

J. Bus

TELEVISION MAGAZINE



L: C. Wrede Petersmeyer—discusses the necessity for television to promote itself.
R: Agency President Leo Burnett: Now comes the time for television to mature.



Other highlights: Forecasts from Frost of Bristol-Myers, Doerfer of the FCC, and Wall St., spokesmen for film, research, and station representatives. Radio Study: The Westinghouse Radio Story.



POT-TV... THE BASIC ADVERTISING MEDIUM!

hundreds of advertisers are using these great stations for their basic advertising

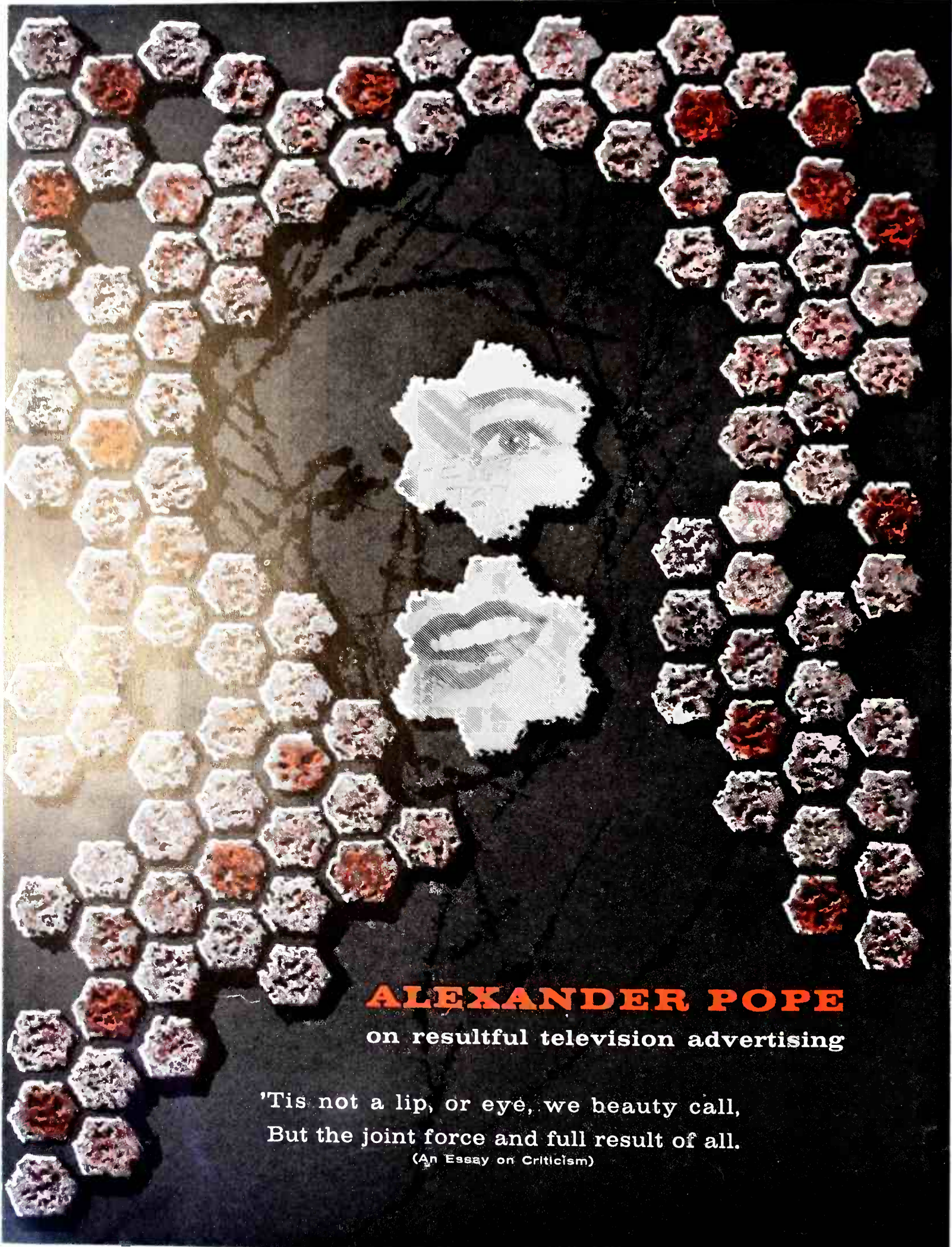
TV	Albuquerque	WISN-TV	Milwaukee
TV	Atlanta	KSTP-TV	Minneapolis-St. Paul
TV	Bakersfield	WSM-TV	Nashville
TV	Baltimore	WTAR-TV	Norfolk
TV	Chicago	KMTV	Omaha
TV	Dallas	WTVH	Peoria
TV	Durham-Raleigh	WJAR-TV	Providence
TV	Erie	KCRA-TV	Sacramento
TV	Flint-Bay City	WOAI-TV	San Antonio
TV	Fort Wayne	KFMB-TV	San Diego
TV	Houston	KTBS-TV	Shreveport
TV	Huntington-Charleston	WNDU-TV	South Bend-Elkhart
TV	Little Rock	KREM-TV	Spokane
TV	Los Angeles	KOTV	Tulsa
TV	Miami	KARD-TV	Wichita

Television Division

Edward Petry & Co., Inc.

The Original Station Representative

New York • Chicago • Atlanta • Boston • Detroit • Los Angeles • San Francisco • St. Louis



ALEXANDER POPE

on resultful television advertising

'Tis not a lip, or eye, we beauty call,
But the joint force and full result of all.

(An Essay on Criticism)

INDIANA UNIVERSITY

KPRC-TV, HOUSTON

JACK HARRIS, Vice President and General Manager · JACK McGREW, Station Manager · EDWARD PETRY & CO., National Representatives



Buyers and Users of Radio Advertising in Iowa

File this page with your folder on Des Moines Radio. This is information you must know in "shopping" this great market wisely.

KRNT went on the air 22 years ago. Its management has always tried to operate in such a manner that the public would be proud of the station.

KRNT is a 5,000-watt affiliate of the Columbia Broadcasting System.

KRNT is important to people. It is manned by people who have important work to do and they know it and the public knows it.

KRNT is programmed with the whole family in mind. It presents a balanced schedule of entertainment, religious, agricultural, educational, news, sports and discussion programs each week. This station operates in the public interest, convenience and necessity. It is mature.

The KRNT news operation is directed by a professional newsman. He directs a staff of eight professional newsmen. The newscasts on this station are now, and have been, among the highest rated in the United States. The people respect KRNT newscasts for their accuracy and objectivity. They like their completeness. KRNT news presentations are adult.

KRNT's professional three-man sports team is headed by a former college and professional athlete known throughout the nation. KRNT programs sports events heavily, and does them professionally.

Music heard on KRNT is selected by a qualified music director, a man of musical knowledge, a professional musical arranger. The music is selected for family appeal. Our musical offerings are always in good taste.

KRNT personalities are erudite, articulate, friendly, alert emcees. They serve as hosts. They are not "disc jockeys". Their bid to fame is not jive talk. They did not get to be favored personalities by flagpole sitting or playing some record over and over for 24 hours. They are constant, useful companions to thousands. They entertain. They inform. They serve the people.

Here is an example. One afternoon recently when a snow storm caused hazardous driving and traffic tie-ups, KRNT threw formats away and reported conditions from all over the area. Four hundred phone calls were handled on a three-hour program. People depend on KRNT . . . KRNT never lets them down. The people who work here take pride in its operation and the people who listen to it respect it.

Because KRNT stands for something, it amounts to something to people. The policies which govern KRNT are well known by the people. There are many products and services we won't advertise. For instance, we don't accept beer or liquor advertising and people know we turn down thousands of dollars from this classification each year. In the last city election, KRNT did not sell political advertising. We gave it away—equitably—to all candidates. In this particularly vital election we figured the public was best served that way. Not all the people agree with the policies which govern our operation but they respect us because they know our principles are not for sale. KRNT is believable.

Character makes a medium believable. To be acted upon advertising has to be believed by the people you want to sell. It makes all the difference in the world who represents your company. KRNT has spent years building strong character in the community. It represents you well. Its reputation for dependability has been firmly established and is jealously guarded.

That's why KRNT is famous for results for advertisers. KRNT is believed *in* by most people. It has character. It stands for good things in the community. It has great acceptability among people in the age of acquisition. It amounts to something to people who amount to something. It is believed *by* people.

KRNT is a successful commercial station. It carries more local advertising by far than any other station in this six-station market. Most of its business is repeat business. It has an excellent repeat national spot business.

KRNT is a good radio station . . . has exceedingly high ratings, too.

KRNT, Des Moines, Iowa, is represented by a good organization, the Katz Agency, and their office is as near you as your telephone.

Report at Year's

1957 was a dynamic year for television. There are now three and a half million more television homes than last year. More people are spending more time watching television than a year ago. And the three networks' share of audience has increased over 1956, while the independent stations' declined.

1957 also saw an unprecedented shift of audience among networks, with NBC emerging as the Number One network daytime and advancing into a virtual stand-off for the Number One nighttime position.

During the day NBC leads the second network by 6%. This is an audience increase of 30% over last year for NBC while the second network has declined 11%.

At night NBC's average audience has jumped 10% in twelve months while the other network's has *dropped* 10%.

In terms of nighttime half-hour wins NBC and its major competition are now tied with 21 apiece.

In the completely reprogrammed 7:30-8:00 PM (NYT) Monday-Friday strip, NBC's audience is 71% greater than a year ago.

These gains are naturally reflected in NBC's business ledger. Sponsored time and gross network billings are the highest ever recorded by the network.

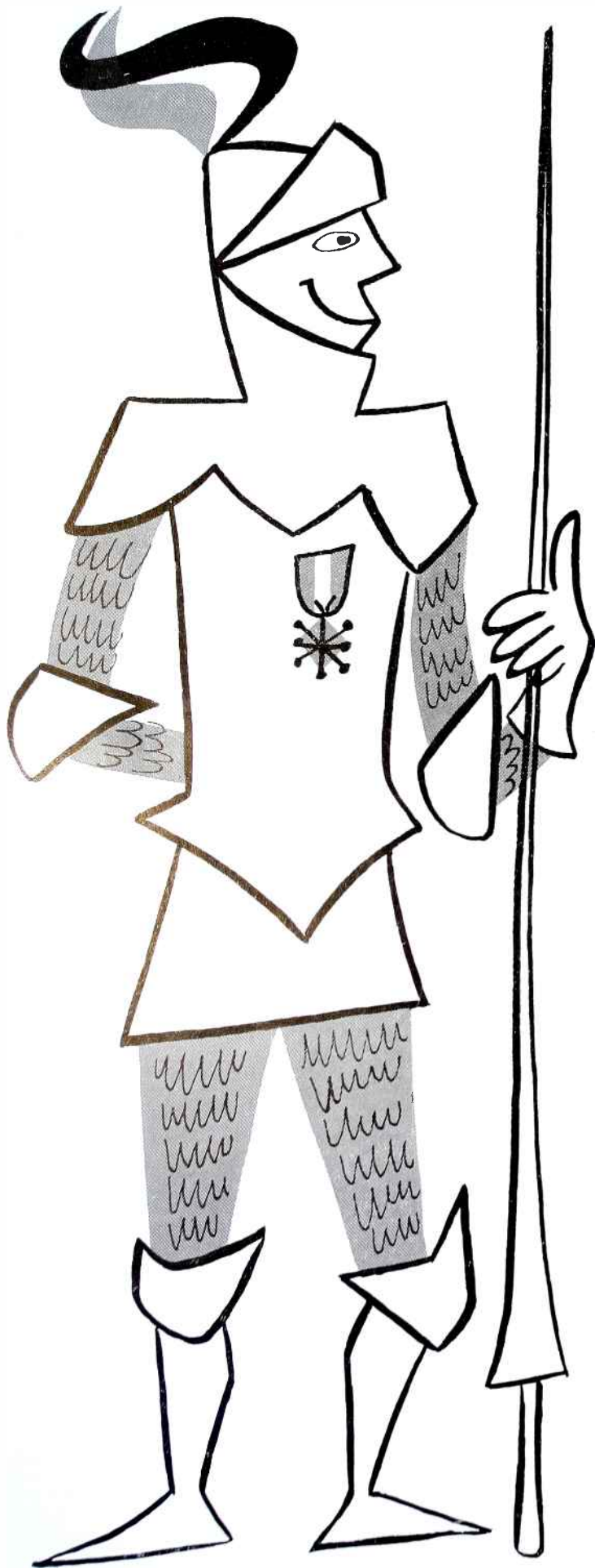
While advancing in audience and sales, NBC also won more awards for distinguished programs than any other network. During 1957 it gave America its most talked about productions—television classics like *Green Pastures*, *Pinocchio*, the *General Motors Fiftieth Anniversary Show* and *Mary Martin's Annie Get Your Gun*. NBC also offered the nation's educational television stations their first live network programming.

By all yardsticks of leadership, 1957 was a year of substantial progress for the

NBC Television Network

Source: Nielsen Television Index.

End



SOLID CITIZEN

Knight (and day), Intermountain

West folks recognize

award winning KSL-TV as a

pillar of the community.

Integrity, prime personnel and

high programming standards makes

KSL-TV

the consistent favorite in the

Intermountain West.



KSL-TV

Salt Lake City

represented by
CBS-TV Spot Sales

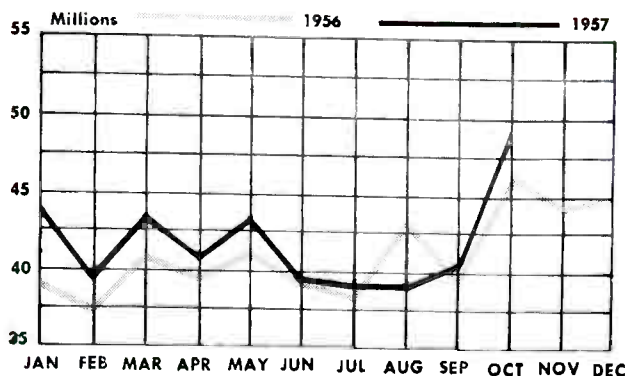
focus on BUSINESS

January, 1958

During the first ten months of 1957, October was the high month for gross network billings, as measured by PIB. Network total for the October period was \$49,201,406. Highest previous monthly total was \$43,501,996 of last January. The October increase over September was \$8,275,273. Gains over October of 1956 came to 8.2%. ABC showed the largest increase, with 17.7%; CBS was up 9.2%, NBC 3.5%.

All networks showed gains for the January-October period over last year. Combined gross billings for the ten months: \$418,394,205, a 4.8% increase. ABC rang up \$66,407,570, a gain of 4.7%; CBS \$195,811,480, up 6.8%; NBC \$156,206,019, up 2.3%.

TV NETWORK BILLINGS



	October '57	October '56
ABC	\$ 8,093,724	\$ 6,878,183
CBS	22,335,986	20,446,755
NBC	18,771,696	18,142,005
Total	\$49,201,406	\$45,466,943

Source: PIB

TV VIEWING WEEKDAY-DAYTIME SETS-IN-USE FOR OCTOBER

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS: % Sets-in-use by EST Total U.S.
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	
7 AM	3.3	2.4	0.4	1.7
8 AM	14.2	11.2	2.4	8.0
9 AM	13.1	13.9	10.8	10.4
10 AM	11.7	20.2	19.1	10.8
11 AM	15.6	14.5	20.4	15.2
NOON	15.9	22.3	21.5	14.4
1 PM	20.5	25.1	18.9	20.7
2 PM	20.2	25.6	10.1	21.8
3 PM	22.8	19.6	9.2	23.6
4 PM	18.6	15.4	12.6	18.9

Source: ARB, October, 1957

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

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS: % Sets-in-use by EST Total U.S.
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	
5 PM	18.9	16.0	13.9	16.5
6 PM	26.1	23.5	20.3	20.6
7 PM	38.5	43.9	44.9	29.9
8 PM	55.9	60.6	56.8	48.3
9 PM	65.9	63.8	67.6	57.9
10 PM	60.4	52.3	64.0	59.6
11 PM	37.7	31.6	42.0	45.8
MIDNIGHT	15.7	9.8	15.9	28.9

Source: ARB, October, 1957

TV MARKETS

DEC. 1, 1957

1-channel markets	144
2-channel markets	66
3-channel markets	40
4 (or. more)-channel markets	20

Total Markets	270
Commercial stations U.S. & possessions	482

Number of U.S. TV homes	41,235,120
% of U.S. homes owning TV sets	83.3%

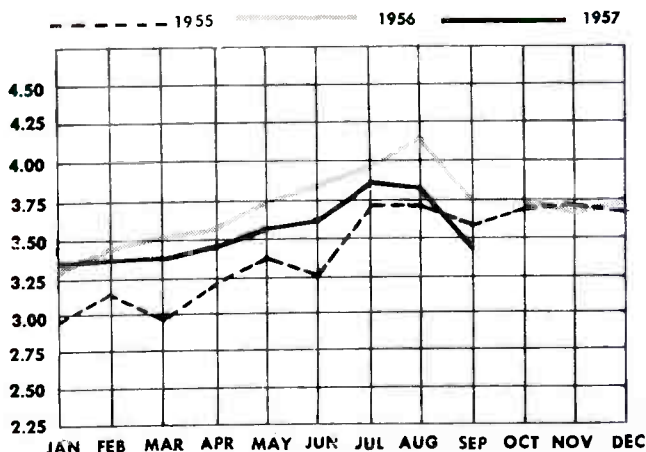
Source: TELEVISION MAGAZINE

TV RECEIVERS

	October '57	October '56
Production	661,994	820,781
Retail Sales	572,589	683,573

Source: EIA

TV NETWORK COST PER THOUSAND



September 1957 index: \$3.43

This graph traces the trend in c-p-m per commercial minute of a representative network half-hour. Based on all sponsored shows telecast 9:30-10 p.m., N.Y.T., during the ARB rating week, it provides a continuing yardstick of the performance of nighttime TV. This index is obtained by dividing the total costs of the programs by the total number of homes reached by these shows, then dividing this by the number of commercial minutes.

Sources: ARB, PIB, TELEVISION MAGAZINE



**“He must know
a good spot”**



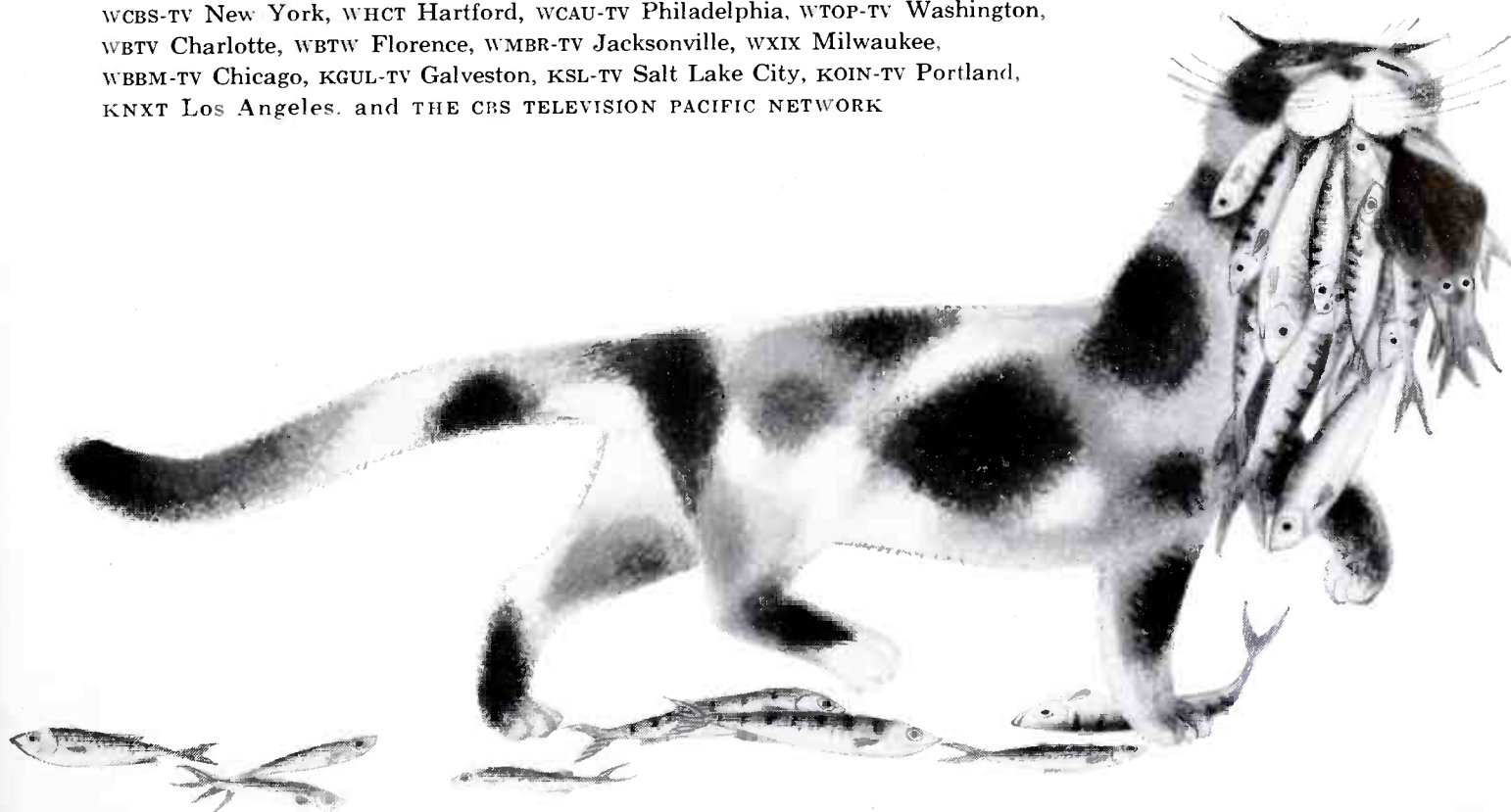
Young & Rubicam does too. The Y&R timebuyers, who place millions of dollars of spot television business, are seasoned masters at picking the best station buys on the market, in any market. Their decisions reflect the findings of Y&R's own expert research department... and the wealth of market and station data supplied by CBS Television Spot Sales.

During the past year, Young & Rubicam has scheduled spot campaigns on KSL-TV, Salt Lake City, for such blue-chip advertisers as American Home Products, Simmons Mattress, P. Lorillard, Northern Tissue and Lipton Tea.

Good spot to be in? Young & Rubicam thinks so. And so do the 346 different national spot advertisers currently running campaigns on the thirteen stations and the regional network represented by...

CBS TELEVISION SPOT SALES

WCBS-TV New York, WHCT Hartford, WCAU-TV Philadelphia, WTOP-TV Washington, WBTV Charlotte, WBTW Florence, WMBR-TV Jacksonville, WXIX Milwaukee, WBBM-TV Chicago, KGUL-TV Galveston, KSL-TV Salt Lake City, KOIN-TV Portland, KNXT Los Angeles. and THE CBS TELEVISION PACIFIC NETWORK

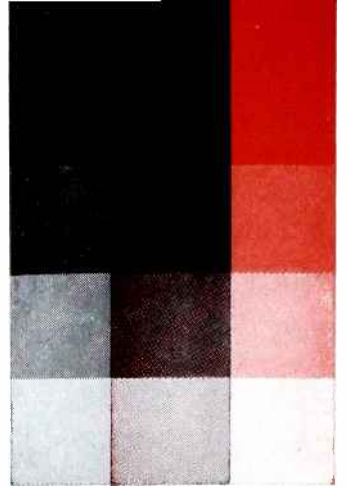




COLOR LETTER

A MONTHLY FEATURE

BY HOWARD KETCHAM



Use of black and white commercials on recent color spectacular avoided unwanted comparisons

The moral of this column is that live TV still has a lot to learn from color movies. This was impressively demonstrated by the recent NBC film "special" *The Pied Piper*. It was a superb color production.

Because of the excellent color treatment given the program, it was perhaps wise of the sponsor to confine the commercials to black and white. The sequences illustrating the joys of smoking Chesterfield, L & M, and Oasis cigarettes were full of action and even showed some interesting processes of cigarette manufacture, but they seemed very dull compared to the scenes of the color show.

Of course there are some valid excuses for inferior color work on live TV. All action must be shown in its proper sequence. There can be no retakes and no cuts. Once the show is on the air, it must proceed at the given tempo, no matter what mistakes there may be in lighting, camera angle and other technicalities. This is a very great handicap, but it is also all the more reason why the *color composition* must be planned in advance with the greatest care.

Live color TV can learn from movies

There are nevertheless many lessons that can be learned from the color movie. Perhaps the chief one is that you can establish and maintain a desired mood very largely through the use of correct color.

In this program, the medieval and slightly supernatural atmosphere was conveyed with great subtlety and effectiveness. In most of the important action sequences the dominant color of the burghers' costumes was a deep, rich shade of red. It was often combined with more subdued, but still

warm tawny hues that blended well with the faces and hair of the actors. The background was cool off-white. As a result, the figures stood out strikingly against it. On the other hand the blue-white stone of the cathedral and the houses of the town were only suggested, so that they remained in the background where they belonged.

Scenes in market place beautifully composed

Even the interior scenes were played against the same stone walls or faintly stained glass windows in cool shades that harmonized with and remained a part of the stone. This uniformity of backdrop served the double purpose of making the characters stand out vividly and of creating a slightly unreal atmosphere in keeping with the play. Other scenes, in the market place, made full use of the color palette. Here the costumes were in every brilliant shade, intensified by super-bright sunlight, but so carefully composed and balanced and centered on the screen that the result, although kaleidoscopic, was never confusing. Each group scene was carefully composed as a painting, and so successfully was this done that many of them could have carried the signature of Breughel without putting that medieval master to shame.

The costumes of the leading characters were always in colors slightly brighter than those of the supporting cast, but never out of harmony with them. A vivid orange blouse and emerald green jerkin were distinctive against the deep red of the robes worn by the other actors as well as against the light background. The piper, in brilliant yellow and vermilion, looked as volatile as the sunbeam and the

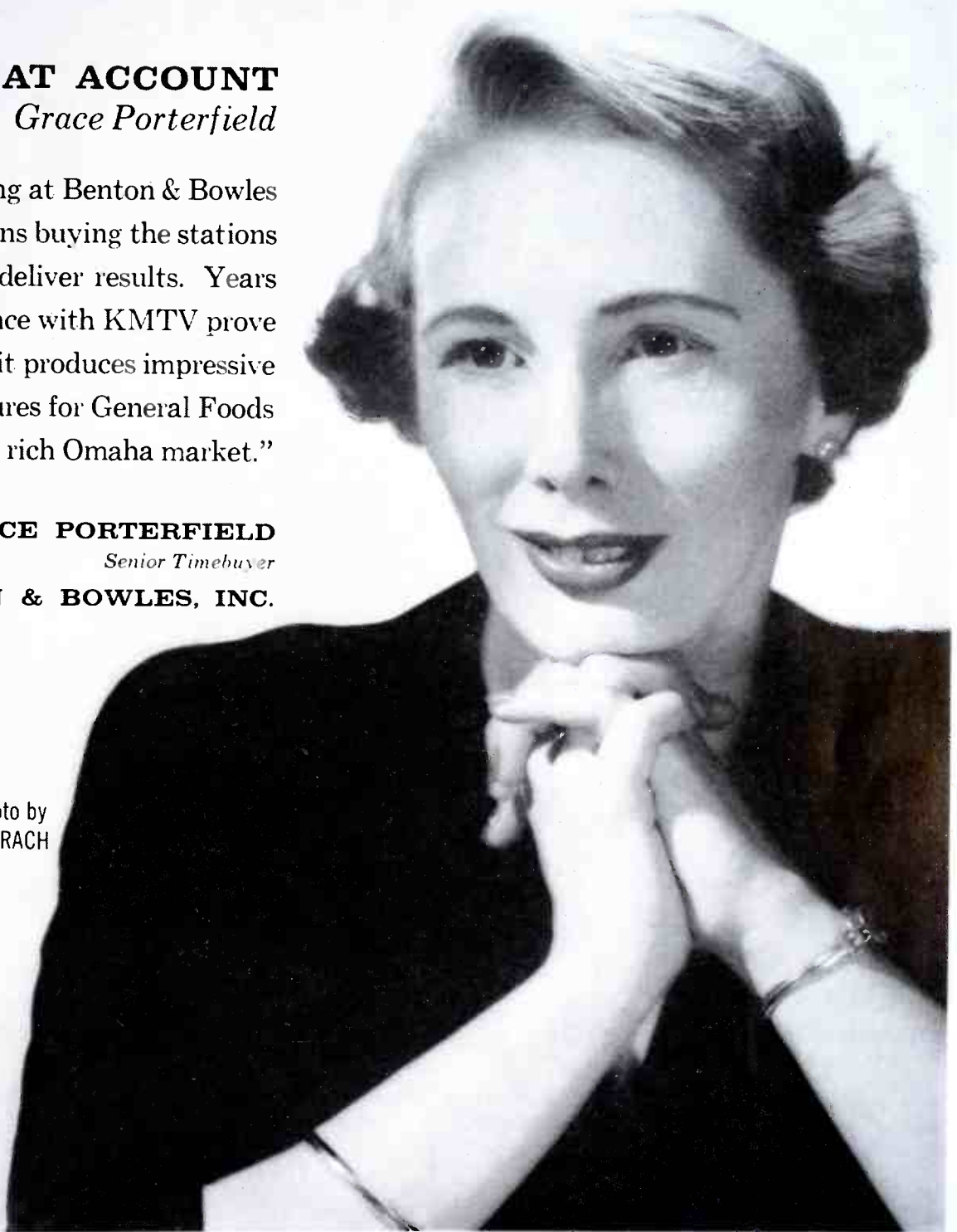
/ To page 88

OF GREAT ACCOUNT
Grace Porterfield

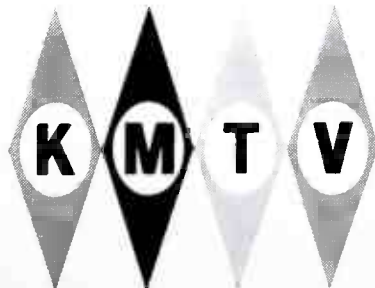
“Timebuying at Benton & Bowles means buying the stations that deliver results. Years of experience with KMTV prove that it produces impressive sales figures for General Foods in the rich Omaha market.”

GRACE PORTERFIELD
Senior Timebuyer
BENTON & BOWLES, INC.

Photo by
BRADFORD BACHRACH



KMTV SERVES MORE TV HOMES THAN ANY OTHER STATION IN NEBRASKA, IOWA AND KANSAS!

