeks of *Wyatt Earp*, *The Brothers* and *People's Choice* as well as portions of the *Famous Film Festival*. These replaced alternate weeks on *The Lineup*, *Topper* and *Down You Go*. Altogether, one hour and 34 minutes were added to the P&G nighttime schedule.

In daytime, P&G added 15 minutes of *Queen for a Day*, across the board. This company, as did many of the others, replaced some of its 1955 programs with new

shows, maintaining the original time period. (Such program-for-program switches have not been mentioned in the discussion below, since they do not represent changes in the weight of advertising.) P&G switched from a daytime personality lineup of *Garry Moore* and *Godfrey* to one consisting of *Moore* and *Linkletter*, plus *Afternoon Film Festival*.

Colgate was the only one of the soap giants that trimmed its network use. Dropping its *Variety Hour*, Colgate picked up two alternate-week sponsorships and one segment of the *Doug Edwards* news strip. On the day side, Colgate dropped *Howdy Doody*, *Feather Your Nest* and *Modern Romances*. *Mighty Mouse Playhouse* was the only daytime vehicle added.

### General Foods expands night hours

General Foods expanded its nighttime lineup, bringing its nighttime weekly exposure to three hours, 15 minutes. In addition to two program-for-program switches within the same time slot, the food company took *Hiram Holliday* and *Bengal Lancers* in place of its previous lineup of full sponsorship of *Johnny Carson* and alternate weeks of *MGM Parade*.

General Foods expanded its daytime lineup, which in the 1955 week consisted of 11 participations in *Home* and the Saturday half-hour, *Fury*. During the current season it includes portions of four different daytimers. It cut back to alternate sponsorship on *Fury*.

General Mills retained its preference for daytime, but trimmed its use by switching to alternate weeks on its Saturday vehicles, *Lone Ranger* and *Tales of the Texas Rangers*, and by paring its portion of *Garry Moore*. Nighttime network increased, with the weeknight *Lone Ranger* telecasts stepped up to weekly rather than bi-weekly exposure.

As planning for the current season got under way, it looked as though the major automobile companies would

reducing their use of network TV. Ford and Chrysler, however, added to their program rosters; and within the General Motors family, Chevrolet and Oldsmobile continued to use the medium heavily.

Ford has since cancelled *Star Jubilee*, but during the measured composite week the company's schedule had expanded by the purchase of the weekly *Tennessee Show* in lieu of monthly exposure on *Producer's Showcase*.

Chrysler dropped three weekly half hours (*It's a Great Fe, Break the Bank, Make Room For Daddy*) and exposure on *NBC News Caravan* and *Famous Film Festival*. In their stead, the automobile manufacturer added three new shows (the *Welk* vehicles and *Ray Anthony*).

General Motors shifted its evening lineup to allow for new spread of *Chevy Shows* and specs. On the mid-week *Wah Shore* program, it cut back from two a week to one a week. General Motors also dropped *The Honey-mongers* and *Pontiac's Playwrights 56*, as well as *Tonight* participations and the Max Liebman specs. It added portions of *Producer's Showcase* and the Saturday specs as well as alternate weeks of *Do You Trust Your Wife*.

In 1955, General Motors had been represented in daytime by chunk of *Godfrey, Today* and *Home*. At the start of 1956 a *Garry Moore* segment and *Wide Wide World* carried the company's daytime ball.

**Gillette adds alternate slottings**

Gillette has long been a user of one-shot sporting events, but none of these was included in the measured weeks. Its core lineup increased slightly. The company dropped its portions of *Perry Como* and *Famous Film Festival* and added alternate sponsorship of *Winchell, Stanley* and *Truth or Consequences*. It continued to use *Flamingo Lady, Bob Crosby* and *Garry Moore* in the daytime, increasing its portion on the *Moore* show.

American Home Products increased its daytime purchases and cut back slightly on nighttime. Its pre-6 p.m. additions: shares of *Queen for a Day, Captain Kangaroo, and You Could Be You*. No longer on its evening list are *Down*

*You Go, Midwestern Hayride, Tonight* and *Wanted*. Compensating for these cuts were the expansion from once-weekly to across-the-board exposure on *Doug Edwards* and the addition of alternate-week sponsorship of *Sir Lancelot*.

**Tobacco giants cut back**

The four top-spending tobacco companies trimmed their use of network TV. American Tobacco dropped alternate week sponsorship of *Make Room for Daddy* and *MGM Parade*, its weekly segments of *Doug Edwards* and its full sponsorship of *Justice*. Its new program buys consisted of alternate sponsorship on three programs: *Navy Log, Stanley* and *Amazing Dunninger*. R. J. Reynolds dropped its portions of the *NBC News Caravan* strip and cut back to alternate weeks on *Crusader* and *Bob Cummings*. It added alternate-weeks of *People Are Funny* and half of the hour-long *Wire Service*. At the start of this season, Reynolds was not carrying its previously held portion of *Feather Your Nest* or *Football*.

Liggett & Myers cut back to alternate weeks on both *Dragnet* and *Gunsmoke* and dropped *Warner Brothers Presents*. It added biweekly exposure on *Noah's Ark* and *Do You Trust Your Wife*. Instead of participations in *Matinee*, it was represented in daylight hours by *Regional Football*.

P. Lorillard was one of the few multi-program users that scrapped an entire schedule and started over again. Its 1955 lineup called for alternate weeks of *Two for the Money* and *Conquest*, full sponsorship of *Truth or Consequences* and *Appointment with Adventure*. Its 1956 roster started with alternate weeks of *Walter Winchell, \$64,000 Challenge* and *Jackie Gleason*.

General Electric upped its nighttime schedule by adding full sponsorship of *Broken Arrow* and *Cheyenne*. Axed were alternate weeks of *Medic, Warner Brothers Presents* and full sponsorship of *Ozzie and Harriet*. In the daytime GE had been using *Today* participations at the start of the 1955 season, but was not using the vehicle at the start of the 1956 semester.

**SHIFTS IN NETWORK TV AMONG 15 TOP ADVERTISERS**

Number of hours sponsored in a composite October week of each year

	Nighttime Hours		Daytime Hours		Total	
	1956	1955	1956	1955	1956	1955
Colgate	1:45	2:00	1:45	5:20	3:30	7:20
Lever Bros.	1:45	1:15	1:37 1/2	1:15	3:22 1/2	2:30
Procter & Gamble	4:04	2:30	12:30	11:17	16:34	13:47
General Foods	3:15	3:00	:56	:41	4:11	3:41
General Mills	:52 1/2	:37	2:37 1/2	3:30	3:30	4:07
American Home Products	1:45	1:48 1/2	3:26 1/4	2:59	5:11 1/2	4:47
Gillette	2:07 1/2	2:21	:45	:54	3:01	3:15
Chrysler	4:30	4:17	—	—	4:30	4:17
Ford	2:22	2:03 1/2	—	—	2:22	2:03 1/2
General Motor	2:02	3:41	1:00	1:23	3:02	5:04
Lorillard	1:00	1:15	—	—	1:00	1:15
American Tobacco	1:45	2:30	—	—	1:45	2:30
Liggett & Myers	:58	1:30	:30	:02	1:28	1:32
Reynolds Tobacco	2:00	2:30	—	:45	2:00	3:15
General Electric	2:00	1:56 1/4	—	:01 1/2	2:00	1:57 3/4

# FLOW OF NETWORK ADVERTISERS

Of the 209 advertisers using network TV during the 1956 week measured, 65 had not used the medium in the 1955 composite week. Of the 219 using network in 1955, 75 were not represented in the current season.

## 65 Advertisers Used Network TV in 1956, But Not in 1955

All State Insurance	Edison Electric Institute	North American Phillips Co.
American Machine & Foundry Co.	Exquisite Form Brassiere Inc.	Paramount Pictures Corp.
American Metals Specialty Corp.	Max Factor Inc.	Pellon Corp.
American Pfaff Corp.	Goebel Brewing Co.	Pharmaco Inc.
American Radiator & Standard Sanitary Corp.	Hamilton Beach	Planters Nut & Chocolate Co.
American Telephone & Telegraph Co.	John Hancock Life Insurance Co.	Pure Oil Co.
Am-Par Record Corp.	Christian Hansen's Labs	Reddi-Whip Co.
Bayuk Cigar Co.	Insurance Co. of North America	W. B. Reily Co.
B.C. Remedy Co.	Junket Foods	Remco
P. Ballantine & Sons	Kaiser Aluminum Co.	Harold F. Ritchie Inc.
Block Drug Co.	Kelling Nut Co.	S & H Green Stamps
Bon Ami Co.	Kendall Co.	Scoville Mfg. Co.
John H. Breck Inc.	Kentile Co.	Shulton, Inc.
Brown Shoe Co.	Kimberly-Clark Corp.	Simplicity Pattern Co.
Bulova Watch Co.	Knapp-Monarch Co.	Sloane-Delaware
Campana Sales Co.	The Luden Co.	Speedway Petroleum Co.
Chemstrand Corp.	The Mentholatum Co.	Standard Oil of Indiana
Chicken of the Sea	Miller Brewing	Sunkist Growers
Coat's and Clark's Sales Corp.	Minneapolis Honeywell Regulator Co.	Time Inc.
Congoleum-Nairn	Minute Maid Corp.	Union Underwear
Alberto Culver	National Carbon Co.	Van Camp Co.
	Niagara Mfg. & Distributing Corp.	Zenith Radio Corp.

## 75 Advertisers Used Network TV in 1955, But Not in 1956

Aluminum Goods Mfg. Co.	General Dynamics	National Presto Industries
American Character Doll Co.	The Glass Containers Mfg. Inst.	Necchi Sewing Machine Sales Corp.
American Marietta Co.	The Glidden Co.	O'Cedar Corp.
Anheuser-Busch Inc.	Gruen Watch Co.	John Oster Mfg. Co.
Charles Antell Inc.	Hagan Corp.	Parker Pen Co.
Atlantis Sales Corp.	Hawaiian Pineapple Co.	Philco Corp.
Avco Mfg. Co.	The Hearst Corp.	Polk Miller Products Corp.
Beech-Nut Packing Co.	The Hoover Co.	Polaroid Corp.
Birge Co.	International Harvester Co.	A. H. Pond & Co.
B. & B. Enterprises	International Molded Products Inc.	Quality Goods Mfrs. Association
Block Bros. Tobacco Co.	International Shoe Co.	Roto-Broil Corp.
Camfield Mfg. Co.	Jerclaydon Inc.	Sawyer's Inc.
Carter Products Inc.	Larsen Co.	Stern's Nurseries
Calgon, Inc.	Lee Ltd.	Studebaker-Packard Co.
Chun King Sales Inc.	Lemon Products Advisory Board	Supply Sales Corp.
Chunky Chocolate Corp.	Lettuce Inc.	The Texas Co.
Cluett, Peabody & Co.	Lentheric	Tidewater Associated Oil
Converted Rice	Longine-Wittnauer Co.	T.V. Time Foods Co.
Culligan Inc.	Mail Pouch Tobacco Corp.	The Upjohn Co.
Curtis Publishing Co.	Manhattan Soap Co.	The Wander Co.
Daystrom Inc.	Mars Inc.	Weather Proof Co.
Dormeyer Corp.	C. H. Masland & Sons	Webster Chicago Corp.
Electric Companies of America	Monsanto Chemical Co.	Weco Products Co.
Elgin National Watch Co.	Jules Montenier Inc.	Western Union Telegraph Co.
Faith For Today, Inc.	Morton Salt Co.	Wrigley Gum Corp.

Reprints of TELEVISION MAGAZINE Special Report No. 8 are available at 25c each. Bulk rates on request.

# Who is the Man with the Black Tar Heels?

**Name:** WTVD, Channel 11

**Address:** Durham-Raleigh, North Carolina

**Occupation:** Salesman

**Experience:** Dominant salesman in this \$2.1 Billion market for over two and one half years.

**Average Number of Calls Made Per Day:** 289,580

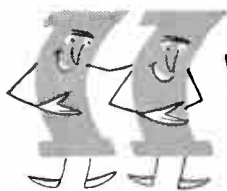
**Identifying Characteristics:** Has Black Tar Heels. Always on the move.

Readily identifiable by his hard selling and strong programming.

**Where Found and With Whom:** Can generally be found anywhere coast to coast with members of the Edward Petry gang.

**Caution:** Approach with care. He is armed with facts and figures concerning why WTVD and the Durham-Raleigh market are a **must buy** in North Carolina.

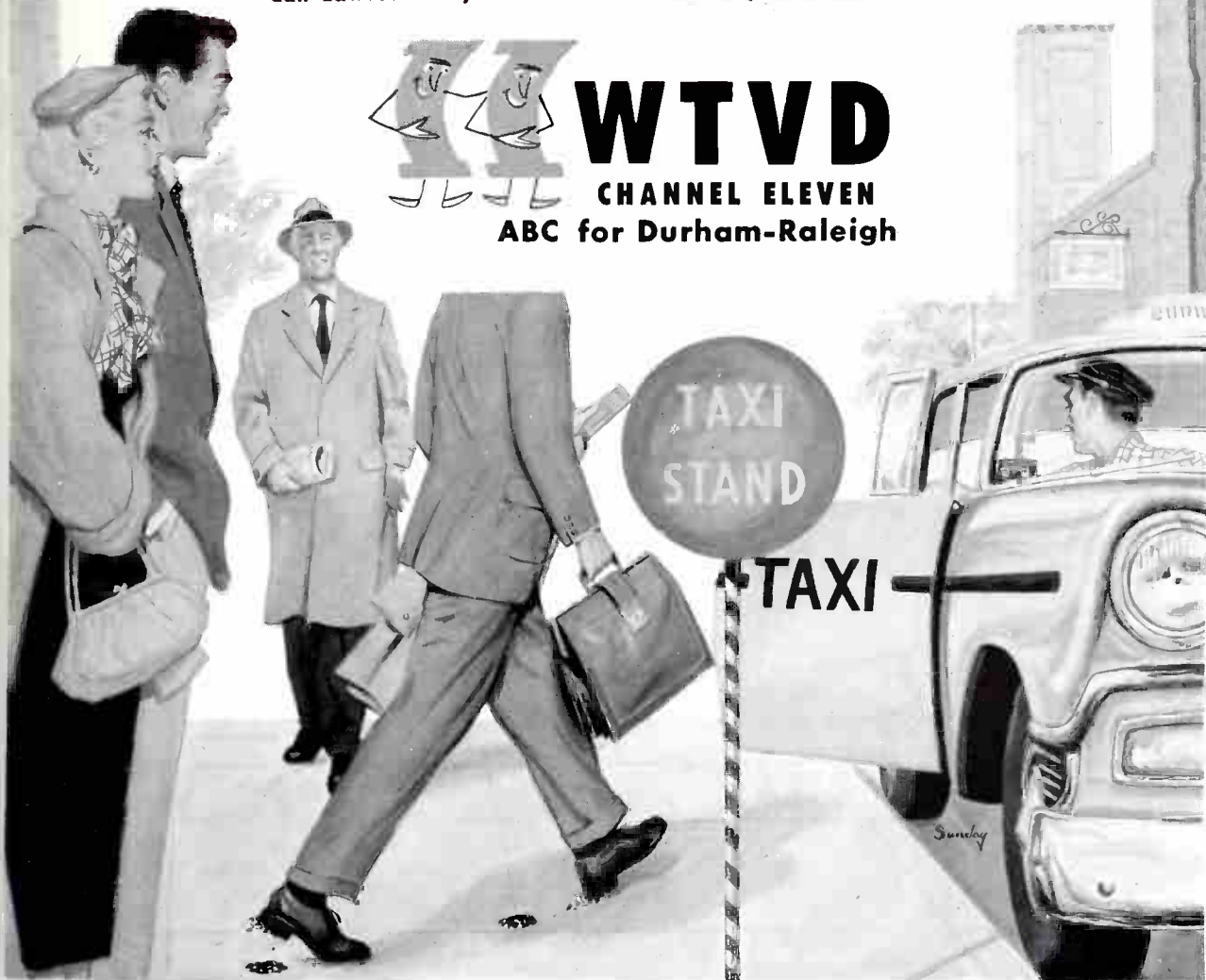
Call Edward Petry Co. about this **must buy** in North Carolina

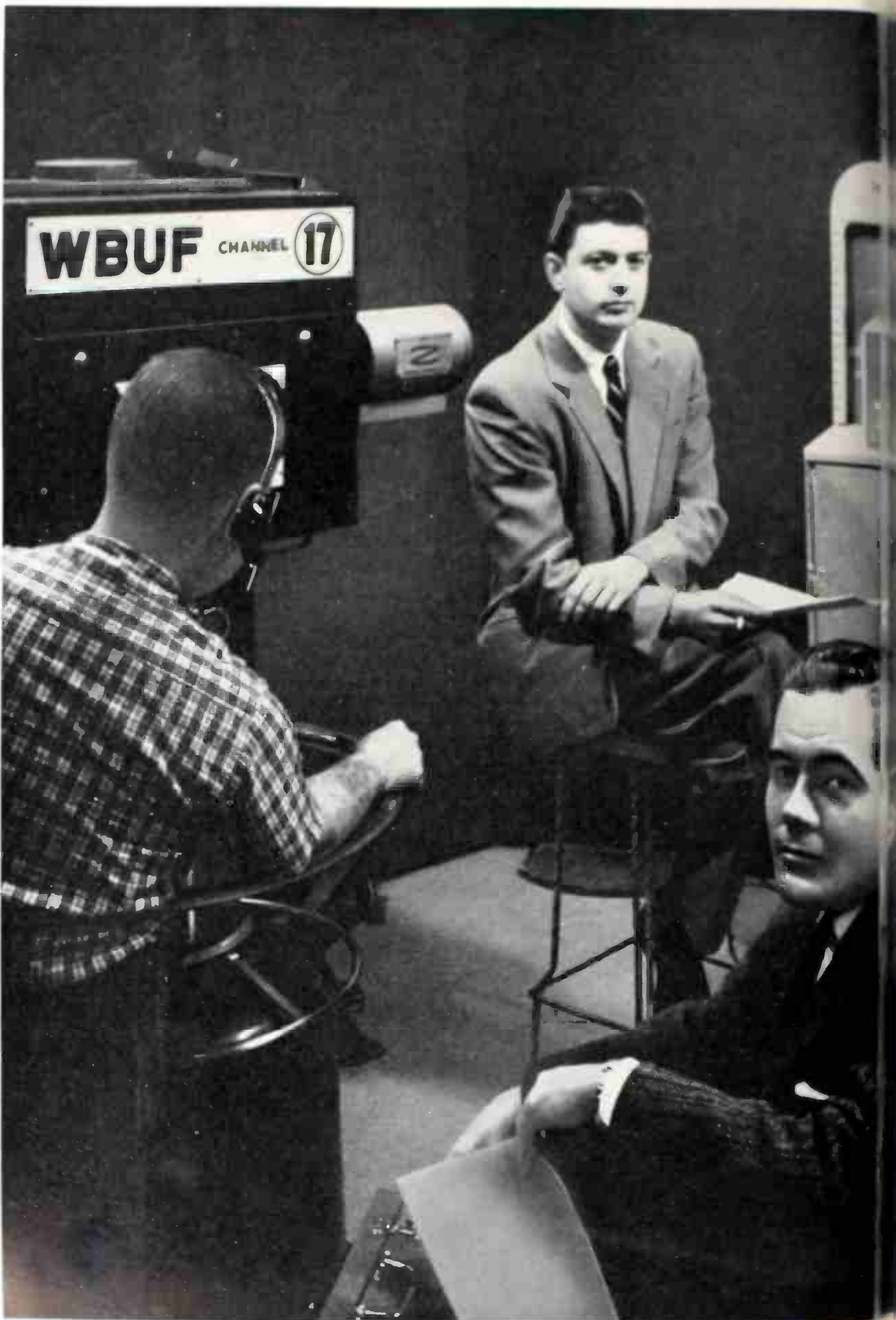


## WTVD

CHANNEL ELEVEN

ABC for Durham-Raleigh





BUFFALO'S OWN AGENCIES  
AND ADVERTISERS CHOOSE  
WBUF, CHANNEL 17, AS THE **NEW**  
**MOVING**  
**FORCE IN**  
**BUFFALO**

TO PROMOTE THE EXTENSION OF NIAGARA MOHAWK SERVICE IN AMERICA'S 14TH MARKET, BUFFALO'S BBD&O BUYS "WEATHER LOG," STARRING MAC MCGARRY, ON WBUF.

"WEATHER LOG," with its nightly forecasts (M-F, 11:10 pm), is a "natural" for this power company's public service advertising — an economical way to combine year-round continuity with the prestige of "owning" a program. "Weather Log" is the only TV advertising Niagara Mohawk uses in Buffalo.

MAC MCGARRY'S selling personality has really clicked in Buffalo. Mac's suggestions to viewers ("Write today for this *Live Better Electrically* booklet"; "Phone House Power for free rewiring information") bring Niagara Mohawk a constant flow of requests.

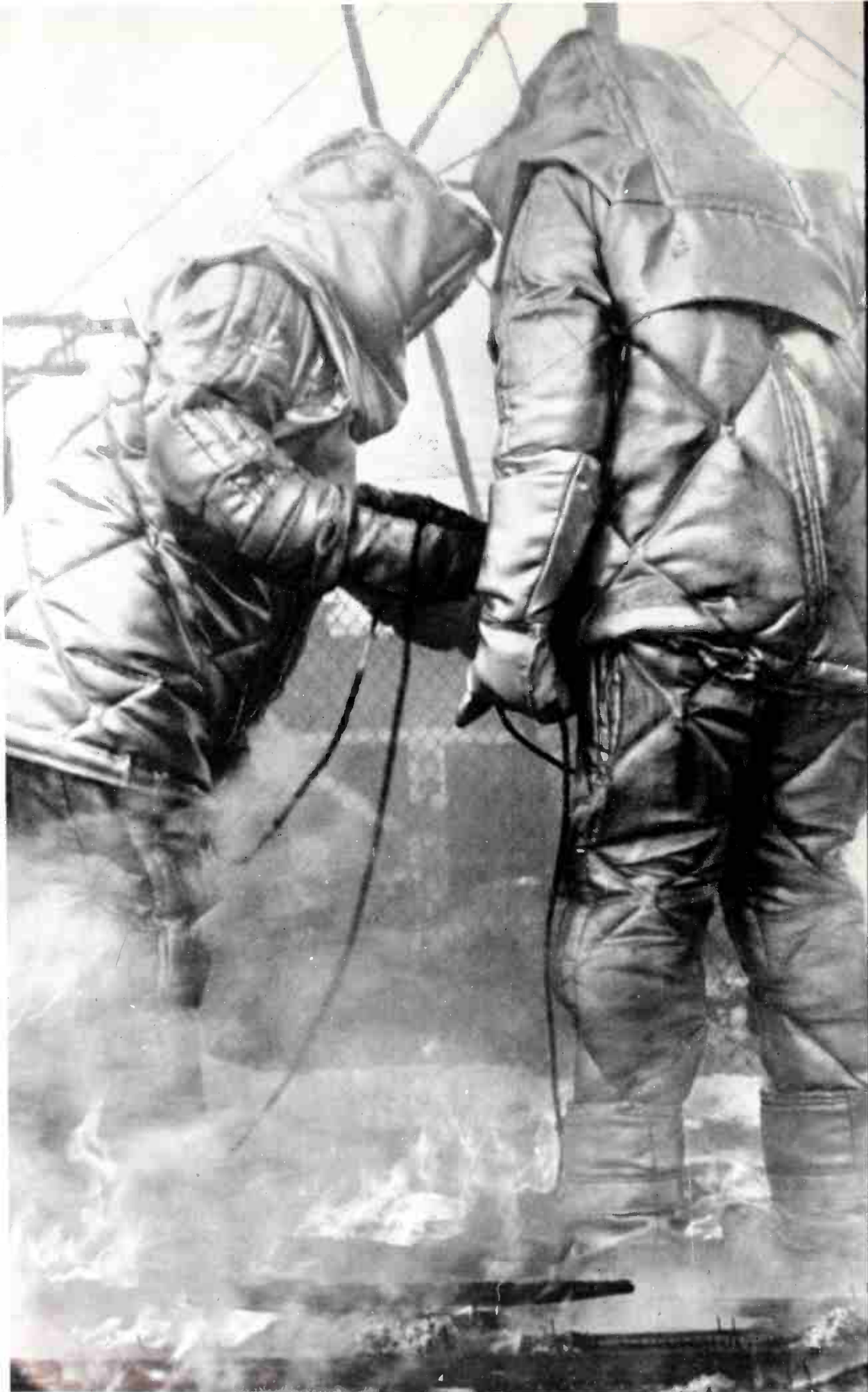
"WBUF," in the words of BBD&O account executive Jay S. Larmon, "is now serving the Buffalo market with top-notch network and local programming. Since our weather program went on the air, our audience has increased by more than 50%. We, as well as the client, are pleased with the show's results."