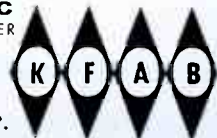


3 OMAHA

BASIC NBC-TV
MAXIMUM POWER

BASIC NBC
MAXIMUM POWER

Affiliated with NBC Radio in Omaha



Represented by *Edw. Petry & Co., Inc.*



DECOY

starring Beverly Garland

SOLD

in 17 of the top 25 markets with
over \$60,000,000 in retail sales!*

And in 36 key secondary markets with more than \$11,000,000 in retail sales! Decoy is a new kind of crime show saluting New York's women law enforcement officers. Produced by ▲Pyramid Productions.
For new sales power in *your* market, call:



F

OFFICIAL FILMS, INC.
25 West 45th St., N. Y. 36, N. Y.

REPRESENTATIVES: Atlanta • Beverly Hills • Chicago • Dallas • Minneapolis • San Francisco • St. Louis

*New York
Los Angeles
Chicago
Philadelphia
San Francisco
Boston
Pittsburgh
Cleveland
Minneapolis-St. Paul
Buffalo
Milwaukee
Dallas-Ft. Worth
Miami-Ft. Lauderdale
Seattle
Denver
Indianapolis
San Diego

report on spot



How meat, poultry and seafood advertisers use spot TV in 16 major markets

Listed below are meat, poultry and seafood advertisers who used spot TV during a representative week in the third quarter of 1957 in 16 major markets, as reported by

Broadcast Advertisers Reports Inc. BAR tape-records all telecasts on a regular basis for seven-day periods. The schedules shown represent the TV activity of the brands in the

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

MEATS, POULTRY & SEAFOOD

ACRONIZED POULTRY

Minneapolis 20 spots
Seattle 10 spots

BAR-S MEAT PRODUCTS

Seattle 1 program
1 spot

BELFRY BRAND MEAT PRODUCTS

Baltimore 1 spot

BONNE BUTTERED BEEF STEAKS

Denver 10 spots

BREAST O'CHICKEN TUNA

Baltimore 1 spot
Dallas-Ft. Worth 1 spot

BUMBLE BEE SEAFOOD

Seattle 6 spots

CIRCLE M BRAND MEAT PRODUCTS

Hartford 7 spots

CORKHILL MEAT PRODUCTS

Baltimore 6 spots

CREAM OF THE CROP EGGS

Denver 2 spots

DIXIE WHITE EGGS

Dallas-Ft. Worth 1 spot

EATWELL MEAT PRODUCTS

Hartford 1 spot
New York 3 spots

ESSEM MEAT PRODUCTS

Boston 19 spots

ESSKAY MEAT PRODUCTS

Baltimore 2 programs
3 spots
Washington 3 programs

FARMER JOHN MEAT PRODUCTS

Los Angeles 1 program
12 spots

FOUR FISHERMEN SEAFOODS

Minneapolis 4 spots

GOETZES MEAT PRODUCTS

Baltimore 29 spots

HANDYS MEAT PRODUCTS

Hartford 1 spot

HEIL MEAT PRODUCTS

St. Louis 5 programs

HIS MAJESTY HAMS

St. Louis 1 spot

HORMEL MEAT PRODUCTS

Baltimore 1 spot
Dallas-Ft. Warth 15 spots
Denver 5 spots
Hauston 5 spots
Minneapolis 4 spots

Seattle 6 spots

HUNTER MEAT PRODUCTS

St. Louis 6 spots

HYGRADE FOOD PRODUCTS

Baltimore 1 spot
Detroit 2 spots

JAMES HENRY MEAT PRODUCTS

Seattle 7 spots

JAPANESE KING CRAB MEAT

Boston 4 spots
Chicago 2 spots
Los Angeles 1 spot
Philadelphia 1 spot

JILG MEAT PRODUCTS

Seattle 1 spot

KRAKUS BRAND POLISH HAM

Chicago 1 program

KREY MEAT PRODUCTS

St. Louis 2 programs

LEON MEAT PRODUCTS

Chicago 1 program

LINDER MEAT PRODUCTS

Denver 3 spots

LUER MEAT PRODUCTS

Los Angeles 2 spots

MARTIN ROSOL MEAT PACKERS

Hartford 1 program

MAYROSE BRAND MEAT PRODUCTS

St. Louis 1 program

MORRELL MEAT PRODUCTS

Baltimore 2 spots
Dallas-Ft. Worth 5 spots
Los Angeles 5 spots
Minneapolis 3 programs

MRS. BURGESS POULTRY

Houston 1 spot

NEPCO MEAT PRODUCTS

Boston 1 program

NEUHOFF MEAT PRODUCTS

Dallas-Ft. Worth 9 spots
Houston 1 spot

OLD HICKORY MEAT PRODUCTS

Detroit 1 spot

OSCAR MAYER MEAT PRODUCTS

Baltimore 1 spot
Chicago 17 spots
Los Angeles 24 spots
Milwaukee 1 program

Philadelphia 4 spots

5 spots

OWENS MEAT PRODUCTS

Dallas-Ft. Worth 10 spots

PATRICK CUDAHY FOOD PRODUCTS

Milwaukee 1 program

PETERS MEAT PRODUCTS

Minneapolis 17 spots

PLANKINTON MEAT PRODUCTS

Milwaukee 2 programs

R & R FOOD PRODUCTS

Philadelphia 6 spots
Washington 10 spots

RATH MEAT PRODUCTS

Boston 5 spots
Dallas-Ft. Worth 3 programs

2 spots
Hartford 6 spots
Houston 2 programs

Los Angeles 1 spot
Seattle 2 programs

RUBINS MEAT PRODUCTS

Dallas-Ft. Worth 1 spot

SCHWEIGERT MEAT PRODUCTS

Minneapolis 5 spots

SELTZER MEAT PRODUCTS

Philadelphia 1 spot

SHARP MEAT PRODUCTS

Milwaukee 1 program

SLOTKOWSKI MEAT PRODUCTS

Chicago 3 spots

SPERRY & BARNES MEAT PRODUCTS

Hartford 3 spots

STAR-KIST TUNA

Boston 1 spot
Los Angeles 1 program

1 spot
Minneapolis 6 spots
New York 2 spots

Philadelphia 1 spot

SUNNEE BRAND MEAT PRODUCTS

Seattle 1 spot

SWIFT FOOD PRODUCTS

Dallas-Ft. Worth 1 spot
Detroit 1 spot

Minneapolis 5 programs

TEXAS BRAND SHRIMP

Baltimore 1 spot

VIENNA MEAT PRODUCTS

Chicago 1 program

WAYBEST POULTRY

Hartford 13 spots

WESTCHESTER POULTRY PRODUCTS

Boston 1 spot

YOUNGBLOOD POULTRY PRODUCTS

Dallas-Ft. Worth 6 spots

PROMOTION

Traveling Billboards
on
Streetcars
- Sept. 23

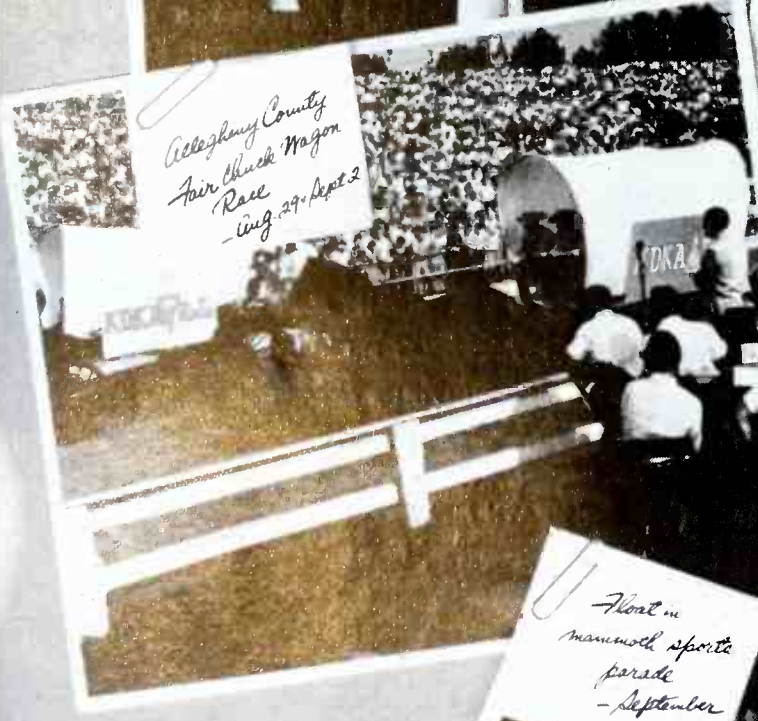


Calyptic Party for
New York and Chicago
Advertisers
- May

Reps see
Pittsburgh via
river
- Sept. 25-26



Allegheny County
Fair Truck Wagon
Race
- Aug. 29, Sept. 2



Float in
mammoth sports
parade
- September



Radio-TV baseball
game at Forbes Field
- Sept. 4



Kadey Kapera
KDKA-TV Road Show
at Wilkesburg
- Sept. 5-6



Origination of
Jimmy Dean
Network Show
- Sept. 14



Welcome



Josie's Storyland Picnic at White Swan Park - August 7



24 sheet Poster - September



Display for KDKA-TV Symphony Building Concert - August



Big Adventure Day at Kamswood - August 15



Memorial barbecue for Pittsburgh adventures - June



Hollywood premiere of evening night for new film show - Sept. 5

KDKA 2 TV
PITTSBURGH

Dave -
Just saw this impressive batch of pix of some of our recent promotions. The excitement they created helped result in these latest Pittsburgh ratings -

KDKA-TV first in 436 out of 444 quarter hrs. surveyed, Sun. - Sat. - Oct. '57 NSI -

KDKA-TV first in 446 out of 444 quarter hrs. surveyed, Sun. - Sat., Nielson Station Total -

KDKA-TV first in 422 out of 522 quarter hours surveyed, tied in 11 more - Pittsburgh ARB, Sept., '57.

What's next ???
GRR



Large Printed Bulletin - September

WESTINGHOUSE BROADCASTING COMPANY, INC.
WBC



RADIO WRAP-UP

VITAL STATISTICS

Radio time sales for 1957 will far outstrip 1956 figures. John Meagher, NAB radio vice president, reported to the association's AM radio committee. According to Meagher, spot showed a gain of 32% in the first three quarters of 1957 compared to the same period in 1956. Network and local sales are also on the rise, he told the committee. Meagher also announced that the sale of radio receivers is 10% above the 1956 level.

RADIO SCORES LEAD IN SUBWAY STRIKE

The strength of radio as the basic news medium in last month's New York subway strike was demonstrated in a study done for the Radio Advertising Bureau by Mark-O-Research, Inc. The study, conducted during the first three days of the strike, showed that 70.1% depended on radio, either entirely or in combination with other media, for information on the subways; 56.6% relied primarily on radio; 74.9% used their radios for information needed in planning travel to places of employment, and 40.2% depended on radio for information on the homeward trip. According to RAB, the survey showed only 12.2% using TV as a primary source of strike news, and 4.4% consulting newspapers.

NBC SPOT STUDIES NIGHTTIME AUDIENCE

Most provocative spot news of the month was NBC Spot Sales release of its Pulse Inc. study of the characteristics of the nighttime radio audience in New York, Chicago and San Francisco.

Nighttime, long a bugaboo to some advertisers because of the supposed "inferiority" of its audience, was characterized as "consisting of people of the same economic level, education and family status as daytime listeners" by George S. Dietrich, national radio director for NBC Spot Sales.

The survey, designed to compare audience characteristics in the 6-9 a.m. and 7-10 p.m. periods, showed very little difference between the two groups. Socio-economic breakdowns for the nighttime audience, showed 26.0% in the "upper" bracket, 24.5% in the "upper middle", 23.6% in the "lower middle", and 25.9% in the "lower." This compared almost exactly with morning radio's 25.4%, 26.5%, 24.8% and 23.3%. Comparisons of education, automobile and television ownership, size of family and age showed similar close correlations.

To page 20

A monthly review of events in
network and national spot radio

RADIO SETS-IN-USE (IN HOME ONLY) NIELSEN, OCTOBER 1957

Hour*	Number of Homes	% Radio Homes Using Radio
6 a.m.- 7 a.m.	2,563,000	5.3
7 a.m.- 8 a.m.	5,609,000	11.8
8 a.m.- 9 a.m.	7,156,000	14.8
9 a.m.-10 a.m.	6,286,000	13.0
10 a.m.-11 a.m.	6,189,000	12.8
11 a.m.-12 noon	5,609,000	11.7
12 noon- 1 p.m.	6,286,000	13.1
1 p.m.- 2 p.m.	6,237,000	13.0
2 p.m.- 3 p.m.	5,077,000	10.5
3 p.m.- 4 p.m.	4,593,000	9.5
4 p.m.- 5 p.m.	4,110,000	8.5
5 p.m.- 6 p.m.	4,593,000	9.5
6 p.m.- 7 p.m.	4,980,000	10.3
7 p.m.- 8 p.m.	4,158,000	8.6
8 p.m.- 9 p.m.	3,530,000	7.3
9 p.m.-10 p.m.	3,530,000	7.3
10 p.m.-11 p.m.	3,385,000	7.0
11 p.m.-12 mid.	2,901,000	6.0

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

AVERAGE HOURS RADIO USAGE PER HOME PER DAY

Month	Hours
September, 1956	2.17
October	2.01
November	2.17
December	2.22
January, 1957	2.20
February	2.17
March	2.08
April	2.14
May	2.10
June	2.00
July	1.81
August	1.85
September	1.95
October	1.90


Source: A. C. Nielsen


TELEVISION MAGAZINE • JANUARY 1958

Meet Jim Richdale

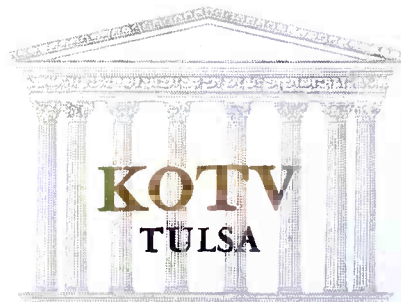


Experienced . . . Jim was literally "brought up" in broadcasting . . . first in radio and for the past ten years in television . . . salesman, commercial manager, general manager.

Friendly . . . popular . . . a civic leader . . . Jim, like KOTV  is in close touch with Tulsans. He knows what they want . . . their likes and dislikes . . . and how best to serve them.

Jim is one of the important reasons why KOTV  dominates the rich Tulsa market, consistently wins more quarter hours than all other stations *combined* and averages 37% more viewing families than the next Tulsa station*. Represented by Petry.

*Total week (Metropolitan & Area ARB 11/57)



A CORINTHIAN STATION *Responsibility in Broadcasting*

KOTV Tulsa • KGUL-TV Galveston, serving Houston • WANE & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis

“If you heard conflicting accounts of the same incident on different stations, which station would you believe?”

By a vote of almost 3-to-1, listeners chose the CBS-Owned Radio Station over the leading Independent station.*

THIS is only one question from an exhaustive study which sheds new, research-documented light on radio's most elusive question: are listeners worth more when tuned to one station than to another?

For years perceptive time-buyers have known there was more to evaluating stations than slide rule measurements. They know that rating services alone can't predict which station is most likely to deliver more customers for a client. In the absence of qualitative data, advertisers have had to rely on subjective judgments when appraising stations.

But appraisal by intuition is not enough. To give concrete support to the subjective judgments, the CBS-Owned Radio Stations commissioned Motivation Analysis, Inc. to study the attitudes of listeners to the C-O and the leading Independent stations.

In depth interviews 1200 listeners* were asked dozens of questions. They spent 1500 hours answering the questions and then giving reasons for the answers, insuring a complete, uninhibited response. Some of the questions were subtle and indirect; others, forthright and provocative. Here are a few of them: *"When you first turn on your radio, for what reason do you put it on? ... What types of programs do you like the most? ... Which of the following descriptive terms (big-small, authoritative-not authoritative, etc.) would you use to describe the stations you listen to?" ... and "What is your idea of a big radio station?"*

Having compiled data on attentiveness, authority and respect—having assembled a complete picture of the listeners' sentiments, the interviewers then asked the decisive question:

"Which one station has the most believable commercials?"

After 100,000 tabulations, these three basic differences were found between audiences:

1. Listeners pay more attention to C-O stations than to the leading Independents.
2. Listeners regard the C-O's more favorably than the Independents.
3. Listeners believe the C-O stations more than the leading Independents... both their programs and their advertising.

This is a time when, more and more, advertising budgets are being asked to deliver customers, not just listeners. This study will help you select with greater assurance the right station. It is available for your inspection at your nearest CBS-Owned Radio Station or CBS Radio Spot Sales Office.

**From a recent study conducted in the six major U.S. markets (New York, Los Angeles, Chicago, San Francisco, Boston, St. Louis) where there is a CBS-Owned Radio Station.*

**The sample was divided into three groups: those who were fans of the CBS-Owned station, those who were fans of the leading Independent, and a control group of fans equally loyal to both stations. Fans were defined as listeners who spent more than half of their time listening to one station.*

*WEEL, Boston; WBBM, Chicago
KNX, Los Angeles
WCBS, New York; KMOX, St. Louis
KCBS, San Francisco*

C-O

CBS-OWNED RADIO STATIONS

NEW BUSINESS ON THE NETWORKS

Colgate-Palmolive increased its network buy on Mutual by an additional 33%, prior to the beginning of its year-long campaign, Mutual announced. Basic buy included 520 five-minute sportscasts on behalf of the Colgate men's line and Brisk toothpaste.

Milner Products Co. Jackson, Miss., bought five weekly 7½-minute segments of CBS Radio's daytime dramas on a 52-week basis. Other new CBS business included ERO Mayflower Transit's buy of two five-minute news strips for 52 weeks, Knouse Food Cooperative purchase of an alternate quarter hour sponsorship of *Arthur Godfrey Time*.

Standard Brands ordered 20 participations a week in ABC Radio's *Monitor* and several NBC daytime programs. Lever Bros., for Pepsodent, ordered a total of 100 six-second participations throughout NBC Radio's program schedule over a two-week period beginning January 27.

With the launching of its Jan. 6 campaign, Bristol-Myers will become the largest drug advertiser on the NBC Radio network. The campaign includes 460 one-minute announcements and 459 thirty-second spots, which will be heard on the network every day of the coming year.

In the month following the launching of ABN's new selling drive at a Hotel Plaza presentation in New York, 13 new sponsors have brought over \$1,500,000 in billings to the network, according to president Robert E. Eastman. Among them: American Cyanamid Co., Hudson Vitamin Products, Knox Gelatine, Lever Bros., C. H. Musselman, Olson Rug, Charles Pfizer, Philco. Total sales for the four-week period, including renewals, amounted to more than \$4,000,000.

NEW BUSINESS—NATIONAL SPOT

Spot activity perked up considerably toward the end of the month, with Chevrolet initiating a 13-week campaign in 125 markets, and Chesterfield and Oasis buying spots in approximately 70 markets—both campaigns beginning shortly after the first of the year. Other advertisers lining up spot buys for the new year were Chesebrough-Pond's with a 26-week schedule for Vaseline Hair Tonic in major markets, and the Silversmith's Guild, with 15 spots a week in 25 scattered markets on a 13-week basis.

Lever Bros. is beginning 39-city campaign for Imperial Margarine on January 13.

Tetley Tea Co. bought short-term saturation spots on a multi-station basis, confined to Tetley's eastern distribution area.

American Tobacco's Pall Mall cigarettes kicking off with a 13-week campaign in major markets beginning January 13.

RADIO AROUND THE COUNTRY

Mutual has gained approval of most affiliates for its "cross plug" promotion plan aimed at auto radio listeners. Plan calls for announcer on traffic news shows to ask drivers to tune to other Mutual affiliates as original signal fades. New dial positions for all directions will be given.

Negro and foreign language audiences are looming ever more important in large urban markets, said Selvin Don-

neson, sales manager of WWRL, New York, at one of last month's RTES time-buying and selling seminars. Mr. Donneson cited statistics on the growth of the Negro and Spanish-speaking populace in major markets, and concluded that some advertisers may be missing the boat by not using specialty stations.

The action of WLEA, Hornell, New York in instituting a damage suit against the A. C. Nielsen Co. caused much industry comment. This, along with reported coolness of certain agencies toward the idea of NCS #3, points up the basic ferment in the ratings and coverage research field.

High School students took over KGHF, Pueblo, Colo., for one day and managed to sell 100 spot announcements.

MOTION PICTURE GROUP PLANS \$750,000 RADIO BUY

Plans for joint institutional advertising by the Motion Picture Association of America and Theatre Owners of America, which include a \$750,000 radio budget for 1958, were revealed at a meeting of the advertising and publicity committees of the MPAA and TOA last month. The radio appropriation, is roughly 25% of the organization's proposed \$3,000,000 advertising budget.

HOFFMAN USING HUMOR AGAIN

Humor, which proved so successful for Hoffman Beverage Company's recent radio campaign in the East, is being put to work again for the new winter campaign. Keynote will be commentary by humorist Henry Morgan on the New York social season; Morgan pokes fun at advertising by comparing relative merits of hard and soft sell. Agency is Grey.

STEREOPHONIC TV-AM PROGRAM IN ST. LOUIS

Stereophonic TV-AM show was produced in St. Louis by KSD and KSD-TV, a simulcast of Christmas music featuring soprano Dorothy Warenskjold and a symphony orchestra. Listeners were instructed through radio and TV programs and newspapers on how to get best reception results: Place the radio, tuned to the AM station, about 10 feet to the right of the TV set, and sit at about the same distance from both.

READER'S DIGEST SATURATION CAMPAIGN

MBS cleared news and other participation periods for *Reader's Digest* during Dec. 27 and Jan. 5 to permit the publication's third network saturation campaign for a regular monthly issue. Magazine purchased a combination of five-minute newscasts, dramatic program participations and two of the Bill Stern Sunday evening *Sportsbeat* shows. Agency, J. Walter Thompson, is same one that bought heavy Ford schedule on CBS last year.

SRA ADOPTS NEW FORM DESIGNED TO CUT PAPERWORK

Annual meeting of SRA approved a new broadcast form designed to confirm broadcast orders and serve as contract between agency and station. Purpose is to eliminate some of the paper work ordinarily entailed by spot orders in radio and TV, according to Lawrence Webb, managing director of the Station Representatives Association. The new form has the approval of the AAAA Committee on Broadcast Media.

END

**7 OF THE
TOP 10 RADIO
ADVERTISING
CAMPAIGNS
ARE ON**



NBC RADIO

...WHERE MORE PEOPLE ACCUMULATE!

The latest Nielsen Radio Index again shows NBC Radio the #1 network medium for circulation:*

Seven of the top ten, including the first four, radio advertising campaigns—ranked in terms of unduplicated homes covered weekly—are on NBC Radio.

The number one campaign, in fact, delivers over a million more different homes in a single week than are reached by the average EVENING TV program.

Audiences accumulate faster on NBC Radio because NBC Radio provides: programs that appeal to a wide

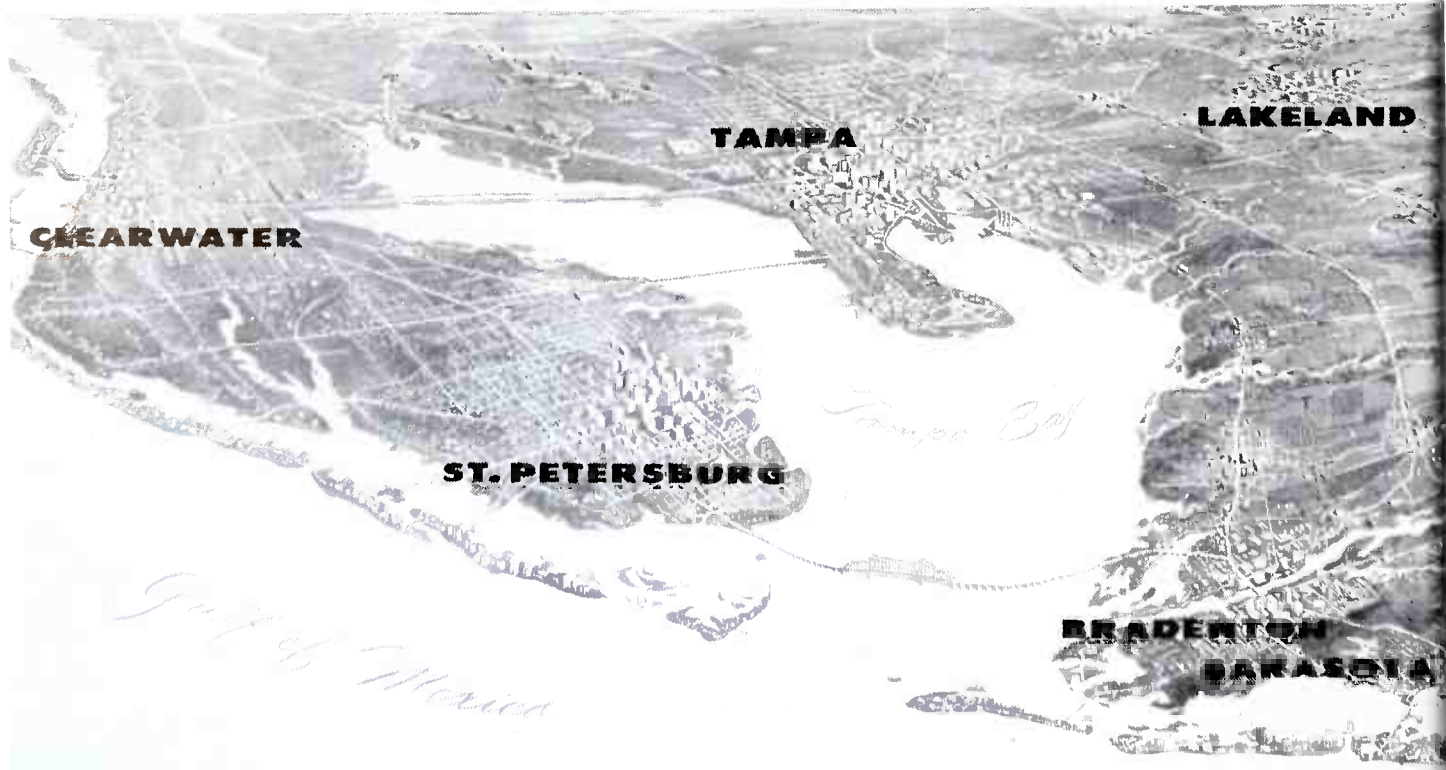
variety of tastes...the greatest commercial flexibility... unique dispersion patterns.

Which helps explain why NBC Radio has been selected by *more* advertisers and *more different kinds* of advertisers than any other network.

NBC RADIO

*October 11, 1957

INTER



The dynamic Twin Cities of the South, Tampa-St. Petersburg are the center of a prosperous INTERURBIA of contiguous cities and communities that soon will extend from Sarasota to Jacksonville! Dominate the 34th retail market* with consistently top rated WTVT!

**Sales Management's Survey of Buying Power, May 1951*

The **WKY** Television System, Inc. • **WKY-TV** and **WKY** Oklahoma City • **WSFA-TV** Montgomery

URBIA

**TAMPA - ST. PETERSBURG
NOW 10th IN
RETAIL SALES PER CAPITA**

(U. S. Department of Commerce)

Latest Pulse
proves:
23 of 25
top shows
are on

WTVT



Represented by the Katz Agency

RCA ANNOUNCES A FOR COLOR AND MONOCHROME

**Combines the Picture Quality of Live Presentations
with the Storage and Rerun Benefits of Film**

Immediate Playback

No processing involved. Rerun immediately. Use as often as desired. Store program material for use at any time.

Sound Monitoring and Dubbing

Sound monitor head provides simultaneous playback during recording. Separate sound erase head permits dubbing and re-recording without disturbing picture information.

Operating Convenience

Special operative instructions can be recorded along with picture information, thanks to independent cue channel. A tape footage indicator provides precise cueing reference. Both local and remote controls are included.

Built-in Erase Head

Built-in head completely erases tape prior to recording. It is de-energized in playback.

Air Lubricated Tape Guides

New design tape guides precisely control the tape path. Air lubricated and virtually frictionless, they permit control of lateral positioning without distortion of tape edge.

Handles Color and Monochrome

Records and reproduces all standard video signals, color or monochrome, with equal facility . . . Available also for monochrome only. The ability of the RCA Video Tape Recorder to handle both color and monochrome program material with excellent results makes it a useful facility for television stations.

Orders are being accepted now. You can get the whole story from your RCA Representative. Or write for descriptive literature. In Canada: RCA VICTOR Company Limited, Montreal



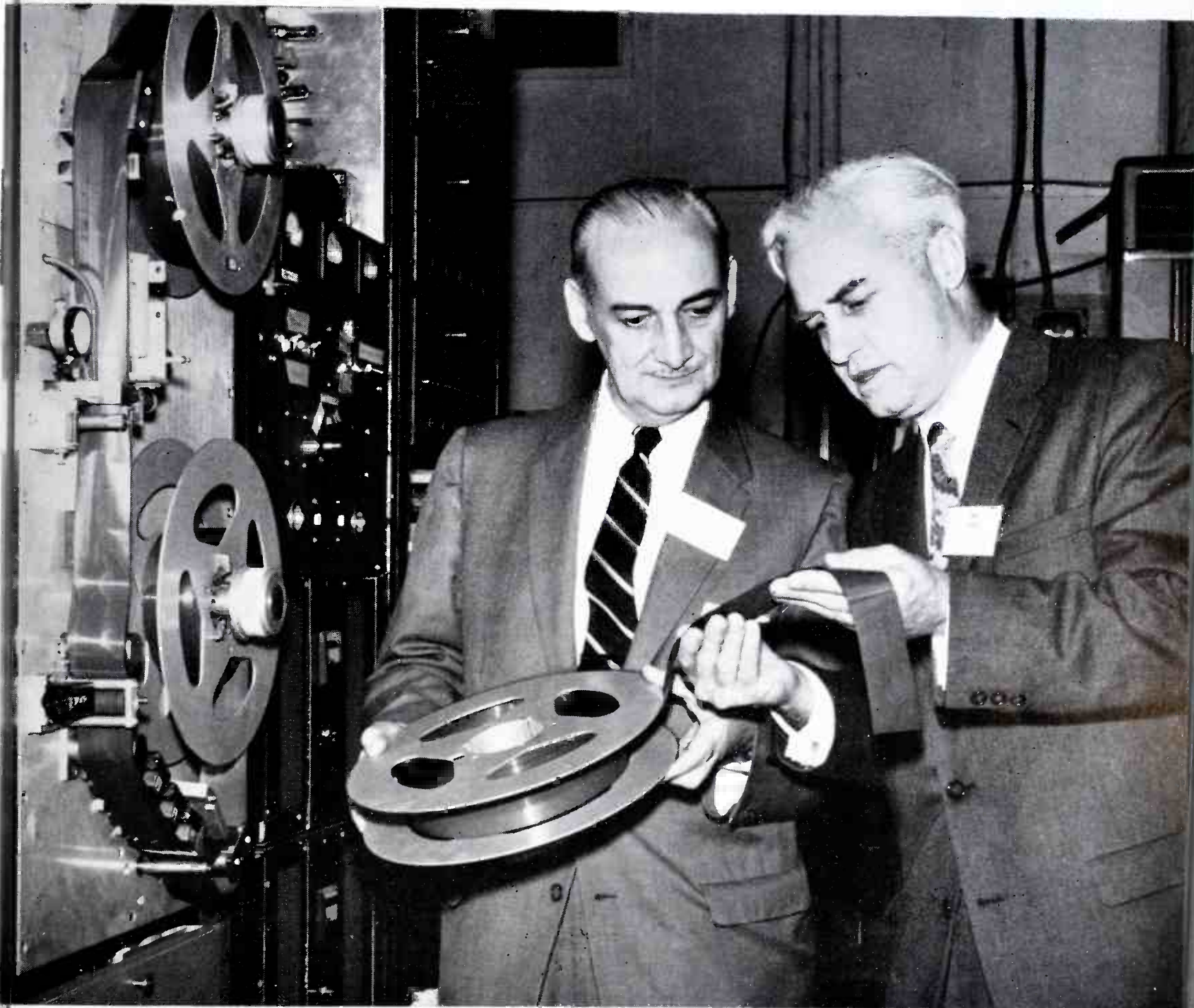
Trmk(s) ®

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

VIDEO TAPE RECORDER



PROGRAM AUDIO

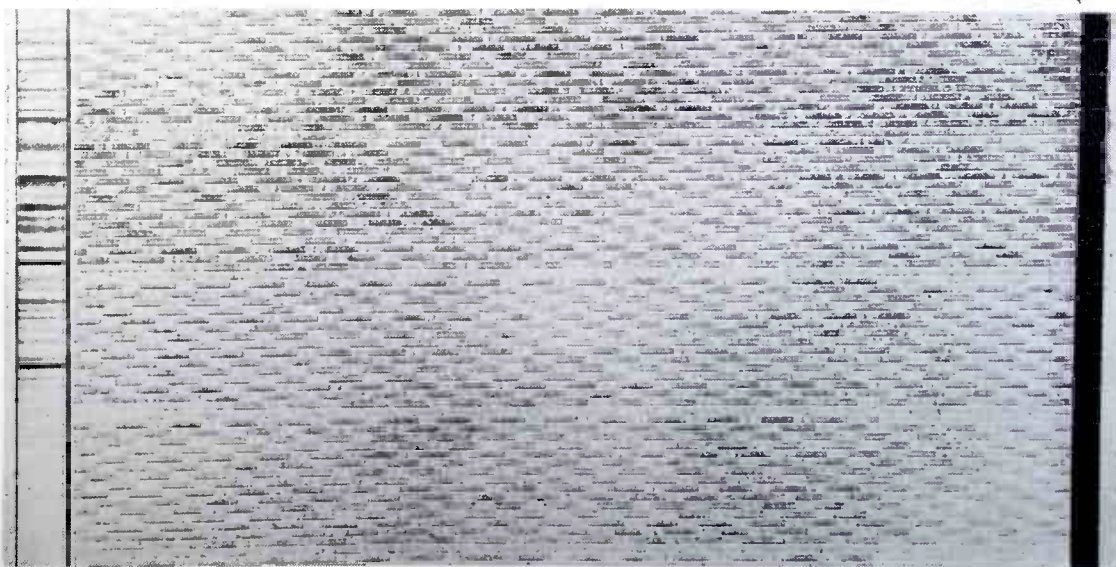
VIDEO TRACKS

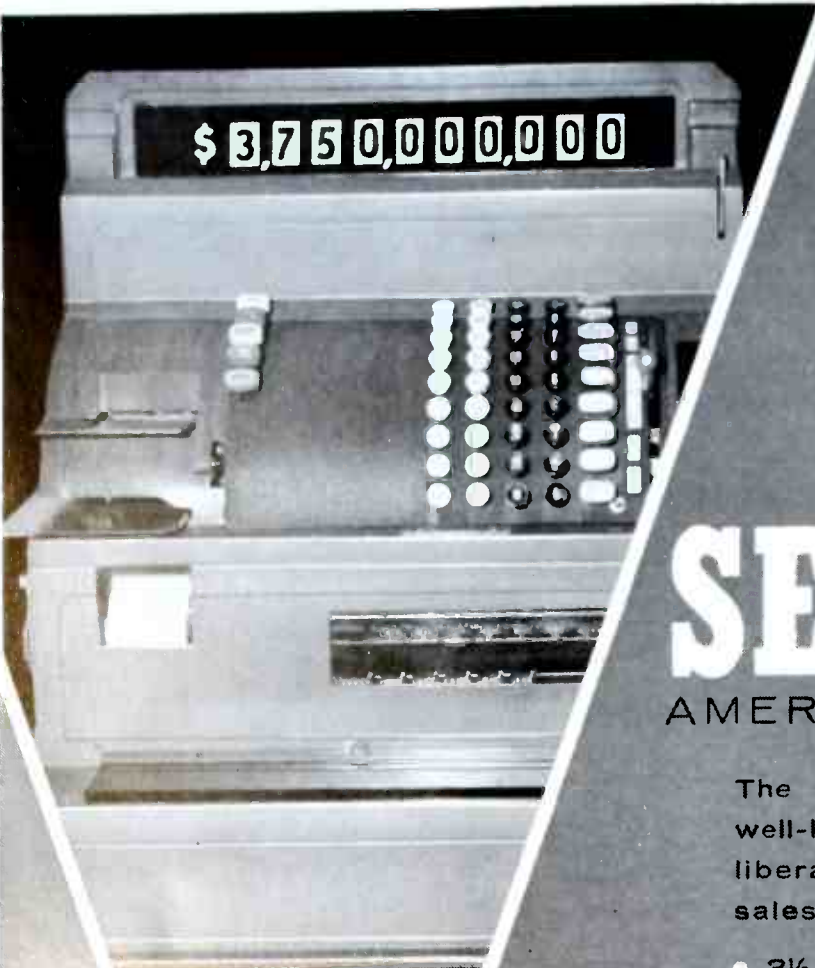
CONTROL AND CUE TRACKS

Close-up of RCA Video Tape Recorder as viewed by Thomas E. Howard, Vice-President, WBTV and E. C. Tracy, Manager, RCA Broadcast and Television Equipment.

SOUND AND PICTURE TRACKS ON VIDEO TAPE

This is a magnified view (2 $\frac{3}{4}$ X) of a small piece of recorded 2-inch video tape. It has been treated to make the recorded tracks visible. Picture information is recorded in transverse lines. Program sound is recorded longitudinally along the left edge. Servo control and cue information are recorded longitudinally along the right edge.





**MONEY TO BUY
YOUR PRODUCT!**

*\$3¾ billion
retail sales
in*

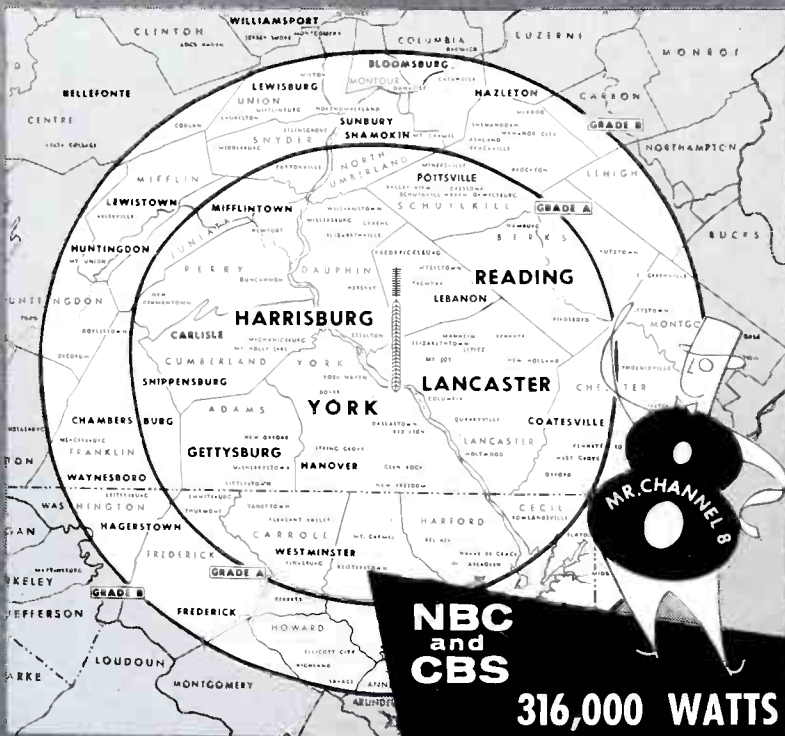
SELLvania

AMERICA'S 10th TV MARKET

The thriving economy of SELLvania is well-known, as exemplified by its sound, liberal spending. Proof of the unique sales opportunity is

- 3½ million people
- 1,015,655 families
- 917,320 TV sets
- \$6¼ billion annual income

CHANNEL 8 MULTI-CITY MARKET



WGAL-TV

LANCASTER, PA.

NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

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

316,000 WATTS



A MONTHLY FEATURE

BY NORMAN E. CASH

President, Television Bureau of Advertising

TELEVISION AND THE FEAR OF RECESSION

In 1958, the acid test of media will be sales effectiveness per dollar spent

The telecaster's problem now is to make an appraisal of a series of gloomy economic predictions. We see and hear on all sides muffled reports that, as 1958 begins, the nation's ability to produce has outstripped its present rate of consumption.

Obviously, a major burden will fall on the shoulders of sales and advertising. As we face acute competition in the year ahead, it is evident that advertising dollars have got to work harder.

But every leading industry has its quota of reformers who, when profits are squeezed too quickly, attack the advertising budget. If the reformers have their way instead of the builders, I fear the repeat of the '29 fiasco in our economic life.

Larger advertising budgets should provide key

Contrary to some conjectures, the key, it seems to me, should be found in stronger advertising budgets, creative promotion and hard-selling efforts.

How will television be affected by the national economic situation? Perhaps it would be best to consider what effects TV could have on the so-called leveling out of our currently booming economy.

Television has just chalked up another year of demonstrating its ability to meet the selling pace required to move the products of our break-neck production. In the harsh light of

competition, I feel that television's hand is strengthened when balanced by the true measurement of effectiveness—*sales results per advertising dollar spent.*

This is the crux of all media effort, and television, with its speed and impact—with its mass salesmanship—will show up favorably in this acid test.

Challenge of 1958 reaffirms TvB's goals

The challenge of 1958 makes all the more apparent what our functions as the Television Bureau of Advertising will be. It reaffirms once again our original goal—to expand and improve the use of television as an advertising-selling medium. We look forward to increased work with advertisers and hope that they will call on us.

We telecasters must look at and embrace the whole sales picture. We must drive home the concrete values of the sight-sound-motion effectiveness of television. We must impress upon the advertiser the high degree of sales efficiency which television offers.

TvB will greatly strengthen and importantly implement the selling tools of our medium to aid those advertisers who need sales power to reinforce their markets in the competitive days ahead.

There is always a right time to be courageous. Let's prove wrong the "gloom" and "mild depression" spreaders—the time is now.

END



**A COMPLETE
MERCHANDISING
PROGRAM**

PLUS A 50,000 WATT REACH...

*makes KSL radio
a winning team!*

Big KSL Radio stretches out to reach an audience of over 1,311,000* spectators in the metropolitan areas as well as the thousands of cities and towns which make up the greater Salt Lake Market. Plus a complete merchandising program, such as surveys, in-store displays, contests, mailings, and on-air promotions, is offered to all advertisers by KSL's expert on selling—Harry Fletcher. So join the team now that plays for all of this big, booming 111 county market... then sit back and watch your client score points with this great audience.

Get on the Big "K" team

KSL RADIO

50,000 WATTS

CBS for the Mountain West
Represented by CBS radio
spot sales

*NCS 1956 Basic Service Area



A MONTHLY FEATURE
BY KEVIN B. SWEENEY

President, Radio Advertising Bureau

RADIO'S IMMEDIATE AND LONG-RANGE FUTURE

Observations about the state and role of radio made in this column during 1957

The concern with the nation's economic problems has extended to advertising media. I can't speak for other media, but I feel quite confident that radio will continue to move forward even if there should be a downturn in the economy. The reason is simply that in 1958 advertisers will more than ever be concerned with getting the most for the media dollar, and for efficiency, economy and coverage, radio can't be beat.

Looking back over these columns of the past year, I note that many of the observations they contain can apply as well to the year ahead. Here are some of them.

In 1958, radio will place a strong second in billings

I estimate that in the majority of agencies whose main billing is in consumer media, radio will finish no worse than a strong second in total billings.

I predict 25,000,000 additional places to listen in the home and automobile by 1962—a total of nearly 155,000,000 places. In 1962, radio will be doing \$1,400,000,000—approximately double what we are now doing.

Somewhere in every advertising office, creative or business, there should be posted on the wall a sign which reads: "Within two days, what you said will be 80% forgotten by those who read it, heard it or watched it."

Great waves of advertising wash over the body of consumers every day—more advertising impressions score some kind of hit on an average city dweller in a day, our research indicates, than touched him or her in a month during that more leisurely period 30 years ago. There is certainly much to be said in favor of frequency in any medium if you're buying advertising scientifically.

"Timebuyers" and "space buyers" will be eliminated by all large advertising agencies by 1959. Their replacement: the buyer knowledgeable about all media. And this will signify a return to the media-buying plan that prevailed before

radio elbowed its way into agency buying two decades ago.

A single radio station, often two or three, will actually be tuned to by between 70% and 90% of all the families in an area within a week.

The fact that one station can often reach more people in a day than all three newspapers or any of a half-dozen magazines is often lost on the same media evaluators who cherish the idea that two-thirds of all families might read a single dominant newspaper.

When this idea that a single radio station can provide saturation is grasped, saturation will move into a new era—with many more advertisers understanding that they can afford it over longer periods of time.

Radio stations are "on the make," the biggest, best and most prosperous as well as the station in the market of 15,000. They are willing to try anything within reason in programming and promotion to widen their audience and increase their influence as an advertising medium.

Three trends are building listener and buyer interest

I should like to mention three trends:

1. Programming philosophy—concern with what people are interested in—is high on the agenda of station managements for 1957-58. It will mean more exploratory programming than at any time in the past decade.

2. Making the station sound more exciting to its listeners is the primary daily concern of managers.

3. Simplifying the buying of radio and the administration of radio spot schedules is also a matter of intensive study. In this area, automation will be working to the buyer's advantage in at least 10 markets within 12 months.

Five years from today, it is altogether possible that your agency will place its largest media billing in radio. Five years from today, the largest media billing in *many* agencies will be in radio.

END

SYMBOLS OF

BELIEVABILITY



The \$100 million Mackinac Straits Bridge connecting Michigan's lower and upper peninsulas is five miles long, including approaches. Its two main towers soar 552 feet above the water.

Dreamed of since early pioneer days, believed in by generations of Michigan leaders, the Mackinac Straits Bridge is now a majestic reality.

Another reality is the impressive stature of WWJ-TV in southeastern Michigan. Built on a firm foundation of leadership and quality, WWJ-TV towers high in public esteem and acceptance.

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

A graphic featuring the large, bold letters "WWJ-TV" at the top. To the left, it says "channel 4 Detroit". To the right, it says "NBC Television Network". Below the logo is a stylized map of Michigan with call letters for various cities: JACKSON, ALBION, TOLEDO, DETROIT, POTTIAC, and PORT HURON. At the bottom, it reads "ASSOCIATE AM-FM STATION WWJ", "First in Michigan", "owned & operated by The Detroit News", and "National Representatives, Peters, Griffin, Woodward, Inc."



A MONTHLY FEATURE
ON THE TV COMMERCIAL
BY HARRY McMAHÁN
V.P., Leo Burnett Company

THE 30-SECOND SPOT BOWS IN

It will open prime adjacencies and cut the clutter of spots at station-break time

NBC is cracking open a station break commercial time of :30 that could set a whole new pattern for 1958 spot work. We like the idea.

It opens prime adjacencies for the smaller advertiser.

It expands the :20 to a more desirable half-minute.

It cuts the clutter of spots at station-break time.

NBC is pioneering the new half-minute commercial length on its o-and-o stations, along with several stations represented by NBC Spot Sales. It seems likely others will follow. I hear that the Petry stations have agreed to try it too.

Actually, this new :30 spot replaces the customary :20 and :10 ID at station-break time. Rates generally are the equivalent of the two separate rates, although some stations are knocking off 10% from the total.

Announcement rates range from \$510 to \$4,000

The :30 announcement rates, on WRCA-TV, New York, range all the way from \$4,000 for Triple-A time, down to \$510 for D time, for instance. On WNBQ, Chicago, AAA is \$1600. On KRCA, Los Angeles, AA is \$1400. And on WRC-TV, Washington, AA is \$750. Net, that is.

Behind all this, undoubtedly, is the fact that the :10 is not moving at current prices. But it's a good move. The commercial writers, who have felt hemmed in by the :20, and the viewers both benefit.

From NBC it's a short hop to RCA and a bow for what we think is the best TV demonstration of the year just passed:

It's the "paint-shaker" bit for RCA portable radios. Vaughn Monroe puts a small radio into one of those frenetic paint can shaker-uppers and it wiggles like Elvis' pelvis. Stop the shaker, the radio's still playing. Of course, says Mr. Monroe, it's all because of RCA's printed circuits—nothing to jar loose . . .

Damiani, the conductor of the Burbank Symphony Orchestra, out California way, seems to have a neat respect for TV and radio jingles.

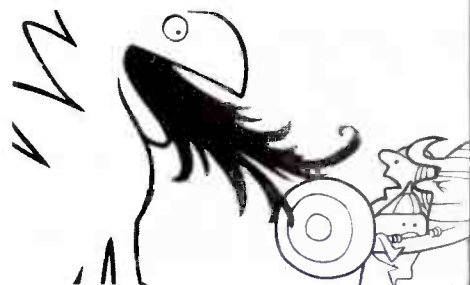
To page 87



"TWO-FORD FAMILY"

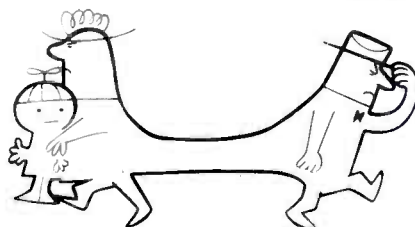
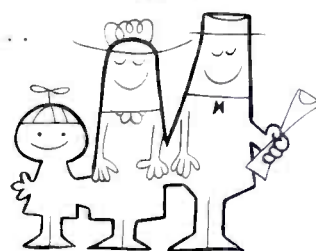
"Century after century . . . families stuck together . . .

" . . . mostly for protection. But nowadays . . .

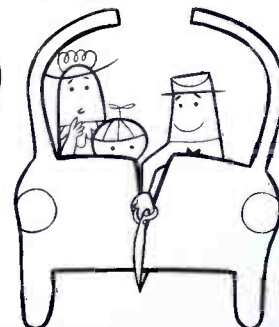


" . . . we're much more civilized . . .

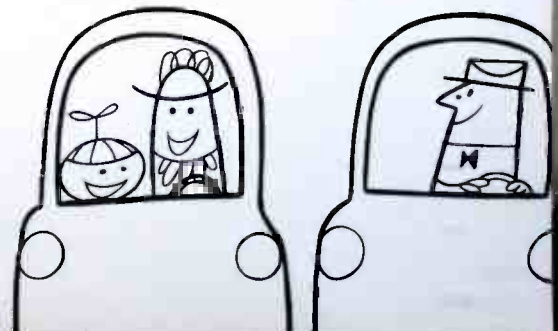
"Family members like to go separate places. And why not?"



"One car captivity: that's why not! However, wise families have solved that problem very neatly.



Their answer: "Two Fords!"

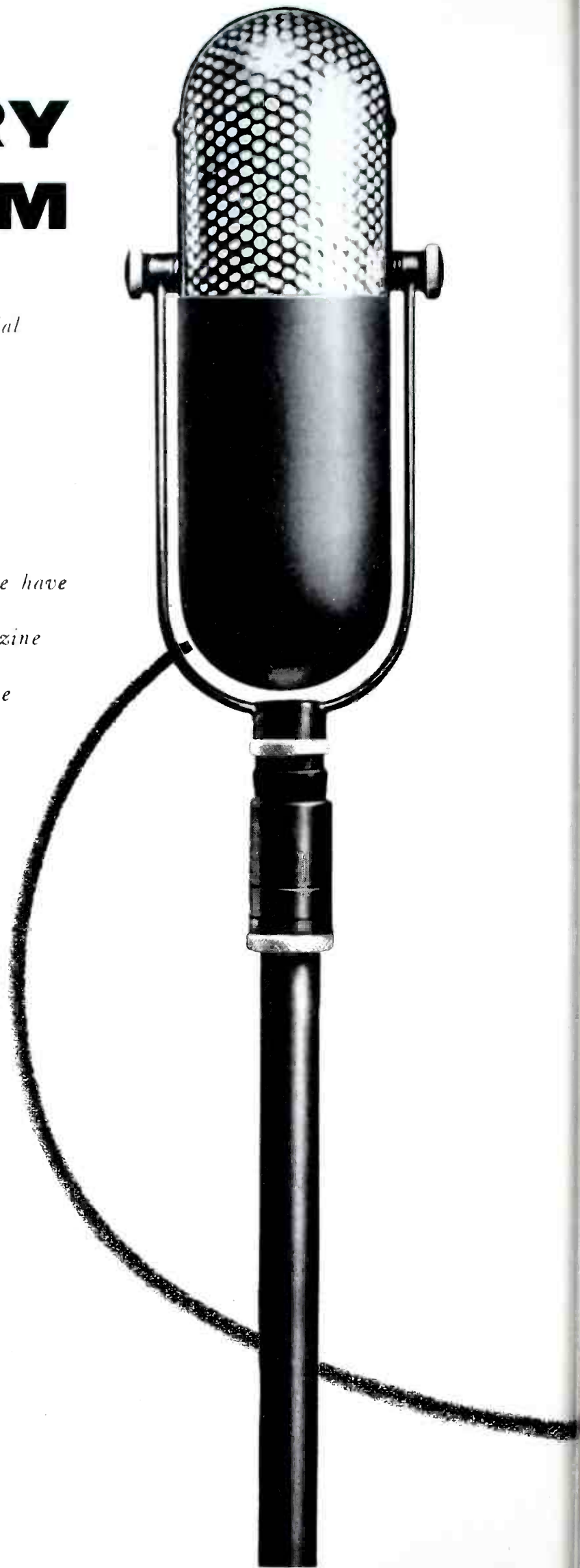


INDUSTRY ACCLAIM

In a few short months, our new editorial coverage of radio has received a tremendous acceptance throughout the industry.

To our readers, the encouragement we have received means TELEVISION Magazine will even further strengthen our unique approach to radio by publishing essential studies in the basic areas of radio use.

To broadcasters TELEVISION Magazine has now become a prime medium for radio advertising. We reach the big spenders in television, who are also the big spenders in radio . . . and, psychologically provide a unique editorial climate and a fresh approach for radio advertising.



FOOTE, CONE & BELDING

"A much needed and intelligent addition."

COMPTON

"Your radio studies are excellent and provocative."

BRYAN HOUSTON

"Your radio coverage makes TELEVISION Magazine more valuable than ever before."

CBS RADIO

"The treatment you give radio . . . an enlightened approach."

NBC RADIO

"Delighted with your radio section."

ABC

"Extremely valuable contribution."

JOHN BLAIR & COMPANY

"Cannot commend you sufficiently for your excellent radio coverage."

EDWARD PETRY & CO.

"Important material . . . good timing."

Why Nu-Maid Durkee
 Director of Sales &
 Advertising Selects
 WLW Radio and
 TV Stations



"The famous Crosley Stations really give a food product a surprise "Flavor-Lift"...all the way from excellent time slots and talent sell to top merchandising and promotion. Yes, WLW Radio and TV Stations constantly offer new sales heights to advertisers. Anyone for going up!"

Elmer L. Weber

Elmer L. Weber
 Director of Sales & Advertising
 The Miami Margarine Company

Call your WLW Stations Representative . . . you'll be glad you did!



Network Affiliations: NBC; ABC; MBS • Sales Offices: New York, Cincinnati, Chicago, Cleveland • Sales Representatives: NBC Spot Sales: Los Angeles, San Francisco. Bomar Lowrance & Associates, Inc., Atlanta, Dallas . . . Crosley Broadcasting Corporation, a division of **Arco**

TELEVISION

What are the major problems and prospects that will confront television in the year just beginning? Here are frank appraisals by leading spokesmen for various segments of the industry. If there is any common thread, it is the underlying recognition that television cannot be isolated from the economic problems of the nation at large. "The advertising dollar must work at maximum efficiency if we are going to ride over the rough spots of a possible recession," says Bristol-Myers' advertising director Donald Frost. He tosses the challenge directly at the medium which, he maintains, must rise to new creative heights.

On the other hand, agencyman Leo Burnett is of the opinion that the medium's main difficulties all along have been largely the result of too rapid growth and that much of the criticism leveled against it is ill-advised. However, he has a number of pointed criticisms of his own to level. Station representative John Blair warns against complacency, holding that increased advertiser emphasis on marketing efficiency will make it more important than ever for television to develop its unequalled selling power to its full potential.

A provocative proposal comes from broadcaster Wrede Petersmeyer, who urges that the medium gird itself for vigorous battle with the competition. He calls for an industry-wide drive to tell the television story to public, buyers, and government. FCC Commissioner John Doerfer discusses the meaning on the local and national levels of three-network equality in facilities.

In addition, there are statements by representatives of film, research and Wall St.



FROM THE AGENCY VIEWPOINT

Most of the troubles in television today
are merely aspects of the fantastic
growth of the most remarkable of all advertising media.
But now comes the time for maturity

TV Must Catch Up with Itself

BY LEO BURNETT

Chairman, Leo Burnett Company, Inc.

At an important gathering of advertising people recently a speaker said, "Anybody who buys another Western, unless it is a marked departure from the pattern, ought to turn in his grey flannel suit and go to the eternal showers."

Although I respect this speaker and agree with him in most matters, I happen to hold the view that anyone so inclined should turn in his grey flannel suit for an open-neck shirt and clean work pants. This would make him feel comfortably at home in the truly representative living rooms of some of the 40 million homes of potential customers where television today is a primary means of entertainment, escape and education.

Short of "3-D television, smellelevision and feelevision," it seems to me that in television as we have it today, including color TV, (which is bound to arrive) and in various technical improvements to come—we have just about reached the end of the road in mass advertising media for at least another century. We have come so far so fast in this medium that the problem is obviously one of catching up with ourselves.

Movable type was invented in 1061 or thereabouts, but the first daily newspaper was not published until 1784. The iconoscope was patented in 1925 and the first programs regularly telecast started in 1928. It seems pretty apparent that as a physical and daily means of communication, TV has made more progress in 32 years than printing did in more than seven centuries.

The "Fabulous Infant" has grown out of both his rubber pants and his short pants. He has already gotten too big for his age, too attractive for his own good and too big to spank. And there hardly seems to be enough food in the house to feed him. What are we going to do with the big lumbering brat? How are we going to make a man of him? Probably by teaching him better manners, for one thing.

/ To next page

You cannot be neutral about advertising on TV

It's easy enough to pour criticism on this so-called "window of understanding." There is plenty of that, not only from newspaper-oriented and competitive critics and columnists, and from the "culturists," pundits and egg-heads, but from the wailing wall of many disappointed and frustrated sponsors who can't afford the price squeeze.

What, specifically, *are* the problems, and where do we go from here?

Here are a few of them:

The fallacy of ratings—and what they don't tell you

Many people feel ratings are the root of a lot of evil. In a business that cannot point to box-office figures, direct sales results, or attendance figures, it is natural to hope there might develop some method of seeing "how we're doing."

But ratings fail because of what they don't tell you rather than what they do tell you—or what the subscribers fail to get out of them. Ratings are limited by the economics of the business to measuring *exposure* only. Normally they don't give you the slightest clue to penetration or motivation, and they don't even pretend to. And too many advertisers are more concerned with getting to the mind than with what they do with it or the *kind* of minds that they are getting to.

Perhaps users of these ratings just don't care. Anyway "apple" measurements are too often applied to "oranges," and the result is a fruit salad.

While it is deplorable that more people in the industry do not recognize the limitations of ratings, ratings still rule the roost. How many good solid shows with real selling power have gone down the drain because of an average rating! As someone has pointed out, how unfortunate it is that there are only ten places in the "Top Ten."

According to ratings, the recent Mike Todd debacle, which people watched with fascinated horror, was a smash success, while *Green Pastures* failed. It seems pretty obvious that Mike Todd couldn't get that rating again if he went around the world in 30 satellites and that *Green Pastures*

will double or triple its rating the next time it is shown.

Slavish devotion to ratings, and the use of them far beyond the scope intended by their authors, is strong evidence (to me at least) of irresponsibility jointly shared by the networks, the stations, the agencies and sponsors.

Yet how natural this reliance on ratings is. Network nighttime television is one of the largest gambles in marketing that top business management faces today. You build a new plant for \$4,500,000 and you have a known value. It is constructed of specific materials, will take X number of men to operate it, will turn out X number of cases of product which will return X dollars of profit when sold. It will depreciate at a known rate and the machinery in it will need to be replaced at a known rate.

By contrast, the same management is asked to commit \$4,500,000 on an evening half hour television show which he may have to purchase for a firm 52-week period, based on 30 minutes of film into which the producers may have poured twice as much money as will be put behind any succeeding episode of the series.

He is gambling more dollars on a bigger unknown than the Broadway angel who backs a legitimate theatre production. And he doesn't often get to try his gamble out in Providence or Philadelphia before opening night as the "angel" does. Certainly some of the gamble must be taken out of it, and increased competition in a buyer's market may well be the answer to that.

The advertiser must commit himself many months earlier

Another factor that greatly concerns the potential sponsor is that the buying season for network television shows starting in late September begins in late February and early March—six or seven months before the opening show. Actually, then, in many cases an advertiser must make a commitment in March which he will not see completed for 18 months, or 12 months from the starting date in early September.

One thing is sure: The days of the 60-plus rating, with rare onetime exceptions, are gone forever. A chosen few



"We have just about reached the end of the road in mass advertising media for at least another century."

will enjoy ratings in the 30s while the balance will fight to get more than 21.

Once reconciled to these facts, which are the result of increased competition among three strong networks and the increasingly selective listening habits of the nation, it becomes clearly incumbent upon the networks, package producers, sponsors, and the agencies serving them to make the relatively low-rated nighttime shows economically feasible and productive—to make them so not only through better programming more efficiently produced, but through new interest and believability in the commercial messages.

The contamination of contiguous commercials

Absolutely the worst thing I can think of about the medium today, as far as the advertiser is concerned, is the still-continuing evil of contiguous commercials between shows.

There are too many: they become irritating, their efficiency is diluted, and they hurt television as an entertainment medium because of their raucous, breathless, concerted onslaught upon the viewer's pocketbook in a hectic couple of minutes between pieces of entertainment. During the five minutes between the closing part of one program and the opening of another the viewer is often exposed to as many as seven different commercial messages.