Coverage up! Ratings up! Billings up! WBUF, the fastest-moving force in Buffalo, is ready to go to work for you today!

*Exciting things are happening on*



*Left to right: Frank Buxton, Pgm. Director for WBUF; John H. Fogarty, BBD&O Acct. Supervisor; Mac McGarry; Jay S. Larmon, BBD&O Acct. Executive on Niagara Mohawk.*



The fascination of modern science provides the theme for *2000 A.D.*, originated by WBZ-TV, Boston. Above, Prof. Jonathan Karas, the program's host, walks through 1500° flames in an aluminum-coated fiberglass fire suit.



years, the number of local shows has been diminishing, posing a major challenge to station and advertiser alike

# DOES LOCAL LIVE PROGRAMMING HAVE A FUTURE?

During the past few years there has been a steady diminution of local live shows. The reason is simple: it is usually easier to get a rating with film. Advertisers and timebuyers are well aware of this—they are frequently chosen to reach film's larger audience rather than use the strong sales presentation of a local personality.

This season's big-name feature film releases—whose performances have unquestionably been impressive—have solidified the trend away from the live show more sharply than ever. In some instances, the new releases appear to have sparked a substantial rise in sets-in-use, as well as rating increases.

But the film squeeze on live production goes back long before this season. Once stations discovered that by substituting a syndicated film for the average cooking show they could double and triple ratings almost overnight, the fate of the housewife's service program was sealed. In the last two years have seen the replacement tempo speeded up as back-to-back stripping of re-runs has served effective daytime programming.

Many station managers are concerned lest in the drive for ratings they wind up as push-button operators whose properties have no local character or personality. They are convinced that just as a newspaper cannot rely solely on the wire services and syndicated features, so a station cannot rest content with outside program sources alone, but must provide vigorous local programming of its own.

"A station loses its character if it does no local programming," maintains Owen Saddler, manager of KMTV,

Omaha. "It is important that a station keep its roots in the community."

Edwin K. Wheeler, general manager of WWJ-TV, Detroit, says: "I want as much live programming as I can get. In my opinion, that's the reason for the medium."

In attempting to meet the challenge within the average station's financial and talent limitations, stations have concentrated on:

1. Improving their news shows.
2. Developing documentary and special-events programs, both live and film, to deal with vital issues directly affecting the welfare of the community.
3. Retaining as far as possible the strength of local personality programming.

In the local personality, many programmers see a major answer to the question of how to reap the benefits of film while retaining the personal salesmanship that can mean so much to a sponsor. Instead of replacing the former star of the housewife's service show, for example, the film program employs her as hostess. This has become especially notable on stations with re-run strips running back-to-back. The hostess ties them together—there may be three half-hour films in a row—and delivers commercials. On the feature film program, this practice has been common for a long time.

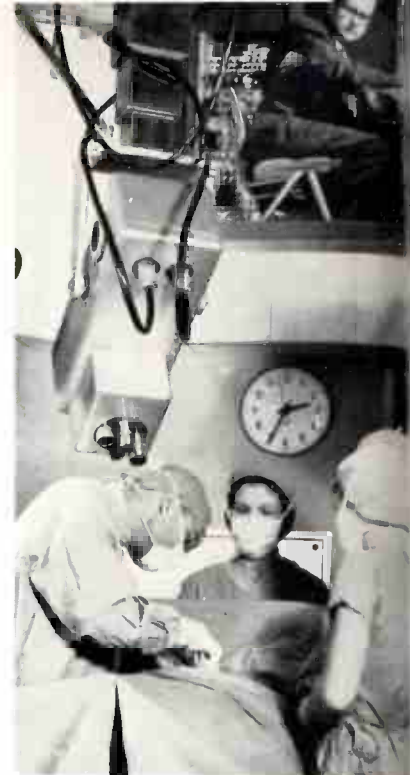
So successful has this combination been in the children's show that it is by now the prevailing pattern. The local clown, sea captain, or what have you, entertains the children, often in the studio, and runs cartoons.

The swing to film, however, has not completely eliminated

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Live opera, considered a special event even over the networks, is presented several times a season by Omaha's KMTV. The program, in color, is produced in cooperation with the Omaha Lyric Theatre and sponsored by Kilpatrick's Dept. Store.



Much public service programming can be done locally. Above, KGUL-TV, Houston

"Usually, the station that does the top news job is also the top station in

nated the local personality show. Indeed, the record shows that such programs can be commercial dynamite.

Cincinnati offers striking examples. WLW-T jumps far ahead between 12:30 p.m. and 1:15 p.m. with unusually high ARB daytime ratings in the 20's. The boost is supplied by the *Ruth Lyons '50 Club*, a local femcee audience-participation show which has been running since radio days. Interestingly, the same show does not have the same impact in Columbus, where it is aired by WLW-C, although with 7's and 8's it manages to hold its own with the competition.

In the morning, Cincinnati's best ratings are delivered by another local personality, Al Lewis on WCPO, whose children's show has a waiting list for tickets four months long. Lewis' mid-winter rating was exceeded consistently only during the portion competing with *Godfrey*, and then only slightly.

#### "Bandstand" helps WFIL-TV dominate afternoon

One of the most dramatic illustrations of the impact of the local live show is *Bandstand* on WFIL-TV, Philadelphia. This two-and-a-half hour program out-rates everything between 2:30 p.m. and 5:00 p.m. but *Art Linkletter*. In combination with *Mickey Mouse Club*, which follows it, *Bandstand* helps the station dominate the entire noon to 6 p.m. segment. As might be expected, it is a commercial success as well. Emcee Dick Grant spins popular records and chats with guest celebrities. There is dancing by studio participants.

The program area which lends itself most readily to successful development on the local level remains, of

course, news. More progress has been made in local news telecasting, perhaps, than in any other phase of local programming.

Comments Curt Peterson, who runs the TV operation at McCann-Erickson for the *Esso Reporter*: "There is question about the benefits of the local news program. It can feature what is most interesting to people—local and regional news."

A similar attitude is expressed by J. Walter Thomson's Norman Varney, who is in charge of the agency's local programming, now active chiefly in connection with the Shell newscasts.

Says Varney: "I would say that news programming generally is improving. The chief reason is the use of more local film and its more skillful employment." A good local news show, Varney emphasizes, "is the best kind of public service."

The effect an outstanding news operation can have is supposedly hard-headed agency men is made impressive evident by Varney's feeling that, "Usually, the station that does the top news job is also the top station in town."

Station men know that a good local news show seldom goes unsponsored. Concerns alert to public relations, like Standard Oil, Shell, Phillips Petroleum, banks and local utilities, are consistent news sponsors. It is interesting to note that the local news program also has a pretty good chance of delivering a solid rating.

Here are some mid-winter examples of news shows which are doing an outstanding competitive job, uncovered in a random check of ARB ratings in a variety



WTVJ-TV, in Minneapolis, spends about \$100,000 a year on its news operations.

Variations of successful national shows are sometimes feasible on the local level. In Fort Smith, Ark., KFSA-TV finds that a *This Is Your Life* type program builds local identification and station personality.



### "The Man"—Varney of J. Walter Thompson

networks. Many other shows might have been mentioned. In Minneapolis-St. Paul, both KSTP-TV and WCCO-TV have high newscasts rate high. KSTP-TV spends an estimated \$800,000 annually on the operation. In January, its 10:00 P.M. newscast averaged 29.5, reaching as high as 39.5 in individual spots. The 6:00 p.m. news averaged 13.0.

The ability of the local newscaster to out-rate the network news program is demonstrated by Chet Long, whose 7:00 p.m. news on WBNS-TV, Columbus, usually is 10 to 15 rating points above the Doug Edwards program carried on the same station immediately afterward. Long was getting up to 27.1 in January.

A similar case obtains in San Francisco, on KPIX, where the 6:00 p.m. Shell newscast leads its period against strong cartoons and syndicated westerns, and rates above the Edwards newscast that follows.

### Local stations maintain correspondents

WDSU-TV, New Orleans, maintains a full-time Washington correspondent, Ann Corrick. She prepares a weekly one-hour film panel discussion show for WDSU-TV, featuring senators and congressmen. This alternates with a local civic discussion show produced by the station's news director, Bill Monroe.

A London correspondent is claimed by WTOP-TV, Washington, D. C. John S. Hayes, manager, feels that the extra dimension of authority and prestige attaching to a station that has its own foreign correspondent is well worth the expense.

Sports shows have shown improvement, too. An example is the ambitious sports operation that has been

established by WTVJ, Miami, now running shows at 6:15 p.m. and 11:15 p.m. With three mobile news wagons active—one equipped with live remote equipment—the station is able to provide nightly coverage of races, golf and tennis matches, and the International League games of the Miami Marlins.

Seldom does a station feel its role as a force within the community more strongly than when it plunges into a critical local situation with the sole thought of providing the coverage obviously needed—and with no time for consideration of costs or ratings, or sales.

There is little question of the long-range value of such efforts, which are met with throughout the country. When disaster strikes, the station becomes a focal point of information, direction and understanding of the situation; it is functioning as a vital part—the communications part—of a community in trouble.

It has become increasingly clear to many broadcasters that public service programming offers far more than a chance to abide by FCC regulations.

Franklin Tooke, manager of WBZ-TV, Boston, (Westinghouse), says: "The big thing, as far as I am concerned, is public service programming. It not only offers a station the greatest opportunity to fulfill its obligations to the people it serves, but affords also the highest type of creative satisfaction."

The major 1957 public service project of WBZ-TV is *Let Freedom Ring*, scheduled for the entire year. Each month is devoted to a different theme, such as "Land of Opportunity", "Due Process of Law", "The Right to Say

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Businessmen in the classroom—Aldrich Hall at Harvard University's Graduate School of Business Administration.

# SENDING EXECUTIVES TO SCHOOL

BY ROBERT CUNIFF

**A**merican business in general has overwhelmingly endorsed the idea of sending selected company officials back to school in executive development programs. This same endorsement has been conspicuously withheld by the radio-TV advertising business, for a variety of reasons.

It is only recently that there has been even a perceptible move on the industry's part to join what is obviously a significant postwar trend.

The bare handful of television executives who have gone through any of the executive development programs are enthusiastic about the results, yet skepticism about the benefits of such programs is still prevalent in many agencies. "Advertising isn't like any other business," is how one agency man explains it.

A representative of the American Management Association, which puts over 40,000 company officers through management courses every year, points out: "Television is a crisis business. Things happen so fast that a company is reluctant to let any really important executive get away for any length of time. It's afraid something might happen while a crucial man is away at school, with disaster certain to result. Other industries are much deeper in top personnel. With five or six men capable of performing a job, an oil company is far more likely to send a few men to one of our schools for further development."

Dean Grombley of the Harvard Business School reasons that some industries have not yet determined what values such courses can contribute. But, adds the Dean, "After they decide that the curriculum is pertinent to their problems, they start making adjustments. They somehow manage to free the executive they want to send."

he TV advertising field has been reluctant to release its promising talent for management training courses, but a few discouraging experiences may spark a trend

One of the few men in television to have gone through an executive course feels that the experience was certainly of value. He is Bill Davidson, station manager for WRCA and WRCA-TV, New York, who recently completed a ten-week course for senior executives at MIT.

"I can't say exactly what the course does for you," says Davidson, "but the most common explanation is one that MIT discovered about its engineers. They found that people are not necessarily inefficient machine tools. The problem is executive inability to get people working together. They have stressed courses in humanities to remedy this situation.

"The course confirmed previous ideas I had on the subject—I had been a Liberal Arts major in college. I came back, I suppose you'd say, refreshed and with a clearer view of my problems. One of the best things about it is that the people teaching and the people learning all have had long business experience.

"I'd say the average age of our group was about forty-three. The average income would be pretty high. And the teachers themselves were experienced businessmen. Any time one of the executives tried to impose his viewpoint on a teacher, he'd get a remark such as 'Don't say You never met a payroll' to me."

The companies most reluctant to join development programs are those which have recently experienced rapid growth to positions of importance in their industry. There, top executives take justifiable pride in their own accomplishments. They believe that since they trained themselves to handle their assignments, and the record proves they were successful, they therefore know how to train their successors.

From the television viewpoint, it is the man "who can't be spared," who frequently can gain the most from an

assignment to a university course for several weeks.

Such was the consideration of James Ellis, president of Kudner Agency, when he finally decided to send account executive Lloyd Delaney to the Harvard Business School. Ellis had been considering for some years the idea of sending a promising executive off to school. Until he finally decided on Delaney, his excuse was the typical, "There wasn't anyone we could spare."

"We have been developing our people internally all these years," said Ellis, "and one result is a number of executives who do not understand the clients' problems as well as they should. After all, our first obligation is to the client. We should be businessmen first and agency men second.

"While meeting with the 4-A's recently, I came to the conclusion that our advertising agency people are really a very competent bunch. But we shouldn't limit ourselves to being just advertising men. I've been working with General Motors accounts for years and I think I have a pretty good understanding of their business problems. I don't see why more agency men can't develop this understanding.

"Of course, there are many men in an agency who reach a certain level of ability and that's it. They do a fine job within their limitations and they've gone as far as they can. But there are others whose abilities have barely been tapped. Too many advertising men have been held down to responsibility in one particular division.

"If we're to find the top level management of the future we'll have to start moving now. I think the idea of sending a man off to listen to the problems of other businessmen will broaden his capacities. I don't believe the experiment should be judged by the results of one man

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# CLEARING NETWORK SHOWS

**D**espite continued talk of clearance difficulties, the current outlook for clearing markets in station option time is good for network advertisers—if they have a strong program and will settle for delayed broadcasts in some markets. An advertiser going into these periods expects to lose out on a few markets that are important to him.

In the most active periods of "network fringe time"—7:00-7:30 p.m. and 10:30-11:00 p.m.—a strong network program can count on lining up 100 or more markets, including some DB's. On the weekends, an early-evening show might clear 60 to 80. A late-night show that has been on for several years might get as far as the 170 stations secured for *Your Hit Parade*. A new, untried program might start off the season with 70 or even 90.

That clearances can be satisfactory is proved by the impressive ratings and homes reached of some of the programs. *Hit Parade*, according to January ARB, had a 35.5 rating and reached 11,800,000 homes. *Person to Person*, with a more limited lineup, scored a 29.2 rating, reaching 7,140,000 homes.

Most of the difficulties advertisers face in clearing stations for the fringe network hours are, of course, in the major markets. Stations in the small and medium-sized areas are likely to want all the network business they can get. In the bigger cities, which normally carry most of the prime-time network programs, adding another show in its own time means weighing the prestige of a network entry against the greater profit possibilities of selling the period to a spot or local advertiser.

As with all clearance problems, patience and persistence are needed. Agency media people say that it takes about a year to establish a satisfactory lineup, and that adding individual markets on a spot basis is one way of improving coverage.

The continued scarcity of desirable prime time, now that ABC has filled its schedule, makes the fringe-network hours newly important to advertisers wanting to reach an all-adult or family audience.

For next season, prospects for the continuation of network programming in most of these slots are good. It is possible that some stations will move feature or syndicated films into these hours. During the past year there has been a lot of talk about such moves, but few have materialized.

Currently, there are about 25 advertisers using programs from 7:00-7:30 p.m. and after 10:30 p.m. They are shown on page 107. Users of network programs in other portions of station option time include Norwich Pharmacal, with a 51-station hookup for *Sunday News*

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## CLEARANCES OBTAINED BY NETWORK ADVERTISERS

Market	WHAT'S MY LINE	SUNDAY NEWS	STUDIO ONE
	Sun. 10:30-11	Sun. 11:00	Mon. 10-11
	CBS Curtis/Sperry-Rand	CBS Norwich	CBS Westing-house
Atlanta	L	—	L
Birmingham	L	—	L
Boston	DB Tu. 11:00	L	L
Buffalo	L	—	L
Charlotte	L	L	L
Chicago	L	—	L
Cincinnati	L	—	L
Cleveland	L	—	L
Dayton	L	L	L
Detroit	L	—	L
Los Angeles	L 7:30	HK Sun. 11:00	L 7:00
Minneapolis-St. Paul	—	—	L
Milwaukee	L	L	L
New Orleans	L	—	L
New York	L	L	L
Providence	L	L	L
Richmond	L	L	L
St. Louis	L	—	L
San Francisco	L 7:30	—	L 7:00
Seattle-Tacoma	L 7:30	—	L 7:00

\* Carries first half of program only.

It may take a year, but a good show can line up 100 markets in "network fringe time", if it will accept some DB's. Even a new show may land 90

# IN NON-OPTION TIME

## N LATE EVENING STATION TIME—A STUDY OF 20 MAJOR MARKETS IN MID-SEASON

DO YOU TRUST YOUR WIFE Tu. 10:30-11	BREAK THE BANK** Tues. 10:30-11	WED. NIGHT FIGHTS Wed. 10:30-11	U.S. STEEL HOUR Wed. 10:30-11	PLAY-HOUSE 90 Th. 9:30-11	LUX VIDEO Th. 10-11	RAY ANTHONY Fri. 10-11	PERSON TO PERSON Fri. 10:30-11	RED BARBER Friday after Boxing NBC State Farm Insurance	YOUR HIT PARADE Sat. 10:30-11
CBS Liggett & Myers	NBC Lanolin Plus	ABC Pabst/Mennen	CBS U. S. Steel	CBS P. Morris/American Gas	NBC Lever Bros.	ABC Chrysler (Plymouth)	CBS Time/Hamm-Amoco	NBC State Farm Insurance	NBC Am. Tobacco/Warner-Lambert
Wed. 10:30	DB	L	L	L	L	L	L	L	L
L	Sat. 6:00 DB	—	L	DB	L	DB	—	L	L
—	Wed. 10:30 DB	—	L	Sun. 10:00 L	L	Sun. 10:30 —	L	—	L
L	Mon. 10:30 a.m. L	L	L	L	L	L	L	L	L
—	—	L	—	—	—	—	—	—	—
L	L	L	L	L	L	L	L	L	L
DB	DB	L	L	L	L	*	L	L	—
Fri. 6:30 DB	Wed. 6:30 L	L	L	L	L	*	—	—	—
Fri. 7:30 L	—	—	L	L	L	*	—	L	L
—	DB	L	L	L	L	L	L	L	L
L	Mon. 6:30 HK	L	L	HK	HK	HK	L	—	HK
7:30 DB	Tu. 10:30 DB	7:00 L	7:00 L	Th. 9:30 L	Th. 10:00 L	Fri. 10:00 L	7:30 L	L	Sat. 10:30 L
Fri. 10:00 L	Sun. 5:00 —	L	L	L	L	L	L	—	DB
L	DB	L	—	—	L	L	L	—	Sat. 11:30 —
L	Wed. 11:00 a.m. L	L	L	L	L	L	L	L	L
L	DB	—	L	L	L	—	L	L	DB
L	Sat. 5:30 L	L	L	L	L	L	L	L	Sat. 6:00 L
DB	DB	L	L	L	L	*	L	—	L
Mon. 10:30 L	Wed. 9:00 a.m. —	L	L	HK	HK	HK	L	—	HK
7:30 L	—	7:00 L	7:00 L	Th. 9:30 L	Th. 10:00 HK	Fri. 10:00 HK	7:30 L	—	Sat. 7:30 HK
L	DB	L	L	L	HK	HK	L	—	HK
7:30 L	Th. 7:30	7:00 L	7:00 L	7:30 L	Th. 10:00	Fri. 10:00	7:30 L	—	Sat. 10:30

L—Live. DB—Delayed broadcast. HK—Hot kines. \*\*—Program replaced by "Hold That Note."

Times given are local time, p.m., unless otherwise noted.

*In the studios of NHK, the  
non-commercial Broadcasting  
Corporation of Japan,  
Sunami Hanayagi  
performs a classical dance,  
"Shima Chitose."*





# TELEVISION AROUND THE WORLD

BY HENRI FAST

Deputy Commissioner of Mass Communications,  
United Nations Educational, Scientific & Cultural Organization

**B**y the end of 1956 some 35 countries and non-self-governing territories were broadcasting television programs on a regular basis, yet the television fever which has gripped the modern world is nowhere near its end. Another 23 countries are either actually experimenting with the medium or have drawn up specific plans for its introduction. And every week brings new reports of countries which are considering the establishment of television systems.

There have been three phases in the development of world television to this time.

Television began in the most highly industrialized nations, which possessed the technical and manufacturing resources essential to the building of a new electronics industry: France, Germany, Italy, Japan, the Soviet Union, the United Kingdom and the United States. These countries entered the television field prior to the Second World War. Except for Germany and Japan, they resumed telecasting immediately after the war, in some instances even before its conclusion.

The second phase has been the advance of television into most of the industrially advanced countries of Europe and North America.

The third phase involves the less developed countries which lack an electronic industry of any kind. In the Western Hemisphere it began almost simultaneously with the second phase. Cuba, for instance, was one of the first countries to be covered from end to end by a television relay. Mexico and Venezuela built stations before the more industrialized Belgium and Sweden.

This third phase is in full swing today. Television now reaches the fringe areas of Europe: Finland, Sweden, Norway, Portugal, Bulgaria, Rumania, Yugoslavia. It is spreading in North Africa, the Middle East, Asia—where it is being established in Iraq and Thailand. India

envisages the launching of a television system during the course of its current five-year plan.

Television has been, so to speak, emancipated from its original base of research and the manufacturing of facilities. It appears today as a medium of communication which it is possible to introduce anywhere in the world, provided that the necessary technical staff is trained at the same time.

To fulfill its promise to mankind, however, television must overcome a number of obstacles. Large capital investments are required. Television is three to four times as expensive to operate as radio. Governments and individuals in war-damaged countries are frequently unable to mobilize the necessary funds. In other countries, the general social level of the population is too low for the mass sale of receivers to individual homes, and will probably remain so for decades to come.

Another obstacle is the lack of skilled technicians. This is particularly serious in the less industrialized countries, but the problem exists in Western Europe, too. Not only are these technicians essential for the construction of equipment and the installation and operation of stations, they are needed to service and maintain sets in private homes in every part of a country, towns and villages alike. Without a highly trained maintenance—and sales—force, no television industry can hope to get far with the public.

Despite such obstacles, strong incentives to introduce the medium appear to be stimulating governments and private enterprise around the world, from Portugal to Costa Rica, from Finland to South Africa. What are these incentives?

First, television is regarded as an essential attribute of the modern state. No nation wishes to be deprived of

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**TELEVISION AROUND THE WORLD** *Continued*

this medium of communication, entertainment and education, even of political influence.

Frequently, a country finds itself confronted with the introduction of television by one or more neighboring states. It becomes concerned that its citizens will acquire sets in order to view the foreign programs; they may thus be drawn into the cultural orbit of another nation.

When the first Canadian television station went on the air, some 100,000 sets in that country were already being regularly tuned to the United States. In Europe, the Middle East and Latin America, whose territories are criss-crossed by national and ethnical borders, this experience promises to be repeated many times.

Here is a major factor which today leads governments to face up to the challenge of television, even when all economic and technical considerations indicate caution and delay. In particular, countries like India, which are burdened with heavy tasks of mass education, have come to the conclusion that they cannot afford to leave unused this important educational instrument.

Second, television exercises a remarkable fascination on the viewer. Travelers returning from such major television countries as the United States, the United Kingdom or the Soviet Union are impressed by the flow of programs they have seen everywhere, and ask themselves whether they could not have similar entertainment in their home towns.

Even when they are critical of a continuous stream of light entertainment, they are impressed by the medium's educational and informational possibilities. As a consequence, they return home convinced that they must have television in their own country as soon as possible, provided that they can run it in their own way.

Third, there is the commercial motive. The hope of reaping substantial benefits at a later date induces governments and private companies to consider large initial investments.