There have been instances of downright larceny on the part of local stations which have snatched a few seconds from the end of one program and the start of another to squeeze in an extra commercial. There are other cases where hallops featuring a late evening program have been supered over sponsor-paid shows. Because of the contiguity or near-contiguity of commercials, advertisers have learned that they cannot use charm, persuasion, or good taste but must rely instead on slam-bang tactics that shout the competitor on either side of their slot.

Since this is so, the problem will probably become more acute, with each all but shooting off guns to herald his ID and drown out his neighbors. As this happens, these little interludes become more obnoxious, less effective, and not only give TV but advertising itself a black eye.

As it often has been said, you cannot be neutral about advertising on TV. You have to get up and leave the room to escape it, so you are involved with it. If it annoys you, it *really* annoys you. The converse should be true, also. Pleasing TV advertising should be more sales-effective than pleasing advertising in any other medium, for the same reason.

If the networks, and particularly the stations, would really believe this (and some do) they would make a real effort to end this screaming bazaar of commercials that assails the viewer's eyes and ears every half hour or so, day and night. In station option time after 10 p.m. also and in other periods as well, the viewer really gets it on the chin with the endless harangue on used cars and other products.

What is the answer to all this?

The obvious one is for the stations themselves to do a policing job, but I am afraid this is too idealistic a view to take.

What we need is a new TV code

I don't know what the NAB has on its agenda for its next meeting, but it is hard to think of anything more important to television or to the long-range interests of its members than a new code, if possible with some teeth in it. I understand that only about 50% of the members subscribe to the present code and some of these obviously ignore it.

Although legally their hands may be tied, as I understand it, it is obvious that the networks, which have such a stake in correcting this flagrant abuse of the medium, can and must use all possible influence to rally industry opinion into action.

This is something that also deserves all the pressure that the 4-A's, the ANA and other interested groups can properly bring against it.

It must be recognized, however, that the networks are not entirely without guilt in this matter of encroachment and triple-spotting. At one time 30 minutes was 30 minutes, except for FCC requirements on station identification. Through the years the networks nibbled it down to 29½ minutes. It

To page 80



TELEVISION 1958

A BROADCASTER'S VIEW:

The medium must compete aggressively for the advertising dollar. There is a need of a promotion campaign for television, on television, by television

The Job Ahead for TV in 1958

BY C. WREDE PETERSMEYER

President, Corinthian Broadcasting Corp.

It is obviously difficult to sit at one's desk in December 1957 and crystal-ball economic conditions, total advertising expenditures and television revenues for the year ahead. However, I will predict that 1958, despite the pessimists' foreboding, will be a better year than 1957 in terms of all three.

To be more precise, I foresee Gross National Product in 1958 of \$450 billion (up from \$437 billion in 1957), total advertising expenditures of \$10,900,000,000 (up 4% from about \$10,450,000,000 in 1957), and television revenues of \$1,370,000,000 (up 7% from about \$1,280,000,000 in 1957). For all three factors, the first half of 1958 may be down slightly from the first half of 1957 with an important acceleration during the last half of the year.

You will note that I have assumed that television will continue to receive an increasing share of the total advertising dollar in 1958 as it has each year in the past. The medium has too many advantages; it is too young and its fantastic ability to move merchandise has been demonstrated too frequently for its momentum to be reversed in 1958.

However, in 1958 television will have to compete for the advertising dollar more aggressively than heretofore. Like any other major development, such as the automobile, the novelty of the invention is in time replaced by its acceptance as a standard commodity. In my opinion, 1957 marked the important year of transition for television, from novelty to commodity.

With it, some of its inherent glamour and stardust rubbed off. The day of the hard-sell is here—selling based on clearly defined strengths of television in relation to other media. The effort by every sales representative must again be directed in

/ To page 86



TELEVISION 1958

AS THE ADVERTISER SEES IT:

Responsibility for better programming should rest with the producer—whether network station or independent—not the sponsor

Program Quality Is Up To The Producer

DONALD S. FROST

Vice President and Advertising Director, Bristol-Myers

The advertiser faces one of his toughest jobs in 1958. Many economists are indicating that the bloom may be off the boom; competition is becoming even more intense in practically all lines of business; increasing costs are putting the pincers on profits in spite of expanding sales volumes. The advertising dollar must work at maximum efficiency if we are going to ride over the rough spots of a possible recession.

With advertisers putting over *one and a half billion dollars* into television in 1957, is this important medium ready to meet the advertising challenge that 1958 presents?

In many ways it is. Certainly from the standpoint of circulation, television offers the advertiser an opportunity to reach the bulk of his market.

The close of 1957 will find at least eight out of ten homes available to the advertiser's television message, and while this number will probably expand even further in 1958, it is likely that the expansion will be in the marginal fringe of purchasing potential. In other words, it should have no important effect on the advertiser's opportunity to tell his story to the right audience. That point has already been reached.

From the standpoint of value, television as an advertising medium also seems ready to face its most exacting test.

Looking back to 1950, the cost-per-thousand homes reached of an average evening half-hour show is up only nine per cent. In comparison with other major media, this cost increase is practically negligible.

On the other hand, the total cost of putting such a show on the air has increased to such a

/ To page 89



TELEVISION 1958

AN FCC MAN LOOKS AHEAD:

The coming year will see equal facilities
for the three networks. This will
have important effects nationally and on the station level

Better Coverage, More Rivalry

BY JOHN C. DOERFER

Chairman, Federal Communications Commission

The editors of TELEVISION MAGAZINE have asked me to glimpse around the corner and tell its readers what's in store for 1958. Since no one has yet devised a periscope for this purpose, I can only look at some vague reflections and tell you what I think they mean. It appears that in 1958, virtual equality among the three networks, so far as facilities are concerned, will be achieved.

According to the Nielsen report, the number of homes tuned into average nighttime commercial programs was: 3.9 million for ABC in September 1956 compared to 6.0 for NBC and 7.3 for CBS. However, by September of 1957, the difference had leveled off to the point where ABC had 6.6 million, NBC had 7.0 and CBS had 8.3.

This healthy growth of inter-network competition will also have a desirable effect on the station structure. As ABC affiliates become more profitable, they should be able to provide more local competition and an increase in local public service programming.

The FCC will continue its efforts in 1958 to expand the number of television facilities and bring this modern-day miracle to more Americans.

The success achieved in increasing circulation will reflect itself in the amount of advertising revenue directed to TV.

As of this writing, there are 488 commercial and 27 non-commercial stations on the air in 303 different communities.

The shortage of spectrum space and economic limitations in remote areas will not permit

/ To page 88



TELEVISION 1958

AS A STATION REP SEES IT:

Marketing efficiency may be the key to survival in 1958—
and TV's role can be crucial,
particularly in the market-by-market struggle

We Cannot Afford Complacency

BY JOHN P. BLAIR

President, Blair TV

In looking at Television 1958, one should keep two things in mind:

First: from the economic standpoint, television exists primarily as an integral part of American advertising.

Second: advertising, in turn exists not as an end in itself, but as the means of mass-communication between maker and user of consumer goods. As such, it is the effective mass-selling force that keeps our industrial wheels in motion and guards our standard of living.

So the outlook for Television 1958 should be examined against a background of Business 1958. And the big challenge facing business in 1958 is better marketing.

The heart of effective marketing plans is good advertising. As a result, consumer-goods industries today are as dependent upon advertising as upon materials and machinery.

In most fields, 1958 will see tough, competitive selling conditions, in which marketing efficiency is the key to profits—and in some cases even to survival. For many companies, marketing efficiency will require the thoughtful integration of spot television into the 1958 advertising plan.

Among America's largest advertisers, spot television has already proved a most effective tool whereby management can keep selling pressure closely adjusted to the needs of each market. In fact, as competitive situations tighten, the close control possible with spot schedules becomes an even greater advantage.

/ To page 85



TELEVISION 1958

A FILM MAN'S POINT OF VIEW:

Waste must be eliminated from steadily-rising costs. Year-round production is one way in which this can be achieved

Economy—Yes

Poor Quality—No

BY JOHN L. SINN

President, Ziv Television Programs, Inc.

In the past, film men have been traditional Cassandra's of the industry, annually predicting a new and more desperate crisis just ahead. We have outgrown that role. For 1958, advertisers and programmers will see the continuing strength of film, with film makers working as effective and responsible partners in programming.

Amidst these indications of stability and growth, however, there are serious sources for concern. We are operating in a market that is growing extremely cost-conscious, and properly so. Advertisers must take a long look at their program expenditures, evaluating the results received in terms of the money expended.

In the past few years, we have seen film budgets go up, both from necessity and choice. We know that this upward spiral cannot continue. We cannot expect program budgets, live or film, to go much higher. We have seen too many demonstrations of the fact that money alone cannot ensure a hit.

Advertisers must of course be prepared to allocate adequate sums for programming for audience impact. While money alone is no guarantee of quality, quality is unobtainable without it. By and large, budgets today have reached a plateau that is realistic in terms of programming needs and advertiser capabilities.

The problem is not "how much" but "how well." Advertisers' program allocations must be spent where they will do the most good, in ways that contribute to the quality of the show that is seen on the viewers' screen.

/ To page 92



TELEVISION 1958

RESEARCH LOOKS TO THE FUTURE:

Automation, magnetic tape and the "chromo-key" process are among the newer developments which will flower in 1958

What Research Holds in Store

DR. ALFRED N. GOLDSMITH

Consulting Engineer, New York

Improved picture quality may be confidently expected in 1958. It will result from equipment improvements, better methods of handling equipment, closer supervisory methods, checking of program quality as actually transmitted, and from some new devices of interesting nature.

Probably one of the most powerful methods of flexibly producing pictures of wider scope and greater appeal, either in color or black-and-white, is the "chromo-key" process of electronic background insertion. This method is roughly equivalent to the motion picture practice of introducing traveling mattes for backgrounds. It permits foreground action to be live, but on a substantially empty set.

The background action of the sets is provided by a slide or motion-picture film. The two are electronically added in such fashion that the foreground action is apparently taking place in front of the selected background. The process has been brought to such perfection, both in color and black-and-white, that even skilled observers are satisfied with its results.

Obviously such a process offers great economy in set production. It also provides maximum flexibility in the selection of locale for each scene. In effect, it substitutes a library of still and motion-picture studio shots for a warehouse full of sets and for location companies traveling to the far ends of the earth. This process also will be excellent for the production of economical commercials since any form of composite shot can thus be provided rapidly and relatively inexpensively.

Magnetic tape recording has become of increasing interest in the broadcasting field. It should

/ To page 91



TELEVISION 1958

AS A MOVIE MAN SEES IT:

Expected release of post-1948 backlogs means
continued supply of top-grade product—
and pay TV may stimulate major new feature production

Feature Film In TV's Future

BY CHARLES C. BARRY

Vice President in charge of TV, MGM

The role of feature films in television has undoubtedly been the subject of more controversy—
with the possible exception of toll TV—than any other
single aspect of video programming.

Critics have relentlessly slugged the stations that have shown vintage motion pictures. Distributors claim that the sale of producers' libraries to TV has been directly responsible for the decline in theatre attendance. On the other side, local station operators look upon movie packages as competitive life-savers in the struggle with the networks. And, of course, producers are understandably happy at the prospect of accruing revenue from hitherto dormant properties.

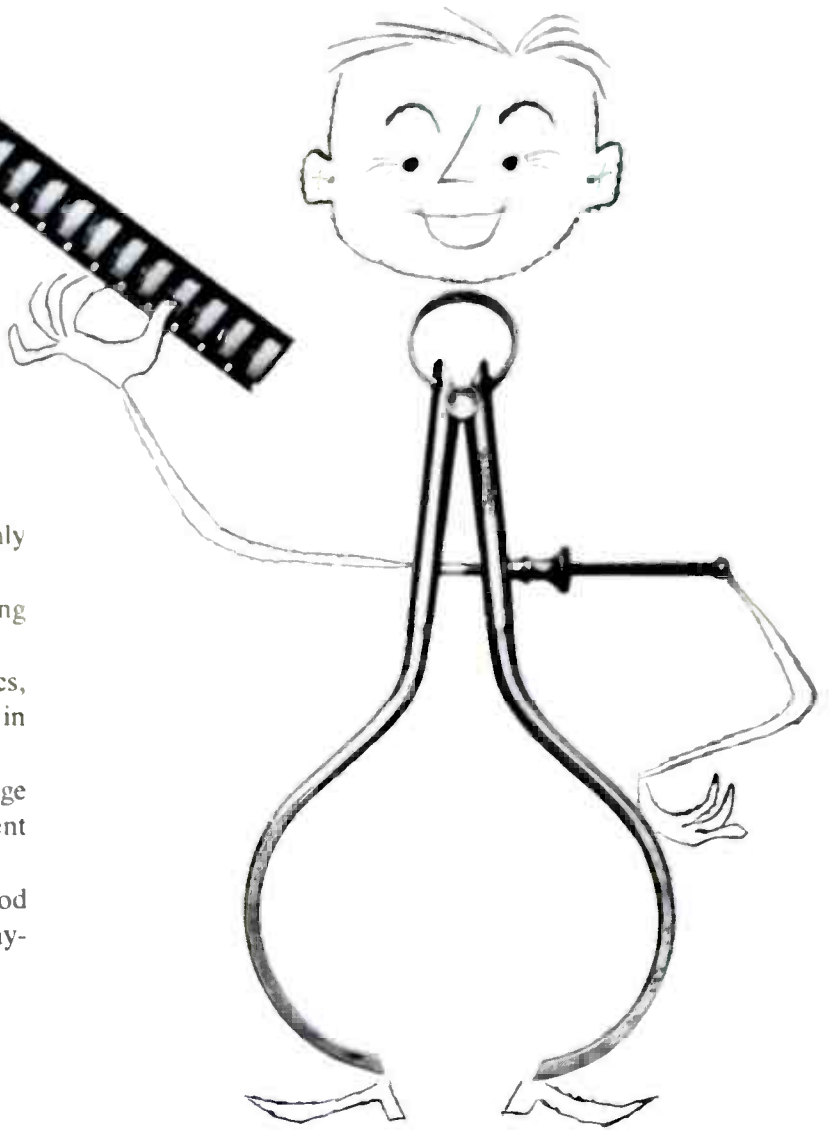
I am convinced that the sale and programming of feature films on TV in the past has been beneficial to both sides, the advertisers and the public.

Moreover, I am certain that feature films will continue to occupy an important role in station programming in the future, especially on the local level. The economic advantages to advertisers and station operators inherent in the use of film backlogs are too great to be ignored.

At present, there are seven major film company packages available. These represent approximately 3,000 individual features. With the exception of foreign products, and a limited number of United Artists releases, all of the features are pre-1948. Only one major company, Paramount, has yet to release its backlog to TV.

A look at local ratings will bear out the contention that for sponsors with a limited amount of money to spend on advertising, locally programmed feature film buys represent the smartest investment, insuring the greatest return for dollar outlay.

/ To page 90



ACCURACY

- in film processing, in film printing, is highly important.

In a film laboratory, accuracy is vital in a surprising number of things.

Accuracy in engineering, in chemistry, in optics, in mechanics, in electronics, in operations, in teamwork.

All these things work together to your advantage - to reproduce, accurately, everything that went into your production.

This goes for sound, for color, for all that a good film needs to put over its message in TV, or anywhere else.

you'll see



and hear

P R E C I S I O N

F I L M L A B O R A T O R I E S , I N C .
21 West 46th Street, New York 36, New York

A DIVISION OF J. A. MAURER, INC.

In everything, there is one best . . . in film processing, it's Precision

THE VIEW FROM WALL STREET:

Which Way TV Stocks?

Despite last year's declines, TV stocks now offer solid investment opportunities

BY ROBERT A. GILBERT

Securities Analyst, Managing Director
Intercontinental Research & Analysis Co.

There are times that try one's patience. The past year was such an interval in finance. Yet calm retrospect reveals that it cost the investor no more to hold stock in television issues than in the average of the best industrial companies. In the course of a year, the Standard & Poor's (well known statistical service) index of 425 industrial stocks declined 10.81%, while the radio and electronic average declined 11.08%, or about the same percentage. In other words, the first real shakeup in the market since 1946-47 has not washed out all the postwar progress of television shares. Some TV stocks are far down, to be sure, but others are many times the prices of a few years ago and appear able to retain their gains.

Financially the future looks better than average for this still-young industry, if the thinner sets, color TV and advanced use of broadcasting are combined with new stimulants to business generally. It is to be hoped a real campaign will be undertaken to eliminate the excise tax of 5%, which assumes a luxury status for these products. Of course, the missile program can mean large additional backlogs of business to some companies in electronic components.

While actual earnings to be reported from defense business in 1958 may not increase, as orders received next year may not be delivered for some time, still any increases in backlogs during the year will add to stock market interest in these "missile" shares.

The table on page 94 reviews the effects of present conditions on leading TV investments, showing that sales for the great majority show an increase, but that profit margins suffer. However, from the shareholders' standpoint, it is comforting to note a number of good increases in net earnings per share. /To page 93

WBEN-TV
11:30
THEATRE
 nightly

the
 best spots
 for
YOUR
 spot

WBEN-TV
MATINEE
PLAYHOUSE
 1:00 — 1:45 pm
 Mon. thru Fri.

When budget is the consideration, consider this: "Your TV Dollars Count for More on Channel 4." This has been the buy-word in Buffalo since 1948 when WBEN-TV first pioneered television in Western New York.

And if picking spots for a spot-campaign is your current concern, "spot" judgment again dictates WBEN-TV, particularly in our two top-movie programs. Both enjoy the highest popularity in their respective time slots. Women — and plenty of them — enjoy our MATINEE PLAYHOUSE. Adults — and plenty of them — make it a point to see our 11:30 Theatre.

There's a good spot for you on these "good buys" in Buffalo. HARRINGTON, RIGHTER and PARSONS, our national representatives, will be Johnny-on-the-spot when you call them for details.

WBEN-TV ch. 4
 CBS in Buffalo

pioneer station of Western New York



HEADACHE REMEDIES, AUTOS, TEAS, SOAPS & DETERGENTS

For the latest in its continuing survey of public recall of TV commercials and brand use, TELEVISION MAGAZINE commissioned Pulse to conduct 1,000 interviews covering automobiles, headache remedies, teas, and soaps and detergents in the Los Angeles area. The tables on these pages include a comparison with similar Los Angeles surveys made in 1956. For recent studies of the same product groups in New York and Chicago, see the November and December, 1957, issues of TELEVISION MAGAZINE.

In the latest Los Angeles survey, conducted in September, male and female viewers, equally divided, were asked two questions for each product group: "What brands of _____ have you seen advertised on TV during the last two weeks?" and "Which do you use?"

Ford, Bufferin, Lipton and Tide lead in recall

Recall leaders in their respective categories in Los Angeles were Ford, Bufferin, Lipton and Tide, each maintaining the first place it established in the 1956 surveys. This quartet led also in the recent Chicago poll, and in New York only Ford dropped out, yielding to Mercury and Dodge by a narrow margin.

Plymouth, seventh in recall in June, 1956, moved to second spot behind Ford in the latest L.A. survey. Chevrolet dropped from second to fourth and DeSoto from third to sixth. Dodge

moved to third place from fifth. In brand use, Ford, Chevrolet and Buick ranked in that order in both polls.

No significant change occurred in either recall or use of headache remedies. In both L.A. surveys, Bufferin led Alka Seltzer, Anacin and Bayer Aspirin respectively; and Bayer Aspirin led Bufferin and Anacin in product use.

Lipton is first but has a smaller lead

Lipton tea, while maintaining first place in recall, lost the almost exclusive position it held in the 1956 survey. Tree, in second place, increased its share from 1.5% to 16.5%, and Tenderleaf from 3.7% to 12.0%. In usage, Lipton led Tree and Tenderleaf though again by a reduced margin.

Soaps were not included in the 1956 survey of detergents, so only the latter can be compared with the latest poll. Lux made the largest gains, rising from eighth to third in recall and from eleventh to second in use.

The greatest losses were sustained by Fab and White King, dropping in recall from second and third to sixteenth and fifteenth, respectively. In usage, Fab fell from sixth to nineteenth, and White King from second to ninth.

It should be remembered that use figures represent incidence in the home and not sales volume. In many cases, however, these standings are close to the sales rankings of the brands. (Tables continued on pages 58 and 59.)

AS BRANDS RECALLED—LOS ANGELES

Brand	SEPTEMBER 1957		JANUARY 1956	
	Rank	%	Rank	%
Lipton	1	48.3	1	64.1
Tree	2	16.5	4	1.5
Tenderleaf	3	12.0	2	3.7
McCormick	4	1.7	3	3.5
McCormick	*	*	*	*

TEAS BRANDS USED—LOS ANGELES

Brand	SEPTEMBER 1957		JANUARY 1956	
	Rank	%	Rank	%
Lipton	1	48.7	1	64.4
Tree	2	8.5	3	7.2
Tenderleaf	2	8.5	2	9.3
McCormick	4	2.0	4	3.3
Tetley	5	1.7	5	1.7



Bufferin again led the field in recall of headache remedies in the Los Angeles survey

HEADACHE REMEDIES

BRANDS RECALLED—LOS ANGELES

Brand	SEPTEMBER 1957		JANUARY 1956	
	Rank	%	Rank	%
Bufferin	1	39.3	1	41.5
Alka Seltzer	2	31.9	2	22.5
Anacin	3	25.9	3	17.1
Bayer Aspirin	4	13.9	4	16.7
B.C.	5	2.7		*
Bromo Seltzer	6	2.4	5	3.1
St. Joseph Aspirin	7	1.3	6	1.4

* Less than 1%

HEADACHE REMEDIES

BRANDS USED—LOS ANGELES

Brand	SEPTEMBER 1957		JANUARY 1956	
	Rank	%	Rank	%
Bayer Aspirin	1	30.0	1	41.1
Bufferin	2	20.8	2	23.0
Anacin	3	17.6	3	16.9
Alka Seltzer	4	8.8	4	10.0
B.C.	5	2.3	5	1.4
Bromo Seltzer	6	1.7	7	1.3
St. Joseph Aspirin	7	1.4	5	1.4

AUTOMOBILES

BRANDS RECALLED—LOS ANGELES

Brand	SEPTEMBER 1957		JUNE 1956	
	Rank	%	Rank	%
Ford	1	62.2	1	60.8
Plymouth	2	32.6	7	15.4
Dodge	3	27.5	5	18.1
Chevrolet	4	26.4	2	37.7
Mercury	5	14.3	4	23.0
DeSoto	6	13.6	3	36.6
Buick	7	13.4	8	14.2
Chrysler	8	11.2	6	17.4
Cadillac	9	6.3	12	5.9
Lincoln	10	5.5	11	11.9
Oldsmobile	10	5.5	9	13.4
Edsel	12	4.3		
Pontiac	12	4.3	10	12.6
Nash	14	1.6	13	4.4
Packard			14	1.4
Imperial		*		
Hudson		*		*
Studebaker				*

* Less than 1%

AUTOMOBILES

BRANDS USED—LOS ANGELES

Brand	SEPTEMBER 1957		JUNE 1956	
	Rank	%	Rank	%
Ford	1	24.2	1	21.9
Chevrolet	2	20.3	2	19.7
Buick	3	10.3	3	13.0
Plymouth	4	9.3	4	9.1
Pontiac	5	6.5	5	8.3
Dodge	6	6.1	6	6.3
Oldsmobile	7	5.4	7	5.5
Chrysler	8	3.4	13	2.1
Mercury	9	3.3	9	3.7
DeSoto	10	3.0	12	2.5
Cadillac	11	2.9	10	3.3
Nash	12	1.9	11	2.8
Lincoln	13	1.3	15	1.6
Hudson	14	1.0	14	1.9
Imperial		*		
Edsel				
Studebaker			8	4.9
Packard			15	1.6

* Less than 1%

Ford placed first in the auto category with a 62.2% recall score followed by Plymouth in second spot.



SOAPS AND DETERGENTS

BRANDS RECALLED—LOS ANGELES

Brand	SEPTEMBER 1957 (soaps & detergents)		JANUARY 1956 (detergents only)	
	Rank	%	Rank	%
1	1	39.9	1	46.3
2	2	20.6	—	—
3	3	15.7	8	6.8
4	4	14.5	—	—
5	5	13.0	—	—
6	6	10.5	6	8.4
7	7	10.4	—	—
8	8	10.0	7	8.0
9	9	8.9	4	9.2
10	10	8.5	10	6.0
11	11	8.4	—	—
12	12	7.8	5	8.5
13	13	7.4	—	—
14	14	6.0	9	6.6
15	15	5.9	3	11.0
16	16	5.7	2	14.2
17	17	4.5	12	3.1
18	18	3.7	11	3.4
19	19	2.4	—	—
20	20	2.2	—	—
21	21	1.1	13	2.7
22	22	1.0	—	—

SOAPS AND DETERGENTS

BRANDS USED—LOS ANGELES

Brand	SEPTEMBER 1957 (soaps & detergents)		JANUARY 1956 (detergents only)	
	Rank	%	Rank	%
Tide	1	29.8	1	39.7
Lux	2	16.8	11	6.2
Ivory	3	14.0	—	—
Cheer	4	10.0	3	8.9
Zest	5	9.0	—	—
Rinso	6	8.5	4	8.3
All	7	8.1	5	8.2
Dial	8	7.5	—	—
White King	9	6.7	2	9.4
Camay	10	6.0	—	—
Dash	11	4.9	9	6.4
Jay	12	4.2	13	2.4
Dove	13	4.1	—	—
Palmolive	13	4.1	—	—
Vel	15	3.7	12	4.8
Lifebuoy	16	3.3	—	—
Whisk	17	3.2	—	—
Oxydol	18	2.5	—	—
Fab	19	2.3	6	7.4
Dreft	20	1.8	8	6.6
Surf	21	1.7	7	6.7
Ad	—	—	—	—
Trend	—	—	9	6.4

* Less than 1%

PREVIOUS BRAND STUDIES

September 1952	Supermarket Study	Coffee	N.Y.
September 1952	Supermarket Field Survey	Cereal	N.Y.
September 1952	Supermarket Field Survey	Soaps, detergents, cleansers	N.Y.
September 1952	Continuing Brand Survey	Beer	N.Y.
January 1953	Continuing Brand Survey	Frozen orange juice	N.Y.
February 1953	Continuing Brand Survey	Coffee	N.Y.
April 1953	Brand Survey	Cereals	N.Y.
June 1953	Continuing Brand Survey	Beer	N.Y.
June 1953	Continuing Brand Survey	Seven Survey summary	
September 1953	1,000 Brand Preferences	Beer, detergents	N.Y.
October 1953	1,000 Brand Preferences	Cigarettes, evaporated milks	N.Y.
December 1953	1,000 Brand Preferences	Beer, detergents	N.Y.
December 1953	1,000 Brand Preferences	Soft drinks, shampoos	N.Y.
January 1954	1,000 Brand Preferences	Coffee, dentifrices	N.Y.
April 1954	1,000 Brand Preferences	Cigarettes, bread	N.Y.
July 1954	What's Your Marketing Efficiency?	Soft drinks, shampoos	N.Y.
June 1954	61 Brands, 52 Programs, 7,000 Interviews	Summary of 7,000 interviews	N.Y.
September 1954	Will They Buy Your Product If They Like Your Commercial?		
October 1954	What Makes The Viewers Like Your Commercial?		
November 1954	Commercials The Customers Don't Like—And Why		
December 1954	Brand Study	Beer, cigarettes	N.Y.
July 1955	I Bought It Because of TV		
October 1955	Do They Remember Your Commercials?	Beer, dentifrices, cigarettes, coffee	N.Y.
November 1955	Do They Remember Your Commercials?	Beer, dentifrices, cigarettes, coffee	Chicago
December 1955	Do They Remember Your Commercials?	Beer, dentifrices, cigarettes, coffee	L.A.
January 1956	Do They Remember Your Commercials?	Detergents, headache remedies, teas, TV sets	N.Y.
February 1956	Do They Remember Your Commercials?	Detergents, headache remedies, teas, TV sets	Chicago
April 1956	Do They Remember Your Commercials?	Detergents, headache remedies, teas, TV sets	L.A.
June 1956	Do They Remember Your Commercials?	Beer, cigarettes, autos, appliances	N.Y.
July 1956	Do They Remember Your Commercials?	Beer, cigarettes, autos, appliances	Chicago
September 1956	Do They Remember Your Commercials?	Beer, cigarettes, autos, appliances	L.A.
October 1956	Do They Remember Your Commercials?	Beer, cigarettes, autos, appliances	N.Y.
November 1956	Do They Remember Your Commercials?	Beer, cigarettes, autos, appliances	Chicago
December 1956	I Bought It Because of TV		
January 1957	I Bought It Because of TV		
February 1957	I Bought It Because of TV		
April 1957	Do They Remember Your Commercials?	Deodorants, breads, gasolines, banks	N.Y.
May 1957	Do They Remember Your Commercials?	Deodorants, breads, gasolines, banks	Chicago
June 1957	Do They Remember Your Commercials?	Deodorants, breads, gasolines, banks	L.A.
July 1957	Brand Awareness: A Four Survey Trend Study	Beer, cigarettes, coffee, soft drinks	N.Y.
September 1957	Brand Awareness: A Study in Trends	Beer, cigarettes, coffee, soft drinks	Chicago
October 1957	Brand Awareness: A Study in Trends	Beer, cigarettes, coffee, soft drinks	L.A.
November 1957	Brand Awareness: A Study in Trends	Autos, headache remedies, teas, soaps and detergents	N.Y.
December 1957	Brand Awareness: A Study in Trends	Autos, headache remedies, teas, soaps and detergents	Chicago

In
Louisville-

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

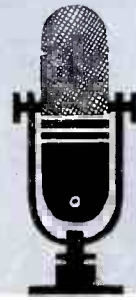
WAVE Radio
WAVE-TV

LOUISVILLE

NBC AFFILIATES

NBC SPOT SALES, EXCLUSIVE NATIONAL REPRESENTATIVES

**WFIE-TV, Channel 14, the NBC affiliate in Evansville,
is now owned and operated by WAVE, Inc.**



The Westinghouse Radio Story

Here is a profile of WBC as an independent station operation, with a review of sales and rating progress since "disaffiliation," and an analysis of its programming approach.

BY HERMAN LAND

The shock that went through the broadcasting world when the 50kw. Westinghouse stations dropped their NBC affiliation in July 1956, is still having repercussions. It brought into spectacular focus the question that had been confronting an industry still seeking its viable adjustment to the TV area—what was to be radio's future structure? Was radio, as some held, and as was implicit in the Westinghouse breakaway, to be henceforth only a local affair, with the once-great networks reduced to the status of syndicated services, or even out of business altogether?