The great example is the United States, where television has developed into a major industry, creating direct employment in the electronics, broadcasting and film industries, and influencing the overall economy in its role as a powerful medium of advertising. Cannot television open up similar opportunities elsewhere?

However, even if economic and technical resources can be mobilized to operate a television system, there remains the problem of adequate talent and programs. This may not appear serious in a vast country such as the United States, but it is an unending problem in many lands. That is why smaller nations are particularly keen on international cooperation, and welcome film or live programs as supplements to the national program supply.

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**STATUS OF WORLD TELEVISION**

Based on the latest information available from the United Nations Educational, Scientific and Cultural Organization (UNESCO), Paris. Experimental and amateur stations are included under the classification "Number of Stations" without further differentiation, except when they constitute a country's sole telecasting. (See legend below.)

Country	Number of Receivers	Number of Stations	Began Operations	Type
Alaska.....	34,000	5	1953	C
Algeria.....	100	1	1956	P
Argentina.....	70,000	1 (2)	1951	C
Austria*	7,000	4 (4)	1955	P
Australia.....	30,000	6	1956	D
Belgium*	110,000	4	1953	P
Brazil.....	200,000	6 (11)	1950	C
Bulgaria*	500	1	1955	P
Canada.....	2,200,000	37	1952	D, P/C
Colombia.....	22,000	3 (2)	1954	P/C
Cuba.....	200,000	5	1949	C
Czechoslovakia*	45,000	3 (6)	1953	P
Denmark*	25,300	3 (6)	1949	P
Dominican Republic.....	6,000	1	1952	P
El Salvador.....	1,000	1 (3)	1956	C
Finland**	1,500	2 (15)	1955	—
France*.....	390,000	18 (9)	1938/49	P
German Democratic Republic*	50,000	11	1952	P
German Federal Republic*	500,000	32 (4)	1933/51	P/C
Guatemala.....	8,000	2	1955	C
Hawaii.....	90,000	6	1952	C
Hungary*	500	1 (3)	1954	P
Iraq.....	250	1	1956	P
Ireland*.....	4,000	—	—	—
Italy*.....	300,000	39 (20)	1951	P
Japan*.....	250,000	7 (3)	1940/53	D
Korea.....	300	1 (1)	1956	C
Lichtenstein.....	16	—	—	—
Luxembourg.....	500	1	1955	C
Mexico.....	200,000	10 (4)	1950	C
Monaco.....	2,000	1	1954	C
Morocco.....	5,000	2	1954	C
Netherlands*	100,000	5 (4)	1951	P
Norway**	300	1	1954	P
Philippines.....	7,500	1 (1)	1953	C
Poland*.....	1,000	2 (4)	1954	P
Portugal**	300	1 (2)	1956	P
Puerto Rico.....	126,000	3	1954	C
Rumania*.....	500	1	1955	P
San Marino.....	54	—	—	—
Spain*.....	700	1 (1)	1951	P
Sweden*.....	15,000	3	1951/56	P
Switzerland*.....	19,000	4	1953	P
Thailand.....	4,000	3	1955	P
Turkey**	100	1	1953	P
United Kingdom*	6,000,000	17 (1)	1937/49	D
Uruguay.....	1,000	1 (1)	1956	C
United States.....	41,000,000	494	1939	D
U.S.S.R.*.....	1,500,000	35 (60)	1938	P
Venezuela.....	85,000	7 (3)	1952	D
Yugoslavia.....	4,000	2 (1)	1955	P

- LEGEND:**
- P Government or publicly owned television only.
  - C Commercial television only.
  - D Dual system of both governmental and commercial television operating in competition.
  - P/C Publicly operated stations which carry a certain amount of commercial advertising.
  - \* Television receivers must be licensed or declared.
  - \*\* Operating on experimental basis only.
  - ( ) Figures in brackets represent planned stations.



**SCREEN GEMS**  
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES

presents

# TOP PLAYS OF 1957

## 278 HALF HOURS

of national programming superbly  
adapted to local needs with

**Top Stars... Exciting Stories...  
Polished Productions that  
Assure All-Family Appeal!**

★ DRAMAS ★ COMEDIES ★ ADVENTURES  
★ WESTERNS ★ MYSTERIES

FOR COMPLETE INFORMATION  
SEE US AT THE  
**N.A.R.T.B. CONVENTION**  
SUITE 512A - 513A  
CONRAD HILTON HOTEL

### PARTIAL LIST OF FEATURED STARS

*Vivian Blaine  
Joan Bennett  
Ernest Borgnine  
Eddie Bracken  
Rory Calhoun  
Claudette Colbert  
Jackie Cooper  
Joseph Cotten  
Broderick Crawford  
Arlene Dahl  
Linda Darnell  
Melvyn Douglas  
Paul Douglas  
Irene Dunne  
Joan Fontaine  
Paulette Goddard  
Paul Henreid  
Dorothy Lamour  
Ida Lupino  
Herbert Marshall  
Mercedes McCambria  
Ray Milland  
Thomas Mitchell  
Paul Muni  
Merle Oberon  
Pat O'Brien  
Maureen O'Sullivan  
Edward G. Robinson  
Will Rogers, Jr.  
Cesar Romero  
George Sanders  
Ann Sheridan  
Sylvia Sidney  
Barbara Stanwyck  
Barry Sullivan  
Shelley Winters  
Teresa Wright  
Robert Young*





*In  
the  
dark  
all  
cats  
are  
gray*

**W**ith a little light, though, things look different – some cats are spotted . . . some have stripes . . . some have breeding . . . others are just plain alley cats.

Trade publications, too, may look pretty much the same.

What sets TELEVISION MAGAZINE apart is that it goes beyond the usual trade paper approach and provides its readers with essential information not available elsewhere – such as TV set count, TV market data, continuing brand studies.

This kind of coverage is what makes the difference, and is TELEVISION MAGAZINE's guarantee of maximum readership of the magazine and its advertising.

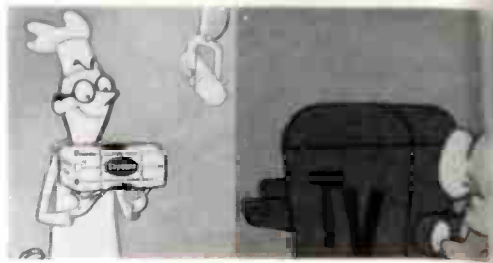
**TELEVISION**  
MAGAZINE

Top bank: First National City



Gasoline winner: Texaco

Most recalled in bread category: Taystee



# DO THEY REMEMBER YOUR COMMERCIALS?

New Yorkers polled on recall and use of banks, gasolines, breads, deodorants

Television Magazine's Continuing Brand Study—No.

Inaugurating a new series of brand studies with four categories never before covered in these articles, TELEVISION MAGAZINE reports this month on TV advertising recall, and brand use, of breads, deodorants, gasolines and banks. New York was the scene of the study.

Banks have been traditionally heavy users of TV among local advertisers. Their scores in this survey indicate that their commercials can, and do, compete for the attention of the viewer amidst the barrage of advertising for nationally sold brand merchandise.

Almost half of those interviewed—45.9%—recalled seeing TV advertising for the First National City Bank, which has achieved, over many years, wide exposure through its six-a-week newscasts on WRCA-TV, at 11 p.m. This bank was actually patronized by 8.7% of the interview group.

Also scoring high in TV recall was the Chase-Manhattan, mentioned by 39.9% and used by 8.5%. The most widely patronized bank was Manufacturers Trust, used by 10.5% of the group. TV advertising for this bank was recalled by 3.4%. Viewers mentioned three other New York banks for which they remembered TV advertising.

Among the breads, the leaders in TV recall were largely the brands affiliated with nation-wide bakery organizations. Taystee was in first

place. Its TV advertising was recalled by 19.8%. Next came Wonder, with 14.7%. Among the specialty brands, Profile scored particularly well, being mentioned by 13%.

The most widely used bread was Silvercup—17% of the groups had the brand in their homes. Silvercup ranked fifth in recall.

In the deodorant field, where many large companies deploy heavy budgets in behalf of one or more brands, Carter Products' Arrid was recalled by one-fourth of those interviewed. Next came Bristol-Myers' Ban and close behind it, Helene Curtis' Stoppette.

Although some deodorant manufacturers aim at the male market and others package variations of their basic products for men (these differences were not accounted for in the viewers' responses), Mennen is the only male-slanted product to make a showing in this survey. It ranked between two long-established brands, Mum and Veto.

The deodorant that showed the highest incidence of use—actual presence of the brand in the home at interview time—was Arrid. Following it were Mum and Veto.

Texaco, which at the time of this survey was in the midst of its heavy "Tower of Power" campaign, had a sizeable lead in TV recall over other gasoline brands. Its advertising on TV was mentioned by about 30% of those interviewed. In sec-

ond place was Esso, with 20.2% recall. Gulf, with 18.6% was a third. The other six brands mentioned ranked far below the leaders.

Esso, second in recall, was far in front as the leader in use. Next came Sunoco and Mobil. Recall-leader Texaco ranked fifth in use.

For TELEVISION MAGAZINE's Continuing Brand Study, The Pulse, made 1,000 personal interviews in the New York metropolitan market during February. For the three categories dealing with products—breads, deodorants and gasolines—respondents were asked: "What brands have you seen advertised on TV during the last two weeks?" "Which do you use?"

Next month, the results of a parallel survey of these categories among Chicago viewers will appear in TELEVISION MAGAZINE.

The objective of these studies is to obtain some comparative measure of brand registration. Naturally these findings can be most meaningful in terms of an advertiser's data. Later this year, these same categories will be resurveyed, reflecting trends in advertising sales.

It should be remembered that these figures represent incidence in the home and not sales volume. However, the data is close to the sales ranking of the brands in the New York market.

## DEODORANTS

(FEBRUARY, 1957, NEW YORK)

BRANDS RECALLED		BRANDS USED	
BRAND	%	RANK	%
Arvid	24.9	1	16.4
San	17.7	6	6.3
Proppette	16.4	4	8.1
Sum	11.8	2	11.4
Wennen	7.0	7	5.9
Sto	5.6	3	8.4
Day Pads	1.8	8	3.9
Sh	1.7	9	3.6
ivlon	1.1	10	*
ron	*	5	6.8

\*Less than 1%.

## BREADS

(FEBRUARY, 1957, NEW YORK)

BRANDS RECALLED			BRANDS USED		
RANK	BRAND	%	RANK	BRAND	%
1.	Taystee	19.8	2		13.3
2.	Wonder	14.7	4		8.8
3.	Profile	13.0	8		3.9
4.	Tip Top	10.6	5		6.5
5.	Silvercup	8.3	1		17.0
6.	Bond	6.9	3		10.6
7.	Grossinger	3.7	10		1.7
8.	Pepperidge Farms	3.3	7		4.7
9.	Arnold	2.9	6		6.1
10.	Thomas	2.2	9		2.2
11.	Levy	1.3	11		1.4
12.	N.B.C.	*	12		1.0

\*Less than 1%.

## GASOLINES

(FEBRUARY, 1957, NEW YORK)

BRANDS RECALLED		BRANDS USED	
BRAND	%	RANK	%
Exaco	29.4	5	5.1
Go	20.2	1	15.9
ulf	18.6	4	6.4
moco	7.5	6	4.6
obil	7.1	3	7.0
unoco	3.7	2	10.7
ities Service	2.7	9	*
ydol	2.7	8	1.8
hell	2.5	7	4.1

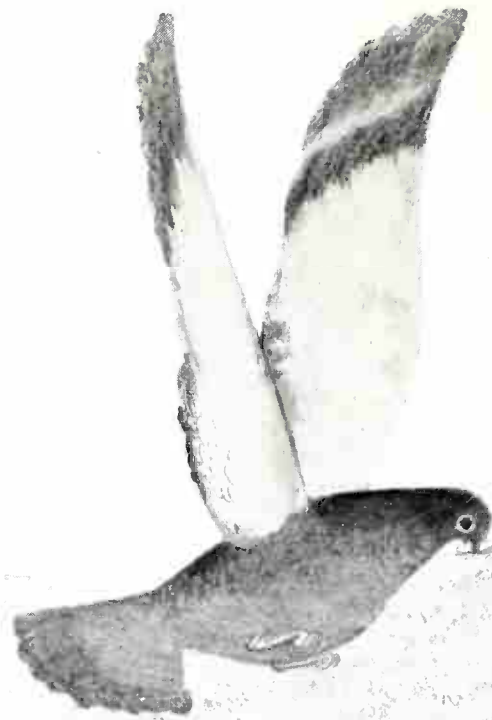
\*Less than 1%.

## BANKS

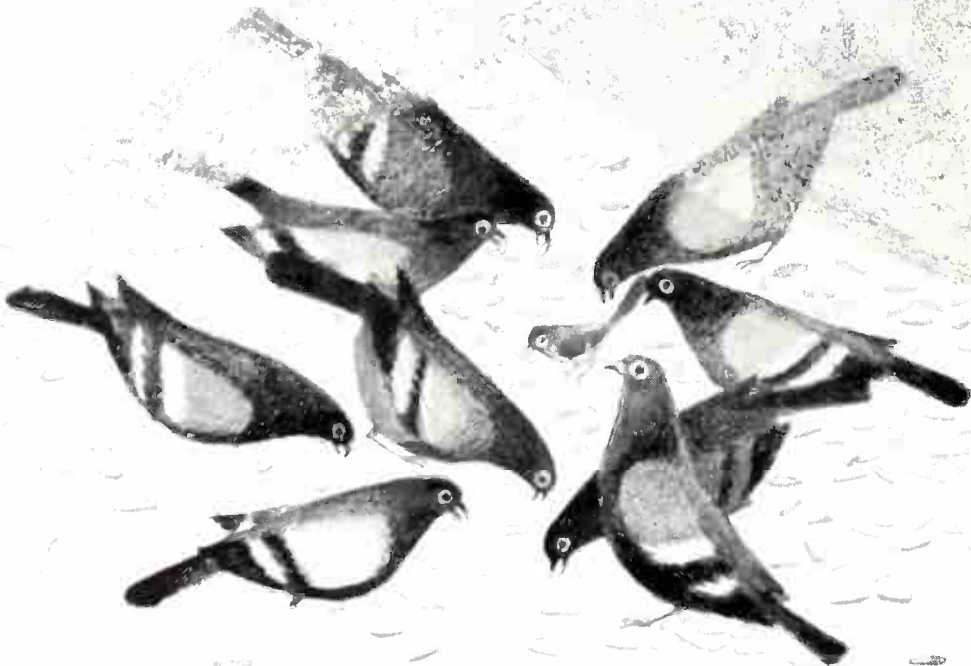
(FEBRUARY, 1957, NEW YORK)

BRANDS RECALLED			BRANDS USED		
RANK	BRAND	%	RANK	BRAND	%
1.	First National City	45.9	2		8.7
2.	Chase-Manhattan	39.9	3		8.5
3.	Manufacturers Trust	3.4	1		10.5
4.	Chemical-Corn Exchange	2.7	4		2.7
5.	Bowery Savings	1.1	6		1.4
6.	Dime Saving	*	5		2.2

\*Less than 1%.



***good spot to be in!***







Easy pickings for some... a serious step for others. Depends who, what and where you are, and everybody's different.

Of all national sales media, spot television is most effective at catering to *local differences* and adapting to *local problems*. Consider the recent experience of the Arkansas Rice Growers Cooperative Association.

Short-grain rice was selling like hotcakes in eastern South Carolina, the nation's second-largest rice consuming area, but—because of local tastes—long-grain rice was not. Until WBTW, Florence, came up with a summer schedule tailored to build a demand for the long-grain variety. Then, according to E. G. Wells, Jr., of W. H. Sydnor & Co., food brokers: "Sales of our Riceland Long-Grain Rice for the period of June through November 1956 showed an *increase of 960%* over the same period in 1955. This gain is all the more remarkable because it was accomplished without losing ground in our strong short-grain rice business. In fact, we had an increase there too." *Good spot to be in!*

Spot television's adaptability to local tastes and customs is another reason why more and more advertisers are using the 13 stations and the regional network represented by...

**CBS TELEVISION SPOT SALES** Representing: WCBS-TV New York, WCAU-TV Philadelphia, WTOP-TV Washington, WBTW Charlotte, WBTW Florence, WMBR-TV Jacksonville, WXIX Milwaukee, WBBM-TV Chicago, KSL-TV Salt Lake City, KGUL-TV Galveston-Houston, KOIN-TV Portland, WHCT Hartford, KNXT Los Angeles and the CBS Television Pacific Network

to all our friends...

A CORDIAL  
INVITATION TO

**H-R**

HOSPITALITY  
HEADQUARTERS

THE 23RD FLOOR  
MORRISON HOTEL

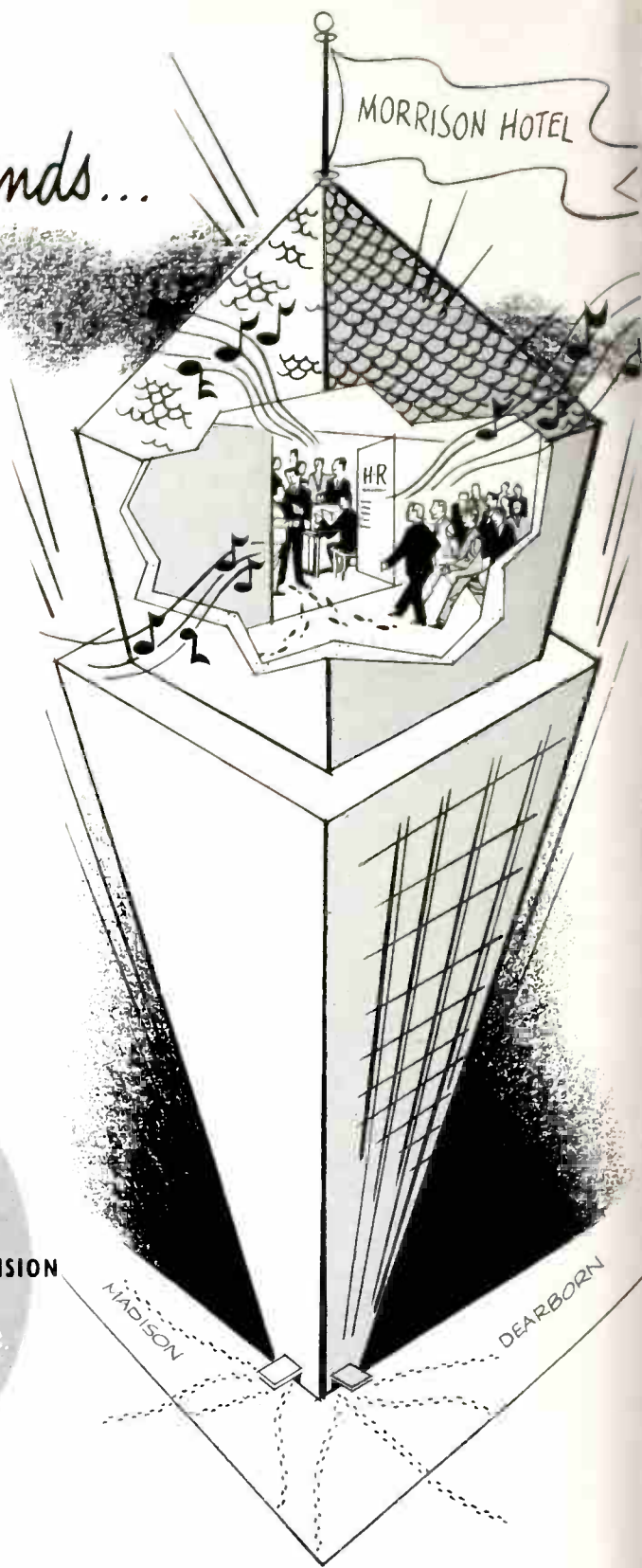
**NARTB**

CONVENTION  
CHICAGO

**APRIL 7-11**



FRANK HEADLEY, President  
DWIGHT REED, Vice President  
FRANK PELLEGRIN, Vice President  
PAUL WEEKS, Vice President



380 Madison Ave.  
New York 17, N. Y.  
OXford 7-3120

35 E. Wacker Drive  
Chicago 1, Illinois  
RAnolph 6-6431

6253 Hollywood Boulevard  
Hollywood 28, Calif.  
Hollywood 2-6453

155 Montgomery Street  
San Francisco, Calif.  
YUkan 2-5837

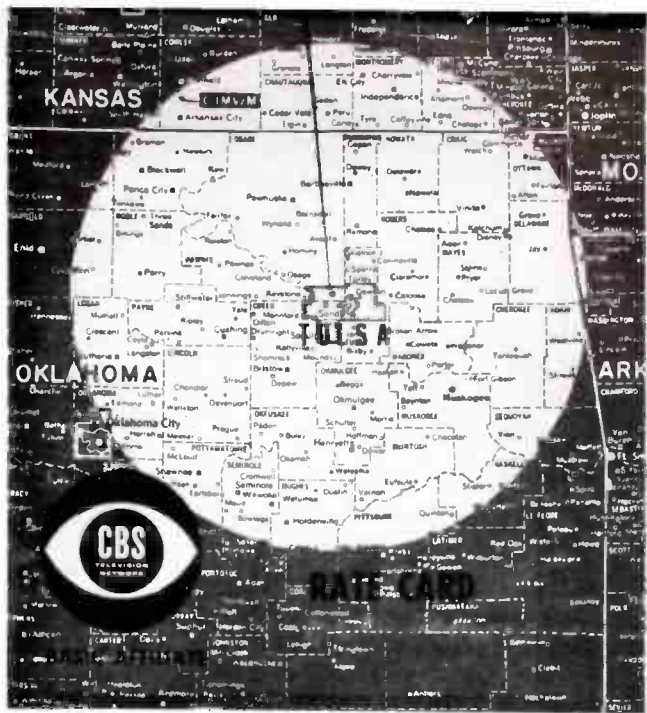
416 Rio Grande Bldg.  
Dallas, Texas  
Riverside 2-5148

101 Marietta Street  
Bldg.  
Atlanta, Georgia  
JACKson 3-7797

520 Lovett Boulevard  
Room No. 1D  
Houston, Texas  
JACKson 8-1601

910 Royal Street  
Canal 3917  
New Orleans, L

# HOW A STATION JUSTIFIES A RATE INCREASE



A study of one station's thinking in revising its entire rate structure

the buyer of TV time, whether he be the advertising manager whose company's dollars are being spent or the agency timebuyer who handles the negotiations, a station's rate card is a thing of great moment, if not of beauty. It is a forbidding conglomeration of time classifications and discounts that defy rational attack, an unstable affair subject to perennial transformations—in an upward direction.

Rate increases are a natural feature of a medium during the period of its growth to maturity. But what factors are involved once a TV market is solidly established? How do ratings, cost-per-thousand and other measurements familiar to buyers affect rate policy? Is it merely a matter of keeping up with circulation increases? Is a station's pricing a true reflection of the value of its product?

Revealing insight into station thinking in this connection is provided by the following proposal for a rate increase made to the management of KOTV, Tulsa, a CBS affiliate in a three-channel market. The presentation made by research consultant Charles H. Smith, is reproduced here in condensed form.

Clearly evident is the natural station tendency to take maximum advantage of what it regards as its strong points. Any discussion of operating costs is absent from Smith's analysis, the entire presentation being built around the station's position vis-a-vis the immediate competition and stations in other markets.

It is interesting to note that a similar analysis made independently by the station's representative, Edward Dwyer & Co., resulted in virtually the same recommendations, indicating the progress the industry has made in bringing scientific analysis to the problem of rate-setting. The station's rate card recently underwent a thorough rehauling, with the rate increases closely following Smith's suggestions.

**P**lanning a rate increase and revising the rate structure of KOTV requires the consideration of several factors:

### 1. Cost Position in Comparison With Other Stations in the Market.

Using NCS No. 2 Monthly Coverage totals for each station and projecting ARB ratings for November, 1956, against them, we compared average audience and cost-per-thousand for all rate classifications. The results indicate that an overall rate increase would be in order.

We would be a standoff with Station II with an average increase of 35%, not evenly spread through all classifications. (The average rate is computed by multiplying the rate for each classification by the number of hours it covers and dividing the total by the total hours on the air.)

### 2. Comparison With Other Stations in the State.

Since we believe, with reason, that our national sales problems tie in closely with the alternative use of Oklahoma City stations for coverage in the state, we should consider the performance of the two stations there.