Rising billings indicate new boom times for networks

A year and a half later, the networks seem far from the media dustbin. Rising billings, indeed, have raised the question whether, on the contrary, they may not be in for new boom times. Certainly the networks' currently vigorous and successful selling efforts bespeak a resurgent optimism within the ranks rather than a gloomy outlook.

Nevertheless, at Westinghouse Broadcasting Company the conviction is strong that the long-range forecast favors the independent broadcaster. President Donald H. McGannon holds: "Radio has become a local medium. The networks will never again have the past in the future. They will never again be what they were."

Critics of Westinghouse, on the other hand, maintain that to turn independent in this period means to enter an arena already crowded with music-and-news operations. Compe-

tion among the independents is fierce, and can be expected to get worse. As more and more stations learn how to program music-and-news and begin to sound like each other, you can expect a splitting up of the available audience, making it more difficult than ever for any single station to dominate a market. This is already happening.

What is shaping up is an all-out battle between the older independents, the newer formula-ruled independents and the highly flexible Westinghouse type. Westinghouse has its work cut out for it in Boston, where a powerful WHDH has long held sway and Plough's WCOP is going strong. In Pittsburgh, KDKA appears to have forged ahead of independents WCAE and WWJW. In Cleveland, KYW has made substantial progress but is still trailing WERE. At the moment, it does not have strong independent competition in Portland, where the CBS affiliate still leads, and in Ft. Wayne, where as the area station, it has been well entrenched for many years.

Westinghouse ratings and sales show progress

McGannon points to the sales and rating record of Westinghouse to prove that WBC is on the right track.

There are those who would argue that the progress made by Westinghouse proves not so much that the way of the independent is best suited to modern broadcast conditions, as that a stepped-up sales and promotion effort is bound to bring results in any case. And certainly the Westinghouse

sales campaigns have been intense and well coordinated.

The year just ended is expected to be the best billing year in all Westinghouse history. The company reports that billings on the five stations (not including WIND, Chicago) for the first 11 months of 1957 topped billings for the comparable 1956 months by 30.2%. WIND, which became a WBC station last December, was running more than 22% ahead of its first 11 month figures for 1956. Even comparing 1957 billings with each station's best individual past year, billings were up 5.7% for the first eight months of 1957 over the best composite year for all stations.

The rating story is not as spectacular, but the progress has been substantial. According to the latest available Pulse data, KDKA is number one in Pittsburgh in all time segments. In Boston, WBZ has moved up to number one position in the morning and number three in the afternoon, but has dropped to fourth place at night. In Cleveland, KYW is now in first place in the morning, has moved up to second place in the afternoon, and is the second operation at night. First place in all segments is maintained by WOWO in Fort Wayne. In Portland, KEX has moved up to number one spot in the morning, second place in the afternoon, and has dropped to third place at night.

Hooper shows the Westinghouse stations farther ahead. In all cases they are far ahead of the new NBC affiliates in the markets and in most cases ahead of the CBS and ABC affiliates.

EMERGENCE OF A NEW STATION TYPE

When Westinghouse "disaffiliated," there was much discussion about the brave new broadcast pattern it intended to develop, and a highly active and effective promotion has kept the industry aware of the operation. Yet observers find it difficult to describe the Westinghouse program pattern; some, indeed, are of the opinion that the company has not yet found itself. One newspaper critic finds the program offerings "contradictory," wandering from ordinary disc jockey material to high-grade public service.

The inability to pin-point the WBC program approach stems from the fact that a programming "philosophy," rather than formula, is at work. This will be dealt with later. Moreover, the Westinghouse stations are in various stages of development, individually and collectively, and have not yet taken on their lasting shapes.

Certain broad features, however, are already discernible, and they suggest that Westinghouse is attempting to merge two station types into one of a new sort: the music-and-news independent, and the prestige-laden big network station that has given radio so much of its character in the past.

Will it be possible for independent stations to achieve the community stature, the prestige, importance and respect that have so long been the earmarks of the major network station? This is one of the most interesting questions raised by the Westinghouse venture.

THE REASONS FOR DISAFFILIATION

The Westinghouse experience is marked with irony. By seeking to shape and establish a new image of itself as a bright and lively, but prestige-rich broadcaster, Westing-

house is making important program moves which appear to contradict the very reasoning which led it to desire independent operation in the first place! To appreciate how this has come about, it is helpful to review the thinking behind the move to disaffiliation. It may be summarized as follows:

The starting point is the observation that, as McGannon puts it, "Television has taken over many of radio's former functions." That is, TV is the major entertainment medium; it is consumed by the family in a living-room group situation, and claims the viewer's entire attention; TV is the *leisure-time* medium.

The new non-leisure hours function of radio

To radio is left new but vital functions. The listener turns to it for companionship, for music, as a source of service information, news, weather reports, for car-company, a morning alarm clock, for sports results. Radio becomes a companion medium while he works, drives, eats, reads, dreams; it accompanies him during his *non-leisure* hours, which make up the largest part of his waking day.

As a consequence of the altered listener demands on the medium, and the change in program structures that has been stimulated by the need to meet these demands, listening has taken on a basically new character: listeners listen to *stations* rather than *programs*. This was one of the major findings of the study made for NBC in June, 1955 by the Bureau of Applied Research of Columbia University. It was called "Futures for Radio, An Interpretive Study of Radio Potentials Under Television Conditions." Columbia's researchers were astonished at the degree to which people tend to find a station they like and let it run, and of how little old-fashioned program selection is done.

Instead of responding to a specific program appeal, the listeners of today respond to the over-all appeal of a station; they now tend to prefer a general type of station or program content, according to the research report.

For the most part, it was found, the major listening is done to music-and-news, with fixed-dial listening most often associated with musical programming.

The study did not take up the question of independent and network stations, but Westinghouse drew from it a meaning pertinent to its own situation. Westinghouse's own analysis had led to the conclusion that in order to succeed in the new era, it had to be able to establish a distinct and appealing over-all station personality which would cater to all-day listening. All investigation pointed to a music-and-news format as the answer. But since the network affiliation meant a clash between the station's efforts to achieve a personality and the national needs of the network and the national advertiser, it was clear that the all-day station character could not be maintained under network conditions. This led to the decision to go independent.

The decision, McGannon recalls, was connected with a fundamental change that had come over Westinghouse Broadcasting. The present corporate staff began in August, 1954, under president Chris Witting, when v.p. in charge of programming Richard Paek joined. There was one salesman on the staff. In 1955, national program director William Kaland joined; Mel Goldberg, research director, and

"Bink" Dannenbaum, national sales v.p. followed in 1956. Westinghouse acquired KDKA-TV, KPIX, KPTZ, WIND, WJZ-TV. It already owned KDKA, WOWO, KYW, WBZ-WBZA, WPTZ, KEX and WBZ-TV.

"We hadn't yet decided to go independent," says McCannon but it was even then the theme and tune.

"It was clear that radio is a local medium, and that the networks could not supply what was needed. NBC asked us the \$64,000 Question: What do you want in the way of network service? We struggled with that one for three months. Then we told them: news, public service shows, programs that could be integrated with our local schedules; for example, three-to-five minute tidbits of the major performers talking, say a dozen a day fed on the line for recording. NBC said, 'No, we don't want to limit ourselves in our radio network to syndicated service.'

"We researched the problem further. It revealed that network stations and network programs were constantly on the decline in audience in the face of strong independent local programming. In addition, we felt that the networks were selling time on the major stations of the country at ridiculously low rates, which we thought devaluated the medium in the minds of advertisers. We could find no other adequate alternative to our present position than to program our stations locally. So we went independent."

BUILDING THE STATION "IMAGE"

How successful has Westinghouse been in implanting a new image of itself in the public mind? The evidence is not conclusive, but it does suggest that some degree of success has been achieved.

Says director of research Mel Goldberg: "Our problem was to prove first that a station does have an image. It's like the question of the *New York Times* versus the *New York Daily News*, WQXR versus WNEW. They are obviously different from each other. When you think of one you think of a kind of newspaper or station.

"We maintain that a station should have a *total* image. This does not rule out individual personalities who differ somewhat in their own images, but these must fit into the totality of the station image."

Uses special method to determine station image

Goldberg has taken from the field of psychology a method of determining the public's *ideal* image and comparing it with that of individual stations. The technique is called *semantic differential*. There has only been one such study so far, made in Pittsburgh, in November, 1956. From it he concludes that KDKA is on the right track.

A check of a different kind, utilizing questions attached to a Pulse survey, was conducted in Cleveland. There Goldberg was interested in seeing how KYW rated in the "bright and lively" category in comparable periods before and after separation from the network. While KYW is still lagging behind the leader, WERE, it has shifted position slightly with the former number two station, and has taken second place. More important to Goldberg is the fact that the number of people who describe KYW as "dull" has sharply declined.

Why this emphasis on "bright and lively"? Says Goldberg: "I figured that if we score high in this category, the ratings will follow."

There is as yet no research into how successful the drive to build the other part of the station image—which stresses responsibility, confidence, public service, and the like—has been.

That a very great effort is going into WBC's educational and public service programming is well known. Yet, it is not easy to see how, for all their merits, these programs fit into the over-all music-and-news personality that is presumably the answer to station problems. In the first place, they are slanted to the minority, the discriminating listener with serious interests, while the bulk of the station's programming is strictly popular in its appeal. Bergen Evans, with his literate verbal essays *Of Many Things*, John K. McCaffery's *Books and Voices*, Helen Parkhurst's *Growing Pains*, Henry Toy's *Spotlight On Schools*: these require the close listening that is not supposed to be characteristic of radio today. Furthermore, they are programs of specific lengths, running at fixed times, in the old-fashioned way; and it is a premise of independent operation that listeners select stations, not programs.

The Westinghouse answer is, in the words of national program director Bill Kaland, that "WBC doesn't feel that you have to do the same thing 24 hours a day," even though "most independents are interested in a total or 24-hour point of view." The special programming reaches an audience that is important and influential. Furthermore, it is usually slotted outside the normal daytime blocs, and thus does not necessarily interrupt a mood. Westinghouse believes that such programming creates local excitement and has a word-of-mouth publicity value.

THE LOVE AFFAIR WITH THE MEDIUM

How much of this is rationalization, how much the result of logical analysis, is difficult to determine. One thing is clear, however: regardless of what theory of operation WBC adhered to, public service programming would play an important part. One cannot spend long hours in close and argumentative association with these men without becoming aware that they are driven not by the image of a profit-and-loss statement, so much as by a passion for the medium. It can be truthfully said that the men of Westinghouse live in the throes of an endless love affair with broadcasting. They move on a plane of excitement, in a mood more often that of exhilaration than of frustration. It fills their lives. To run a station by rule and measure would be no fun, and they would just as soon operate an ice cream stand. The "kicks," as Dick Pack puts it, come from the creative things you can do, and have the chance to do. And this happens largely in the public service area. Here also, men of social conscience find the moral justification for their labors; they are provided with the constant reassurance that they are, as individual human beings, making a contribution to the world in which they live.

Dick Pack sums it up this way: "The difference, it seems to me, between station men is that some are *broadcasters*, others *operators*."

WBC STATION SHARE

Monday-Friday

	6:00 AM—NOON		NOON—6:00 PM		6:00 PM—Midnight	
	As Network Station	As Independent Station	As Network Station	As Independent Station	As Network Station	As Independent Station
BOSTON S.I.U. Rank	12.0% 26.7 3*	16.0% 28.7 1	12.0% 28.5 4	14.0% 27.6 2**	16.0% 20.5 3	13.0% 19.2 4**
PITTSBURGH S.I.U. Rank	19.0% 24.7 3	24.0% 24.1 1	16.0% 28.1 3**	20.0% 27.3 1	21.0% 20.8 1	25.0% 18.2 1
CLEVELAND S.I.U. Rank	16.0% 23.6 3**	20.0% 23.2 1	16.0% 26.8 3	19.0% 25.8 2	21.0% 22.1 1	19.0% 21.6 2
FT. WAYNE S.I.U. Rank	39.0% 22.0 1	39.0% 21.7 1	40.0% 22.9 1	42.0% 22.0 1	40.0% 22.0 1	43.0% 19.6 1
PORTLAND S.I.U. Rank	19.0% 29.4 2	20.0% 29.9 1**	15.0% 29.2 3**	16.0% 29.6 2	16.0% 22.4 4	18.0% 19.5 3

* Tied with two others
** Tied
SOURCE: Latest Pulse Report available in each market

THE WESTINGHOUSE PROGRAMMING PHILOSOPHY

This attitude is clearly spelled out in a memo sent to the stations by Dick Pack shortly after "disaffiliation."

"When we say that broadcasting is most effective on stations that have earned the respect and confidence of the communities they serve, gentlemen, we mean it, deeply and sincerely and fondly," Pack wrote. "Out of educational programs that are exciting to produce and exciting to hear, can come greater community impact, and that roundness and depth of station personality and character that can make the WBC stations truly different and great. The problem of how to make all of our public interest programs more appealing and effective is the great challenge of WBC showmanship today.

"When we talk about *responsibility*, WBC means it in terms of more than education and public service. We mean it, too, as a way of looking at this business of broadcasting: a way that approaches all of the problems of an old, but still vital instrument of entertainment and information, with a love and respect for a wonderful medium, as craftsmen and creators. This means, for instance, to borrow the words of colleague Bill Kaland, that we will not be *cynical* about music-and-news, as some stations may be. Certainly the top hits and good standards and selected up-and-coming tunes are the basic ingredients of popular music programming; but *not* records programmed with a slam-'em-on-the-turn-table mathematical formula, or records programmed in a way that does not allow adequate expression for regional or individual tastes. In news, we reject the cynicism of rip-and-read. In short, we reject the cynicism of a way of radio which does not put on the skeleton of music-and-news, the blood and flesh of taste, showmanship and service.

"Let's not kid ourselves. Because we become all-local does not mean this format is magic. The independent pattern is deceptively simple; it's even more difficult when you tackle it in the form WBC plans—music-and-news PLUS."

THE BOLD VENTURE INTO NIGHTTIME

Such high-spirited involvement with a medium is difficult to checkrein with any preconceived formula. It is

therefore not surprising to find Westinghouse daring where many a broadcaster has more or less thrown in the towel—nighttime. Since June 24, the Westinghouse stations have been engaged in one of the most significant radio experiments of recent years: *Program PM*, which runs two hours nightly between 8:00 and 11:00 varying from station to station.

That it has not won the continuing industry attention it merits, appears to be due largely to a widespread misunderstanding of what it is all about. Confusion was generated at the start by the initial Westinghouse emphasis on the vague concept of "Lateral programming," which few people seem to be able to understand and which directed attention away from the program content and approach.

Despite resemblance to others, show seeks own identity

The program bears a surface resemblance to NBC's *Monitor* and *Niteline* and to WCBS' *This is New York* but it seeks an identity peculiarly its own. Essentially, *Program PM* is a *local* effort to reflect the riches and variety of the life of a city in radio terms. As the Westinghouse brochure puts it: "Every one of us has walked through our city at night, listening to the sounds in the night . . . You are a living person, human in your insatiable curiosity about the world around you . . . eaves-dropping, catching the suggestion of a phrase, identifying your private thoughts with the antagonism, joys, pains, the thoughtful moments, the breathing life of everything around you. . . ."

This is the job of *Program PM*, to satisfy that curiosity. The show is tied together by a single local personality. Program content will vary with the life of the city, but some effort is made to slot certain segments at the same periods each night. A few portions may be taped centrally in New York for all the stations; for example, a behind-the-scenes bit with Sammy Davis, and other national names. But the prime effort is local.

Here is a tall order—and challenge—for the radio station of today. How much easier to spin discs than to seek live and vital material with which to fill two hours a night! Suddenly, programmers have to leave the record lists and

make voyages of discovery into the city around them; they must learn to *think* in show terms, to work with all kinds of people and talent; suddenly they are doing big-style programming or at least trying to, on a so-called music-and-news station.

Listening to a representative program on KDKA reveals both moments of high achievement, such as the great on-the-spot broadcast from Levittown, Pa., during the struggle over a Negro resident, and weak portions that have been inadequately conceived.

What is perhaps most interesting to the observer at this stage is the effect on the programmers at the stations. In attempting to meet the challenge of *Program PM*, they have to call upon new personal resources, develop their capacities, actively move into—for them—untried program areas. The personal growth is evident.

Real success with *Program PM* could help stimulate a nighttime radio renaissance, and for this reason it has the moral support of many in the industry who know what is happening. The sales staff is highly encouraged by response from buyers. In October, the number of clients in *Program PM* totaled 91 on five stations. Nighttime billing is up sharply over last year. Cleveland was sold out by October. Pittsburgh was up 80%, Ft. Wayne was up 70%.

"Program PM" serves major entertainment function

In industry terms the real significance of the nighttime experiment of WBC lies in its coming to grips with the fundamental question that has confronted radio since the rise of television. It is now an accepted principle, by Westinghouse as well as by many others, that in open and direct competition for feature entertainment, radio doesn't have a chance against television. And the WBC programmers insist they are not trying to compete with TV. Yet, *Program PM*, in its attempt to create excitement, flash and glamor, does appear to be serving the very major entertainment function now supposedly reserved for television.

This is why, even within the Westinghouse organization itself, there is divided opinion on whether the new approach can do anything to raise sets-in-use substantially.

The Westinghouse argument, says Bill Kaland, who is credited with being the moving spirit behind the show, is that the nighttime audience is large enough without worrying about TV. Evening sets-in-use, he points out, are about the same as that of the afternoon, though well below the peak morning period. If *Program PM* can appeal to the biggest percentage of *available* listeners, then, regardless of whether the TV viewers listen or not, it will be highly successful.

THE ATTITUDE TOWARD MUSIC

It should be clear by now that Westinghouse is moving along lines that are different from these of the successful music-and-news practitioners who operate from a set of fixed principles and gimmicks. Recent years have witnessed the rise of the young, objective independent operator, who bases his programming on "what the public wants." Todd Storz and Gordon McLendon are typical. Their "controlled" programming built around top-40 record lists, and hopped-up news treatments, and, in some instances, heavy reliance on

give-away promotions, has been highly successful. The pattern has been rapidly spreading around the country. (See "The Storz Bombshell," May issue of TELEVISION MAGAZINE.)

Those who are familiar with the exciting sounds that come out of the Storz-type station are at somewhat of a loss to describe the character of the Westinghouse sound, except to say that it is "conservative" by comparison. It lacks the simple and clearly defined pattern of the top-40 structure. It sounds "good," but somehow it's difficult to put one's finger on what makes it tick.

The explanation lies in the fact that a generation of station men looking for formulas and gimmicks is confronted with something arising out of a very different musical tradition—that of the first great music-and-news independent, WNEW, New York. To understand what Westinghouse is trying to build, it is necessary to keep in mind that its two national program chiefs both had their basic music programming training at WNEW. WNEW's program director at one period was Bill Kaland, now Westinghouse national program director, and his predecessor there was Dick Pack, now Westinghouse program v.p. Westinghouse's Boston and Chicago program directors are graduates of the Storz operation, but it is Kaland and Pack who are guiding spirits of the over-all WBC program thinking.

It is difficult to spell out the basis of the Westinghouse musical diet, for the simple reason that it involves an *approach* to music rather than a set of rules. Here is how Westinghouse programmers tackle the musical problem, as explained by Dick Pack:

"I would describe our format this way. It is a blend of:

- "1. The top hits—not as compiled by any one authoritative source, but the top hits generally, on which there is usually a pretty good consensus.
- "2. Standards—in about equal proportion. But how do you define a standard? I would say it's familiar music, but probably played by today's performers.
- "3. A sprinkling of new releases.
- "4. A sprinkling of numbers for regional tastes.

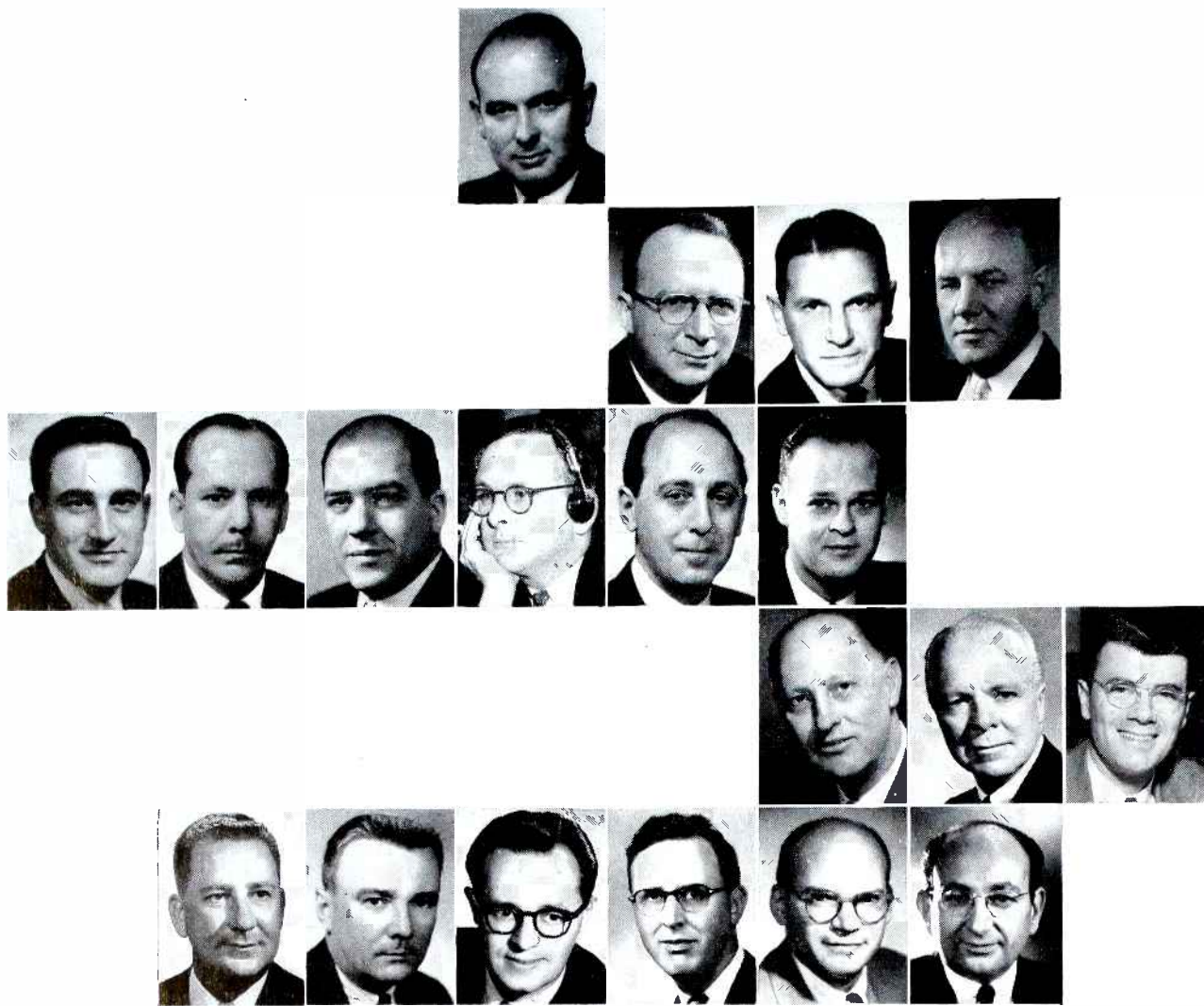
Program hit tunes—but not a steady diet of top 40

"At WBC, we do not go in for top-40 programming. We don't consciously program that way. But hit music and plenty of it certainly does belong on a station. On Saturdays we have "top" shows like the *Hit Parade* sort of thing. But, we believe that an all-day diet of the 'top' approach is dull."

Unlike Todd Storz, who says: "It may be that program balance is a myth," WBC's program men are convinced it is basic. Says Pack: "I think balance in music becomes of major importance as competition gets fiercer. Pretty soon, most stations in a market will begin to sound pretty much the same. That's when quality will make the difference."

Bill Kaland holds that "There is a great democracy in radio today. Everyone has access to the same program elements—records. It is how you program those elements, the 'quality' you achieve, that makes the difference." (The Storz-type broadcaster, it may be noted, is also convinced that 'quality' is all-important, but he appears to mean something different by the term.)

This is an approach that can encompass a variety of music ▶



DONALD H. MCGANNON
President

RICHARD PACK
Vice President, Programming
ALEXANDER W. DANNENBAUM, JR.
Vice President, Sales
RALPH N. HARMON
Vice President, Engineering

MICHAEL R. SANTANGELO
Co-ordinator of Publicity
DAVID E. PARTRIDGE
Advertising & Sales Promotion Manager
MELVIN A. GOLDBERG
Director of Research
ROD MacLEISH
Washington News Bureau
WILLIAM J. KALAND
National Program Manager
PERRY B. BASCOM
National Radio Sales Manager

ROLLAND V. TOOKE
Vice President, Cleveland
HAROLD C. LUND
Vice President, Pittsburgh
WILMER C. SWARTLEY
Vice President, Boston

L. R. RAWLINS
General Manager, WKKK, Pittsburgh
PAUL E. MILLS
General Manager, WJZ, Boston
GORDON DAVIS
General Manager, WYV, Cleveland
CARL W. VANDAGRIFF
General Manager, WAWO, Ft. Wayne
HERBERT L. BACHMAN
General Manager, WXX, Portland, Ore.
RALPH L. ATLASS
Vice President, Chicago

THE MEN OF WESTINGHOUSE RADIO

Shown above is the basic corporate structure of Westinghouse Broadcasting Company as it relates to radio. At the top is president Donald H. McGannon. Immediately below him are the vice presidents of programming, sales and engineering, followed by the directors of the various departments, the area vice presidents and the managers of the six radio stations.

The decentralized structure is based on operational autonomy on the local level. In-line authority runs through the station department head to the area v.p. to the New York corporate office. The corporate group is a *staff* organization, which functions in both television and radio for the most part. There is, however, a separate sales manager for radio, Perry Bascom.

which would be out of place on the top-40 type of station, just so long as the inclusion can be legitimately justified from a program point of view and is not weirdly out of place.

IMPORTANCE OF THE DISC JOCKEY

Who chooses the music? It varies from station to station, depending on the abilities of the disc jockeys. Where possible, Westinghouse likes to encourage disc jockey participation in program creation; ideally, every disc jockey should be his own producer working within the framework of an over-all station programming outlook, and guided by the program director. In a few instances, however, the numbers are still elected by the program director.

The attitude toward the disc jockey may be best illustrated by a comparison with the opposed view of one of Westinghouse's competitors, Plough, Inc., which owns WCOP in Boston. The Plough concept of radio as a music, news, weather and time-signal service assumes the audience wants the specific service and not the talk of disc jockeys. Consequently, the disc jockey is merely used as a device to bridge the various program elements and to provide a convenient way to describe the program to the public, as *The John Smith Show*, and the like. His utterances are rigidly controlled. The Plough formula has had a considerable measure of success (See "The Storz Bombshell"). It is a Plough thesis that the disc jockey can be switched at will, without affecting the audience one way or the other.

To Westinghouse, this view is almost beyond comprehension, for the personality of the disc jockey is viewed as a basic attraction, almost as important as the music itself. Moreover, the Westinghouse view is that he is above all a local product, whose effectiveness increases in direct proportion to his ability to create a local identity. For this reason, the company seldom shifts its personalities from one market to another.

WBC does not attempt to mold its personalities

Among the Westinghouse disc jockeys will be found a variety of personalities, techniques, approaches. The New York program heads are frank to admit that sometimes the hold of one or another of the Westinghouse personalities on the audience is a mysterious thing, but that it is a fact of life one must learn to live with. It makes more sense, they believe, for them to try to adjust their own thinking to different entertainment values that appear to be highly effective, than to force every program into the mold they might be personally happier with.

It is interesting that since WIND, Chicago, came into the fold already the city's rating leader, the Westinghouse people have been able to resist tampering with WIND's proven format.

Westinghouse is firmly convinced that the approach via "philosophy" as opposed to formula will pay off in the long-run battle, and it is playing exclusively for the long run. This is why it is not given to trying to achieve overnight rating successes through the use of spectacular give-aways. However, it does believe in stunts, promotions, and give-aways as legitimate devices for stimulating excitement and calling attention to the station, and is always actively seeking to de-

velop them. But the focus continues to be on the program content, and gimmicks, though they may often be wild, are not viewed as basic ingredients, but as occasionally useful program aids.

THE EMPHASIS ON NEWS

It is in the area of news that Westinghouse appears to be concentrating most heavily in its effort to acquire a distinctive identification in its various markets, for it is in news that Westinghouse believes it can best live up to the local character it aspires to. As have other independents in various parts of the country, the Westinghouse stations have enlarged their news staffs, made use of mobile units and beeper phones, in short, have attempted to do a serious job of local coverage. It is the antithesis of the common "rip-and-read" approach.

The news directors have been raised in status; they now sit on the program boards of the stations, and are brought into New York for round-table bull sessions. Except for Cleveland, radio and TV news departments are separated—though this is not necessarily a fixed policy.

Independent can be the news station in its market

Westinghouse is out to build itself as the "news station" in every market. That this can be done by an independent radio station has already been demonstrated, a notable case being that of KLIF, Dallas. To owner Gordon McLendon, news is the greatest of all promotions, and he describes his approach as that of "the newspaper of the air."

It is in its Washington bureau, that Westinghouse may be fashioning its most significant news contribution. The problem: given the local character of radio news, which is the cardinal Westinghouse tenet, how do you enlarge your national and international coverage while still preserving the local focus?

The Westinghouse answer is a Washington correspondent, Rod MacLeish, who functions as such for each station in turn. MacLeish reports the national news with an emphasis and a slant suited to local interests.

MacLeish will occasionally feed a story to all the Westinghouse stations at once, as happened during the 1956 Hungarian crises, with the broadcast from the U.N. Such feeds may take place a half-dozen times a year. But most of the time, he will make separate feeds to each station. For example, on October 2nd, he reported to WBZ, Boston that Secretary of State Dulles had assured two New England Congressmen that the U.S. would not consent to the exchange of news reporters with communist China. That same day, he reported Senator Wayne Morse's acid comments on Governor Faubus to KEX, Portland, Oregon. Administratively, MacLeish reports to Pack in New York, but his feeds are all subject to local editing.

There is considerable excitement over this effort at Westinghouse, where the feeling is strong that it is paying off in important, if intangible, benefits. At the present time there is talk of adding a TV reporter.

To strengthen the feeling that MacLeish belongs to the station rather than Westinghouse, he is always referred to as the station's Washington correspondent in the introduc-

tions; and he signs off by referring back to the station itself.

It is apparent that the creation of a Washington bureau is a response in part to what has been felt as a loss since the change to independent programming. However, the true meaning seems to be that a feasible form of achieving national coverage with a local slant has been developed that can be utilized by a group of independents.

The use of a Washington correspondent by individual stations, incidentally, goes back a long way. There have been cases, too, of independent stations featuring shortwave pickups from abroad in the best network manner.

Direct international coverage would be desirable

When pressed, WBC programmers will admit that occasions arise when direct international coverage of the network type would be desirable. Recently, Westinghouse tried its own overseas coverage, with MacLeish supporting the NATO Conference.