Looking very broadly at competitive rates, we could increase our average rate by 18% and remain a standoff with Station C.

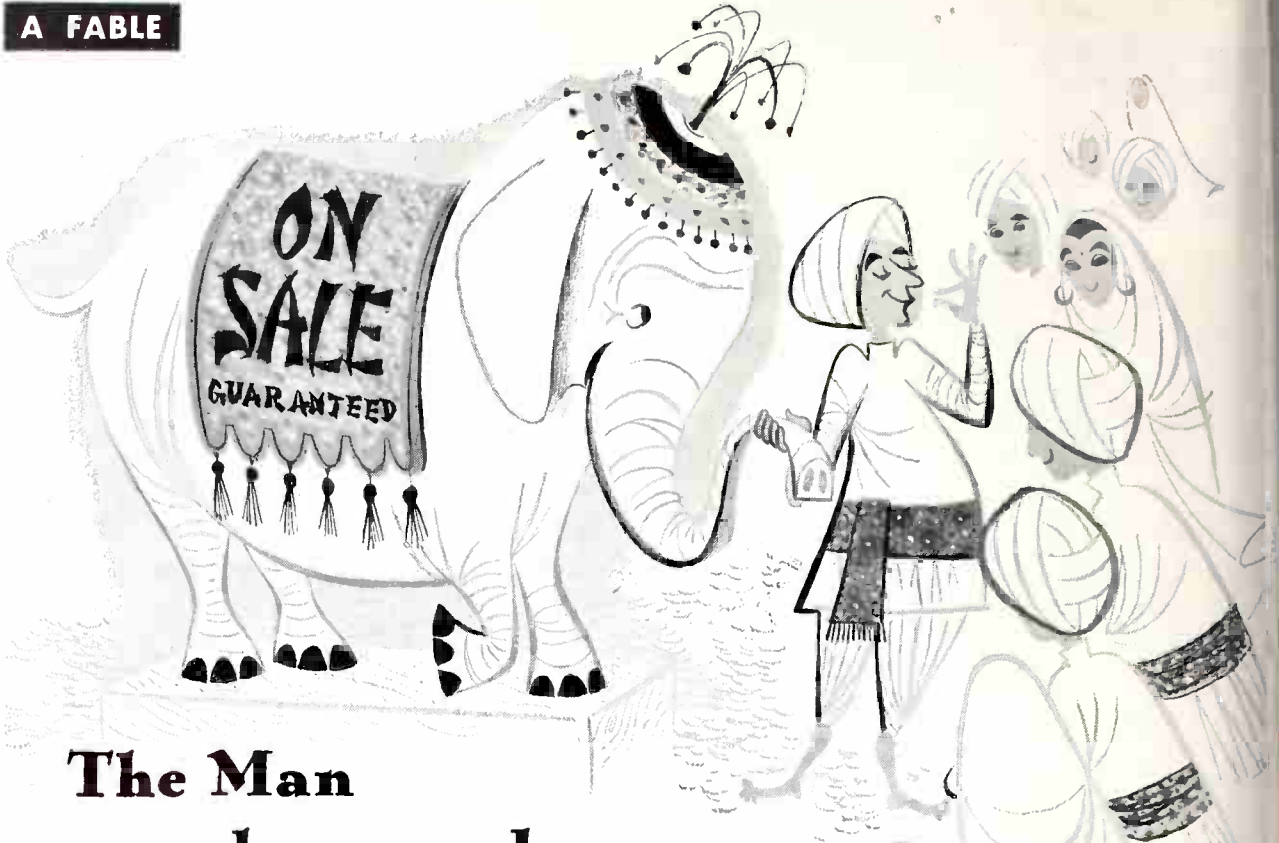
### 3. Comparison With Stations Which Have Similar Rates.

In judging ourselves in relation to other markets with stations priced similarly to our own, I believe we have a satisfactory basis for comparison in other CBS stations. Programming is reasonably similar among them, so that they have roughly equal chances to recruit viewers among potential families.

Here we must turn to a broader base of comparison. The data shows that 20 stations affiliated with the CBS Television Network (including KOTV) have national spot

To page 108

**A FABLE**



## **The Man who moved the White Elephant**

Once upon a time there was a Maharajah who had a White Elephant named Esther that he wanted to sell. Esther carried a *howdah* well and was a good worker but the Maharani felt like a bit of a show off when riding around the shopping center on a pure white Elephant. "Esther's got to go," said the Maharani. So the Maharajah wanted to sell. He was having a difficult time, the market for White Elephants being limited, until one day a nomadic Teller of Tales chanced upon the scene.

"Simplicity itself," said the Teller of Tales. "I'll sell the White Elephant for you." He told the People about the White Elephant, pointing out that it was on Sale and that no home should be without one because White Elephants were a Symbol of Purity. "Be the first in your block to have one," he urged in his rich, warm, sincere, persuasive manner. And the People trampled all over one another in their rush to buy.

### **MORAL**

It pays to advertise. And when you advertise, remember Radio. It reaches nearly everybody and can sell nearly everything—including White Elephants. Just 2% less than all American homes have radios . . . and the People listen an average of over 17 hours each week. (They do a lot of additional listening outdoors!)

**THE SUCCESS OF ITS USERS SPEAKS CLEARLY FOR SPOT  
NATIONAL SPOT RADIO**

*Radio Division*


**Edward Petry & Co., Inc.**

*The Original Station Representative*

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

TELEVISION MAGAZINE

# RADIO



# STUDY

## NATIONAL SPOT

The lodestar of radio's resurgence, national spot has continued to chalk up higher billings annually throughout the period of TV's ascendancy. Last year it registered an all-time high of almost \$150 million.

This study explores the functions, costs and problems of national spot as employed today, and the activity of major spot advertisers in the last quarter of 1956.

The blue-chip clients are flowing back. Advertisers may spend \$180 million in 1957, a rise of \$60 million in two years.

## NATIONAL SPOT

**T**he focal point of radio's resurgence is national spot. In 1956 it registered an all-time high in billings—almost \$150 million in net time sales. Similarly, all signs point to a 20% increase in 1957, marking a \$60 million increase in two years.

Spot's recent growth is marked by: 1) the return of the big "blue-chip" clients such as Lever, General Foods, R. J. Reynolds and American Tobacco, with many using powerful saturation schedules; 2) the addition of scores of moderate budget advertisers who find national spot radio an inexpensive way of reaching large audiences. Because of spot radio's low cost, this group can obtain a dominant position in the medium—difficult to achieve in other media because of higher costs.

Numerous radio stations, especially in the bigger markets, are raising national spot rates. Recently, a New York station upped its rates 20% in daytime periods. A long-term client using three spots per week cancelled immediately. The station pointed out, however, that this was the first rate hike since 1944; that while a sponsor buying the same schedule in 1944, before TV, registered a cost-per-thousand homes of \$1.56, his cost-per-thousand homes today—with the increased cost—would be 92 cents. The client reinstated his schedule. (See "Cost Comparison" table, page 88.)

Actually, while radio stations have lost audiences in some time periods (principally nighttime) during TV's rise, many have held or increased their listenership in other periods thanks to booming suburbs. These areas have helped increase the number of radio homes in various markets and have tended to make up for lower listening per family.

Some advertisers and agencies, who recall that network radio lost the bulk of its clients in the late 40's

and early 50's, may be aware also that *national spot continued to attract more clients and chalk up larger billings during this same period.* Actually, national spot billings climbed steadily from 1937 through 1953, despite TV's tremendous ascendancy ('54 and '55 were down). In 1956, spot radio registered its largest percentage gain since 1937—24.5%. (See table, page 88.) In many cases, advertisers who dropped network campaigns switched some of their funds to national spot.

As radio lost the bulk of its nighttime—and a portion of its daytime—audience to TV, its value as an advertising medium changed. The once-a-week nighttime program or the daytime drama strip no longer could deliver large audiences. Nielsen tabulations, however, show that 87% of all families still do some listening each week. Advertisers have found that by buying big announcement schedules and spreading their selling messages throughout large segments of the broadcasting day they can reach a good chunk of a market's audience. With many stations offering large discounts to buyers of big schedules, a saturation radio campaign becomes a low cost campaign.

Not to be overlooked in any discussion of spot radio, however, are the large number of advertisers who buy six, twelve or twenty-one announcements per week in various markets and apparently get satisfactory results. Most of them confine such campaigns to morning or daytime schedules, believing this is where radio retains its best audience.

Once advertisers began to reconsider radio in the light of TV's leading role, certain advantages of national spot became evident.

1. You can get frequency and repetition for your selling message at relatively low cost.

2. You can use the medium as your dominant advertising effort (Pepsodent Toothpaste, Tetley Tea) even on a restricted budget.

3. You can use the medium to supplement your TV, newspaper or magazine campaign. You may want spot radio to re-reach the TV audience with greater frequency and also get to the non-TV home. (See "The Interrelationship of Radio and Television," in the October issue of TELEVISION MAGAZINE.) Magazine coverage is notoriously uneven. You may wish to fill in the weak areas with spot radio.

4. You can move with extreme rapidity to correct local "problem" areas. Grand Union food stores in New York, for example, was notified one morning that the price of coffee had dropped sharply. The grocery chain had announcements on the air at 4 p.m. that same day, thus getting a big jump on its competition by offering coffee at an unbelievably low price. In the same way, Pontiac lined up a saturation schedule on many Cleveland stations to counteract the effects of a newspaper strike. The entire operation (including the writing of copy) was completed and announcements put on the air in three days.

5. You can pinpoint the exact audience needed to sell your product. Although radio lost the "kid" audience, local and network programming caters to all other age groups and tastes. Today you can get into network serials and newscasts on a *market-by-market* basis in the same manner as you buy local disc jockeys and local newscasts.

6. You can localize your selling effort. Each market has a group of recognized radio personalities (i.e., Cedric Adams, Minneapolis; Grady Cole, Charlotte, N.C.) who are bigger names and carry greater weight with home-town audiences than most national TV or radio stars.

7. Spot radio can be especially effective to the advertiser whose principal distribution areas are located within and around major cities. You can keep waste circulation down to a minimum and concentrate your entire effort in places where you have the greatest potential. (The top 50 markets will give you coverage in 82% of U. S. homes.)

8. To introduce a new product or test an upcoming TV campaign, you'll find national spot offers an inexpensive testing ground. Piel's Beer, for example, began its famous Bert and Harry campaign on radio.

**Use of the medium presents some difficulties**

As with every advertising medium, however, national spot radio presents a number of problems.

1. If you go in for a really heavy saturation campaign on many stations in a large number of markets, you'll find the paper work both time consuming and costly. A network campaign might prove more economical. To counteract this drawback, some national spot reps now offer group buying plans which enable the advertiser to purchase a list of stations in a single operation.

2. You'll find radio's most valuable time franchises—early morning and early evening—are jammed to capacity on most good stations. Some agencies, in fact, believe radio is becoming over-commercialized.

3. You'll find many stations are raising rates and cutting down on the discount structure of their package

plans. You'll have to shop very carefully to get the right kind of buy.

4. Surprisingly, although many advertisers are buying radio today, there's still plenty of rate cutting. The big-budget client looking for a "deal" can often get discounts which do not appear on the rate card.

5. With saturation the order of the day, exclusivity has become a thing of the past. Half an hour separation between your product and a competitive brand is difficult to obtain. One of national spot's top clients—Pepsodent Toothpaste—will accept 15-minute separation when necessary to get desirable positions.

**National spot's penetration**

Rather than reach the same limited audience over and over, the advertiser today seeks to reach the largest possible number of different homes in a week or a month. For this reason, the great weight is placed on the cumulative or unduplicated audience that a particular campaign reaches.

When saturation first took hold, a 12- or 21-announcement campaign was labeled "saturation." Today the 100-, 200- and 300-announcement schedule denotes "saturation." The former practice of buying a huge schedule for a few weeks and then dropping out has given way to more long-term campaigns employing the same saturation technique. The earlier concept of short-term heavy repetition, however, remains useful for such accounts as Maxwell House and Nescafé. The advertiser giving away a valuable premium, lowering his price for a short time or introducing a new product, will find short-term saturation a very useful tool.

What can a spot advertiser accomplish in a market with a saturation campaign? According to a recent Nielsen survey, 200 announcements on three stations in the country's three top markets will reach:

- 53.3% of all homes 6.9 times in a week;
- 74.0% of all homes 19.7 times in four weeks.

**Various ways of using national spot radio**

National spot radio can be bought in a variety of ways: participations, minute announcements, 20-second station breaks, and 10- and 5-second I.D.'s. Full program sponsorship of newscasts, sports shows, and disc jockey and talk shows are other ways of scheduling advertising on a market-by-market basis. Copy can be "live" or recorded, depending on the need of the advertiser and the availability of the local personality. With local radio increasingly programmed in large time-blocks, many advertisers are forced to use recorded spots because the personality is frequently committed to a competitive product.

Although participations within local music and talk shows are the most popular way of buying national spot radio, many advertisers use a different strategy. Metropolitan Life buys 41 stations, with fully sponsored 10- and 15-minute newscasts its principal radio approach. Bristol-Myers often buys half-hour locally produced entertainment shows for Sal Hepatica and Vitalis.

Campbell Soup and Dial Soap have used short I.D. announcement copy, preferring greater frequency to longer copy.

A number of advertisers have built extremely cre-

*To next page*

ative campaigns via national spot by shrewd use of local radio's service facilities. General Motors Acceptance Corp., for example, buys the top station in a particular market which appeals most strongly to the out-of-home audience. Each spring and summer, GMAC sponsors a heavy weekend schedule of weather and traffic bulletins. In this way, the account gets strong listenership from drivers, who are its prime prospects. During the baseball season, Pepsi-Cola sponsors brief, frequent score reports on New York's WNEW—again tying-in with a much-sought-after service that builds goodwill with the public.

Increasingly important in the spot radio sales picture is sports. More and more, stations have built large audiences for local football, basketball, hockey and other college and professional sports. Invariably, such programs outdraw most other radio features.

Chief sponsors of such sporting events have been advertisers on the local scene. Of late, however, a Bristol-Myers, a Budweiser, an oil company, or a car manufac-

turer has found this type of sponsorship or co-sponsorship a powerful sales tool.

#### Price range for national spot campaigns

According to tabulations by Peters, Griffin, Woodward, 20 daytime minute announcements in the country's top 50 markets for 13 weeks will cost about \$458,000; the same number of 20-second station breaks, \$350,000. Actually, there are many variations in the above costs. If you do not buy the leading station in the market, the price will be considerably lower. If you prefer a run-of-schedule plan rather than fixed positions, many stations will add an extra 5%, 10% or 15% discount.

Because of the scarcity of choice availabilities, many agencies and advertisers in coming months will pool their spot schedules. A beverage advertiser may alternate his summer spots with a cereal client in winter months. Thus, each can re-acquire his franchises when he needs them. There are many clients, however, who will continue to drop out at the end of a campaign.

## HOW MAJOR ADVERTISERS USE NATIONAL SPOT

This analysis of leading advertiser activity in the field of national spot radio is based on a special study prepared in cooperation with Broadcast Advertisers Reports, Inc.

Except where otherwise indicated, statistical material is derived from the following B. A. R. reports based on tape recordings of a full week's air activity in the market: New York (network stations), week of Dec. 8, 1956; New York (independent stations), week of Nov. 18, 1956; Los Angeles, week of Nov. 10, 1956; Detroit, week of Oct. 14, 1956; Boston, week of Oct. 27, 1956; Pittsburgh, week of Sept. 29, 1956; Philadelphia, week of Sept. 15, 1956.

As expected, food and grocery products, which are low cost and high-turnover items, heads the list of national spot radio clients followed by: tobacco, automotive, and drugs. In spot TV, food and grocery products also head

the list, followed by cosmetics and toiletries, ale, beer and wine, and tobacco.

In checking on the medium's biggest spenders, these factors stand out:

1) In many cases, the country's largest spenders in most media are the top users of spot radio (see chart).

2) In a number of cases, big-budget spot radio clients also invest heavily in spot TV or network TV—or both.

3) National spot radio appeals to an extremely wide group of advertisers. Leading spenders include: a motor company (Ford); two giant tobacco outfits (Reynolds, American Tobacco); two big drug companies (Sterling, Lever Brothers for Pepsodent); a leading insurance company (Metropolitan Life); a top grocery manufacturer (General Foods); three oil companies (Esso, Shell, Texaco); and a chain of weight-proportioning salons (Slenderella).

### LEVER BROS.

If it were possible to credit a single advertiser with the strong revival in national spot radio, Lever Bros.' Pepsodent would be that account. After the most careful research, Pepsodent launched a million dollar campaign in January, 1956. Purpose of the undertaking: to dominate the medium during early-morning hours (three, four and five strips per station) and reach a family audience. Pepsodent also scheduled some daytime announcements on independent stations to hit the teenage audience.

The budget was large by radio standards, but it could

not compete with other toothpastes in TV or print. The campaign paid off handsomely for Pepsodent. The result: this year, more money, larger schedules and more markets were added. The company employs recorded spots and uses a wide variation on its basic theme: "You'll wonder, etc."

The success of Pepsodent has resulted in a heavier use of spot radio for other Lever products. Lifebuoy recently started a big 100-market campaign. Silver Dust is represented in 80 markets on a spot basis and Spry has been strongly plugged in the medium.

**New York**  
 WCBS: 21 early-morning ann.  
 WOR: 20 early-morning ann.  
 WNEW: 33 day announcements  
 4 night announcements  
 —  
 Total: 78 announcements

**Pittsburgh**  
 KDKA: 28 early-morning ann.

**Detroit**  
 WJR: 19 day announcements  
 WXYZ: 17 early-morning ann.  
 —  
 Total: 36 announcements

**Boston**  
 WBZ: 22 early-morning ann.  
 2 early-evening ann.

**WEEI:** 20 early-morning ann.  
 1 early-evening ann.  
 —  
**Total:** 45 announcements

**Philadelphia**  
 WCAU: 20 early-morning ann.  
 WIP: 14 early-morning ann.  
 —  
**Total:** 34 announcements

**Los Angeles**  
 KFI: 14 early-morning ann.  
 KFNB: 16 early-morning ann.  
 18 late-morning ann.  
 26 afternoon ann.  
 KLAC: 5 afternoon ann.  
 KNX: 50 early-morning ann.  
 —  
**Total:** 129 announcements



AMERICAN TOBACCO

For years, the thinking of the late George Washington Hill permeated the advertising philosophy of American Tobacco. He believed in the hard-hitting, pound-it-home, make-them-mad, make-them-remember-your-product philosophy. Surprisingly, that same attitude was behind the introduction of American Tobacco's new filter cigarette, Hit Parade.

First the name had to be imprinted on the public's mind. The Hit Parade commercial, backed by massive saturation campaigns, repeated the brand name about 20 times in a one-minute spot. Once the initial impact was made, American Tobacco switched to a milder type of sell.

Actually, the same theory was used in the early fifties

HIT PARADE

New York

WABC: 9 five-minute morning programs  
5 five-minute early-morning programs  
14 day announcements  
4 night announcements

WCBS: 12 five-minute ann.  
7 ten-min. co-sponsored newscasts, 11 p.m.  
56 day announcements  
4 night announcements

WOR: 38 day announcements  
17 night announcements

WRCA: 20 day announcements  
15 night announcements

WINS: 5 five-minute newscasts  
33 day announcements

WMCA: 28 day announcements  
36 night announcements

WMGM: 72 day announcements  
30 night announcements

WNEW: 27 day announcements  
12 night announcements

Total: 454 announcements (includes program)

Los Angeles

KABC: 28 day announcements  
12 night announcements

KBIG: 34 day announcements

KFI: 22 day announcements  
15 night announcements

KFWB: 99 day announcements  
32 night announcements

KHJ: 28 day announcements  
7 night announcements

KLAC: 66 day announcements  
10 night announcements

KMPC: 26 day announcements  
28 night announcements

KNX: 3 quarter-hour newscasts  
57 day announcements  
10 night announcements

Total: 483 announcements (includes programs)  
Had not been distributed yet in other markets.

PALL MALL

New York

WCBS: 14 early-morning ann.  
7 late-afternoon ann.

WOR: 8 early-morning ann.  
5 early-evening ann.

WMCA: 20 day announcements  
5 early-evening ann.

WMGM: 10 early-morning ann.

WNEW: 11 morning announcements  
8 early-evening ann.

Total: 88 announcements

Philadelphia

WCAU: 7 early-morning ann.  
1 afternoon announcement

WFIL: 6 early-morning ann.

WIP: 8 early-morning ann.

WPEN: 10 early-morning ann.  
4 early-evening ann.

Total: 36 announcements

when American Tobacco's Pall Mall launched one of the biggest saturation campaigns in the history of radio. It wasn't subtle, but it worked. When saturation was used again for the brand last year, the company felt it unnecessary to use the earlier free-swinging commercial approach, and employed a quiet soft-sell singing commercial.

Today, Hit Parade gets the major play in national spot, with Pall Mall using moderate schedules in many of the nation's bigger markets. Lucky Strike does not use announcement-type campaigns, instead it buys newscasts in some markets (also co-sponsors Brooklyn Dodger baseball games in New York). Herbert Tareyton apportions a small part of its budget for national spot.

Los Angeles

KABC: 8 day announcements

KFI: 16 day announcements  
4 night announcements

KHJ: 5 early-morning ann.  
2 early-evening ann.

KLAC: 15 day announcements  
9 evening announcements

KMPC: 2 early-morning ann.

KNX: 16 day announcements

Total: 77 announcements

Boston

WBZ: 6 early-morning ann.

WEEL: 7 day announcements

WHDH: 6 early-morning ann.  
2 late-afternoon ann.

Total: 21 announcements

Detroit

CKLW: 3 day announcements

WJBK: 3 early-morning ann.

WJR: 4 early-morning ann.  
1 late-afternoon ann.

WXYZ: 5 early-morning ann.

Total: 16 announcements

Pittsburgh

KDKA: 11 day announcements

WCAE: 11 early-morning ann.  
1 early-evening ann.

WWSW: 12 early-morning ann.

Total: 35 announcements

LUCKY STRIKE

New York

No campaign during week checked. During baseball season Lucky Strike co-sponsors Brooklyn Dodgers ball games on WMGM.

Los Angeles

KFI: 3 quarter-hour Elmer Peterson newscasts on regional network, 6 p.m.

Boston

WBZ: 3 quarter-hour newscasts, 7:30 a.m.

HERBERT TAREYTON

Los Angeles

KFI: 3 one-minute hitch-hike announcements on Elmer Peterson regional newscasts sponsored by Lucky Strike

Boston

WBZ: 3 half-minute hitch-hike announcements on the 7:30 a.m. newscasts sponsored by Lucky Strike

WHDH: 4 early-morning ann.  
4 early-evening ann.

Total: 11 announcements

Detroit

WJR: 2 early-morning ann.  
2 late-afternoon ann.

WXYZ: 5 early-morning ann.

Total: 9 announcements

METROPOLITAN LIFE

One of national spot's most loyal clients, Metropolitan Life uses radio to build goodwill via its comments and booklets on how to stay healthy. In the six markets researched for this study, the insurance giant employs mostly 10- and 15-minute newscasts on 41 stations. In Philadelphia, however, Metropolitan also buys morning and afternoon announce-

New York

WCBS: 6 quarter-hour news programs, Mon-Sat, 8 a.m.

WRCA: 6 ten-minute news programs, Mon-Sat, 8:05 a.m.

WOR: 5 quarter-hour early-morn-

ing programs, Mon-Fri, 7:30 a.m.

Total: 17 programs

Los Angeles

KNX: 5 quarter-hour early-morning news programs, Mon-Fri, 8:15 a.m.

ments—a departure from the company's pattern of program sponsorship.

Metropolitan's basic advertising strategy is not to reach the largest audience possible. The company prefers, instead, the day-in day-out loyalty of a prestige news show (or a respected local personality, such as WOR's John Gambling).

Boston

WBZ: 5 ten-minute news programs, Mon-Fri, 12:05 a.m.

Detroit

WJZ: 5 quarter-hour newscasts, Mon-Fri, 5 p.m.

Pittsburgh

KDKA: 5 quarter-hour newscasts, Mon-Fri, 8:30 a.m.

Philadelphia

WCAU: 6 early-morning ann.

WRCV: 5 quarter-hour newscasts, 8 a.m.  
17 day ann. (12 noon-2:15 p.m.)

## GENERAL FOODS

General Foods qualifies as a top spender in national spot chiefly because it has many products which use the medium. The company is not wedded to one specific method; it makes full use of spot radio's flexibility by permitting each brand to determine how to use it most effectively.

For its Maxwell House Regular and Instant brands, Gen-

eral Foods last year bought heavy, short-term saturation campaigns to supplement year-round network and spot TV schedules. Jell-O Instant Puddings (and many other products such as Birds Eye Fish Sticks, Sure-Jell-Certo) got four, six and eight week periodic campaigns. Sanka, on the other hand, uses the medium on a long-range basis.

### BIRDS EYE FROZEN FOODS

#### New York

WABC: 5 early morning ann  
 WOR: 6 early morning ann  
 WRCA: 3 early-morning ann  
 3 late morning ann  
 WINS: 4 early-morning ann.  
 WMCA: 1 early-morning ann.  
 4 late-morning ann.  
 WMGM: 1 early-morning ann.  
 4 late-morning ann.  
 WNEW: 6 late-morning ann.

Total: 37 announcements

#### Boston

WEEI: 6 morning announcements  
 WHDH: 6 early-morning ann.  
 WNAC: 5 morning announcements

Total: 17 announcements

#### Philadelphia

WCAU: 3 day announcements

### MAXWELL HOUSE

#### INSTANT\*\*

#### New York

WCBS: 59 day announcements  
 WOR: 82 day announcements  
 46 night announcements

Total: 187 announcements

\*\*Week of June 23, 1956

### MAXWELL HOUSE

#### REGULAR\*

#### New York

WABC: 6 morning announcements  
 1 afternoon ann.  
 WCBS: 6 day announcements  
 1 evening announcement  
 WINS: 6 morning announcements

WMCA: 4 morning announcements  
 2 afternoon ann  
 WMGM: 10 day announcements  
 1 evening announcement  
 WOR: 13 day announcements  
 WRCA: 5 day announcements  
 3 evening announcements

Total: 58 announcements

\*Week of April 18, 1956

### SANKA COFFEE

#### New York

WABC: 9 early-morning ann  
 WCBS: 4 afternoon announcements  
 WOR: 8 morning announcements  
 WRCA: 6 early-morning ann

Total: 27 announcements

#### Boston

WEEI: 5 early-morning ann

WHDH: 2 day announcements  
 3 night announcements  
 WNAC: 8 early morning ann

Total: 18 announcements

#### Detroit

CKLW: 12 day announcements

#### Pittsburgh

KDKA: 6 morning announcements  
 WCNE: 3 morning announcements  
 WWSW: 6 morning announcements

Total: 15 announcements

#### Philadelphia

WCAU: 13 day announcements  
 WISG: 11 day announcements  
 5 early-evening ann  
 12 day announcements

Total: 41 announcements

## AMERICAN AIRLINES

Four years ago, when many advertisers were not buying radio even in its valuable morning time periods, American Airlines bought six CBS stations for an all-night *Music Till Dawn* classical music record show (aired six nights per week on each station). While the audience was comparatively small, American Airlines believed it could build a huge following because of the sheer length of its various

programs (approximately 30 hours per week for each station).

In its fourth year, *Music Till Dawn* is now carried on nine stations, practically blanketing the entire U. S.

As a result of its success in the spot programming area, American Airlines is currently building heavy franchises in daytime radio—this time buying saturation announcement schedules in many of the country's top markets.

#### New York\*

WOR: 13 day announcements  
 6 night announcements  
 WINS: 6 early-morning ann.  
 4 afternoon ann.  
 11 late-afternoon ann.  
 2 early-evening ann.  
 WMGM: 30 early-morning ann.

5 early-afternoon ann.  
 5 late-afternoon ann.

WNEW: 12 day announcements  
 5 night announcements

Total: 99 announcements

\*Company has since added 21 announcements per week on WCBS

#### Los Angeles

KABC: 44 day announcements  
 6 night announcements  
 KFI: 8 day announcements  
 8 night announcements  
 KNX: 2 day announcements  
 6 night announcements

Total: 74 announcements

*Music Till Dawn* shows (11:30 p.m.-5:30 a.m., Mon-Sat nights) on following stations: WCBS, New York; WBBM, Chicago; KNX, Los Angeles; KCBS, San Francisco; WTOP, Washington, D.C.; WBZ, Boston; WLW, Cincinnati; WWJ, Detroit; KRLD, Dallas.

## SLENDERELLA

As often stated by president Larry Mack, spot radio has built Slenderella into a world-wide business operation. Slenderella believes the "live" sell of strong local personalities is the best way to get across its selling message. Twice yearly, each personality must visit a Slenderella salon to know the company's operation at first-hand. Slenderella

gives each radio salesman the widest latitude in his approach.

In addition to one-minute participation announcements, Slenderella buys programs which appeal strongly to women. Recently, the company underwrote a Tex and Jinx McCrary program to be spot-syndicated in a number of markets which have NBC-owned stations.

#### New York

WABC: 8 day announcements  
 3 quarter-hour programs  
 WCBS: 14 day announcements  
 WOR: 11 morning announcements  
 WRCA: 3 quarter-hour programs  
 2 morning announcements  
 WMGM: 9 day announcements  
 WNEW: 12 day announcements  
 6 night announcements

Total: 74 announcements  
 (includes programs)

#### Pittsburgh

KDKA: 3 morning announcements

KQV: 5 day announcements  
 WCAE: 9 day announcements  
 3 night announcements  
 WJAS: 6 day announcements  
 WWSW: 9 day announcements  
 3 night announcements

Total: 38 announcements

#### Philadelphia

WCAU: 24 day announcements  
 2 night announcements  
 WFIL: 10 day announcements  
 2 night announcements

Total: 38 announcements

#### Los Angeles

KABC: 2 day announcements  
 KFI: 5 five-min. after'n prog.  
 10 day announcements  
 3 late-night ann.  
 KMPC: 6 day announcements  
 KNX: 5 quarter-hour programs  
 (co-sponsorship)  
 21 day announcements  
 3 late-night ann.

Total: 70 announcements  
 (includes programs)

#### Boston

WBZ: 5 day announcements

WEEI: 18 day announcements  
 3 late-night ann.

Total: 26 announcements

#### Detroit

CKLW: 6 day announcements  
 WJR: 2 day announcements  
 WWJ: 12 day announcements  
 2 night announcements  
 2 quarter-hour programs,  
 2:30 p.m.  
 WXYZ: 12 day announcements

Total: 40 announcements  
 (includes programs)

**SHELL**

Shell Gasoline & Oil is an example of an advertiser which combines heavy use of radio and TV for high frequency. The company uses no set plan for its approach to the medium, mixing announcements, newscasts and sports pro-

**New York**

**WCBS:** 5 ten-minute sportscasts, 6:15 p.m.

**WMCA:** 5 early-morning ann.

**WMGM:** 5 early-morning ann.

**WNEW:** 12 early-morning ann.  
6 ten-minute programs (music)

---

**Total:** 44 announcements (includes programs)

**Boston**

**WEEL:** 3 ten-minute newscasts, 8:15 a.m.

**WHDH:** 6 five-minute newscasts, 8:30 a.m.

6 five-minute newscasts, 6:30 p.m.

---

**Total:** 3 ten-minute, 12 five-minute programs

grams. It does like to tie-in with strong sports personalities (Herman Hickman in New York). TV newscasts are an important part of the company's current promotion schedule as well.

**Los Angeles**

**KABC:** 14 five-minute daytime news programs

5 five-minute late afternoon sports programs

---

**Total:** 39 five-minute programs

**Detroit**

**KMPC:** 15 five-minute daytime newscasts

**WJR:** 6 fifteen-minute newscasts, 6 p.m.

5 five-minute early-evening newscasts

**ESSO (STANDARD OIL)**

Esso is one of the most consistent users of radio newscasts in the medium today—as in former year. However, the company's strategy has changed somewhat. Formerly, *The Esso Reporter* was a quarter hour across-the-board news strip in morning and evening time periods. Today Esso invests heavily in five-minute TV newscasts.

**New York**

**WCBS:** 6 five-minute newscasts, 7 a.m. (first portion of quarter-hour program)

**WOR:** 6 five-minute newscasts, 6 p.m.

---

**Total:** 12 five-minute newscasts

**Philadelphia**

**WCAU:** 5 five-minute newscasts, 7:05 a.m.

**WRCV:** 5 five-minute newscasts, 7:45 a.m.

---

**Total:** 10 five-minute newscasts

**Boston**

**WBZ:** 6 five-minute newscasts, 7 a.m.

6 five-minute newscasts, 6 p.m.

---

**Total:** 12 five-minute newscasts

The radio budget remains considerable, however. Esso wants to reach motorists, preferably while they are driving, and believes strongly in sponsoring a whole or a segment of a program so as to get complete identification for its products. *The Esso Reporter* is also carried over TV in 30 markets.

**Detroit**

**WJR:** 3 quarter-hour newscasts, 12 noon

1 ten-minute sportscast, 1:15 p.m.

**WWJ:** 5 ten-minute sportscasts, 6:15 p.m.

---

**Total:** 3 quarter-hr. newscasts  
6 ten-minute sportscasts

**Pittsburgh**

**KDKA:** 6 five-minute newscasts, 8 a.m.

6 five-minute newscasts, 12 noon

6 five-minute newscasts, 6 p.m.

6 five-minute newscasts, 11 p.m.

---

**Total:** 24 five-minute newscasts

**FORD DEALERS**

Ford Dealers are heavy users of early-morning and late-afternoon announcement schedules—typical of many car manufacturers and local auto dealers. Ford is atypical, however, in its year-round use of national spot—usually placing the bulk of its business during new car introduction periods.

Ford has also been one of the first companies in recent years to recognize the importance of producing standout commercials specifically tailored for the radio medium. The company has used many top-name record performers (Rose-

mary Clooney, Mitch Miller) supported by lush orchestrations.

Ford's agency (JWT) has shown an uncanny ability to spot an upcoming tune before it hits the Top Ten. Employing the same artist, the company prepares a variation of the tune and manages to saturate the airwaves as the record hits the best seller lists.

Here's an example of an advertiser taking advantage of radio's most saleable commodity—popular music—for its own commercial benefit. Ford also uses a great deal of straight sell copy when not using a musical approach.

**New York**

**WCBS:** 6 day announcements

**WDR:** 2 early-morning ann.

**WMGM:** 17 day announcements

**WNEW:** 1 day announcement  
7 late-afternoon ann.

---

**Total:** 33 announcements

**Pittsburgh**

**KDKA:** 29 day announcements

11 night announcements

**KOV:** 11 day announcements  
5 night announcements

**WCAE:** 32 day announcements  
12 night announcements

**WJAS:** 15 day announcements  
3 night announcements

**WWSW:** 9 day announcements

---

**Total:** 127 announcements

**Detroit**

**CKLW:** 30 day announcements  
13 night announcements

**WJBK:** 5 early-morning ann.  
5 late-afternoon ann.

**WJR:** 2 quarter-hour programs, 6:45 a.m.

44 day announcements

**WKMH:** 5 early-morning ann.  
10 late-afternoon ann.

**WWJ:** 35 day announcements

**WXYZ:** 31 day announcements

---

**Total:** 184 announcements (includes programs)

**Philadelphia**

**WCAU:** 15 day announcements

**WFIL:** 9 early-morning ann.

**WIP:** 20 early-morning ann.

**WRCV:** 23 early-morning ann.  
9 early-evening ann.

---

**Total:** 76 announcements

**Los Angeles**

**KABC:** 23 day announcements  
7 night announcements

**KFI:** 34 day announcements  
8 night announcements

**KHJ:** 27 day announcements  
2 night announcements

**KNX:** 5 quarter-hour newscasts  
21 day announcements  
2 early-evening ann.

**KFBW:** 32 day announcements

---

**Total:** 171 announcements (including newscasts)

**Boston**

**WBZ:** 32 day announcements  
4 early-evening ann.

---

**WEEI:** 3 quarter-hour newscasts, 7:30 a.m.

13 day announcements  
8 night announcements

**WHDH:** 13 day announcements  
5 night announcements

**WNAC:** 10 day announcements  
3 night announcements

---

**Total:** 97 announcements (including programs)



*In*  
*Louisville-*

the more you compare programming,  
ratings, coverage, or costs per  
thousand — the more you'll prefer

**WAVE Radio**

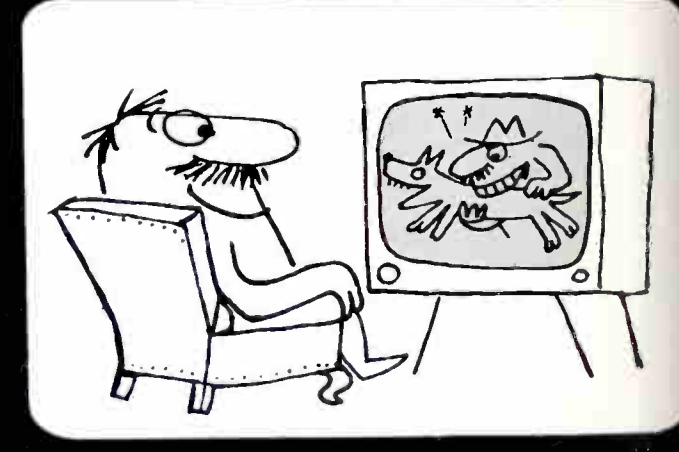
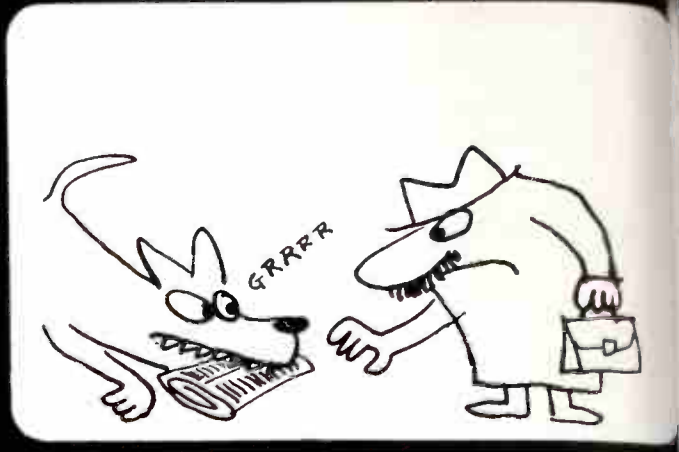
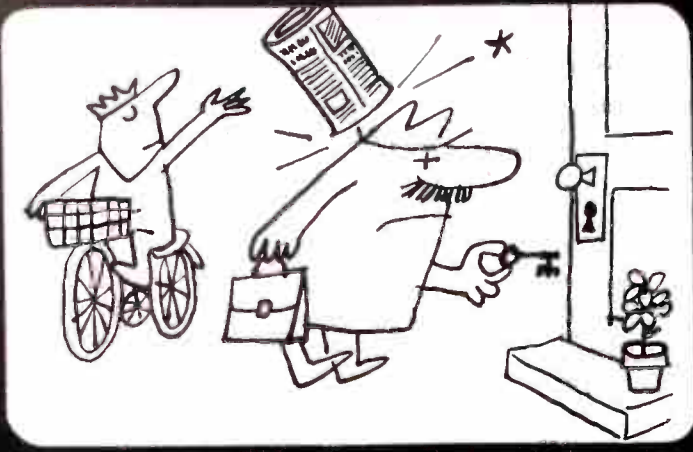
**WAVE-TV**

**LOUISVILLE**

**NBC AFFILIATES**

**NBC SPOT SALES, EXCLUSIVE NATIONAL REPRESENTATIVES**

In newsy San Diego it's all on Channel 8!



Of the top 50 shows in the San Diego market, 8 are KFMB-TV produced news programs . . .

Channel 8 news programs are the highest rated multi-weekly programs . . . the highest rated news programs . . . and highest rated programs in their time segment.

In San Diego to watch the news . . . means to watch KFMB-TV—Channel 8.

\* Nielsen, Dec. 1956

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

Television Magazine's Exclusive

# RECEIVER CIRCULATION REPORT FOR APRIL

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. In addition, totals for the four census regions were adjusted by the August 1956 ARF report.

TELEVISION MAGAZINE has just completed a re-evaluation of the coverage definition of each television market in the country. The backbone of these coverage estimates is TELEVISION MAGAZINE's interpretation of the Nielsen Coverage Service No. 2, where it has been made available. TELEVISION MAGAZINE utilizes a flexible cut-off point of 25% based on a weekly viewing factor. (A special report with a full explanation of this plan is available on request.)

In most of the UHF markets it has been impossible to correlate the available data. These markets are being restudied by TELEVISION MAGAZINE's Research Department and new figures will be reported as soon as a sound estimate can be made.

A comparison of the ARF county figures of March 1, 1956, 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's and TELEVISION MAGAZINE's estimates with census data to arrive at nationwide county-by-county figures. In order to enable its Research Department to arrive at updated figures for television markets, TELEVISION MAGAZINE will continue to project the ARF figures on a county-by-county basis every month.

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 the market will vary according to channel, power, tower height, etc.

In many areas, individual markets have been combined in a dual-market listing. This has been done wherever there is almost complete duplication of coverage and no substantial difference in set count. The decision to combine markets is based on advertiser use and common marketing practice.

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

A 92.5% 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 itself and that 92.5% 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 markets. Penetration figures in markets with both VHF and UHF outlets refer to VHF only. ▶



## in Uncle Mike's CHILDREN'S THEATER

Children in Western New York are no different than tykes in Toledo or kids in Kansas City. They love a good cartoon show . . . a perky puppet . . . and an adult adroit at weaving delightful fantasy.

"Live" and likeable, Uncle Mike Mearian and his puppet-pal Buttons have developed this formula of fun that has won a large and loyal audience of youngsters who influence parent purchases.

If you want to make your mark in New York State's second largest market take your place with your product upstage in Children's Theater. No other area station boasts so popular a locally produced children's show . . . no other station covers the market as does WBEN-TV.

Ask Harrington, Righter and Parsons, our national representatives, for complete information on spots and participations, or call us direct.

**WBEN-TV**  
CBS IN BUFFALO

your dollars count  
for more . . . on ch.

**4**

CIRCULATION AS OF APRIL 1, 1957  
TOTAL U.S. TV HOMES 29,400,000

Unlike other published set counts, these are actual station and network estimates. They are copyrighted and may not be reproduced without permission. Listed below are all stations on air March 20, 1957.

Market & Stations—% Penetration	TV Homes
ABILENE, Tex.—54.6 KBBC-TV (N)	34,14
ADA, Okla.—56.9 KTEN (A,C,N)	73,00
AGANA, Guam KUAM-TV (C,N)	
AKRON, Ohio—42.4 WAKR-TV† (A)	80,20
ALBANY, Ga.—52.3 WALB-TV (A,N)	50,00
ALBANY-SCHENECTADY-TROY, N.Y.—89.9 WCDA-TV††† (C); WIRF (A); WRGB (N); (WCDA-TV, Albany, N.Y. operates satellite WCDB-TV, Hagaman, N.Y.)	462,00 + 1183,000
ALBUQUERQUE, N.M.—56.6 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	70,42
ALEXANDRIA, La.—49.3 KALB-TV (A,C,N)	66,110
ALTOONA, Pa.—87.6 WFBG-TV (A,C,N)	411,033
AMARILLO, Tex.—62.6 KFOA-TV (A,C); KGNC-TV (N)	83,063
AMES, Iowa—79.1 WOI-TV (A,C)	304,095
ANCHORAGE, Alaska—72.4 KENI-TV (A,N); KTVA (C)	25,334
ANDERSON, S.C.—75.7 WAIM-TV† (C)	104,070
ANN ARBOR, Mich.—20.9 WPAG-TV†	122,470
ARDMORE, Okla.—64.5 KVSO-TV (N)	75,621
ASHEVILLE, N.C.—60.0 WISE-TV† (C,N); WLOS-TV (A)	310,221 + 141,195
ATLANTA, Ga.—69.9 WAGA-TV (C); WLW-A (A); WSB-TV (N)	563,006
AUGUSTA, Ga.—61.2 WJBF-TV (A,N); WRDW-TV (C)	147,425
AUSTIN, Minn.—78.1 KMMT (A)	125,561
AUSTIN, Tex.—58.8 KTBC-TV (A,C,N)	114,201
BAKERSFIELD, Cal.—81.8 KBAK-TV† (A,C); KERO-TV (N)	153,506 + 176,269
BALTIMORE, Md.—86.0 WAAM (A); WBAL-TV (N) WMAR-TV (C)	642,470
BANGOR, Me.—82.8 WABI-TV (A,N); W-TWO (C)	109,261
BATON ROUGE, La.—57.7 WAFB-TV† (C); WBRZ (A,N)	217,856 + 187,314
BAY CITY-SAGINAW, Mich.—86.8 WNEM-TV (A,N); WKNX-TV† (A,C) (Includes Flint)	302,790 + 182,371
BEAUMONT, Tex.—71.0 KFDM-TV (A,C)	137,437
BELLINGHAM, Wash.—79.5 KVOS-TV (C)	79,277
BETHLEHEM-ALLENTOWN- EASTON, Pa.—29.5 WLEV-TV† (N); WGLV† (A)	+ 176,962
BIG SPRING, Tex.—66.6 KEDY-TV (C)	23,551
BILLINGS, Mont.—44.3 KOOK-TV (A,C)	29,590
BINGHAMTON, N.Y.—90.0 WNBX-TV (A,C,N)	+ 439,470
BIRMINGHAM, Ala.—62.4 WABT (A,N); WBRC-TV (C)	391,033
BISMARCK, N.D.—53.6 KBMB-TV (C); KFYY-TV (A,N)	44,173







*Albert McLaughlin*  
**KPTV**  
Portland, Oregon



*Percy Hearle*  
**WAGA-Radio-TV**  
Atlanta, Ga.



*Lola Montez*  
**WBRC-Radio-TV**  
Birmingham, Ala.

## **COMMUNITY PROJECTS**

*An integrated public service year-round activity  
based on specific community needs judged to be most  
important by the consensus of a carefully-selected  
cross section of local citizens*



*Elizabeth Wagner*  
**WSPD-Radio-TV**  
Toledo, Ohio



*Edward W. Pollock*  
**WWVA**  
Wheeling, W. Va.



*Don Butler*  
**WGBS-Radio-TV**  
Miami, Florida



*George Cushing*  
**WJBK-Radio-TV**  
Detroit, Mich.



*Maggi Wulff*  
**WJW-Radio-TV**  
Cleveland, Ohio

*Storer stations are local stations—and their public service begins at home. To make sure that each station effectively serves the particular needs of its community, the men and women shown here coordinate projects which representative religious, educational, business and civic leaders have deemed most important to the community. During the past year projects have ranged from a strong, continuing drive for highway safety to a unique “Junior Citizens” organization for young people.*

The joint radio-television campaign in behalf of each project is created with the same care given commercial accounts.