There is one exception to the news policy—WIND, which follows the standard independent news practice and does not try to do a special job of local coverage. Like WNEW in New York, which also does not go in for out-of-studio pyrotechnics, WIND seems to be fairing well, nevertheless.

THE CORPORATE SETUP

As the discussion of programming indicates, the Westinghouse operation is not rigidly controlled from a central point. Rather, it combines central guidance—which sometimes doesn't get much beyond futile exhortation—with independent local operation. The relationship between the stations and the New York corporate office does not lend itself to simple, clear-cut description, because it has not been constructed on formal lines. It is constantly developing, depending upon experience and the particular cast of human beings concerned.

"Actually," says president McGannon, "we must guard against too much activity on the corporate level."

This is probably the key to McGannon's administrative approach. He is faced constantly with the old problem of all decentralized companies that seek the advantages of strong central staffs. Given ability and energy and enthusiasm in the central area, how do you permit their exercise for the benefit of the stations, where the pay-off comes, without shackling the spirit of the people directly on the line of operation? The answer as developed at Westinghouse, lies in giving the station operational autonomy, while trying to exert central influence through persuasion.

Says McGannon: "I want to emphasize that this is built entirely on a local base. These stations are not run from an ivory tower on 42nd Street. Local management is an integral part of the community. And there are several thousands of owners in the persons of Westinghouse shareholders in each market.

"The people in New York are staff people. They have no in-line authority. In-line authority runs through the department head of the station to the general manager to the area

vice president to the corporate office in New York City.

"In the event of an impasse between the station and the New York office, I'm the arbitrator, of course. But I should like to say that so far it hasn't happened.

"We seek to keep the stations as autonomous as possible. In fact, we are always fighting to expand their autonomy. They are completely locally operated, but there are some limitations in terms of basic policy. In essence, we are trying to develop a corps of policies which will create the right public face for the station in the market: of an aggressive and responsible broadcaster who is also a principled businessman and good citizen."

The corporate staff functions in all departments; programming, sales, research, engineering, publicity, promotion, administration. What are the advantages of group operation? Says McGannon:

"Although much has yet to be accomplished, in capturing the full potential of group operation, its advantages are manifest, since you can pool the creative talents and energies of multiple stations' staffs.

"It is impractical for a single station to hire 11 programmers (radio plus TV), but group operation gives you the 11 programmers, who are there to be of assistance to each individual station and thereby enhance the service of the public.

"The primary function of the central area is to co-ordinate, not to direct, the work and abilities of the station people, to strengthen the weaker people and bring them along. What do they bring to the individual stations? Strong radio backgrounds, knowledge of what is happening in the top 25 markets in programming, sales, promotion."

FM, A NEW MEDIUM?

Among the many Westinghouse moves, one that has received little attention may turn out to have important long-range meaning. Following a two-year study, the company decided recently to go seriously into FM. FM, says McGannon, will provide a specialized service in addition to that provided by popular appeal programming on AM and television.

The FM market, according to McGannon, while not immense by AM standards, is already substantial and gives indication of growing. Some 13,500,000 FM sets have been manufactured in all, he estimates. Between 1950 and 1956, over 4,000,000 were produced. He expects the 1957 total to come to 225,000, and estimates 1958 sales at 250,000. There are now nine major active manufacturers as against only two in the past.

It is of course, too early to know whether McGannon's FM hopes will be realized, just as it is difficult to foresee the media changes that may come about during the next few years. There will be few among those who know the Westinghouse group, though, who will argue with the observation that it would be difficult to find a scrapper, more alert and vital bunch of broadcasters, tough competitors by any measure.

END

Reprints of this study are available at 25c each. Bulk rates on request.

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



It's new "Instantized" . . . it's easy to use . . . it's a wholesome product for the entire family. This series of 60-second commercials for Pet Milk dramatizes these three points via live action and animation, with special echo effects. Here expert casting proves once again to be as important as technical skill in creating television that sells. Produced by SARRA for the PET MILK COMPANY through GARDNER ADVERTISING COMPANY.

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



This series of 60 and 20-second spots for Brading's Ale puts a man in his element—before a hunting lodge fireplace, in a club locker room and at home working at his hobby—as he relaxes with his favorite ale. A new arrangement of the Brading's Ale jingle, "Man, it's mellow," sparks the script and sells "Canada's First Prize Ale." Produced by SARRA for BRADING DIVISION, THE CARLING BREWERIES LTD. through THE F. H. HAYHURST CO. LIMITED.

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



"Flavor so deep . . . you can feel it" is hammered home (with a velvet glove) in these 60, 20 and 8-second Salada Tea spots. This theme, plus Sarra's forthright handling of simple, everyday situations, gives the series unusual sales impact. The excellence of Salada Tea is proven in an extreme close-up live action shot of the tearing open of an actual tea bag to illustrate the selling point of "no tea dust—no twigs—only costlier, hand-picked tea leaves." Produced by SARRA for SALADA-SHIRRIFF-HORSEY INC. through SULLIVAN, STAUFFER, COLWELL & BAYLES, INC.

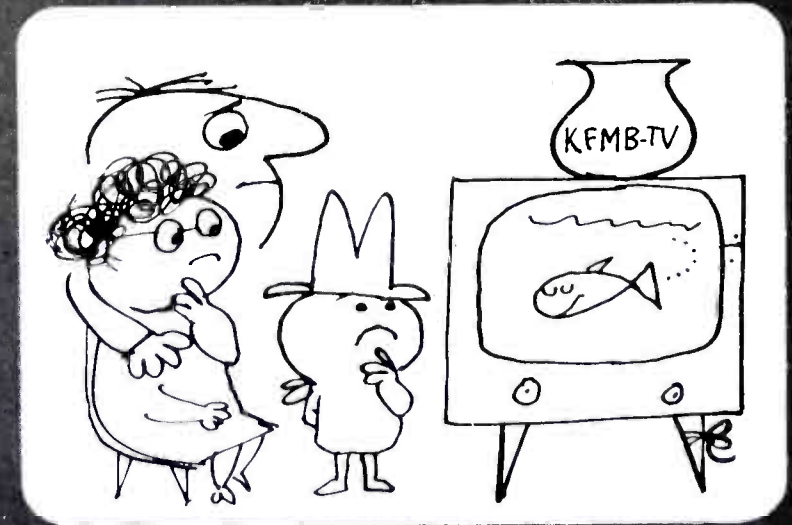
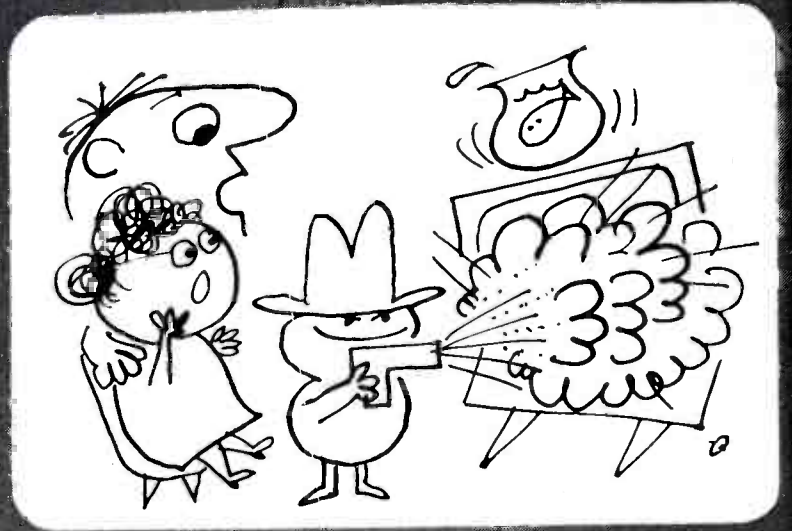
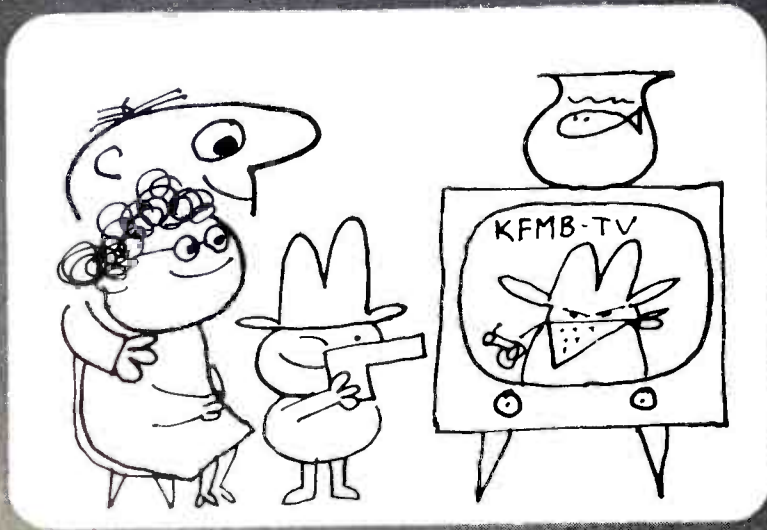
SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



VIDE-O-RIGINAL is a quality-controlled motion picture duplicate, made exclusively by Sarra as an additional service to Sarra clients. Produced in Sarra's own photographic laboratory, a VIDE-O-RIGINAL protects your TV commercial investment. No matter how many you order, each print has all the spark of a Sarra original because it's custom made for maximum fidelity on the home TV screen.

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

We're selling more sets in booming San Diego



In San Diego County alone, there are 297,450 TV sets.*

In Channel 8's coverage area, there are 497,952 TV sets.**

In San Diego, there are more people watching Channel 8, on more sets, than ever before.

Source—* San Diego Bureau of Home Appliances
 ** Sales Management May 10, 1957 Survey of Buying Power

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

TELEVISION MAGAZINE'S EXCLUSIVE

RECEIVER CIRCULATION REPORT FOR JANUARY

Independent estimates of television set count for all

markets based on our research department's projections for each U.S. county

Set count estimates which appear in this section are based on TELEVISION MAGAZINE's projections of the "National Survey of Television Sets in U.S. Households" 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 recently 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 some 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 TV 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. ▶

"The Little Guy
with the
Big Following"

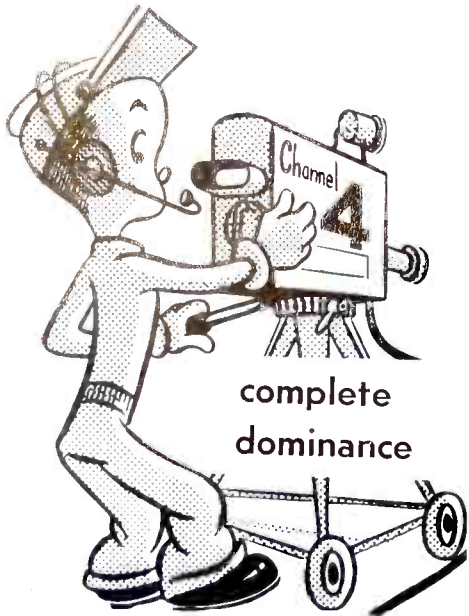


"Wee ReBel"

WRBL

AM—FM—TV

COLUMBUS GEORGIA



WRBL-TV

- Coverage
- Promotion
- Ratings
- Renewals
- Local Acceptance
- Local Programming
- Public Service

CALL HOLLINGBERY CO.

CIRCULATION AS OF JANUARY 1, 1958
TOTAL U.S. TV HOMES 41,435,120

Unlike other published set counts, these are neither station nor network estimates. They are copyrighted and may not be reproduced without permission. Listed below are all stations on air December 1, 1957.

Market & Stations—% Penetration	TV Homes
ABILENE, Tex.—70.9 KRBC-TV (N)	73,027
ADA, Okla.—66.4 KTEN (A,C,N)	84,394
AGANA, Guam KUAM-TV (C,N)	††
AKRON, Ohio—40.6 WAKR-TV† (A)	+180,380
ALBANY, Ga.—61.1 WALB-TV (A,N)	68,567
ALBANY-SCHENECTADY-TROY, N.Y.—92.0 WTEN (C); WTRI† (A); WRGB (N)	505,412 †167,797
ALBUQUERQUE, N.M.—64.3 KGGM-TV (C); KOAT-TV (A); KOB-TV (N) (This market is in the process of being re-evaluated.)	82,828
ALEXANDRIA, La.—56.0 KALB-TV (A,C,N)	74,891
ALTOONA, Pa.—92.1 WFBG-TV (A,C,N)	379,254
AMARILLO, Tex.—66.8 KFDA-TV (A,C); KGNC-TV (N)	91,378
AMES, Iowa—85.1 WOI-TV (A)	327,400
ANCHORAGE, Alaska—79.3 KENI-TV (A,N); KTVA (C)	27,759
ANDERSON, S.C.—75.2 WAIM-TV† (A,C)	+188,870
ANN ARBOR, Mich.—23.9 WPAG-TV†	†24,800
ARDMORE, Okla.—79.1 KVSO-TV (N)	80,082
ASHEVILLE, N.C.—63.8 WISE-TV† (C,N); WLOS-TV (A)	335,316 †34,437
ATLANTA, Ga.—74.0 WAGA-TV (C); WLW-A (A); WSB-TV (N)	606,592
AUGUSTA, Ga.—66.8 WJBF-TV (A,N); WRDW-TV (C)	164,116
AUSTIN, Minn.—82.1 KMMT (A)	141,781
AUSTIN, Tex.—80.1 KTBC-TV (A,C,N)	165,446
BAKERSFIELD, Cal.—89.4 KBAK-TV† (A,C); KERO-TV (N)	171,196 †75,548
BALTIMORE, Md.—86.2 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	665,220
BANGOR, Me.—89.0 WABI-TV (A,N); W-TWO (C)	118,417
BATON ROUGE, La.—64.3 WAFB-TV† (C); WBRZ (A,N)	241,835 +187,314
BAY CITY-SAGINAW, Mich.—90.1 WNEM-TV (A,N); WKNX-TV† (A,C) (Includes Flint)	308,523 †83,918
BEAUMONT, Tex.—77.8 KFDM-TV (A,C); KPAC-TV (N)	152,983
BELLINGHAM, Wash.—82.4 KVOS-TV (C) (This does not include "A" contour in Vancouver & Victoria, British Columbia)	+84,867
BIG SPRING, Tex.—84.6 KEDY-TV (C)	30,115

**THE
FAMILY
of
DENVER**

Denver families buy the products and services they see advertised on KBTV because KBTV is the *only* Denver station programmed for the *entire* family . . .

For the highest-rated *one-minute* availabilities, Daytime or Nighttime in Denver, see Peters, Griffin, Woodward, Inc. NOW!

KBTV

Denver's Family Station

John C. Mullins President

Joe Harold Station Manager

Market & Stations—% Penetration	TV Homes
BILLINGS, Mont.—50.0 KOOK-TV (A,C)	36,077
INGHAMTON, N.Y.—92.1 WNBF-TV (A,C,N); WINR-TV† (N)	356,138 ††
BIRMINGHAM, Ala.—71.7 WABT (A,N); WBRC-TV (C)	419,064
ISMARCK, N.D.—57.8 KBMB-TV (C); KFYZ-TV** (A,N) (KFYZ-TV operates satellite KUM-TV, Williston, N.D.)	55,783
LOOMINGTON, Ind.—85.4 WTTV (N) (Includes Indianapolis, Ind.) (For ranking purposes, consider this market Bloomington-Indianapolis)	709,379
LUEFIELD, W. Va.—58.1 WHIS-TV (N)	137,443
OISE, Ida.—67.2 KBOI (C); KIDO-TV (A,N)	64,617
OSTON, Mass.—92.3 WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (A)	1,382,892
RIDGEPORT, Conn.—14.2 WICC-TV† (A)	†69,180
RISTOL, VA.-TENN.—57.0 WCYB-TV (A,N)	230,043
RYAN, Tex.—68.0 KBTX-TV (A,C)	31,992
UFFALO, N.Y.—92.1 WBEN-TV (C); WBUF-TV† (N) WGR-TV (A)	569,175 †214,362
URLINGTON, Vt.—85.5 WCAX-TV (C)	*157,817
UTTE, Mont.—56.5 KXLF-TV (A,N)	31,537
ADILLAC, Mich.—87.1 WWTW (A,C)	191,517
APE GIRARDEAU, Mo.—67.9 KFVS-TV (C)	215,765
ARLSBAD, N.M.—62.4 KAVE-TV (C)	31,034
ARTHAGE-WATERTOWN, N.Y.—83.6 WCNY-TV (A,C)	*83,112
ASPER, Wyo.—58.4 KTWO (A,N); KSPR-TV (C)	11,909
EDAR RAPIDS-WATERLOO, Iowa—85.8 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	340,010
HAMPAIGN, Ill.—79.7 WCIA (C,N)	382,277
HARLESTON, S.C.—65.3 WCSC-TV (A,C); WUSN-TV (N)	192,005
HARLESTON-HUNTINGTON, N. Va.—72.1 WCHS-TV (C); WHTN-TV (A,C); WSAZ-TV (N)	414,839
CHARLOTTE, N.C.—70.4 WBTV (A,C); WSOC-TV (A,N)	602,361
HATTANOOGA, Tenn.—72.5 WDEF-TV (A,C); WRGP-TV (N)	147,991
CHEYENNE, Wyo.—61.3 KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Neb.)	**67,352
CHICAGO, Ill.—91.7 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,123,484
CHICO, Cal.—62.4 KHSL-TV (A,C) (Does not include Sacramento County where station has considerable coverage.)	79,288
CINCINNATI, Ohio—87.8 WCPO-TV (A); WKRC-TV (C); WLW-T (N)	624,139
CLEVELAND, Ohio—91.5 WEWS (A); KYW-TV (N); WJW-TV (C)	1,180,848
CLARKSBURG, W. Va. WBOY-TV (A,N)	†††
CLOVIS, N.M.—59.5 KICA-TV (C)	17,917

Market & Stations—% Penetration	TV Homes
COLORADO SPRINGS-PUEBLO, Colo.—62.9 KKTU (A,C); KRDO-TV (N); KCSJ-TV (N)	71,655
COLUMBIA-JEFFERSON CITY, Mo.—69.4 KOMU-TV (A,N); KRCG-TV (A,C)	121,558
COLUMBIA, S.C.—69.0 WIS-TV (A,N); WNOK-TV† (C)	196,310 144,150
COLUMBUS, Ga.—64.0 WTVM† (N); WRBL-TV (A,C)	176,639 166,239
COLUMBUS, Miss.—66.1 WCBI-TV (C,N)	82,341
COLUMBUS, Ohio—91.4 WBNS-TV (C); WLW-C (N); WTVN (A)	439,721
CORPUS CHRISTI, Tex.—70.1 KRIS-TV (A,N); KSIZ-TV (C); KVDO-TV† (A)	96,628 †71,205
DALLAS-FT. WORTH, Tex.—80.3 KRLD-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV (N)	613,650
DANVILLE, Ill.—76.2 WDAN-TV† (A)	†67,438
DAVENPORT, Iowa-ROCK ISLAND, Ill.—87.9 WOC-TV (N); WHBF-TV (A,C)	389,893
DAYTON, Ohio—91.2 WHIO-TV (C); WLW-D (A,N)	443,668
DAYTONA BEACH, Fla.—70.4 WESH-TV	152,578
DECATUR, Ala.—77.4 WMSL-TV† (C,N)	*+30,906
DECATUR, Ill.—81.1 WTVF† (A)	†161,993
DENVER, Colo.—83.9 KBTU (A); KLZ-TV (C); KOA-TV (N); KTVR	316,954

Market & Stations—% Penetration	TV Homes
DES MOINES, Iowa—85.3 KRNT-TV (C); WHO-TV (N)	275,135
DETROIT, Mich.-WINDSOR, Can.—91.6 WJBK-TV (C); WWJ-TV (N); WXYZ (A); CKLW-TV	1,428,305
DICKINSON, N.D.—49.2 KDIX-TV (C)	26,342
DOTHAN, Ala.—51.0 WTVY (A,C)	64,117
DULUTH, Minn.—SUPERIOR, Wis.—73.7 KDAL-TV (A,C); WDSM-TV (N)	154,051
DURHAM-RALEIGH, N.C.—68.3 WTVD (A); WNAO-TV† (A,C) WRAL-TV (N)	332,225 *†113,122
EAU CLAIRE, Wis.—76.1 WEAU-TV (A,N)	112,003
EL DORADO, Ark.—56.1 KRBB (N)	35,192
ELKHART, Ind.—(See South Bend) EL PASO, Tex.-JUAREZ, Mex.—80.7 KILT-TV (A); KROD-TV (C); KTSM-TV (N) XEJ-TV	87,746
ENID, Okla.—(See Oklahoma City) ERIE, Pa.—92.5 WICU (A,N); WSEE-TV† (A,C)	*164,834 *†69,707
EUGENE, Ore.—68.8 KVAL-TV (N) (Operates satellite KPIC-TV, Roseburg, Ore.)	**100,902
EUREKA, Cal.—68.0 KIEM-TV (A,C,N)	40,937
EVANSVILLE, Ind.-HENDERSON, Ky.—67.8 WFIE-TV† (N); WTVW (A) WEHT-TV† (C)	195,546 †110,679

ONE OF AMERICA'S FASTEST GROWING MARKETS

channel 2, Florida

Channel 2 Market Data

- 2,117 new residents move in weekly!
- 1.8 billion dollar retail market!
- 200 million dollar tourist market!
- 13,358 new jobs in industry became available in 18 months!
- 54.6% of Florida agricultural income!
- 181,588 television homes!

Channel 2 Serves:

- Daytona Beach with over 1 million tourists annually!
- Orlando, America's 4th fastest growing market!
- Cocoa-Melbourne where population doubled in two years!
plus other leading Central Florida cities.

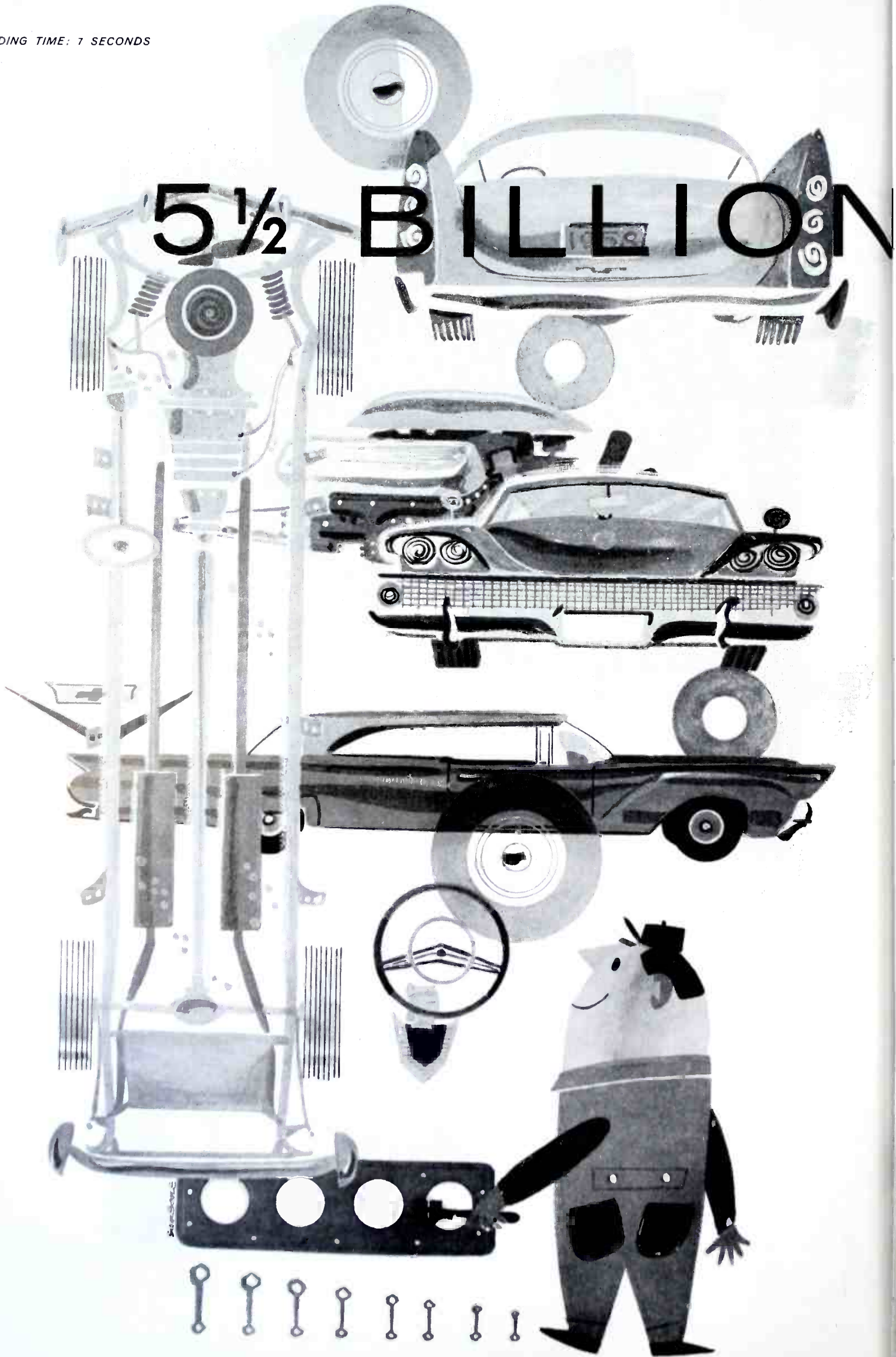
WESH-TV

DAYTONA BEACH, FLORIDA

AVERY-KNODEL, INC., National Representatives



READING TIME: 7 SECONDS



DOLLARS!

SPENT IN AUTOMOTIVE SALES IN STORER MARKETS IN 1956*

Automotive sales of 5½ billion...
with an appreciable percentage
enjoyed by manufacturers and
retailers using the facilities
of Storer television and
radio stations**

*1957 Sales Management "Survey of Buying Power"

**Producers of the "Automobile Show of the Air"



STORER BROADCASTING COMPANY

WSPD-TV
Toledo, Ohio

WJW-TV
Cleveland, Ohio

WJBK-TV
Detroit, Mich.

WAGA-TV
Atlanta, Ga.

WVUE-TV
Wilmington — Philadelphia

WSPD
Toledo, Ohio

WJW
Cleveland, Ohio

WJBK
Detroit, Mich.

WAGA
Atlanta, Ga.

WIBG
Philadelphia, Pa.

WWVA
Wheeling, W. Va.

WGBS
Miami, Fla.

NEW YORK — 625 Madison Avenue, New York 22, Plaza 1-3940

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

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

Market & Stations—% Penetration	TV Homes
FAIRBANKS, Alaska	++
KFAR-TV (A,N); KTVF (C)	
FARGO, N.D.—71.7	147,129
WDAY-TV (A,N)	
(See also Valley City, N.D.)	
FAYETTEVILLE, N.C.—79.0	+21,830
WFLB-TV† (A,C,N)	
FLORENCE, Ala.	+++
WOWL-TV† (C,N)	
FLORENCE, S.C.—57.4	168,129
WBTW (A,C,N)	
FT. DODGE, Iowa—51.1	†23,483
KQTV† (N)	
FT. LAUDERDALE, Fla.—(See Miami)	
FT. MYERS, Fla.—63.8	18,194
WINK-TV (A,C)	
FT. SMITH, Ark.—57.0	56,865
KFSA-TV† (A,N); KNAC-TV (C)	†33,516
FT. WAYNE, Ind.—88.0	†207,574
WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	
FT. WORTH-DALLAS, Tex.—80.3	613,650
KFJZ-TV; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	
FRESNO-TULARE, Cal.—87.2	225,909
KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	†192,226
GALVESTON-HOUSTON, Tex.—83.9	566,980
KGUL-TV (C); KPRC-TV*** (N); KTRK-TV (A) (KTRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	
GLENDALE, Mont.	+++
KXGN-TV	
GRAND FORKS, N.D.—72.7	33,958
KNOX-TV (N)	
GRAND JUNCTION, Colo.—46.4	16,086
KREX-TV (A,C,N)	
GRAND RAPIDS, Mich.—90.4	463,041
WOOD-TV (A,N)	
(For ranking purposes, consider this market Grand Rapids-Kalamazoo)	
GREAT BEND, Kan.—69.1	107,820
KCKT-TV (N)	
GREAT FALLS, Mont.—50.0	36,747
KFBB-TV (A,C,N)	
GREEN BAY, Wis.—82.5	386,472
WBAY-TV (C); WFRV-TV (A,C)	
(See Marinette)	
GREENSBORO, N.C.—74.8	419,191
WFMY-TV (A,C)	
GREENVILLE-SPARTANBURG, S.C.—54.8	304,376
WFEC-TV (N); WSPA-TV (C)	
GREENVILLE-WASHINGTON, N.C.—51.9	216,914
WNCT-TV (A,C); WITN (N)	
HANNIBAL, Mo.-QUINCY, Ill.—77.2	163,616
KHOA-TV (C); WGEM-TV (A,N)	
HARLINGEN-WESLACO, Tex.—55.8	73,922
YGBT-TV (A,C); YRGV-TV (N)	
HARRISBURG, Ill.—45.5	†41,980
WSIL-TV† (A,N)	
HARRISBURG, Pa.—89.1	+†174,136
WHF-TV† (C); WTPA† (A)	
HARRISONBURG, Va.—64.8	80,383
WSVA-TV (A,C,I)	
HARTFORD-NEW BRITAIN, Conn.—81.4	††
WHCT† (C); WHIS† (N); WTIC-TV	†333,035
HASTINGS, Neb.—70.2	112,131
KHAS-TV (N)	
HATTIESBURG, Miss.—62.0	86,195
WDAM-TV (A,I)	
HENDERSON, Ky.-EVANSVILLE, Ind.—67.8	195,546
WHIT-TV† (C); WFIE-TV† (I)	†110,679
WTVW (A)	

Market & Stations—% Penetration	TV Homes
HENDERSON-LAS VEGAS, Nev.—67.5	25,231
KLRJ-TV (A,N); KLAS-TV (C); KSHO-TV	
HONOLULU, T.H.—82.3	**111,826
KGMB-TV (C); KHVH-TV; KONA (N)	
KULA-TV (A)	
(KGMB-TV operates satellites KHBC-TV, Hilo, and KMAU-TV, Wailuku. KONA operates satellite KMVI-TV, Wailuku.)	
HOUSTON-GALVESTON, Tex.—83.9	566,980
KPRC-TV*** (N); KTRK-TV (A); KGUL-TV (C)	
(KTRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	
HUNTINGTON-CHARLESTON W. Va.—72.1	414,839
WHTN-TV (A,C); WSAZ-TV (N); WCHS-TV (C)	
HUTCHINSON-WICHITA, Kan.—77.0	289,750
KTVH (C); KAKE-TV (A); KARD-TV (N)	
IDAHO FALLS, Ida.—65.5	45,218
KID-TV (A,C,N)	
INDIANAPOLIS, Ind.—86.3	738,626
WFMB-TV (N); WISH-TV (C); WLW-I (A)	
(See also Bloomington, Ind.)	
(For ranking purposes, consider this market Indianapolis-Bloomington.)	
JACKSON, Miss.—61.1	231,105
WJTV (A,C); WLBT (N)	
JACKSON, Tenn.—54.0	75,290
WDXI-TV (C)	
JACKSONVILLE, Fla.—63.7	256,726
WMBR-TV (A,C); WFGA-TV (N)	
JEFFERSON CITY-COLUMBIA, Mo.—69.4	121,558
KRCG-TV (A,C); KOMU-TV (A,N)	
JOHNSON CITY, Tenn.—53.6	119,687
WJHL-TV (A,C)	
JOHNSTOWN, Pa.—91.1	1,082,142
WARD-TV† (A,C); WJAC-TV (N)	††
(Circulation shown includes Pittsburgh, Pa.)	
JOPLIN, Mo.-PITTSBURG, Kan.—68.7	146,293
KODE-TV (A,C); KOAM-TV (A,N)	
JUNEAU, Alaska	††
KINY-TV (C)	
KALAMAZOO, Mich.—89.7	654,689
WKZO-TV (A,C)	
(For ranking purposes, consider this market Kalamazoo-Grand Rapids.)	
KALISPELL, Mont.—44.8	7,955
KGEZ-TV (C)	
KANSAS CITY, Mo.—84.3	562,097
KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	
KEARNEY, Neb.—67.8	**117,613
KHOL-TV (A,C)	
(Operates satellite KHPL-TV, Hayes Center, Neb.)	
KLAMATH FALLS, Ore.—46.3	14,442
KOTI (A,C,N)	
(Optional satellite of KBES-TV, Medford, Ore.)	
KNOXVILLE, Tenn.—62.9	234,650
WATF-TV (N); WBIR-TV (C); WTVK† (A)	†82,128
LA CROSSE, Wis.—71.3	127,059
WKBT (A,C,N)	
LAFAYETTE, Ind.—87.4	+†56,771
WFAM-TV† (C)	
LAFAYETTE, La.—58.0	103,585
KLFY-TV (C)	
LAKE CHARLES, La.—73.1	139,492
KPLC-TV (A,I); KTAG-TV† (C)	+†52,234
LANCASTER, Pa.—90.7	572,364
WGAI-TV (C,I)	
LANSING, Mich.—89.5	441,336
WJIM-TV (A,C,I)	
(Includes Flint)	
LAREDO, Tex.—55.8	†8,316
KHAD-TV (A,C,N)	

Market & Stations—% Penetration	TV Homes
LA SALLE, Ill.	†††
WEEQ-TV†	
LAS VEGAS-HENDERSON, Nev.—67.5	25,231
KLAS-TV (C); KSHO-TV; KLRJ-TV (A,N)	
LAWTON, Okla.—77.6	62,770
KSWO-TV (A)	
LEBANON, Pa.	††
WLBR-TV†	
LEXINGTON, Ky.—37.0	+†38,856
WLEX-TV† (A,N); WKXP-TV†	
LIMA, Ohio—73.5	+†68,692
WIMA-TV† (A,C,N)	
LINCOLN, Neb.—79.1	189,414
KOLN-TV (A,C)	
LITTLE ROCK-PINE BLUFF, Ark.—65.8	262,944
KARK-TV (N); KTHV (C); KATV (A)	
LOS ANGELES, Cal.—91.2	2,472,424
KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	
LOUISVILLE, Ky.—76.5	471,018
WAVE-TV (A,N); WHAS-TV (C)	
LUBBOCK, Tex.—76.6	129,582
KCBD-TV (A,N); KDUB-TV (C)	
LUFKIN, Tex.—63.5	63,288
KTRE-TV (N)	
(Optional satellite of KPRC-TV, Houston, Tex.)	
LYNCHBURG, Va.—65.8	159,924
WLVA-TV (A)	
MACON, Ga.—55.7	90,588
WMAZ-TV (A,C)	
MADISON, Wis.—85.5	236,009
WISC-TV (C); WKOW-TV† (A); WMTV† (N)	†112,623
MANCHESTER, N.H.—92.0	972,729
WMUR-TV (A)	
(Circulation shown does not include Boston, Mass., where station has sizable share of audience.)	
MARINETTE, Wis.—82.5	197,391
WMBV-TV (N)	
(Covers Green Bay.)	
MARQUETTE, Mich.—86.8	43,906
WDMJ-TV (C)	
MASON CITY, Iowa—80.0	185,267
KGLO-TV (C)	
MAYAGUEZ, P. R.	††
WORA-TV (C)	
MEDFORD, Ore.—55.3	31,302
KBES-TV (A,C,N)	
MEMPHIS, Tenn.—61.7	450,558
WHBQ-TV (A); WMCT (N); WREC-TV (C)	
MERIDIAN, Miss.—61.4	97,937
WTOK-TV (A,C,N)	
MIAMI-FT. LAUDERDALE, Fla.—88.1	359,042
WCKT (N); WITV† (A); WTVJ (C)	†189,215
MIDLAND-ODESSA, Tex.—73.0	76,605
KMID-TV (A,N); KOSA-TV (C)	
MILWAUKEE, Wis.—92.5	572,482
WISN-TV (A); WITI-TV; WTMJ-TV (N); WXIX† (C)	†263,694
MINNEAPOLIS-ST. PAUL, Minn.—82.8	716,675
KMGH-TV; KSTP-TV (N)	
WCCO-TV (C); WTCN-TV (A)	
MINOT, N.D.—58.4	29,434
KCBJ-TV (A,C,N)	
MISSOULA, Mont.—58.3	43,409
KMSO-TV (A,C)	
MOBILE, Ala.—65.0	208,818
WAI-TV (A,N); WKRG-TV (C)	
MONROE, La.—61.4	147,745
KNOE-TV (A,C,N)	
MONTGOMERY, Ala.—60.8	140,447
WCOV-TV† (C); WSFA-TV (N)	†73,406
MUNCIE, Ind.—83.7	†93,819
WLBC-TV† (A,C,N)	
MUSKOGEE, Okla.—80.8	238,468
KUL-TV (A)	
(Includes Tulsa, Okla.)	

Market & Stations—% Penetration TV Homes

NASHVILLE, Tenn.—64.3	360,884
WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	
NEW BRITAIN-HARTFORD, Conn.—81.4	††
WNBC† (N); WHCT† (C); WTIC-TV	†333,035
NEW HAVEN, Conn.—92.5	893,640
WNHC-TV (A)	
NEW ORLEANS, La.—77.0	438,649
WDSU-TV (A,C,N); WWL-TV (C);	†135,937
WJMR-TV† (A,C)	
NEW YORK, N.Y.—92.1	4,790,922
WABC-TV (A); WABD; WATV;	
WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	
NORFOLK, Va.—82.6	318,488
WAVY (A); WTAR-TV (A,C);	+†163,002
WTOV-TV†; WVEC-TV† (N)	
OAK HILL, W. Va.—57.8	93,962
WOAY-TV (A)	
ODESSA-MIDLAND, Tex.—73.0	76,605
KOSA-TV (C); KMID-TV (A,N)	
OKLAHOMA CITY, Okla.—79.2	383,542
KWTV (C); WKY-TV (N); KGEO (Enid) (A)	
OMAHA, Neb.—86.5	386,404
KETV (A); KMTV (N); WOW-TV (C)	
ORLANDO, Fla.—66.2	167,275
WDBO-TV (A,C,N)	
OTTUMWA, Iowa.—74.0	155,477
KTVO (C,N)	
PADUCAH, Ky.—63.3	134,722
WPSD-TV (N)	
PANAMA CITY, Fla.—47.4	19,794
WJDM-TV (A,C,N)	
PARKERSBURG, W. Va.—41.9	+†137,582
WTAP-TV† (A,C,N)	
PENSACOLA, Fla.—62.4	175,268
WEAR-TV (A,C)	
PEORIA, Ill.—83.8	+†185,390
WEEK-TV† (N); WTVH-TV† (A)	
PETERSBURG, Va.—75.5	253,236
WXEX-TV (N)	
(Includes Richmond, Va.)	
(For ranking purposes, consider this market	
Petersburg-Richmond)	
PHILADELPHIA, Pa.-WILMINGTON,	
Del.—91.5	1,802,271
WCAU-TV (C); WFIL-TV (A);	
WRCV-TV (N); WVUE (Wilmington)	
PHOENIX-MESA, Ariz.—81.1	172,590
KOOL-TV (C); KPHO-TV;	
KTVK (A); KVAR (N)	
PINE BLUFF-LITTLE ROCK, Ark.—65.8	262,944
KATV (A); KARK-TV (N); KTHV (C)	
PITTSBURG, Kan.-JOPLIN, Mo.—68.7	146,293
KOAM-TV (A,N); KODE-TV (A,C)	
PITTSBURGH, Pa.—89.8	1,229,578
KDKA-TV (A,C); WIIC (N)	
PLATTSBURGH, N.Y.—83.7	111,970
WPTZ (A,N)	
POLAND SPRING, Me.—88.4	*316,764
WMTW (A,C) (Mt. Washington, N.H.)	
PORTLAND, Me.—88.1	212,305
WCSH-TV (N); WGAN-TV (C)	
PORTLAND, Ore.—78.0	430,081
KGW-TV (A); KOIN-TV (C); KPTV (N)	
PRESQUE ISLE, Me.—90.4	35,879
WAGM-TV (C)	
PROVIDENCE, R.I.—92.5	755,814
WJAR-TV (A,N); WPRO-TV (C)	
PUEBLO-COLORADO SPRINGS,	
Colo.—62.9	71,655
KCSJ-TV (N); KKTV (A,C); KRDO-TV (N)	
QUINCY, Ill.-HANNIBAL, Mo.—77.2	163,616
WGEM-TV (A,N); KHQA-TV (C)	
RALEIGH-DURHAM, N.C.—68.3	332,225
WNAO-TV† (A,C); WRAL-TV (N);	+†113,122
WTVD (A)	
RAPID CITY, S.D.—59.9	25,897
KOTA-TV (A,C,N)	

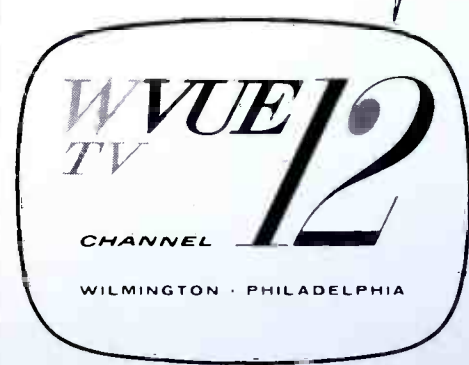
Market & Stations—% Penetration TV Homes

REDDING, Cal.—55.6	41,424
KVIP-TV (N)	
RENO, Nev.—65.3	45,727
KOLO-TV (A,C,N)	
RICHMOND, Va.—75.5	253,236
WRVA-TV (C); WTVR (A); WXEX-TV (N);	
(Petersburg, Va.)	
(For ranking purposes, consider this market	
Richmond-Petersburg.)	
ROANOKE, Va.—71.4	311,619
WDBJ-TV (C); WSLS-TV (A,N)	
ROCHESTER, Minn.—83.3	105,518
KROC-TV (N)	
ROCHESTER, N.Y.—92.1	*302,868
WROC-TV (A,N); WHEC-TV (A,C);	
WVET-TV (A,C)	
ROCKFORD, Ill.—76.2	203,726
WREX-TV (A,C); WTOV† (N)	†129,142
ROCK ISLAND, Ill.-DAVENPORT,	
Iowa—87.9	389,893
WHBF-TV (A,C); WOC-TV (N)	
ROME, Ga.—70.4	112,239
WROM-TV	
ROSWELL, N.M.—72.8	56,221
KSWB-TV (A,C,N)	
SACRAMENTO, Cal.—80.5	342,660
KBET-TV (C); KCRA-TV (N)	
SAGINAW-BAY CITY, Mich.—90.1	308,523
WKNX-TV† (A,C); WNEM-TV (A,N)	†83,918
(Includes Flint)	
ST. JOSEPH, Mo.—80.7	196,861
KFEQ-TV (C)	
ST. LOUIS, Mo.—85.7	775,141
KSD-TV (N); KTVI (A); KWK-TV (C)	
ST. PETERSBURG-TAMPA, Fla.—79.0	314,588
WSUN-TV† (A); WFLA-TV (N);	†175,445
WTVT (C)	
SALINAS-MONTEREY, Cal.—82.4	137,939
KSBW-TV (A,C,N)	
(Includes circulation of optional satellite	
KSBY, San Luis Obispo.)	
SALISBURY, Md.—71.3	+†157,603
WBOC-TV† (A,C)	
SALT LAKE CITY, Utah—82.0	206,132
KSL-TV (C); KTVT (N); KUTV (A)	
SAN ANGELO, Tex.—62.4	23,845
KCTV (A,C,N)	
SAN ANTONIO, Tex.—70.0	261,817
KCOR-TV†; KENS-TV (C); KONO (A);	††
WOAI-TV (N)	
SAN DIEGO, Cal.-TIJUANA, Mex.—90.4	277,218
KFMB-TV (C); KFSD-TV (N); XETV (A)	
SAN FRANCISCO, Cal.—87.8	1,249,844
KGO-TV (A); KPIX (C);	†214,958
KRON-TV (N); KSAN-TV†	
SAN JOSE, Cal.—90.8	211,997
KNTV	
SAN JUAN, P.R.	††
WAPA-TV (A,N); WKAQ-TV (C)	
SAN LUIS OBISPO, Cal.—(See Salinas-Monterey)	
SANTA BARBARA, Cal.—87.3	91,409
KEY-TV (A,C,N)	
(Does not include Los Angeles, where station	
claims additional coverage.)	
SAVANNAH, Ga.—65.9	99,780
WSAV-TV (N); WTOG-TV (A,C)	
SCHENECTADY-ALBANY-TROY,	
N.Y.—92.0	505,412
WRGB (N); WTEN (C); WTRI† (A)	†167,797
SCRANTON-WILKES-BARRE,	
Pa.—85.2	†254,976
WARM-TV† (A); WDAU-TV† (C);	
WBRE-TV† (N); WILK-TV† (A)	
SEATTLE-TACOMA, Wash.—83.6	475,198
KING-TV (A); KOMO-TV (N);	
KTNT-TV (C); KTVW	

new tower new power

Now 92.6%

of all the TV homes in the Wilmington-Philadelphia area are within VUE. (Storer Engineering Co. survey, backed by Trendex.)



How to

It's easy on film...

Because film offers unlimited scope for special effects, for polished perfection in all things!

One man is made two . . . large objects made small . . . small things, large . . . time and space conquered—all with a snap and precision that make film sing out, its use constantly on the increase!

Truly, a good release is a better release when you **USE EASTMAN FILM.**

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

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

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

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

or **W. J. GERMAN, Inc.**
Agents for the sale and distribution of Eastman Professional Motion Picture Film, Fort Lee, N.J.; Chicago, Ill.; Hollywood, Calif.

Be sure to shoot
IN COLOR . . .

You'll be glad you did

Market & Stations—% Penetration	TV Homes
SEDALIA, Mo.—77.6 KDRO-TV	29,560
SHREVEPORT, La.—69.2 KSLA (A,C); KTBS-TV (A,N)	223,012
SIoux CITY, Iowa—80.8 KTIV (N); KVTV (A,C)	244,374
SIoux FALLS, S.D.—73.3 KELO-TV (A,N) (Operates satellites KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	**200,189
SOUTH BEND-ELKHART, Ind.—84.3 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	†182,434
SPARTANBURG-GREENVILLE, S.C.—64.8 WSPA-TV (C); WFBC-TV (N)	304,376
SPOKANE, Wash.—74.2 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	231,701
SPRINGFIELD, Ill.—72.1 WICS† (A,N)	•†107,429
SPRINGFIELD-HOLYOKE, Mass.—90.7 WHYN-TV† (C); WWLP† (A,N)	•†197,820
SPRINGFIELD, Mo.—73.6 KTTS-TV (C); KYTV (A,N)	93,592
STeUBENVILLE, Ohio.—89.3 WSTV-TV (A,C) (Circulation shown includes Pittsburgh, Pa.)	1,017,790
STOCKTON, Cal.—83.9 KQVR (A)	585,222
SUPERIOR, Wis.-DULUTH, Minn.—73.7 WDSM-TV (N); KDAL-TV (A,C)	154,051
SWEETWATER, Tex.—81.5 KPAR-TV (C)	59,123
SYRACUSE, N.Y.—91.1 WHEN-TV (A,C); WSYR-TV*** (N) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	472,735
TACOMA-SEATTLE, Wash.—83.6 KTNT-TV (C); KTVW; KING-TV (A); KOMO-TV (N)	475,198
TALLAHASSEE, Fla.—(See Thomasville)	
TAMPA-ST. PETERSBURG, Fla.—79.0 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	314,588 †175,445
TEMPLE-WACO, Tex.—75.0 KCEN-TV (N); KWTX-TV (A,C)	151,329
TERRE HAUTE, Ind.—79.3 WTHI-TV (A,C)	220,800
TEXARKANA, Tex.—55.2 KCMC-TV (A,C)	95,783
THOMASVILLE, Ga.-TALLAHASSEE, Fla.—57.5 WCTV (A,C,N)	109,734
TOLEDO, Ohio.—89.8 WSPD-TV (A,C,N)	374,090
TOPEKA, Kan.—79.0 WIBW-TV (A,C)	177,873
TRAVERSE CITY, Mich.—75.5 WPBN-TV (N)	51,245
TUCSON, Ariz.—84.7 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	81,610
TULARE-FRESNO, Cal.—87.2 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	225,909 †192,226
TULSA, Okla.—78.6 KOTV (C); KVOO-TV (N); KTUL-TV (A) (Muskogee, Okla.)	325,474
TUPELO, Miss.—51.4 WTWV (N)	33,528
TWIN FALLS, Ida.—66.9 KLIX-TV (A,C,N)	29,017
TYLER, Tex.—62.2 KLTV (A,C,N)	101,899
UTICA-ROME, N.Y.—92.5 WKTV (A,C,N)	146,241

Market & Stations—% Penetration	TV Homes
VALLEY CITY, N.D.—70.6 KXJB-TV (C) (See also Fargo, N.D.)	161,533
WACO-TEMPLE, Tex.—75.0 KWTX-TV (A,C); KCEN-TV (N)	151,329
WASHINGTON, D.C.—84.6 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	756,776
WASHINGTON-GREENVILLE, N.C.—61.9 WITN (N); WNCT (A,C)	216,914
WATERBURY, Conn.—91.9 WATR-TV† (A)	†167,044
WATERLOO-CEDAR RAPIDS, Iowa—85.8 KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	340,010
WAUSAU, Wis.—73.5 WSAU-TV (A,C,N)	90,797
WESLACO-HARLINGEN, Tex.—55.8 KRGV-TV (N); KGBT-TV (A,C)	73,922
WEST PALM BEACH, Fla.—80.7 WEAT-TV (A); WPTV (C,N)	94,841
WHEELING, W. Va.—84.6 WTRF-TV (A,N)	435,067
WICHITA-HUTCHINSON, Kan.—77.0 KAKE-TV (A); KARD-TV (N); KTVH (C)	289,750
WICHITA FALLS, Tex.—70.1 KFDX-TV (A,N); KSYD-TV (C)	133,498
WILKES-BARRE-SCRANTON, Pa.—85.2 WBRE-TV† (N); WILK-TV† (A); WARM-TV† (A); WDAU-TV† (C)	†254,976
WILMINGTON, Del.—(See Philadelphia)	
WILMINGTON, N.C.—52.5 WMFD-TV (A,N)	140,562
WINSTON-SALEM, N.C.—84.4 WSJS-TV (N); WTOB-TV† (A)	317,791 †69,596
YAKIMA, Wash.—69.7 KIMA-TV† (A,C,N) (Operates satellites KLEW-TV, Lewiston, Ida., KBAS-TV, Ephrata, Wash., KEPR-TV, Pasco, Wash.)	***†113,001
YORK, Pa.—38.6 WNOW-TV†; WSBA-TV† (A)	•†102,842
YOUNGSTOWN, Ohio—73.4 WFMJ-TV† (N); WKBN-TV† (C); WKST-TV† (A)	†180,232
YUMA, Ariz.—91.0 KIVA-TV (C,N)	*28,299
ZANESVILLE, Ohio—60.9 WHIZ-TV† (A,C,N)	•†51,682

OPENED IN DECEMBER: 2		
Market	Station	Channel
Amarillo, Texas	KVII	(7)
Riverton, Wyo.	KWRB-TV	(10)
DUE TO OPEN IN JANUARY: 1		
Market	Station	Channel
Peoria, Ill.	WMBD-TV	(31)
OFF THE AIR IN DECEMBER: 2		
Market	Station	Channel
Ann Arbor, Mich.	WPAG-TV	(20)
Hagaman, N. Y.	WCDB-TV	(29)

avoid double trouble



Westerns supply a world where snakes-in-the-grass aren't Sputniks, but snakes

stayed there for a long period. The networks then cut it back to 29:25, then to 29:20; and last May, one network announced that for nighttime programs starting June 1, 1957, it recommended that the half-hour be reduced to 29:16.

The other networks now have similar policies. Client and agency resistance to this was immediate and strong. The reason was to permit the network to promote some other "upcoming" program for nine instead of five seconds. It obviously offers some stations the opportunity to cut away from the network at 29:16 and have 44 seconds for spots. If you are a clever enough operator you can get quite a "spectacular of commercials" into 44 seconds.

"Me-tooism" vs. programming trends

The hue and cry among the critics today is that there is too much me-tooism, particularly in the rash of Westerns, so acidly objected to by the speaker quoted at the start of this piece.

There is a difference, I think, between imitation and *trends* based on the mood, interests and needs of a mass audience. To this point, I'll comment naively not only on Westerns, but put my neck out on a few other things as well.

First, the Westerns: As I look at things today the common Joe and his wife are troubled. Not only have man-made satellites invaded the province which they thought belonged only to God, but international problems, social problems, high taxes, cost of living and "rolling readjustment" have formed a complex of problems which the average man cannot quite put his finger on, but which leave him confused.

He is not looking entirely for escape through fantasy in any infantile emotional sense but for some solid new symbols which can clear his mind and simplify his attitudes. Toward that end, I believe that the Westerns of today are serving a great national need in an emotional and psychological sense.

Their basic appeal is the portrayal of days when men were in charge of their own destinies. Me against the world with a six-gun in my hand and a loyal, sturdy horse to carry me around. All the issues are clear-cut. If a guy tries to doublecross you, you slug him or shoot him. The money was hard

silver and gold that clanked when you threw it down on the bar.

And your horse: A very efficient one-horsepower machine. Not a super-charged, 300-plus horsepower juggernaut that needed constant winterizing or summerizing, or new mufflers, or spark plugs, and could smash you to a pulp if you miscalculated your speed or some idiot was on the wrong side of the road. No, sir! Just hay, an occasional new pair of shoes and a little affection gave you a mode of transportation and a friend.

But to get back to this destiny business. Isn't that the key? A man walked or rode wherever he wanted to. No fences, no concrete highways clearly marked—just open plains to ride over, or cut across, or skirt. No question about who was a villain. He either had a black horse, black hat, black string tie, or black mustache. Real villains had all of these. He was never nice. He was easy to spot. And he died very satisfactorily—like falling off a cliff or the balcony at the Tiger Lily Saloon. Who ever heard of a villain dying in bed with a perforated ulcer? Or a hero, for that matter.

Ever notice, too, how kids seem to blend into the background in Westerns? What self-respecting hero ever had a pile of kids crawling over him while dinner was being prepared? No, sir! The only kids in Westerns either belong to that unfortunate bunch of squatters Old Man Hatton burned out last night, or maybe he's the kid who runs up to the marshal and tells him the editor lies dead in the newspaper office.

To sum up: Westerns are big because men can escape to a world where the snakes-in-the-grass are not Russians or satellites, but honest-to-God rattlesnakes you can shoot in the head. Most of us today feel boxed in, pushed, pulled, deceived, beleaguered, and incapable of making a decision or forming an opinion for fear of being told we are wrong—or worse. Maybe all of us secretly feel we'd rather look down the barrel of a six-gun than have a satellite look down on us.

True or not, in the days of the Old West it seemed a man took the world and made it fit him. Today, the world has man in its grip, and man must make himself fit the world.

Detective and mystery shows offer

some of this same quality of morality pitted against the forces of evil.

TV quiz shows have always seemed to me to have something more to them than sheer entertainment.

It all starts with the kids. "What would you do if you had a million dollars?" This question is pretty standard in every child's life.

These shows offer wholesome wish fulfillment in that the viewer sees Mr. Little become Mr. Big right before his eyes, without envy or without lifting a finger.

The scholars may scoff at this, but it seems to me that some of the current quiz shows build public social approval of learning and knowledge. In our complex modern society, it may be possible that there is a mass guilt for the failure of our society adequately to reward scholarship and knowledge.

Discounting the often specious showmanship and the prodigies with photographic memories who walk away with big money, or at least Cadillacs, still the public can hardly fail to be left with a greater appreciation of knowledge whether it's Shakespeare, opera, art or higher mathematics.

Where else and when else has the lowly professor or scholar been so glorified?

Reasons for the trend towards music

There must be some reason also other than copy-catism for the current trend toward musical shows. It probably lies in the simple fact that they are easy to take and that music is one of the greatest of all restoratives in this over-anxious world. When combined with the friendly, relaxed and contagious personality of a Perry Como, a Bing Crosby, or a Dinah Shore, music seems to offer its greatest reward.

If I could figure out why comedians are no longer clicking the way they once did, I would immediately go into competition with MCA and William Morris and make millions. But here are a few opinions:

We have all heard the tired (but perhaps true) explanation that television "eats up material." Also that it over-exposes comedians to the point that the public is sated.

Once upon a time, comedy was used as seasoning; it wasn't the main course. In vaudeville, it was sprinkled through the program sparingly. Even great

comedies in the movies were not 110 minutes of steady laughter. But television has changed all that—and I'm not sure that the public is to blame.

There may never be too many Westerns, but it could be there was (or is) too much comedy. People don't seem to mind how similar plots are in Westerns, but they leap on comedy routines that are too much like other routines. "Sameness" in comedy is deadly, for the heart of comedy is surprise. "Sameness" has killed many of the great comedy stars of yester-year. The same characters week after week, the same format, the same kind of gags, storylines, and so on. Stereotyped format and characters in Westerns are great. In comedy, slow death.

Benny maintains element of surprise

Why has Jack Benny persisted? It will be argued that his characters (especially his own) are the same, and certainly his types of gags (penny-pinching, etc.). But the big thing about Benny is that his format is almost always different, always a surprise.

Gobel's first year was sensational because he and his show seemed formless, spontaneous, and full of visual and audio surprise. The second year, however, perhaps his very off-beat show openings, types of screwy gags, and studied construction had created its own stereotype. In other words, "Here we do a screwy opening"; "Here we have a song done in an odd-ball way"; "Here we have John Scott Trotter come in and say something funny."

Once it was funny, the way he introduced the commercials by using the off-stage voice. Maybe even a dozen times was funny. But obviously it couldn't be forever. It may be that all at once George's fans knew what to expect.

Why didn't George or his writers see it earlier, as he is apparently doing now? Probably the answer was "safety in things known." The idea that if it got a laugh once, it would get another, maybe bigger, laugh the second time. Too many comics (or their writers) either became lazy and relied on only the "safe" routines, or were too scared to take a chance on complete surprise each week.

This is not to pick on George Gobel, one of America's really great comedians, but to demonstrate a principle.

I do not happen to think that comedy or comedians are out of step with the times—in terms of these hectic, Sputnik days. In fact, there were Sputnik gags on the air almost before the satel-

lite had broken through the troposphere!

If there was ever a time the American public needed to be diverted and emotionally "load lifted," it's now. If there was ever a time for a breakthrough on the comedy front—it's now. But to do it will require some bold planning and tradition-busting and a recognition of the greatly increased sophistication of the public.

There is too much reliance on old stars who were practically reared backstage in wardrobe trunks, God bless them. Troupers like that apparently aren't being reared anymore, but new talent must be discovered.

It will not be enough, however, merely to come up with some "new faces." New faces with standard material will burn out just as fast as ever. The fact is that with new material "old faces" like Ed Wynn, are again making the grade.

In my opinion, the key to the salvation and resurgence of television comedy is a tough order—*constant imagination*; free-wheeling, uninhibited, formatless, surprising, daring imagination in the whole wide, wonderful world of comedy—in faces, material, and staging.

If anyone tells you comedy and comedians are dead on television, I think they're wrong. The only thing dead is imagination and daring, plus the self-imposed limitations of the people who do the comedy, and the people who sponsor them. The public is still willing and able to laugh—if there's something to laugh at.

Cultural and educational programs

Generally speaking social critics have two opposite points of view about TV as related to popular culture. One school says it is bad because it lowers the level of popular taste. Others say it is good because it exposes so many people to more culture than they would otherwise get. I am firmly on this side.

It seems to me that the networks have more than recognized their social obligation in this direction, and that the cultivated appetites of the most nauseated critics of television will find, not only on Sunday afternoon, but throughout the week an increasing fare of tempting and nourishing dishes.

One of the great modern trends, of course, is the rapid growth of the non-commercial educational stations. There are 28 such stations today serving 15 million sets in metropolitan areas. The number is growing rapidly. It is esti-

/To page 84

CHANSATIONAL!

NEW
CHARLIE
CHAN
CAPTIVATES
CHICAGO!

SMASH RATINGS

all over the country! NEW CHARLIE CHAN improves ratings, betters time periods everywhere!

In Chicago, on WBKB it has improved the Wednesday night 10:15-10:45 time spot by 257% to become the **NUMBER ONE syndicated program** in the market on any station, any day, any time!

Outstrips closest competition by over 53%, capturing a 39.2% share of audience. (Videodex 11/57).