## **STORER BROADCASTING COMPANY**

**WSPD-TV**  
Toledo, Ohio

**WJW-TV**  
Cleveland, Ohio

**WJBK-TV**  
Detroit, Mich.

**WAGA-TV**  
Atlanta, Ga.

**WBRC-TV**  
Birmingham, Ala.

**KPTV**  
Portland, Ore.

**WGBS-TV**  
Miami, Fla.



**WSPD**  
Toledo, Ohio

**WJW**  
Cleveland, Ohio

**WJBK**  
Detroit, Mich.

**WAGA**  
Atlanta, Ga.

**WBRC**  
Birmingham, Ala.

**WWVA**  
Wheeling, W. Va.

**WGBS**  
Miami, Fla.

**NEW YORK—625 Madison Avenue, New York 22**

**SALES OFFICES CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498**

**SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-8689**

# 'WAY OUT IN FRONT!

**ONLY  
WSAZ-TV  
COVERS  
THE  
HUNTINGTON-CHARLESTON  
MARKET**

**NIelsen: NCS #2 1956**

**% PENETRATION OF COUNTIES  
IN COVERAGE**

WSAZ-TV	STA. B	STA. C
100% COVERAGE COUNTIES	21	1
MORE THAN 75% COVERAGE COUNTIES	45	5
MORE THAN 50% COVERAGE COUNTIES	56	15
TOTAL COUNTIES COVERAGE	69	22

**ARB: 8 out of TOP 12\***  
\*February 1957



**WSAZ-TV**  
**CHANNEL 3**

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

Market & Stations— % Penetration	TV Homes
<b>HONOLULU, T.H.—75.3</b>	<b>**102,379</b>
KGMB-TV (C); KONA (N); KULA TV (A) (KGMB-TV operates satellites KHBC TV, and KMAU, Wailuku, KONA TV operates satellite KMVI-TV, Wailuku)	
<b>HOUSTON-GALVESTON, Tex.—80.4</b>	<b>328,400</b>
KPRC-TV** (N); KTRK TV (A); KGUL TV (C) (KTRK, Lufkin, Tex., optional satellite of KPRC TV, Houston, Tex.)	
<b>HUNTINGTON-CHARLESTON, W. Va.—68.0</b>	<b>392,589</b>
WHTN TV (A); WSAZ TV (N); WCHS TV (C)	
<b>HUTCHINSON-WICHITA, Kan.—73.1</b>	<b>246,567</b>
KTWH (C); KAKE-TV (A); KARD TV (N)	
<b>IDAHO FALLS, Ida.—58.5</b>	<b>40,911</b>
KID-TV (A,C,N)	
<b>INDIANAPOLIS, Ind.—83.4</b>	<b>704,860</b>
WFBS-TV (A,N); WISH TV (C) (See also Bloomington, Ind.) For ranking purposes, consider this market Indianapolis-Bloomington.	
<b>JACKSON, Miss.—55.8</b>	<b>181,277</b>
WJTV (A,C); WLBT (N)	
<b>JACKSON, Tenn.—49.1</b>	<b>68,259</b>
WDXI-TV (C)	
<b>JACKSONVILLE, Fla.—56.3</b>	<b>222,582</b>
WJHP-TV† (A,N); WMBR-TV (A,C)	171,449
<b>JEFFERSON CITY-COLUMBIA, Mo.—61.0</b>	<b>101,152</b>
KRCG-TV (C); KOMU-TV (A,N)	
<b>JOHNSON CITY, Tenn.—47.5</b>	<b>101,677</b>
WJHL-TV (A,C,N)	
<b>JOHNSTOWN, Pa.—90.4</b>	<b>1,062,415</b>
WARD-TV† (A,C); WJAC-TV (A,C,N) (Circulation shown includes Pittsburgh, Pa.)	††
<b>JOPLIN, Mo.—PITTSBURG, Kan.—61.4</b>	<b>132,721</b>
KODE (A,C); KOAM (A,N)	
<b>JUNEAU, Alaska</b>	<b>††</b>
KINY-TV (C)	
<b>KALAMAZOO, Mich.—88.4</b>	<b>632,308</b>
WKZO-TV (A,C) For ranking purposes, consider this market Kalamazoo-Grand Rapids.	
<b>KANSAS CITY, Mo.—81.7</b>	<b>540,902</b>
KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	
<b>KEARNEY, Neb.—60.1</b>	<b>**104,868</b>
KHOL-TV (A,C,N) (Operates satellite KHPL-TV, Hayes Center, Neb.)	
<b>KLAMATH FALLS, Ore.—49.4</b>	<b>45,334</b>
KOTI (A,C,N)	
<b>KNOXVILLE, Tenn.—57.7</b>	<b>215,352</b>
WATE-TV (N); WBIR-TV (C); WTVK-TV† (A,C)	†76,019
<b>LA CROSSE, Wis.—82.4</b>	<b>105,282</b>
WKBT (A,C,N)	
<b>LAFAYETTE, Ind.—76.8</b>	<b>*156,771</b>
WFAM-TV† (C)	
<b>LAFAYETTE, La.—50.9</b>	<b>90,790</b>
KLFY-TV (C)	
<b>LAKE CHARLES, La.—67.7</b>	<b>127,338</b>
KPLC-TV (A,N); KTAG-TV† (C)	*152,234
<b>LANCASTER, Pa.—87.3</b>	<b>541,609</b>
WGAL-TV (C,N)	
<b>LANSING, Mich.—88.3</b>	<b>413,978</b>
WJIM-TV (A,C,N)	
<b>LAREDO, Tex.—45.7</b>	<b>*6,675</b>
KHAD-TV (A,C,N)	
<b>LAS VEGAS-HENDERSON, Nev.—72.2</b>	<b>21,885</b>
KLAS-TV (C); KSHO-TV; KLRJ-TV (A,N)	
<b>LAWTON, Okla.—70.6</b>	<b>59,311</b>
KSWO-TV (A)	
<b>LEXINGTON, Ky.—31.0</b>	<b>*†38,856</b>
WLEX-TV† (A,N)	
<b>LIMA, Ohio—73.5</b>	<b>*†68,692</b>
WIMA-TV† (A,C,N)	
<b>LINCOLN, Neb.—73.7</b>	<b>176,369</b>
KOLN-TV (A,C)	
<b>LITTLE ROCK-PINE BLUFF, Ark.—59.0</b>	<b>239,447</b>
KARK-TV (N); KTHV (C); KATV (A,C)	
<b>LOS ANGELES, Calif.—89.5</b>	<b>2,329,153</b>
KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	

# KARK-TV

Channel

# 4

## in Little Rock

*now  
delivers*

# 237,100

*TV homes*

It was almost a year ago that KARK-TV made its move to full power (100,000 watts) and to its high tower (1175 feet above ground). The result? Today KARK-TV is the only TV station that delivers the entire Little Rock regional market.

Its 237,100 TV homes add up to 89% more than a year ago—as compared with a 12% growth in TV homes for the country as a whole. That's healthy growth for the healthiest TV station in one of the South's richest markets.

*to  
sell the  
full*

## Little Rock Market

*ask  
Petry*

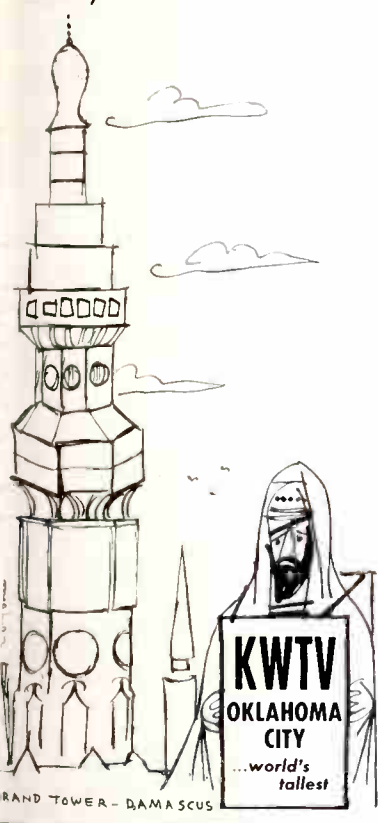
# KARK-TV

**CHANNEL 4 NBC AFFILIATE  
LITTLE ROCK • ARKANSAS**

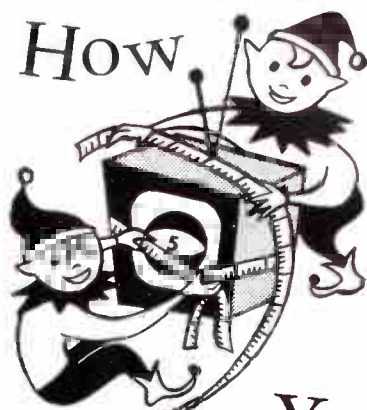
Market & Stations—% Penetration	TV Homes
LUISVILLE, Ky.—72.7	441,225
WAVE-TV (A,N); WHAS-TV (C)	
BOCK, Tex.—65.8	108,968
CBD-TV (A,N); KDUB-TV (C)	
KIN, Tex.—45.1	44,052
TRE-TV (N)	
Optional satellite of KPRC-TV, Houston, Tex.)	
CHBURG, Va.—62.0	152,030
VLVA-TV (A,C)	
CON, Ga.—51.2	82,721
VMAZ-TV (A,C)	
DISON, Wis.—81.7	322,784
WISC-TV (C); WKOW-TV† (A)	+114,864
WMTV† (N)	
CHESTER, N.H.—91.3	956,295
MUR-TV (A)	
NETTETTE, Wis.—79.†	165,189
WMBV-TV (A,N)	
QUETTE, Mich.—80.2	40,608
DMJ-TV (C)	
ION CITY, Iowa—76.4	175,096
GLO-TV (C)	
MAGUEZ, P.R.	††
ORA-TV (C)	
FORD, Ore.—48.5	27,459
BES-TV (A,C,N)	
PHIS, Tenn.—52.7	387,256
HBQ-TV (A); WMCT (N); REC-TV (C)	
WIDIAN, Miss.—56.3	89,477
TOK-TV (A,C,N)	
MIAMI-FT. LAUDERDALE, Fla.—87.9	339,690
CKT (N); WGBS-TV†;	†179,017
1TV† (A); WTVJ (C)	
MILAND-ODESSA, Tex.—62.9	62,483
KID-TV (A,N); KOSA-TV (C)	
WIVAUKEE, Wis.—88.0	694,751
1SN-TV (A); WITI-TV;	+1254,268
FMJ-TV (N); WXIX† (C)	

Market & Stations—% Penetration	TV Homes
MINNEAPOLIS-ST. PAUL, Minn.—81.1	686,853
KEYD-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	
MINOT, N.D.—51.6	25,621
KCBJ-TV (A,C,N)	
MISSOULA, Mont.—48.7	36,730
KGVO-TV (A,C)	
MOBILE, Ala.—59.1	189,366
WALA-TV (A,C,N); WKRG-TV (C)	
MONROE, La.—53.4	130,338
KNOE-TV (A,C,N)	
MONTGOMERY, Ala.—55.4	128,964
WCOV-TV† (C); WSFA-TV (N)	+76,890
MUNCIE, Ind.—75.7	+102,717
WLBC-TV† (A,C,N)	
MUSKOGEE, Okla.—77.1	225,460
KTVX (A)	
(Includes Tulsa, Okla.)	
NASHVILLE, Tenn.—54.4	328,904
WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	
NEW BRITAIN-HARTFORD, Conn.—69.7	1287,135
WNBC† (N); WHCT† (C)	
NEW HAVEN, Conn.—91.9	875,492
WNHC-TV (A,C,N)	
NEW ORLEANS, La.—77.2	423,512
WDSU-TV (A,C,N); WJMR-TV† (A,C)	†133,387
NEW YORK, N.Y.—90.9	4,660,497
WABC-TV (A); WABD; WATV;	
WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	
NORFOLK, Va.—78.8	304,465
WTAR-TV (A,C); WTOV-TV†;	+163,002
WVEC-TV† (N)	
OAK HILL, W. Va.—52.9	86,720
WOAY-TV (A)	
ODESSA-MIDLAND, Tex.—62.9	62,483
KOSA-TV (C); KMID-TV (A,N)	
OKLAHOMA CITY, Okla.—74.2	356,484
KWTW (A,C); WKY-TV (A,N)	
OMAHA, Neb.—82.8	367,078
KMTV (A,N); WOW-TV (C)	
ORLANDO, Fla.—62.5	150,930
WDBO-TV (A,C,N)	
OTTUMWA, Iowa—69.0	143,254
KTVO (C,N)	
PANAMA CITY, Fla.—42.8	17,572
WJDM-TV (A,C,N)	
PARKERSBURG, W. Va.—41.5	+37,582
WTAP-TV† (A,C,N)	
PENSACOLA, Fla.—56.4	158,352
WEAR-TV (A,C)	
PEORIA, Ill.—83.8	+158,532
WEEK-TV† (N); WTVH-TV† (A,C)	
PETERSBURG, Va.—74.0	250,263
WXEX-TV (N)	
(Includes Richmond, Va.)	
For ranking purposes, consider this market	
Petersburg-Richmond.	
PHILADELPHIA, Pa.—92.5	1,782,750
WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	
For ranking purposes, consider this market	
Philadelphia-Wilmington.	
PHOENIX-MESA, Ariz.—76.9	160,786
KOOL-TV (C); KPHO-TV;	
KTVK (A); KVAR (N)	
PINE BLUFF-LITTLE ROCK, Ark.—59.0	239,447
KATV (A); KARK-TV (N); KTHV (C)	
PITTSBURG, Kan.—JOPLIN, Mo.—61.4	132,720
KOAM-TV (A,N); KODE-TV (A,C)	
PITTSBURGH, Pa.—89.8	1,215,839
KDKA-TV (A,C); WENS† (A,C,N)	+334,322
PLATTSBURGH, Pa.—80.7	106,524
WPTZ (A,N)	
POLAND SPRING, Me.—85.9	+309,555
WMTW (A,C); (Mt. Washington, N.H.)	
PORTLAND, Me.—86.1	208,504
WCST-TV (N); WGAN-TV (C)	

## Among Us Towers



No Matter  
How



You  
Measure It  
**WKRG-TV**  
is out in front in  
**MOBILE**

**PULSE** Telepulse (Sept. '56) shows WKRG-TV leading in 275 quarter hours to 171 for Station "X". The night time lead is most one-sided, 117 to 48.

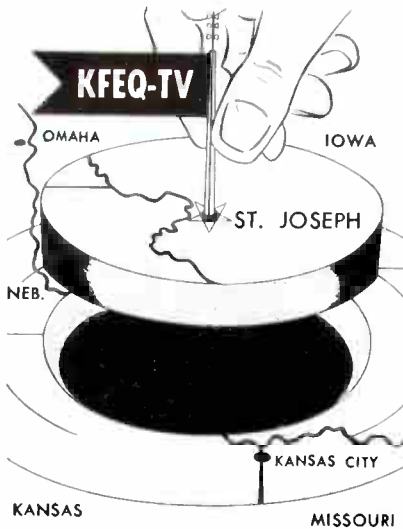
**NIELSEN** The 1956 Nielsen Coverage Service shows WKRG-TV leading in every department . . . covering 33 counties to 26 for Station "X", with 45,000 extra homes in Channel 5's Nielsen Coverage Service area.

**A.R.B.** A. R. B. (Nov. '56) shows Channel 5 pulling even further ahead, leading in morning, afternoon and night . . . and with 10 of top 15 shows in Mobile.



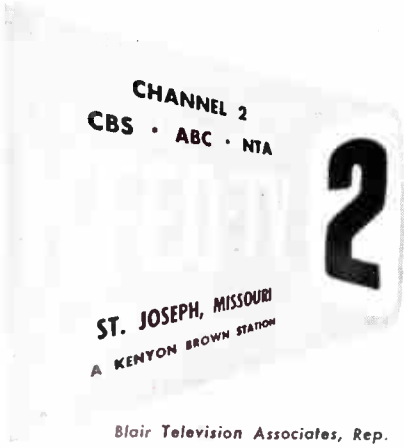
**WKRG-TV**  
Reps:  
**Avery-Knodel**

# PLUG THAT COVERAGE HOLE



**37 COUNTY COVERAGE AREA IN ONE OF NATION'S LARGEST MARKETS**

**SOON ON FULL POWER 100,000 WATTS**



Blair Television Associates, Rep.

Market & Stations—% Penetration TV Homes

<b>PORTLAND, Ore.—72.5</b>	389,367
KGW-TV (A); KLOK-TV; KOIN-TV (C); KPTV† (N)	†241,018
<b>PRESQUE ISLE, Me.—75.3</b>	30,075
WAGM-TV (C)	
<b>PROVIDENCE, R.I.—92.5</b>	755,170
WJAR-TV (A,N); WPRO-TV (C)	
<b>PUEBLO-COLORADO SPRINGS, Colo.—56.9</b>	62,735
KCSJ-TV (N); KKTV (C); KRDO-TV (N)	
<b>QUINCY, Ill.-HANNIBAL, Mo.—74.4</b>	156,009
WGEM-TV (A,N); KHQA-TV (C)	
<b>RALEIGH-DURHAM, N.C.—64.7</b>	309,908
WNAO-TV† (A,C); WRAL-TV (N); WTVD (A)	•†113,122
<b>RAPID CITY, S.D.—50.4</b>	20,995
KOTA-TV (A,C,N)	
<b>REDDING, Cal.—41.9</b>	19,723
KVIP (N)	
<b>RENO, Nev.—57.8</b>	40,871
KOLO-TV (A,C,N)	
<b>RICHMOND, Va.—74.0</b>	250,263
WRVA-TV (C); WTVR (A); WXEX-TV (N) (Petersburg, Va.)	
For ranking purposes, consider this market Richmond-Petersburg.	
<b>ROANOKE, Va.—68.2</b>	298,545
WDBJ-TV (C); WSLV-TV (A,N)	
<b>ROCHESTER, Minn.—76.2</b>	95,476
KROX-TV (A,N)	
<b>ROCHESTER, N.Y.—91.2</b>	*297,193
WROC-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	
<b>ROCKFORD, Ill.—84.2</b>	196,284
WREX-TV (A,C); WTVO† (N)	•†142,096
<b>ROCK ISLAND, Ill.-DAVENPORT, Iowa—85.8</b>	377,541
WHBF-TV (A,C); WOC-TV (N)	
<b>ROME, Ga.—66.7</b>	106,898
WROM-TV	
<b>ROSWELL, N.M.—51.9</b>	40,224
KSWV-TV (A,C,N)	
<b>SACRAMENTO, Cal.—79.7</b>	318,987
KBET-TV (C); KCCC-TV† (A); KCRA-TV (N)	•†153,890
<b>SAGINAW-BAY CITY, Mich.—86.9</b>	302,798
WKNX-TV† (A,C); WNEM-TV (A,N) (Includes Flint)	•†82,371
<b>ST. JOSEPH, Mo.—77.3</b>	187,892
KFEQ-TV (C)	
<b>ST. LOUIS, Mo.—83.5</b>	731,299
KSD-TV (N); KTVI† (A,C); KWK-TV (C)	•†324,058
<b>ST. PETERSBURG-TAMPA, Fla.—77.5</b>	281,136
WSUN-TV† (A); WFLA-TV (N); WTVT (C)	†168,682
<b>SALINAS-MONTEREY, Cal.—80.5</b>	99,364
KSBW-TV (A,C,N)	
<b>SALISBURY, Md.—85.6</b>	*157,603
WBOC-TV† (A,C)	
<b>SALT LAKE CITY, Utah—81.4</b>	196,981
KSL-TV (C); KTVI (N); KUTV (A)	
<b>SAN ANGELO, Tex.—52.7</b>	20,279
KTXL-TV (A,C,N)	
<b>SAN ANTONIO, Tex.—63.1</b>	226,813
KCOR-TV†; KENS-TV (A,C); WOAI-TV (A,N)	††
<b>SAN DIEGO, Cal.-TIJUANA, Mex.—90.8</b>	263,594
KFMB-TV (A,C); KFSD-TV (N); XETV (A)	
<b>SAN FRANCISCO, Cal.—83.7</b>	1,156,235
KGO-TV (A); KPIX (C); KRON-TV (N); KSNV-TV†	•†218,235
<b>SAN JOSE, Cal.—88.7</b>	191,618
KNTV	
<b>SAN JUAN, P.R.</b>	††
WAPA-TV (A,N); WKAQ-TV (C)	

# SUDDENLY IT'S TOMORROW



... in high style at the NEW 1957 CADILLAC... with EVERYTHING in our PLANNED PLAYGROUNDS of pleasure to make your winter vacation the most glorious of your life!

**\$12** per person double occ. from March 16th

Only \$15 to March 15th including BREAKFAST and GOURMET DINNERS

## THE NEW CADILLAC HOTEL CABANA CLUB PREMIERE SEASON

Complete Blockfront of Ocean Privacy 39th to 40th Streets, MIAMI BEACH  
 JACK LOW, General Manager · BERNARD RESNICK, Managing Director  
 Send for your FREE color brochure, see your favorite Travel Agent, or phone—NEW YORK . . . WI 7-8854 or MU 2-4072

## PUBLIC RELATIONS and SALES PROMOTION

Young writer seeks to move from the trade press into a network, station or rep slot where he can use the knowledge and judgment he acquired in writing in depth about broadcasting.

He offers five years of solid writing background, the last two of which have been in this specialized trade field. He is not afraid of responsibility and hard work.

He is young and married, hence, equipped with enough ambition for two. Available immediately. Write:

Box 818  
 Television Magazine  
 600 Madison Avenue  
 New York 22, N. Y.

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
<b>IN LUIS OBISPO, Cal.</b> KVEC-TV (A,C)	††	<b>TOLEDO, Ohio—89.3</b> WSPD-TV (A,C,N)	356,838	<b>YUMA, Ariz.—56.6</b> KIVA-TV (A,C,N)	17,148
<b>ANTA BARBARA, Cal.—81.6</b> KEY-TV (A,C,N) (Includes 33,046 TV homes in western portion of Los Angeles County.)	#119,469	<b>TOPEKA, Kan.—74.6</b> WIBW-TV (A,C)	170,108	<b>ZANESVILLE, Ohio—66.5</b> WHIZ-TV† (A,C,N)	*†51,862
<b>VANNAH, Ga.—61.3</b> WSAV-TV (N); WTOC-TV (A,C)	77,419	<b>TRAVERSE CITY, Mich.—67.7</b> WPBN-TV (N)	46,304	* Due to conflicting research data, this market has not been reevaluated pending further study. # This market has not been reevaluated pending further study. † U.H.F. †† Incomplete data. * U.S. Coverage only. ** Includes circulation satellite. *** Does not include circulation of satellite.	
<b>HENECTADY-ALBANY-TROY, N.Y.—89.9</b> NRGB (N); WCDA-TV† (C); WTRT† (A) WCDA-TV operates satellite WCDB-TV, Tagaman, N.Y.)	462,878 *†183,044	<b>TUCSON, Ariz.—81.4</b> KGUN-TV (A); KVOA-TV (A,N)	75,601		
<b>SCRANTON-WILKES-BARRE, Pa.—74.0</b> WARM-TV† (A); WGBI-TV† (C); WBRE-TV† (N); WILK-TV† (A)	†224,228	<b>TULARE-FRESNO, Cal.—82.6</b> KVVG†; KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	210,706 †170,883		
<b>ATTLE-TACOMA, Wash.—76.8</b> KING-TV (A); KOMO-TV (N); KTNB-TV (C); KTVW	431,025	<b>TULSA, Okla.—73.6</b> KOTV (C); KVOO-TV (N); KTVX (A) (Muskogee, Okla.)	305,596		
<b>SPALIA, Mo.—73.5</b> DRO-TV	27,489	<b>TUPELO, Miss.—42.7</b> WTWV (N)	29,025		
<b>SHREVEPORT, La.—62.1</b> ISLA (A,C); KTBS-TV (A,N)	200,122	<b>TWIN FALLS, Ida.—57.5</b> KLIX-TV (A,C)	24,864		
<b>SUX CITY, Iowa—76.9</b> TIV (A,N); KVTV (A,C)	231,600	<b>TYLER, Tex.—52.4</b> KLTV (A,C,N)	85,124		
<b>SUX FALLS, S.D.—67.7</b> ELO-TV (A,C,N) Operates satellite KDLO-TV Dorrence, S.D.)	**174,016	<b>UTICA-ROME, N.Y.—92.5</b> WKTU (A,C,N)	133,663		
<b>SOUTH BEND-ELKHART, Ind.—66.9</b> WVNU-TV† (N); WSBT-TV† (C) WVSV-TV† (A)	*†178,727	<b>VALLEY CITY, N.D.—62.6</b> KXJB-TV (C) (See also Fargo, N.D.)	143,022		
<b>Spartanburg-Greenville, S.C.—61.0</b> WSPA-TV (C); WFBC-TV (N)	281,734	<b>WACO-TEMPLE, Tex.—64.3</b> KWTX-TV (A); KCEN-TV (N)	130,530		
<b>SPokane, Wash.—68.9</b> HQ-TV (N); KREM-TV (A); KXLY-TV (C)	210,645	<b>WASHINGTON, D.C.—83.5</b> WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	723,715		
<b>SPRINGFIELD, Ill.—72.1</b> VICSt (A,N)	*†107,429	<b>WASHINGTON-GREENVILLE, N.C.—57.1</b> WITN (N); WNCT (A,C)	196,486		
<b>SPRINGFIELD-HOLYOKE, Mass.—90.0</b> VHYN-TV† (C); WWLP† (A,N)	*†197,820	<b>WATERBURY, Conn.—79.8</b> WATR-TV† (A)	†144,496		
<b>SPRINGFIELD, Mo.—66.4</b> TTS-TV (C); KYTV (A,N)	88,316	<b>WATERLOO-CEDAR RAPIDS, Iowa—82.6</b> KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	323,633		
<b>Subenville, Ohio—89.3</b> VSTV-TV (A,C) Circulation shown includes Pittsburgh, Pa.)	1,004,214	<b>WAUSAU, Wis.—65.5</b> WSAU-TV (A,C,N)	80,863		
<b>Stockton, Cal.—80.8</b> COVR (A)	540,216	<b>WESLACO-HARLINGEN, Tex.—50.2</b> KRGV-TV (N); KGBT-TV (A,C)	64,735		
<b>Superior, Wis.—DULUTH, Minn.—65.2</b> WDSM-TV (C,N); KDAL-TV (A,C)	136,205	<b>WEST PALM BEACH, Fla.—80.7</b> WEAT-TV (A); WPTV (C,N)	74,500		
<b>SWETWATER, Tex.—62.8</b> SPAR-TV (C)	44,516	<b>WHEELING, W.Va.—83.4</b> WTRF-TV (A,N)	422,340		
<b>SACUSE, N.Y.—90.2</b> WHEN-TV (A,C); WSYR-TV*** (N) WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	435,418	<b>WICHITA-HUTCHINSON, Kan.—73.1</b> KAKE-TV (A); KARD-TV (N); KTVH (C)	246,567		
<b>SEATTLE, Wash.—76.8</b> KING-TV (A); KOMO-TV (N); KTNB-TV (C); KTVW	431,025	<b>WICHITA FALLS, Tex.—61.0</b> KFDX-TV (A,N); KSYD-TV (C)	118,825		
<b>SEALHASSEE, Fla. (See Thomasville, Ga.)</b>		<b>WILKES-BARRE-SCRANTON, Pa.—74.0</b> WBRE-TV† (N); WILK-TV† (A); WARM-TV† (A); WGBI-TV† (C)	†224,281		
<b>SEMPA-ST. PETERSBURG, Fla.—77.5</b> WFLA-TV (N); WTVT (C); WSUN-TV† (A)	281,136 †168,882	<b>WILMINGTON, Del.—91.0</b> WPFH (N) (Circulation shown includes Philadelphia, Pa.) For ranking purposes, consider this market Wilmington-Philadelphia.	1,324,403		
<b>EMPLE-WACO, Tex.—64.3</b> KCEN-TV (N); KWTX-TV (A)	130,530	<b>WILMINGTON, N.C.—47.7</b> WMFD-TV (A,N)	118,310		
<b>ERRRE HAUTE, Ind.—74.9</b> WTHI-TV (A,C)	208,989	<b>WINSTON-SALEM, N.C.—82.3</b> WSJS-TV (N); WTOB-TV† (A)	309,928 *†85,894		
<b>EXARKANA, Tex.—55.5</b> KCMC-TV (A,C)	86,195	<b>YAKIMA, Wash.—55.8</b> KIMA-TV† (A,C,N) (Operates satellites KLEW-TV, Lewiston, Ida. KBAS-TV, Ephrata, Wash., KEPR-TV, Pasco, Wash.)	**†88,952		
<b>HOMASVILLE, Ga.—TALLAHASSEE, Ia.—46.3</b> WCTV (A,C,N)	85,084	<b>YORK, Pa.—81.2</b> WNOW-TV†; WSBA-TV† (A)	*†102,842		
		<b>YOUNGSTOWN, Ohio—69.4</b> WFMJ-TV† (N); WKBN-TV† (A,C)	*†190,761		

OPENED IN MARCH: 1		
Market	Station	Channel
Casper, Wyo.	KTWO	(2)

DUE TO OPEN IN APRIL: 3		
Market	Station	Channel
Bloomington, Ill.*	WBLN-TV	(15)
Paducah, Ky.	WPSD	(6)
Portsmouth, Va.	WAVY	(10)

\*Went off the air in Feb. Due back in April.

# BASIC



in

## SHREVEPORT LOUISIANA

- FULL 316,000 WATTS POWER
- TOWER 1,210 FEET Above Average Terrain
- AUDIENCE LEADERSHIP In Survey After Survey

# KSLA-TV

channel 12

SHREVEPORT, LA.

PAUL H. RAYMER CO., INC.  
National Representative

# Man from

*makes planet-shakin*

**ES**

**TO EAT**





It", "New Worlds to Conquer." Every local program and personality makes some contribution to the theme of the month.

The competition has also been busy on the public service front. In February, WNAC-TV, Boston, substituted for a *Studio One* (Westinghouse) broadcast a documentary its own staff had filmed, written and produced on the Hungarian rebellion. Prints of the film, called "World Sorrow", were requested by the State Department.

There are obviously rewards to public service efforts which cannot be simply measured by an immediate rating or sale to a Madison Avenue timebuyer, but which a station would be poorer without.

**Public service shows pull high ratings**

Advertisers and broadcasters are learning that public service does not necessarily mean low ratings. An example is *Traffic Court*, a dramatic re-enactment of court proceedings in Detroit, on WWJ-TV, Tuesdays at 6:00 p.m., under Standard Oil sponsorship. The January ARB report gave it 28.0. *Juvenile Court*, another local live origination, sponsored by Sealtest in the same slot on Thursdays, rated 22.

Ordinarily, telecasts of operatic performances would be considered out of the local station's range. Yet KMTV, Omaha, has been successful with its programs featuring the *Omaha Lyric Theater*. By special arrangement, the station and sponsor

are not required to pay the full talent cost, which in the case of opera would obviously be prohibitive. The sponsor, a local department store, pays about \$1,000 in production costs above the \$700 it pays for the hour-and-a-half on Saturday afternoon. There are several performances a season.

Are these efforts appreciated beyond the local level? What, the cynic may ask, does it all add up to when the Madison Avenue buyer can't see beyond his slide rule anyway? The answer is a mixed one. While it is true that the rating has come to play a more important role than ever before as a result of the generally rising media cost level, it is also true that many more agency-men and advertisers are affected by a station's reputation than some broadcasters may realize.

In the long run, it is the total station personality that has the most marked effect on its attractiveness as a sales medium, and this personality is built largely by the station's own determination and skill in fashioning vital local programming.

This whole area is of industry-wide importance. It's more than just a question of a couple of hours of local programming. If TV keeps watering down its local identification, it will weaken its overall believability as a medium.

Fortunately for the industry, some alert broadcasters are aware of this, and the danger need not be alarming if other broadcasters follow suit.

**CATEGORIES OF LOCAL PROGRAMMING**

A rating analysis of eleven markets reveals a fairly uniform ranking of station-originated shows in terms of program type:

*Show type Median rating of leading show in category for 11 markets, Pulse, Feb. 1957*

1. Syndicated film	34.7
2. Local news	23.7
3. Feature film	17.2
4. Children's program	16.8

The attention focused on the big feature packages has tended to obscure the fact that the syndicated film remains the outstanding program type from the rating standpoint.

It is not uncommon to find a dozen or more syndicated properties which outrate the local program in any other category.

In almost every market studied, the top local newscasts produced substantially higher ratings than the leading feature films. It should be noted, however, that the features tend to appear in the late and other fringe periods, when sets-in-use are relatively low.

The recent packages have been particularly effective in improving the rating performance of specific time slots, often in quite dramatic fashion.

As features and syndicated film have entrenched themselves in daytime, the once-ubiquitous cooking show has all but disappeared. Today, the rating usually goes to the children's live-cartoon category like *Club House Gang* and *Looney Tunes*, westerns, stripped re-runs like *My Little Margie*, and the occasional personality show.

END

ENO! A guest star (or planetary) can be quite a diff. And when there's a flit's nice to know you've in film—not on the air! anip, and out goes the ng passage. You're in at all times—show, oros, time—clear across country!

a good release is a better as on EASTMAN FILM.

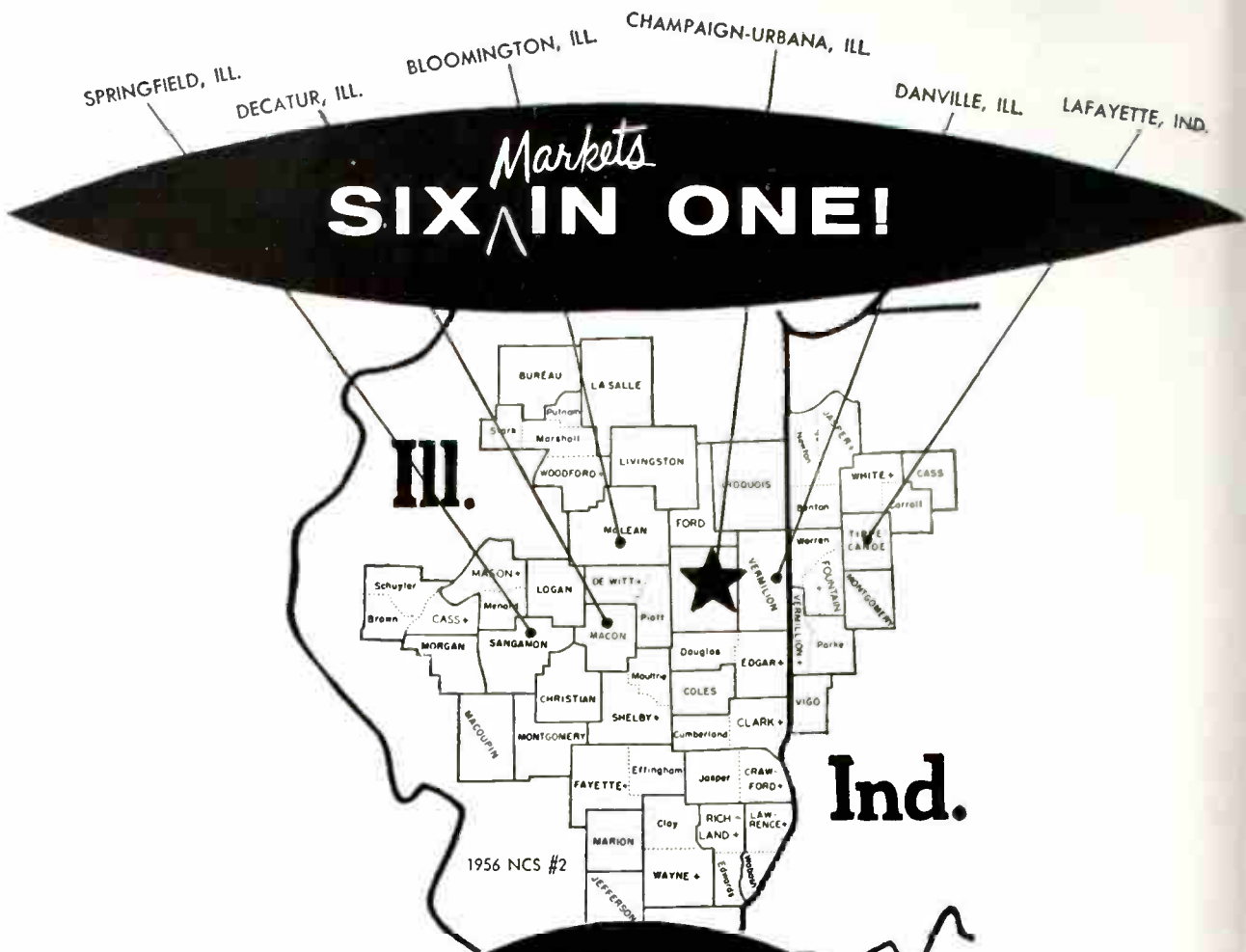
complete information write: Motion Picture Film Department EASTMAN KODAK COMPANY Rochester 4, N. Y.

East Division Midwest Division 70 Madison Ave. 130 East Randolph Drive N. Y. 17, N. Y. Chicago 7, Ill.

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

W. J. GERMAN, Inc. Agents for the sale and distribution of Motion Professional Motion Picture Films, N. J., Chicago, Ill., Hollywood, Calif.

to shoot IN COLOR . . . be glad you did



**When You Buy WCIA TV Market**

Covering These 6 Standard Metropolitan Markets\* (Between Chicago – Indianapolis – St. Louis) plus 52 Surrounding Counties

*Channel 3 Covers*

**43rd U.S. Television Market\***  
**2nd Largest Illinois TV Market**  
**Area between Chicago, Indianapolis and St. Louis**

Total Population	1,912,320	Effective Buying	
Total Families	598,000	Income	\$3,202,074,000***
Total TV Homes (NCS #2)	403,370**	Retail Sales	\$2,201,011,000***

Leader also in News, Religion, Education, and Information programs.

100,000 Watts 1,000-ft. Tower

Call George P. Hollingbery, Representative

**WCIA channel 3 Champaign, Illinois**

Official  
  
 Outlet for  
 Champaign-Urbana  
 Bloomington  
 Springfield  
 Danville  
 Decatur  
  
 Affiliate

\*Television Magazine

\*\*More homes than are reached by stations in Miami, Denver, Omaha, San Antonio, Tulsa or Peoria

\*\*\*Consumer Markets Dec. '56

any of the 18 fringe-time programs fared well in the 20 major markets

pecial on CBS at 11:00 p.m.; several advertisers using weekend daytime, notably American Telephone Telegraph with its mammoth 194-tlet skein for *Telephone Time*; and the buyers of participations in *CBS's Tonight*, which is now car-

ried on approximately 75 stations. The tables on pages 66-67 and on this page indicate that good clearances have been obtained by many of the 18 programs scheduled during the 7:00-7:30 p.m. and 10:30-11:15 p.m. periods in 20 major markets.

As of mid-season, *Studio One* has a perfect score of live clearance in these cities. *U.S. Steel* is in 18 of the 20 markets and *Wednesday Night Fights* is in 16. *What's My Line* clears 18 of the 20 markets live, takes a delayed broadcast in Boston, and fails to clear only in Minneapolis-St. Paul. Another oldtimer, *Your Hit Parade*, gets into 11 cities live and five via DB's.

Among the programs that start in network time and run over into the 10:30-11:00 p.m. period, *Lux Video Theatre* reaches each of the 20 markets except one-station Charlotte, using three hot kines. *Playhouse 90* hits 15 of the 20 markets live, two by hot kine and one by DB.

*Person to Person*, whose packager and alternate sponsor, Time Inc., both decline delayed broadcasts or kines, appears live in 16 of the 20 markets. *Bengal Lancers* achieves simultaneous transmission in only six of the 20 (plus two hot kines), but most of its 9 DB's are in time periods that assure a good crack at the all-family audience. With film shows, the mechanics of delayed broadcasting are simplified.

*Break the \$250,000 Bank*, before it was superseded by *Hold That Note* in the same time slot, ran in five markets live and had one hot kine. This show managed to get most of its 10 DB's in potentially good hours. Some are scheduled in daytime.

The news programs present a spotty picture. *Doug Edwards* cleared 12 of these markets live, and two by hot kine. *John Daly* appeared in nine markets, all live.

**Multi-station markets pose problems**

These tables reveal a major point about clearance problems in station time—it is not only the one- and two-station markets which present difficulties. Of the 18 programs studied, three-station Cincinnati scheduled eight as live shows and two as delayed kines, whereas two-station Providence had 12 on a live-basis, three through kines.

On the West Coast, in 7-station Los Angeles where each of the networks has an owned-and-operated station, all but one of the programs studied were playing.

Most of the shows that were on NBC are aired via hot kine at the same clock hour as the telecast in New York. Some of the CBS shows come in live, others through hot kine.

To page 106

**CLEARANCES BY NETWORK ADVERTISERS IN EARLY EVENING STATION TIME**

**A Study of 20 Major Markets in Mid-Season**

Market	YOU ASKED FOR IT Sun. 7-7:30  ABC Best Foods	JOHN DALY Mon.-Fri. 7:15-7:30  ABC Gen. Cigar*	LASSIE Sun. 7-7:30  CBS Campbell Soups	DOUG EDWARDS Mon.-Fri. 6:45-7 or 7:15-7:30 CBS American Home Products**	BENGAL LANCERS Sun. 7-7:30  NBC General Foods
Atlanta	L	L	DB Sun. 5:00	L 6:45	DB Sat. 6:30
Birmingham	—	—	L	—	L
Boston	L	L	DB Fri. 6:00	—	—
Evansville	L	L	L	L 6:45	L
Charlotte	—	—	DB Sun. 12:00 N	L 7:15	—
Chicago	L	L	L	L 6:15	L
Cincinnati	—	—	—	—	—
Cleveland	—	—	DB Sun. 6:30	L 6:45	DB Sat. 4:00
Detroit	L	L	L	—	DB Fri. 6:00
Los Angeles	HK Sun. 7:00	—	DB Sun. 6:30	HK 6:15	DB Wed. 6:30
Minneapolis-St. Paul	L	L	L	L 6:15	HK Sun. 7:00
Milwaukee	L	L	L	L 6:15	DB Wed. 10:00
New Orleans	—	—	DB Sun. 2:00	L 6:15	DB Sat. 5:30
New York	L	L	L	L 7:15	L
Providence	L	—	L	L 6:45	DB Sun. 2:00
Richmond	DB Sun. 6:30	—	L	L 7:15	L
St. Louis	L	L	—	—	DB Sun. 5:30
San Francisco	HK Sun. 7:00	—	DB Sun. 5:00	HK 6:15	DB Tu. 7:00
Seattle-Tacoma	HK Sat. 7:00	—	DB Sun. 6:30	L 6:15	HK Sun. 7:00

Times given are local time, p.m., unless otherwise noted.  
 L—Live. DB—Delayed broadcast. HK—Hot kines.  
 \*—Now sponsored by General Cigar Mon.-Wed.; DuPont, Th.-Fri.  
 \*\*—Now sponsored by American Home Products, Brown & Williamson and Hazel Bishop on various days.

# *Portrait of the American Family*



**T**here's a measure of egghead in most of us. As a nation we seek knowledge. And we make heroes out of our best knowers—like Charles Van Doren.

For the first time, a television network has worked out a way to serve the direct interests of knowledge-seekers. NBC, in cooperation with the Education Television and Radio Center of Ann Arbor, now televises live programming expressly for the nation's educational channels. Programs on American literature, music, mathematics, government and world geography are being specially produced—on a scale that would not be possible for individual educational channels. Jack Gould of *The New York Times* says of this unprecedented development: "...A major network and the education world are learning to work in harness. A significant gain..." Dr. Herman Wells, President of the University of Indiana



knows it "... one of the boldest and most forward steps yet taken by television  
Dorson behalf of our schools and colleges. I salute NBC for this fine public service."  
Throughout the year the NBC network schedule is also studded with a wide  
range of informational, cultural and inspirational programs... like the *Project 20*  
*Events*, *The NBC Opera Company*, *Wide, Wide World*, *Meet the Press*, *Frontiers*  
*of Faith*, *Youth Wants to Know*, *Mr. Wizard* and *Zoo Parade*.  
This type of programming is the result, in large measure, of the advertiser sup-  
port given NBC for its top-rated daytime line-up and its evening commercial hits.

*NBC Television Network*

## Fringe time lineups are growing, but many sponsors fall short of their goals

ABC's programs reach the coast live. The Seattle-Tacoma and San Francisco situations are similar.

A check of the number of markets cleared against the advertisers' original orders shows that some companies have come fairly close to their desired coverage. Campbell Soup wanted 94 markets for *Lassie*; at this writing, it has 85 of them. *What's My Line* is carried in each of the 91 markets requested by Curtis and Sperry-Rand. *You Asked For It* appears on 62 of the 66 outlets requested by Best Foods.

**Many sponsors lack full coverage**

Other advertisers have fallen short of their coverage goals, but apparently feel that the markets they are reaching are sufficient to warrant continued use of the program.

Norwich Pharmacal is known to desire more major markets for its *Sunday News Special*, now on 51 stations. Pabst and Mennen have ordered 142 outlets for *Wednesday Night Fights*, but continue with their current 105. Adding desired stations to a lineup, whether in fringe or prime time, is a continuing job for any agency or network clearance department.

Over the past few years, network lineups in general have grown longer. NBC's average evening market list grew from 88 in 1954 to 95 in 1955. Currently its average is 118. CBS's nighttime average grew from 105 outlets to 133. ABC's climbed from 89 to 111.

**Station lists are expanded**

With a net gain of 26 new stations in 1956, easing clearance headaches in some areas, and with the various network package plans for smaller markets, most advertisers have consistently expanded their station lists.

These all-evening averages reflect growing lineups for the fringe network periods as well as for prime time. The lineup for the *Wednesday Night Fights*, though it still falls short of the number desired by its sponsors, reaches five more markets than it did last season. *Person to Person* cleared 71 stations last season, now reaches 97. *Lux Video* has picked up about 20 outlets since last year.

The nature of a program is, of course, a major factor in its ability to clear. Many stations make room for network newscasts in early eve-

ning because they feel that such programs are an essential service to the public.

Signs that a new program is becoming a hit will open doors to clearances. A good example of this is *Twenty-one*, which occupied NBC's Wednesday 10:30 p.m. period before it moved to Monday opposite *Lucy*.

An executive of the Edward Kletter Agency, which places the program for Pharmaceuticals, says that after the show started, with 69 stations, agency people went on the road to clear additional markets. The show picked up five more in a few weeks. When it became a national sensation, the agency began to receive calls from stations anxious to get it.

**The show looked promising**

Pharmaceuticals had picked the 10:30 p.m. Wednesday slot because it was considered a good way to get rolling with what looked like a promising vehicle. The advertiser was optimistic about the show's ability to pick up additional markets, and the preceding program, *This Is Your Life*, offered a strong lead-in to the kind of audience that Pharmaceuticals wanted to reach.

Time Inc., on the other hand, chose alternate week sponsorship of *Person to Person* because the program was established and because the nature of the show—and its Friday position—fitted the needs of its campaign for *Life*. The coverage of 97 stations, hitting 89% of U.S. TV homes, was considered a suitable match to the magazine's distribution.

The fact that the show was completely live made it possible for *Life's* commercials to concentrate on the features of each current issue.

**An adult audience at a good price**

Whitehall Pharmacal's reasoning in buying portions of the *Doug Edwards* newscasts was that the program delivered an adult audience, was priced economically and could garner a satisfactory share of the sets-in-use.

Best Foods' Skippy peanut butter subsidiary has used ABC's *You Asked For It*, at 7:00 p.m. on Sunday, for several years. The parent company has recently added ABC's 7:00 p.m. Saturday program, *This Is Galen Drake*, to provide extra exposure for its Nucoa margarine in 22 markets.

In these markets, *You Asked For*

*It will carry commercials for Nucoa rather than Skippy. When the program made its debut, the advertiser had cleared only 12 of the markets desired.*

Such difficulties have occasionally led advertisers and the networks to give up on a particular time period. NBC has withdrawn network service on Wednesday and Saturday at 10:30 p.m.

**Time shift adds 27 stations**

On CBS-TV, the Saturday sponsor at 7:00 p.m., Hazel Bishop moved *Beat The Clock* to 7:30 p.m. This move has added 27 stations to the advertiser's lineup. Hazel Bishop also sponsored *You're On Your Own* on the Saturday 10:30 p.m. slot on CBS-TV, but recently dropped the program.

It is still too early to tell what will happen when the NBC news strip is moved to the 7:15 p.m. slot next season. Like the current *Doug Edwards* strip on CBS-TV, the NBC block will be telecast at 6:45 p.m. and again at 7:15 p.m., with each station choosing the time that best fits its schedule. CBS-TV's experience has been that *Doug Edwards* clears all but 10 of its basic stations, with about half taking the show from the 7:15 p.m. telecast.

One of the problems that each of the networks faces in scheduling a 15-minute newscast is whether or not to program the preceding 15 minutes. A quarter hour is not an ideal length of time for a station to fill.

**Local news acts as a lead-in**

Many of the CBS-TV stations insert a local newscast before *Doug Edwards*. The ABC stations can carry that network's *Kukla, Fran & Ollie* on a co-op basis as a lead-in to *John Daly*. The *Kukla* strip is sponsored by Gordon Baking in three markets via a network feed.

If the three networks do well with their news strips next season, they will have protected one flank from the possible inroads of feature films into network-programmed time.

At the other end of the schedule, at 10:30 p.m., the networks might find a counterpoise to the advance of features in the 60- and 90-minute programs. *Playhouse 90* has, in effect, added another half hour to CBS-TV's programming by starting at 9:30 p.m. and running to 11:00 p.m. END

## ADVERTISERS NOW USING NETWORK EVENING FRINGE HOURS

listed are the sponsored network programs in the 7-7:30 and 10:30-11:15 periods. Some programs begin before the hours charted. The number of

stations carrying the show for the network advertiser are as of February, 1957. Hot kines and repeat feeds are included under "live."

EARLY EVENING	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<b>BC 7:00</b>	<b>You Asked For It</b> Best Foods 43 live, 19 DB	<b>Kukla, Fran &amp; Ollie</b> Gordon Baking 3 live, 13 co-op	<b>KF&amp;O</b> (see Mon.)	<b>KF&amp;O</b> (see Mon.)	<b>KF&amp;O</b> (see Mon.)	<b>KF&amp;O</b> (see Mon.)	<b>This Is Galen Drake</b> Best Foods 9 live, 3 DB
<b>7:15</b>	"	<b>John Daly</b> General Cigar 55 live	<b>John Daly</b> General Cigar (see Mon.)	<b>John Daly</b> General Cigar (see Mon.)	<b>John Daly</b> Du Pont (see Mon.)	<b>John Daly</b> Du Pont (see Mon.)	"
<b>BS 7:00</b>	<b>Lassie Campbell</b> Soups 61 live, 24 DB						
<b>7:15</b>	"	<b>Doug Edwards</b> Brown & Williamson 99 live, 44 sustaining	<b>Doug Edwards</b> Am. Home Products (see Mon.)	<b>Doug Edwards</b> Brown & Williamson (see Mon.)	<b>Doug Edwards</b> Am. Home Products (see Mon.)	<b>Doug Edwards</b> Brown & Williamson, alt. with Hazel Bishop (see Mon.)	
<b>BC 7:00</b>	<b>Bengal Lancers</b> General Foods 98 live, 29 DB						
<b>7:15</b>	"						
<b>LATE EVENING</b>							
<b>BC 10:30</b>				<b>Wednesday Night Fights</b> Pabst/Mennen 103 live, 2 DB (Alaska)		<b>Ray Anthony</b> Plymouth 69 live, 87 DB	
<b>BS 10:30</b>	<b>What's My Line</b> Curtis alt. with Sperry-Rand 84 live, 7 DB	<b>Studio One</b> Westinghouse 94 live, 3 DB	<b>Do You Trust Your Wife</b> Liggett & Myers 84 live, 44 DB	<b>U.S. Steel Hour</b> 140 all live; alt. with 20th Century-Fox, General Electric 122 live, 10 DB	<b>Playhouse 90</b> P. Morris, alt. with American Gas 112 live, 16 DB	<b>Person to Person</b> Time Inc. 97 all live, alt. with regional sponsors	<b>Two for the Money</b> Sust.
<b>11:00</b>	<b>Sunday News, Special</b> Norwich all live						
<b>NBC 10:30</b>			<b>Hold That Note</b> Lanolin Plus 52 live, 20 DB		<b>Lux Video</b> Lever 146 live, No DB	<b>Red Barber</b> State Farm Insurance 111 live, No DB (after boxing)	<b>Your Hit Parade</b> Am. Tobacco alt. with Warner-Lambert 142 live, 28 DB

The larger the market, the lower the cost-per-thousand

rates between \$750 and \$900 for an "AA" hour, one time, (SRDS January, 1957).

As a gauge of performance, I have used the Monthly Coverage total from NCS No. 2 for each station. Counting this number of TV homes against the "AA" hour rate gives us a cost-per-thousand circulation comparison among the stations.

KOTV lands right in the middle of this list in cost-per-thousand. We know that the larger the market, the lower the cost-per-thousand will be. Every market in our list with lower costs than KOTV is a larger market than ours by 7%—81%. Only three of the most costly markets are larger than KOTV's.

The c-p-m range was \$2.03—\$4.94, with KOTV's c-p-m at \$3.24.

At previous rate card discussions the question has been raised, "How many stations have network rates higher than national spot rates, and vice versa?" Using the CBS network as an example, we find that among the Basic Required Group of 56 stations, it's about a standoff.

National Spot rate higher	15
Network rate higher	22
Rates identical	19
	56

Among the generally lower priced stations of the Basic Optional Group, national spot rates are rarely lower than the network rate.

National Spot rate higher	22
Network rate higher	6
Rates identical	21
	49

As we consider rates for KOTV, it is evident that no pattern is to be found in the relation of national spot to network rates.

4. Comparison With Stations in Markets of Similar Size.

Looking at KOTV in relation to markets of comparable size, we come off pretty well. (Market size is here defined as the Monthly Coverage of the best station in the market.)

Again, KOTV lands about in the middle of the list of 20 markets with maximum Monthly Coverage of 200,000-300,000 TV homes.

The evidence here suggests that we can increase rates modestly and not be out of line on the national spot scene.

From the foregoing it is evident that KOTV can increase rates and remain within the reasonable cost

range for comparable stations and comparable markets.

There has also been an improvement in our rating position. On a total day basis our average ARB rating has increased from a 13.0 in Nov., 1955 to a 14.5 in Nov., 1956

*Suggested Size of Rate Increase and Distribution Among Time Classifications and Between Programs and Announcements.*

In setting a base rate, we must of necessity be a bit arbitrary. Suggested is a 10% increase, bringing the "AA" hour rate to \$825.

This would bring us well above the base rates for other stations in our market, but well within limits in terms of cost-per-thousand.

How would other time classifications compare on this new rate?

	Present	
"AA"	\$750.00	(100%)
"A"	650.00	( 87%)
"B"	487.00	( 65%)
"C"	325.00	( 43%)
"D"	216.75	( 29%)

	Proposed	
"AA"	\$825.00	(100%)
"A"	725.00	( 88%)
"B"	500.00	( 61%)
"C"	360.00	( 44%)
"D"	250.00	( 30%)

Keeping to reasonably round figures, this proposed ratio of time classifications adheres closely to the present structure with a modest lowering of the proportion for "B" time. It is in this classification that we make our poorest cost showing. Most of the time is participating or network.

In considering the relationship of various program durations to the hour rate, there are pretty well established standards to guide us. Our only real problem comes when we consider the relationship of one-minute announcements and five minute programs where the amount of commercial time is identical.

Here are how the present and proposed rates compare in "AA" time.

	Present	
60 min.	\$750.00	(100%)
30 min.	450.00	( 60%)
15 min.	300.00	( 40%)
10 min.	262.00	( 35%)
5 min.	187.00	( 25%)
1 min./		
20 sec.	175.00	( 23%)

	Proposed	
60 min.	\$825.00	(100%)
30 min.	495.00	( 60%)
15 min.	330.00	( 40%)
10 min.	290.00	( 35%)
5 min.	205.00	( 25%)
1 min./		
20 sec.	200.00	( 24%)

Before going to the question of discounts, we might well consider base announcement rates here. The ratio of I.D.'s at 50% of the one-minute or 20-second rate is pretty well established.

(Somehow I can't agree that no distinction should be made between one-minute and 20-second announcements. The classic argument that the lower rating, long copy of minutes equates with short copy, high ratings for station breaks somehow doesn't ring true.)

Here is the present and proposed schedule for minutes and I.D.'s, in this table, I.D.'s are listed below minutes in each category.

	Present	% of Hour
"AA"	Cost \$175.00	23
	87.50	
"A"	130.00	20
	65.00	
"B"	97.50	20
	48.75	
"C"	65.00	20
	32.50	
"D"	43.25	20
	21.75	

	Proposed	% of Hour
"AA"	Cost \$200.00	24
	100.00	
"A"	145.00	20
	72.00	
"B"	100.00	20
	50.00	
"C"	70.00	20
	35.00	
"D"	50.00	20
	25.00	

There is virtually no change here except for minor rounding off.

Now to discounts.

It is my belief that an advertiser who is making maximum use of our facilities is entitled to the maximum discount we offer. If he sees his problem as requiring program time rather than announcements, then a 260 time rate has no meaning to him.



less he is buying something like (news strip). Consequently, I think we should program time on a consecutive basis, working up to our maximum discount in 52 weeks. Again, here is a comparison of present and proposed practices in spots of a half hour in "AA" time.

Present	
1 time	\$450.00 ( 100 %)
2 times	438.75 (— 2.5%)
3 times	427.50 (— 5 %)
4 times	405.00 (— 10 %)
5 times	382.50 (— 15 %)

Proposed	
1-25 weeks	\$495.00 ( 100%)
26-51 weeks	475.00 (— 4%)
52 weeks	446.00 (— 10%)

This provides a modest increase in the 52-week advertisers and offers an inducement to the short-term advertiser to stay with his schedule for a longer time.

A different, more liberal rate of discount is desirable in time other than "AA" and will be shown subsequently in the final Rate Card.

Discount rates on announcements should be based on straight frequency of use and include the maxi-

mum number of discount frequencies to supply a continuing incentive to greater frequency.

Again, Class "AA" can be quoted at a lesser discount rate than other times. Here is a comparison of the present and proposed rates for minutes in "AA" time.

Present	
1 time	\$175.00 ( 100 %)
26 times	170.50 (— 2.6%)
52 times	166.25 (— 5 %)
156 times	157.50 (— 10 %)
260 times	148.75 (— 15 %)

Proposed	
1- 25 times	\$200.00 ( 100%)
26- 51 times	196.00 (— 2%)
52-103 times	192.00 (— 4%)
104-155 times	188.00 (— 6%)
156-259 times	184.00 (— 8%)
260+ times	180.00 (— 10%)

Discounts in other time classes would climb by 2.5% intervals to a maximum of 12.5%, compared with the present 15% maximum.

In summary:

"B" rates have been raised the least in terms of percentage increase, while Class "D" generally has the largest increases. Announcements in "AA" time actually show about the greatest increases.

As a summary to end all summaries, here is the "average rate" under the present and proposed schedules.

Present	
One minute	\$ 90.35
15 minutes	171.81

Proposed	
One minute	\$100.59
15 minutes	188.69

Change	
One minute	+11.3%
15 minutes	+ 9.8%

This is pretty close to the original goal of an overall 10% increase.

Rates for participating programs have not been examined here. The levels of these rates depend in large measure on the final decision on spot rates for times comparable to the participating shows. Moreover, several changes in participating rates are so recent as to raise further question of the advisability of discussing them now.

Final disposition of the Rate Card obviously depends on the combined efforts, judgments and knowledge of the station management and the station's representative. END

FOR CURRENT  
SET ESTIMATES, SEE

# the circulation report

IN EACH ISSUE

**KIMA-TV**  
YAKIMA, WASHINGTON

adds another  
**BIG LINK** to its  
great  
**COLUMBIA BASIN CHAIN**

**KBAS-TV**

EPHRATA - MOSES LAKE  
Washington

IDAHO

KIMA-TV KEPR-TV KLEW-TV

OREGON

**90th**  
U.S. MARKET

MORE  
exclusive  
coverage  
to  
**KIMA-TV**  
Yakima, Washington  
and  
**KEPR-TV and KLEW-TV**  
Ephrata, Wash.

SEE WEED TELEVISION  
PACIFIC N.W.  
MOORE & ASSOC.

TV's huge operating costs bring great pressure for commercialization

At the same time, they are fearful of being swamped by the mass output of key production centers in the principal countries of the world, and of being unable to maintain their own cultural identity vis-a-vis this stream of foreign programs.

How to develop a free, steady and equitable flow of programs between countries—whether by direct relay, as in the case of the stations participating in Eurovision, or through the sale and exchange of film—remains a constant challenge to national and international organizations.

The difficulties are increased by the fact that the character of the world's television systems varies greatly, depending on the social and political structures of the nations.

Some Latin American countries maintain the privately-owned station pattern exclusively, in which the stations are financed out of advertising revenue. In the United States this is also the dominant pattern, although there are in this country 22 non-commercial stations.

**Public systems may carry commercials**

It is not, however, possible to divide stations schematically into the commercial and non-commercial. Frequently, both systems are blended into one organization.

One of the earliest examples is the Canadian Broadcasting Corporation. This public corporation is partly financed through advertising. At the same time it reserves certain sectors of public affairs programming for non-commercial presentation.

In Europe the dominant pattern until recently has been the government or publicly-owned television system. Its success has been no less marked than that of the advertising-financed system, particularly in the United Kingdom and the Soviet Union, if one takes into account the limited economic resources of these countries when compared with the United States. However, the commercial system is making inroads.

The first European commercial stations were established in Luxembourg, the Saar and Monaco. But the real impact of commercial television was felt only after the Independent Television Authority started operations in the United Kingdom. Today other countries are studying the prospects of increasing their program resources through the sale of time for advertising.

In Germany, for example, some publicly-operated stations have begun to offer time to advertisers in certain periods specifically set aside from the rest of the broadcast day, e.g. from 6:30 p.m. to 7:30 p.m. In Belgium, Italy and the Netherlands, the advisability of introducing an independent rival commercial network is being discussed.

**Both systems are found in Asia**

Both patterns are found in Asia, though here a station is either all commercial or all non-commercial, not both. Japan, for example, has a non-commercial network (NHK) as well as successful commercial stations. In the Philippines, there is only a commercial station.

Pressure toward some form of the commercial system in the case of television is far greater than in the case of radio. This arises from the high operating cost of television, which makes it necessary to find income beyond that derived from license fees.

There is considerable opposition to commercial television, much of it highly vocal, arising out of a fear that its programming may reduce public taste and entertainment to a low common denominator.

In some countries, as the table below shows, its appeal already exceeds that of the medium formerly thought of as the universal mass medium, the motion picture.

MOTION PICTURES (1955)		
Country	Number of Spectators	Number of Spectators
	Per Year	Per Day
U.S.	2,400,000,000	6,575,000
U.K.	1,581,000,000	4,332,000
France	420,700,000	1,153,000

TELEVISION (1956)		
Country	Number of Receivers	Number of Viewers
		Per Day
U.S.	41,000,000	80,000,000
U.K.	6,000,000	12,000,000
France	390,000	1,000,000

While in most countries television began as a luxury entertainment for the upper middle class, it rapidly penetrated all social strata.

In countries whose standard of living is lower than that of the United States or the United Kingdom, large segments of the population are unable to purchase receivers; yet this does not prove a seri-

ous obstacle to popular reception. Italy has only 300,000 receivers yet the most popular television shows are seen by some 11 million people. Viewers gather in cafes and other public places.

Group viewing has reached a high point of development in France. UNESCO has followed with interest the growth of "teleclubs" in French rural areas. The community purchases a television set and installs it in the schoolhouse or town hall. Groups gather regularly, three or four times a week, to view and discuss programs.

Not only does television become accessible to less privileged segments of the population under this system but the medium is integrated into various forms of adult education. The set helps engender a community spirit; around it gather individuals who might normally have little reason to meet each other. It provides food for thought and discussion following programs. In this way the teleclub gives voice to an otherwise anonymous audience.

**Teleclubs promoted with UNESCO help**

Such teleclubs are today being formed under the impetus of the French example and through the assistance of UNESCO in countries as far apart as Italy and Japan.

Television is seen in every country primarily as a source of entertainment and relaxation. This can be a great cultural value as a counterbalance to the monotony of work and isolation, particularly in rural areas. It provides new spirit and incentive and enables millions to share in cultural creations.

But the television audience demands more from this new medium than daily soap operas and variety shows. There is an unsatisfied thirst for knowledge, a desire to "see far" as the word "television" implies, to see other countries, or the work of scientists and artists with which the public is hardly familiar.

The educational and cultural potentials of television are only beginning to be explored. Providing that stations use care in rendering their programs sufficiently appealing so that the audience will not employ the one freedom of which it can hardly be deprived—that of turning the knob—television can be of educational and cultural significance beyond anything the world has yet imagined.

insecurity, fear of job loss, jealousy: these deter potential candidates

er. We certainly intend to send  
e later on."

Ellis envisions the day when ad-  
vertising and business executives  
find their jobs so closely related  
a man will be able to shift from  
field to the other with a mini-  
mum of difficulty.

"It's happening already," he main-  
tains. "The agency business will be  
set off if we realize that we're in  
everybody's business. I started out  
as a creative man, but I've come to  
realize that understanding my cli-  
ent's problems in business is even  
more important than advertising  
campaigns. Serving my client is my  
primary responsibility and I can do that  
only by understanding his needs."

Blaney, the first Kudner man to  
go to an executive development  
school, has been with the agency, on  
and off, for twenty years. At one  
time, he couldn't move up fast  
enough and left for another agency  
on the advice of Ellis. Then, when  
a proper situation presented itself,  
Ellis hired him back.

Before leaving for Harvard, De-  
Lay expressed his feelings.

"Any account executive is neces-  
sarily limited. He's exposed only to  
a few phases of a client's business  
which are concerned with advertis-  
ing—that is, marketing, advertising  
and sales. I hope to come back with  
a better viewpoint of the adminis-  
trative procedures of business, and  
of human relationships. If I'm to  
show in the agency, I'll have to learn  
business procedures so I can be of  
some help to a client.

"Naturally, I'm considered some-  
thing of an experiment. When I re-  
turn, I suppose there will be a cer-  
tain amount of 'Will this help us,  
or should we forget it?' examina-  
tion."

The major aim of the programs  
themselves, as expressed by faculty  
members, is to develop the execu-  
tive's ability as a decision-maker.  
Students are exposed to the problems  
of business in general, with sufficient  
examples to prove that certain deci-  
sions are inevitable.

In the Harvard school case method,  
cases are thrown open to discus-  
sion after the instructor has estab-  
lished precisely what the problems  
are. Individual classes may arrive at  
different conclusions, but in the proc-  
ess much clearing of the air occurs.  
The Harvard case method is now  
in general use at most colleges hav-  
ing management programs; some

schools, in addition, employ the  
more familiar teaching method of in-  
structor and students. Over 100 col-  
leges now use the case method.

The formal study program at Har-  
vard is divided almost equally among  
the following subjects: *Business  
Policy, Administrative Practices,  
Business and the American Society,  
Cost and Financial Administration,  
Marketing Administration, Labor  
Relations.*

Harvard accepts only 160 students  
a term, divided into two classes of  
80 each. Regular classes are sched-  
uled every morning, Monday through  
Saturday, with a mid-morning coffee  
break. Afternoon and evening hours  
are reserved for "Can Group" dis-  
cussions and preparation of class-  
room material.

There are also voluntary meetings  
in *Business Speaking, Cost and Fi-  
nance*, and other areas of special  
interest to each class.

Emphasis is placed on the careful  
selection of each participant to pro-  
vide the most effective diversity of  
business function and type of busi-  
ness enterprise, with the aim of  
giving a student as broad a scope  
as possible.

#### Factors in selection of candidate

The management school cautions  
that a candidate must be selected at  
the right stage in his career. It is  
dangerous to select a man of ability  
simply because he seems to be soar-  
ing along within the business. There  
is always the possibility of pushing  
him along too fast.

Within the advertising business  
there has been some talk that the  
man sent off to school would develop  
a great sense of insecurity. He may  
fear that he has been chosen for  
training because his superiors have  
found him inadequate.

Another agency man observed that  
there have been a number of cases  
where men have declined the oppor-  
tunity to go to a management school  
for fear that someone would move  
in on their jobs while they were  
away. People suffering from mental  
distractions such as these would  
benefit very little from the training.

Another fear is expressed by ad-  
vertising men: what happens to the  
executive immediately upon his re-  
turn from school? Is the company  
ready to hand him larger assign-  
ments? With his broadened vision,  
won't he chafe at the job if his  
newly-developed skills are merely

employed for the same old chores?

It is conceded that the company  
officials who are sent to an advanced  
management school are candidates  
for bigger duties. But how soon? In  
other industries, this situation has  
often caused the executive in ques-  
tion to leave the company to accept  
larger opportunities elsewhere.

There is also the matter of his  
relation to other executives on his  
level who did not get the school as-  
signment, of jealousies that may  
arise.

#### Industry still unsure of benefits

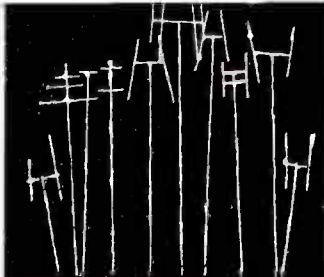
The cautious progress by a few  
agencies indicates that the industry  
is still uncertain about the plus ben-  
efits of management training. Mc-  
Cann-Erickson has already sent Rud-  
yard McKee and is considering the  
possibility of sending others.

General Teleradio, whose parent  
company, General Tires, sent many  
executives through advanced man-  
agement courses, is sending several  
of its top men. Arnold Kaufman, ex-  
ecutive assistant to Thomas O'Neill,  
is at Harvard, along with top execu-  
tives Pete Robeck and Bob Schmidt.  
O'Neill is a firm believer in the idea  
and is reportedly planning to send  
others when they can be spared.

Another executive from General  
Teleradio, nevertheless, is skeptical  
of the value of the program. "I sup-  
pose a certain amount of contact  
with other businessmen might broad-  
en one's viewpoint. But on the other  
hand, how much damage is done to  
company morale when one young  
man is picked and obviously groomed  
for higher things, when any number  
of fellows who have attained similar  
levels have to sit back and worry  
why they weren't chosen?"

A representative of the Wharton  
School at the University of Penn-  
sylvania points to another problem.  
"The top men in advertising are  
generally creative men, and regard  
themselves as such. Quite often they  
bride at the prospect of sitting down  
with fellows who are straight busi-  
nessmen—mainly, I guess, because  
they don't see themselves as busi-  
nessmen.

"If I were to hazard a guess, I'd  
say that television and advertising  
deal too often in crises to be able to  
let any top man go away for three  
months. When the business has set-  
tled down more, I think you'll find  
them in a more receptive mood to-  
wards management courses." END



editorial

# A POUND OF RESPONSIBILITY FOR AN OUNCE OF POPULARITY

**T**hat's how Young & Rubicam's president Sigurd Larmon put it the other day when talking about the responsibility of mass communication media.

That the broadcasting industry is very much aware of this responsibility has become more and more evident. One need look no further than the recent, inspired Westinghouse Broadcast Stations conference on Public Service Programming. Over 100 stations throughout the country attended this all-important three-day meeting.

As the lead story on Local Programming in this issue points out, station management is caught in a squeeze which makes it extremely difficult to program for their communities as much as they would like to. With 99.9% of timebuying based on ratings, live local programming efforts have been inevitably disappearing in favor of the higher-rated film shows.

As a result, considerably less time has been available for live program origination. Fortunately, many broadcasters have risen to the occasion, concentrating on their news and special events departments.

Some stations feel so strongly the need for local identification and community service that they have resisted the trend to feature and even syndicated film. The point they make is important—and valid. It is that television must be more than an advertising medium. In fact, if it is to operate at maximum effectiveness as an advertising medium, television must contribute more than purely circulation-building entertainment.

A graphic example would be the New York city newspapers. *The New York Times* has created an aura of believability by concentrating on the quality of its product. It far surpasses in acceptance, by both the public and advertiser, its larger-circulation competitors, which in their effort to build up circulation continue to employ circulation gimmicks and news stories that presumably have mass appeal. There can be little question

that as a result their over-all believability has suffered.

And this is where the real danger lies in station programming. Constant yielding to rating pressure will destroy a station's over-all effectiveness in the run, and have a marked effect on tune-in. That broadcasters are well aware of this is clearly evident by their serious attempts to strengthen their programming contributions.

Other signs of broadcast maturity are the curricular activities being assumed by local stations the role they are exercising as a major communication force in the country.

A few weeks ago I was privileged to go along on a three-day junket sponsored by the Navy for the Broadcast Industry Advisory Board on recruiting. In attendance were some of the country's leading broadcasters, men like John Hayes of the *Washington Post* station, Crosley's Bob Dunville, Time Inc.'s Ben Larsen, Sanger of WQXR, Harry Novik of WLEV, Don Trenchburgh, president of WCAU, and Todd Storz, of the Storz stations.

Here were busy men taking off valuable time to help the Navy use television more effectively as a communications force, and at the same time adding further stature to their industry.

In a young, dynamic, swiftly-growing industry the broadcaster's energies have naturally been primarily concentrated on the problems of development and competitive battle. Under the pressures of the daily it is easy to forget that, by its very nature, television is a powerful force for good or evil in the community, and that it is so viewed by those outside the industry. On the broadcaster therefore rests an important responsibility. It is only as he succeeds in living up to that responsibility that he will justifiably receive, in command, the respect of public and government.