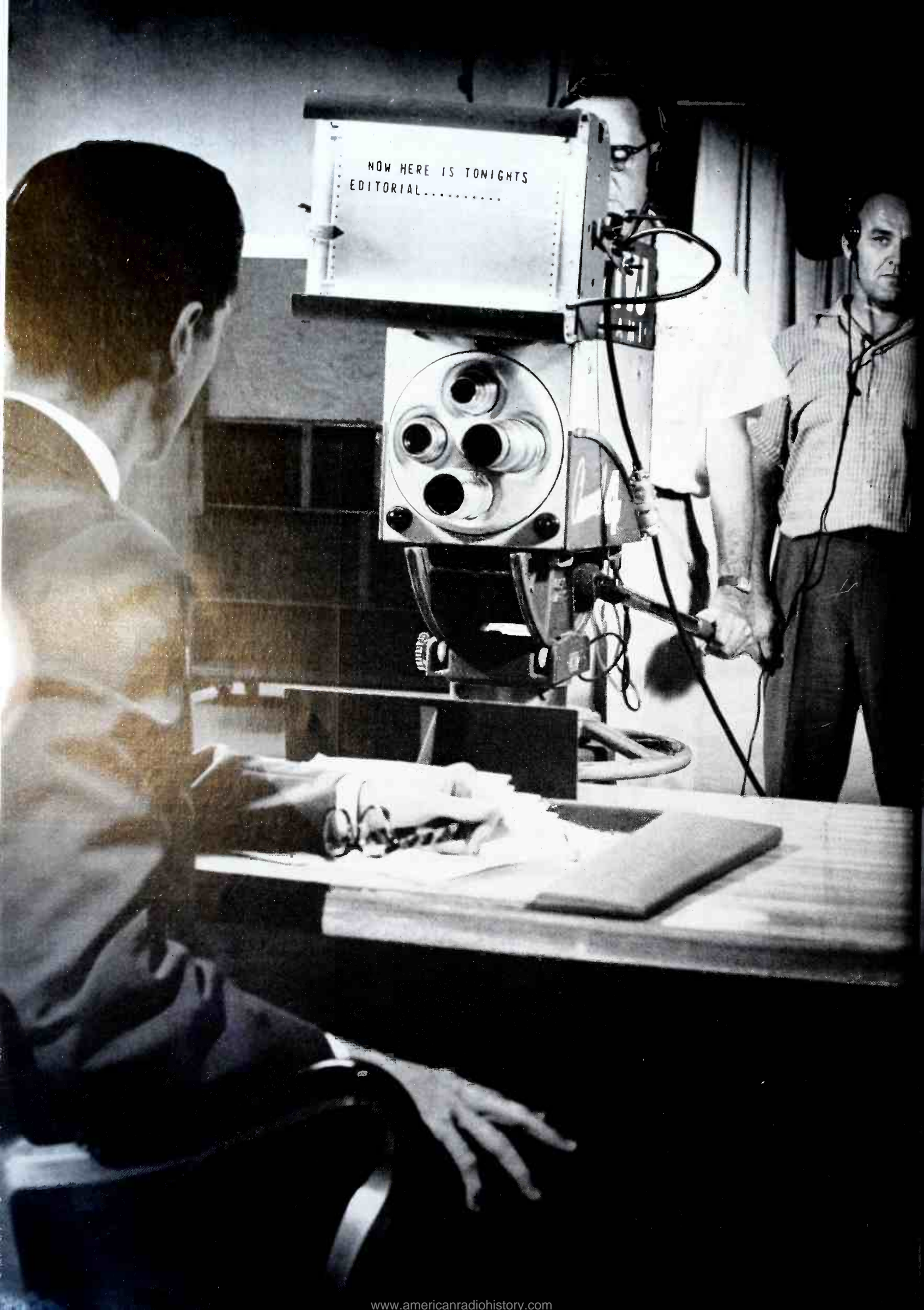
Captures the big share of audiences in Los Angeles, Atlanta, Philadelphia, Baltimore, Columbus, Detroit, New Orleans, Pittsburgh, Dallas-Ft. Worth and in key market after market!



FOR
THE
TV
HIT
OF
THE
SEASON,
CALL

tpa

TELEVISION PROGRAMS OF AMERICA, INC.
488 MADISON • N.Y. 22 • PLaza 5-2100



NOW HERE IS TONIGHTS
EDITORIAL.....

CONTINUING LEADERSHIP from FLORIDA'S FIRST TELEVISION STATION

Continuing its record of leadership WTVJ, "Florida's First Television Station," on September 2, 1957 instituted the Nation's first continuing daily television editorial.

The result, in the opinion of the station's management, has been the strengthening of WTVJ's reputation as the "TV News Center Of The South." The public in general, and city, county and state officials in particular, have taken a new, closer look at the presentation of news over WTVJ. While there may be disagreement with the opinions expressed, there is resounding agreement that the WTVJ editorials have been instrumental in affecting public opinion and effecting improvements in the South Florida area.

Television continues to grow and mature. In South Florida it is a certainty that WTVJ, Channel 4 will always lead the way into the future.



Basic Affiliate

Represented Nationally by
PETERS, GRIFFIN, WOODWARD

mated that by 1959 there will be at least 40 such stations serving more than 60 million people.

It is interesting to note that the TV College, initiated experimentally by station WRTW (11) Chicago, enrolled nearly 3,000 students for freshman and sophomore courses during the first year, with 8,500 more writing for study guides at \$1 each. The reassuring part of it is that these students have a real motivation to learn, and in comparable written exams get considerably better grades than on-campus students taking the same courses and exams.

Educational TV can save schools money

The educational potential appears overwhelming, for closed circuit in-school teaching, as well as on-the-air use. Not only can educational TV help reduce the cost of brick and mortar in school and college buildings, but it can help solve the teacher problems. One can even foresee the possibility of one well-qualified teacher teaching a whole city rather than a single school.

None of this would be possible of course without the know-how of commercial television. Although educational TV vies for, and gets, an increasing proportion of the available TV audience, it is strongly supported by all of the networks, as well as by informed citizens everywhere as a natural, desirable complement to commercial TV rather than a competitor to it.

The recently published book, "Mass Culture" says, "As educational television networks develop throughout the states, there will be a few communities in America where the audiences do not have their choice any evening between Berle and Bach, Godfrey or Goya, the \$64,000 Question or a discussion of historical method."

Now here are two overall observations about the programming side of advertising:

1. Within a given network, I wonder if there is too much master-minding at the critical point of production. Often producers are not really permitted to be producers, because pro-

ducers are given executive producers and even the executive producers have executive producers. A fewer number of people *responsible* for a given show might accomplish more than nights of conferences and nervous midnight meetings with people who know only the dollar values as opposed to the show values. The point could be very quickly proved by the results and, if people cannot deliver, they can be replaced.

2. I often wonder if there isn't too much Broadway and Hollywood show business thinking in television—people accustomed to vast stages and sets whose very physical proportions give splash and immensity to even the most trivial scene but rarely, if ever, can really be communicated through a 21-inch screen. Loud cheers for those personalities who preserve the intimacy inherent in the medium.

A look at TV commercials

Because TV commercials are the bread-and-butter of TV, they must be considered part and parcel with the medium.

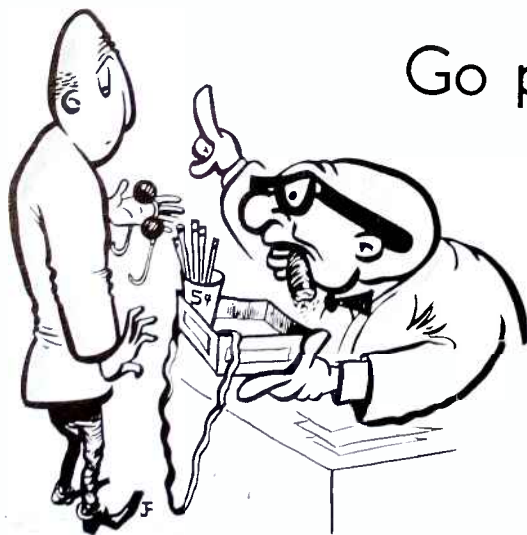
By and large, the public appears pretty critical, but when people are nailed down, this criticism is more likely to be directed toward the plethora of commercials rather than their quality. We forget, too, that we could go through any issue of any magazine and sneer at many of the ads.

Again, because a TV commercial almost jumps out at you—if it's bad, it seems worse. (If it's good, people being what they are, it doesn't seem as good as the bad one seems bad.)

As I see it, many of the pros who know the entertainment forms aren't in tune with the advertising. And many of the pros who know the advertising and merchandising are not sufficiently sensitive to the entertainment forms. So what you sometimes get in sponsored TV is too often an ad without TV or TV without an ad.

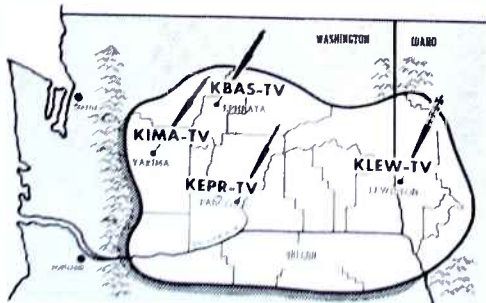
Truly gifted commercial TV writers are rare and there is too much cannibalizing of them among agencies. Forward-looking agencies today are making real progress in finding writers with the right aptitudes and developing them through seminars and on-job training. Such agencies also have their TV workshops for the development of new techniques. This is an area in which I feel giant strides are being made.

END



Go peddle pencils, Smidley.

Ya must be blind the way you continually overlook Cascade. It's as plain as the nose on your face that here's a basic buy in the West. Look, Cascade is exclusive television for a huge, four-state area with billions of dollars in new industry, millions of acres in new farms—thousands of new families. The wide-eyed boys are grabbing it, Smid, and you just can't see it?



CASCADE
BROADCASTING COMPANY

NATIONAL REP.: WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES

convincing commercial could double results without adding a single viewer

During 1958, no sales manager can afford to turn his back on falling volume in any hard-won market. While waiting weeks or months in the hope that a nation-wide spectacular will turn the selling tide, such situations can deteriorate to the point where long months of concentrated sales effort may be needed to win back lost ground.

True, a timely schedule in spot television may not embody as much pomp and circumstance as a highly publicized spectacular. The spot television schedule may not expand the corporate image, or inflate the corporate ego. But it may do much more to put solid cash into the corporate pocket-book.

There is one luxury 1958 cannot afford—complacency. Especially not in television. True, television has already accomplished near-miracles in moving merchandise. It has been the main factor in building some million-dollar businesses almost overnight.

TV's potential not yet fully explored

But by every sign on the economic horizon, our marketing ingenuity will have to work full-time in 1958 to keep sales at healthy levels. So we certainly cannot afford to be complacent when we still have so far to go in developing the full selling power of television—and in extending its range of application.

Most agencies have some clients in fields where television has not yet become a dominant medium. Even in such situations, beware of complacency. Don't be lulled by the thought that no one has yet found the effective way to present such products on the TV screen. Some way to harness the power of television in these fields may still be discovered during 1958. What an advantage if you and your agency should be the ones to make the discovery!

Advertising had reached a high degree of development before television came on the scene. Yet in television, advertising gained a new selling force which, for many products, has proved more powerful than any previously known.

In the year ahead, I doubt that creative ingenuity is likely to produce any startling increases in the productivity of older media. On the other hand, much of television's selling power is still undeveloped.

So 1958 should see increasing atten-

tion paid to the development of effective ways in which the power of television can be applied to marketing problems. And we may expect continued progress in methods of presenting the commercial message.

Some of today's TV commercials have already reached a high level of effectiveness. Too many others, however, fail to use more than a small fraction of television's full selling power. In this area lies a great opportunity for creative minds in 1958.

For the firm that normally gets a rating around 20 or 25, only a near-miracle in promotion could produce a rating of 50. Yet it is entirely possible that a more convincing manner of presenting the advertiser's message could double the results of the telecast without adding a single viewer to the audience. Hence careful study of ways to present the advertiser's message can be highly rewarding, both to agency and to client.

In 1958, I expect to see a substantial increase in use of daytime spot TV. Research shows that at any average moment from noon to 6 p.m., between eight and nine million viewers may be found watching television. Also, in nearly half of America's television homes, at least one adult member of the family watches daytime television at some time during the week.

Where similarity among products in any category makes brand identity especially important, a dramatic concentration of IDs can be scheduled at relatively low daytime rates.

Besides, a concentrated schedule of IDs is proving a most economical way to establish a corporate symbol or trade-mark.

Conversely, where the product story requires demonstration or explanation that can hardly be crowded into a chain-break, daytime television provides an opportunity for longer product presentation in time periods which still reach a high proportion of America's homes.

Also during 1958, I hope to see more attention paid to character of audience, rather than to mere size. For many years, character of audience has been a major factor governing the purchase of magazine space. Many advertisers have been successful in using media with relatively high cost-per-thousand.

In short, it is my belief that televi-

sion advertisers can profit by putting less emphasis on cost-per-thousand—and paying more attention to effectiveness-per-viewer.

Anyone familiar with television has seen evidence, time and again, that high ratings do not necessarily guarantee a high level of sales effectiveness. Even for mass-market products, some segments of the overall audience are more valuable than others. As a result, the advertiser who presents an appealing message to an audience containing a high proportion of qualified buyers will normally win more customers than would be gained at a higher-rated time, but with too large a proportion of non-interested individuals.

TV successes achieved in marginal time

Pre-occupation with ratings occasionally overshadows a point worth remembering: That many of television's standout successes have been achieved in marginal time. In fact, sales messages telecast in periods when ratings showed almost no measurable audience have time and again produced profitable sales returns.

Advertising media are not slot-machines, into which money can be poured at one end, with comparable results rolling out automatically at the other. Rather, just as production machinery is carefully designed to meet the individual specifications of a product, so must marketing machinery be devised and adjusted to produce sales at low cost.

The companies with which I am associated specialize in selling air-media. But we are not blind to the existence of other forms of advertising. In fact, we ourselves are consistent users of print media to reach specific business audiences. During 1958 and the years ahead, I look for still more of the carefully checked research which seeks to determine the proportion of television, radio and other media which may be the precise prescription for winning and holding customers for any product.

"Your best friend" has been defined as the fellow who's always ready to pick up the check.

And, to forty million television homes, the best friend is the successful advertiser—whose sales results will enable him to continue picking up the check for America's outstanding entertainment.

END

"If we don't counteract unfair criticism, revenues will drift to other media"

1958 to selling the "extra dimensions" of television—sight, sound and motion. We must return to these fundamentals of the medium that many of us, who are almost too close to television, have taken for granted.

Television in 1957 faced increasing negative pressures primarily from competing media that are bound to be accelerated in 1958 as television makes further inroads into their revenues.

Radio obviously has an important place in communications, but we must not let the battle lines between television and any other medium be drawn on the grounds of comparative costs-per-thousand alone. Radio is acknowledgedly a lower cost medium, but those of us in television are convinced that *no* medium is more efficient than television in *cost in relation to its ability to move merchandise*. This is the *only* valid comparison—the only one in which an advertiser should be interested.

TV must begin to sell itself

Television, like capitalism, has not done as effective a job of selling itself as it could or should. My assumption of higher television revenues and a larger share of the advertising dollar for the medium in 1958 is based on the premise that the industry will launch early in 1958 a full-scaled *positive* promotion campaign that will counteract the unfair competitive criticisms of its high cost and mediocre program quality. If we do nothing and fail to counter with at least equal positive pressures, the industry will be faced, over time, with serious problems of price-cutting and the drift of advertiser revenues back to the older media.

The Television Bureau of Advertising is doing an outstanding job of selling the impact and facts of television in pin-pointed personal, printed and wide-screen presentations. It deserves great credit for the fact that television now has a larger share of the budget of the top 100 advertisers than any other medium. The same type of selling by networks, station representatives and station salesmen has been effective. However, what the industry has failed to realize or capitalize on is the potent fact that *the selling force of the medium itself can be utilized as a tool for selling television itself*.

Broadcasters have at their command the most powerful selling medium ever devised by man—one that reaches 41 million families on an average of over five hours a day. Fortunately, this very audience also includes the decision-makers that ultimately determine television revenues—important national advertisers and potential advertisers, Madison Avenue agency executives, media men and timebuyers, the advertising managers of the local department stores, their wives, cocktail-party friends and children. All influence the buying decision.

Is it not obvious that we should be able to use our own medium to sell television and thereby bring about a vastly more favorable reception for the pin-pointed selling of the medium by TvB, networks, station representatives and local salesmen?

There is an urgent need for a top-flight, professionally conceived and produced promotion campaign consisting principally of 10-second, 20-second and minute filmed "commercials" on behalf of television. These "commercials" would sell what we in television believe: That television, because of the fantastic size of its audience and its added dimensions of sight, sound and motion, is a vastly superior selling medium.

How a commercial for TV might sound

I am not a promotion man. However, I can imagine, for example, all in a 20-second "commercial," first a blank screen with a radio sportscaster describing a football play and another voice (supposedly a listener) breaks in saying, "I wish I could have seen that play!"; then a still photo of the play with no sound other than a side voice (presumably now a viewer) saying, "I wish I could have been there!" Immediately following, the photo moves into action, the crowd roars, the announcer describes the play, and a side voice (presumably now a television viewer) says, "It's television!"

Similar "commercials" could be made on the whole range of events seen on television—drama, comedy, education, public service, etc., as well as a scattering of hypothetical commercial products. Incorporated at the end of each such "commercial" could be a reference to the number of millions of people watching their screens

at that very moment. The possibilities of such a campaign are unlimited.

I believe that an expenditure of as little as \$100,000 by the industry (needed for production costs only) for such "commercials" would come back 1,000-fold in industry revenues within the next 24 months, to say nothing of the good will it would create for the industry.

Suggests setting up a steering group

I suggest that, under the aegis of TvB, there be set up immediately a steering committee of the most creative minds in the industry drawn from the networks and broadcasters, and that this committee take on the paid services of an advertising agency to come up with a hard-hitting campaign. The "commercials" must be as well conceived and produced as those that sell automobiles, soaps and cosmetics on television. The committee would also carry on red-flagged correspondence and telephone calls directly to the top managements of television stations so that maximum use would be made of the "commercials."

The impact of a minimum use of 20 such "commercials" a week on each of the television stations in the country in 1958 would be enormous. I doubt that a single broadcaster would fail to cooperate.

The idea of a communications medium using its own facilities for self-promotion is certainly not new. The utilization of full page ads in newspapers and magazines to attract advertisers to themselves is commonplace. With the wider range and impact of television, our own campaign should be many times more effective.

The longer the industry sits idly by allowing negative pressures to continue to build up, the more difficult it will be for television to maintain its momentum. My predictions of television revenues in 1958 are based directly on the assumption that a project such as this will be undertaken immediately and that the first such "commercials" will be seen by over 140,000,000 viewers no later than April 1, 1958.

We cannot afford to be like the small boy who fell out of the twenty-story window and said to himself as he passed the second story on the way down, "I'm not hurt yet." **END**

"Often the best-conceived form of American music," he calls 'em. Then he points out that the average American can sing five or six commercial ditties, even when he can't sing three top tunes on the Hit Parade.

Marlboro's jingle he picks as "very repeatable." The Gillette march is worthy of Sousa." The Scott Tissue song is "symphony in treatment, with a debussy flavor."

Foreign commercials receive praise

Our favorite correspondents in Britain and Japan have just sent us some more of their latest TV commercial output. We particularly liked the "Who's Got the Crispies," a Kellogg film starring the British humorist, Max Bygraves. And we're charmed with two new cartoons from Tokyo TV. One is all about clocks (Seikoshu), the other candy (Meiji).

We've been rather disappointed in most of the new car introduction commer-

cial this season. Nothing new. All use the same tired devices and camera angles, with cliché-packed words, words, words.

Two of the best we've seen: One for Chevy with a stylized set and a corking musical score; dramatic shots of musical soloists intersperse the new car displays. One for Chrysler's Imperial: It has only three words. "The . . . Triumphant . . . Imperial!" and the rest is a great musical score.

About Ford: better than their new car films, we liked a season's end commercial on two-car families. The script and scenes are briefed back on the first page of this column. END

Just issued: *Television Production, TV Handbook & Dictionary*. By Harry W. McMahan. An encyclopedic handbook of TV fundamentals, designed as a working tool for anyone concerned with the industry. Published by Hastings House. Price: \$7.50.

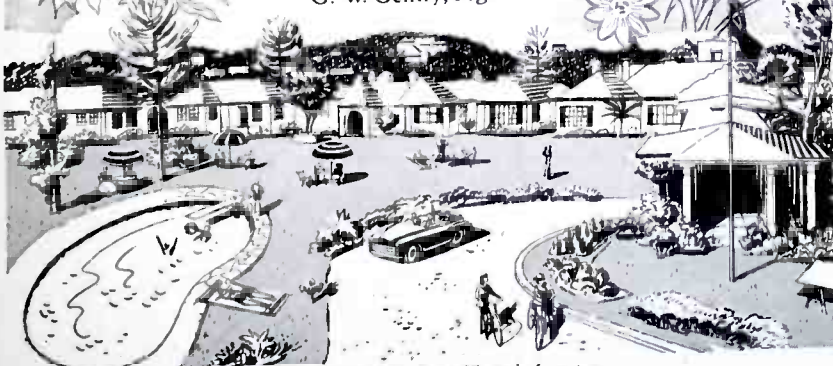
HEAVEN BEGINS
AT BERMUDA'S

Harmony Hall

HOTEL

Gracious pink-and-white cottage-type Hotel in a tropical garden. Airy rooms, many with balcony . . . French cuisine, Gombey Room native floorshow. Guest privileges at Bermudiana Hotel . . . plus 4 Hotel Variety Dining. South Shore Beach . . . new Garden Pool.

Until Mar. 15-7 days, 6 nights including Island tour, \$79. Daily \$11. (Per person, dble. with bath, Mod. Amer. Plan)
G. W. Gentry, Mgr.



Color Folder from Your Travel Agent or
WM. P. WOLFE ORGANIZATION, Reps., 500 5th Ave., New York 36 LO 5-1114
BOSTON • CHICAGO • CLEVELAND • MIAMI • PHILADELPHIA • TORONTO

JAXIE'S LESSON IN LOGIC

Over 1/4 million TV sets tune regularly to WFGA-TV, NBC television to 64 counties in South-Georgia and North-Florida.

You can't reach the rich Florida-Georgia market without Jacksonville.

You can't reach the multi-billion dollar Jacksonville-area market effectively without WFGA-TV.

So, the assignment is to apply the above facts to your TV schedule to solve your sales problem.

BASIC NBC AFFILIATION

*Represented by
Peters, Griffin, Woodward, Inc.*



WFGA-TV

Channel 12

Jacksonville, Florida

**FLORIDA'S
COLORFUL STATION**

us to increase the number of commercial TV outlets much above the 500 mark in 1958.

With respect to translators, the story is somewhat different. On the basis of present demand, we will ultimately double the number of existing translator operations from 71 to 148, serving a total of 88 communities. While these operations, along with the hundreds of community antenna systems, do not add additional programming, they do extend the coverage of existing stations. Some of these may eventually grow into independent operations.

FCC is considering rules for boosters

The Commission is also wrestling at present with the problem of devising rules to meet the demand for booster-type operations in remote areas. Assuming that these operations can be safely operated and provide more service than they destroy, we could conceivably have more repeater-type stations than primary stations by the end of 1958.

The increase of 9% in TV advertising in 1957 over 1956 represents a

leveling off which may continue during 1958 with another slight increase. TV set production in 1957 is expected to be somewhat below the 7.3 million produced in 1956. The extent to which color television can become a factor in 1958 is still unknown. Unless some undisclosed motivating force gets John Q. Public started, there probably will be no dramatic expansion in the number of color television homes in the coming year.

Although less than 1% of the TV homes (200,000) have color sets, over 250 stations are equipped to carry network color shows to 96% of the nation's TV homes when the potential avalanche of demand begins to move.

There is no doubt that TV has become a vital element of our lives. The latest figures show that 73% of our people watch television more than 5½ hours a day.

America's mass media have made our people the most thoroughly and accurately informed in the world. Television can rightly claim a substantial portion of the credit for this achievement. END

flame that his movements suggested.

In quite a different mood, after the children had disappeared into the mountain, a pale blue light bathed the low ceilinged passages where one of the mothers was alone in a stark black dress and blue shawl. The feeling of sorrow was conveyed as much through the color as the action.

At this point a word on the use of blue in television may be in order. It is one of the most noticeable colors that can be reproduced by the camera and must, therefore be used with the greatest care. In the example just cited, it served its purpose with wonderful effect. Otherwise, it was used only in very small patches as an accent color in costumes, where it served to bring out the glowing shades of the warmer colors.

All of this made pretty rugged competition for the commercials to face. Before the beginning of the film the three brands of cigarettes, shown in color against a dark backdrop, could still hold their own. Such would not have been the case had they been shown after any of the play scenes.

RCA commercial wins praise

But a word of praise is in order for RCA Victor. Their commercial appeared after the picture, and an attempt was made to carry out the theme of the production. A piper, also in yellow, was shown against a painted fairy tale backdrop, and in quick sequence, the Victor machines and records appeared in color and lively motion. The color did look rather on the drab side, compared to that of the play. The motion was so fast that it was almost impossible to identify any separate article, but the gradual transition from the fantasy of the film to the everyday world of commerce was a happy inspiration that may well be exploited in future productions.

AS OF JANUARY . . .

NBC will colorcast approximately 75 hours this month, CBS three and a half. NBC's telecast of *Omnibus* on the 14th marks this show's first in color.

TELEVISION MAGAZINE's latest estimates show 309 stations can transmit network color, 95 can handle film and/or slides and 37 stations are equipped to originate local live color. For more detailed information see the "Special Report on Color" in the December, 1957 issue. END

YOU CAN'T MISS! with . . .
WEAU-TV
 THE
BIG CHEESE
 IN WISCONSIN

- Programming the BEST of all three networks, ABC, NBC and CBS.
- A single station market in the heart of Wisconsin - covering twice the population and twice the area with our new 1,000 foot tower with maximum power.
- Serving the giant land of ¾ million people and two million cows.

WEAU-TV EAU CLAIRE, WISCONSIN
 See your Hollingsbery man
 In Minneapolis, see Bill Hurley

The advertiser's field of choice is limited to the programs presented to him

marked degree that it is becoming utterly impossible for many medium- and small-budget advertisers to take advantage of the value and selling power television represents. This element of total cost must level off before it takes too big a cut of even the largest budgets and leaves no room for required flexibility. In any event, this element of total cost is sure to force even more advertisers into alternate sponsorships and participation-type shows in 1958.

It is also this writer's opinion that the advertiser is continuing to do a better job in that creative area of television which is his major province—the presentation of his selling message. Obviously, we have not reached the millennium of maximum effectiveness as yet, but with the help of such research tools as are available, we have improved our methods of selling via the combination of sight and sound as our experience with television has broadened.

It is not likely that 1958 will see any noticeable change in this direction other than the normal improvement which will evolve naturally from added knowledge of, and exposure to, the medium plus further refinement of our methods of evaluation.

And so it would appear that in the areas of *circulation, value and commercial presentation*, television is ready to assist the advertiser in fulfilling the rigorous role which he will be required to play in 1958.

Facets of TV confuse advertisers

On the other hand, there are other facets of the medium which as yet have not successfully run through their shakedown and which leave the advertiser confused, to say the least. This confusion cannot help but undermine the degree of confidence he should be experiencing in the medium as he looks toward the year ahead.

The most important of these areas of confusion is in the question of programming. While there has been no important evidence as yet that consumers are curtailing their voluntary exposure to TV (in fact evening sets-in-use figures have shown a steady gain from an average of 47.2 per cent in 1954 to 52.7 per cent for the same period in 1957), the gauntlet for the cause of improved programming has

been thrown down by many of the industry's most qualified spokesmen. Basically, they fear that mediocre program content may result in an eventual dilution of the advertising job television has the potential of accomplishing.

In writing a similar article for TELEVISION MAGAZINE one year ago, I placed the responsibility for improved programming in the lap of the advertiser. I also predicted certain types of programs which would not be acceptable to the advertiser in 1957.

Responsibility rests with producers

I have changed my tune on two counts. Number one, I now feel that the initial responsibility for program improvement must rest with the producing element, whether it be network, agency or independent. I base this feeling on the realization that while the final decision for the program does rest with the advertiser, he must have a high level of program choices from which to make his selection. His field of choice is limited to those programs presented to him.

Because of the complexity of the many problems confronting the advertiser today, it is not possible for him to concentrate on the show business aspects of the medium. He must, therefore, turn to specialists—the program producers—and, in my opinion, they have let him down.

For example, in looking for a new show for this fall, our agencies screened some seventy-six possibilities. We, ourselves, logged thirty-two of the seventy-six programs presented. Only five were eventually sold for network presentation; and from the record to date, I am not sorry that we turned down four of them. Two of the others are being filmed for syndication, and the results are not yet in. In other words, any efforts which we may have wished to make in the line of program improvement were restricted by what was available to us from the New York and Hollywood production centers.

And the second marked change in my thinking concerns the type of program the advertiser will accept. In looking toward the late, lamented 1957, I stated that advertisers would *not* be interested in "new quiz shows, regardless of the gimmick—or saddle themselves with more adult Westerns." How

wrong could I have been—particularly on the latter count. In fact, our own new show, "Tombstone Territory," is as "shoot-'em-up" as they come.

It is now my feeling that in approaching the subject of programming in 1958, the advertiser should not be concerned primarily with program type, but rather should place his emphasis on the quality of the particular program, regardless of type, and its suitability for the job he is trying to do—the audience he is trying to reach.

And, furthermore, I feel those responsible for program creation and production must provide us with a level of program quality that will give the advertiser as sure an opportunity as is possible to invest his advertising dollars effectively and to obtain maximum results from the most potent selling force he has at his command. All too often the producer seems to be more intent on making a sale than on having the sponsor make a good buy. It is only if a good buy results from the sale, that both parties will have accomplished their aim.

Where will government interest lead?

A second element of confusion results from the increased interest on the part of the government in various aspects of television broadcasting. Where will this lead—where will it leave the advertiser and his investment in the medium?

This is an area where speculation is impossible. It is only to be hoped that the various elements both in the industry and in Washington who have been pushing the probes will appreciate to the fullest extent possible the importance of television as a selling tool in sustaining our economy, and that any action they might take will be taken with this thought very much in mind.

The advertiser also continues to be confused by audience measurement—its reliability, its value, its meaning. Will 1958 see any significant advances in this direction? On the basis of progress to date, it is not likely.

But on one most important point, the advertiser is not confused. And that point he will back up with pretty close to two billion of his advertising dollars in the year to come.

He knows he is going to need television in its most effective form to do his job in 1958.

END

Toll TV should make high-budget motion pictures for TV a paying proposition

It is common knowledge in the industry that stations which have purchased major film packages have taken sizable bites out of the competition's share of audience, to the delight of not only themselves, but their advertisers as well. Stations that might have found themselves overpowered by high-budgeted network presentations have been able to maintain their competitive positions by offering top entertainment at prices they can afford.

Contributing to the continued importance of feature films on TV will be the general release of post-1948 motion pictures. Although I see no prospect of their immediate release, because of the long-term financial investment on the part of stations, agencies and clients in the pre-1948 packages, I have no doubt they will be released in the future, not only because they represent more profit to the producers, but for the strong economic reasons that I have already mentioned in relation to non-network TV operations.

TV needs motion pictures

Despite criticism from many quarters that motion pictures on TV are detrimental to the development of that medium, the simple fact of the matter is that television could not economically exist without motion pictures—certainly not with today's full-time program schedules.

There has been considerable discussion of the possibility of making what are termed "A" pictures specifically for television. Generally speaking, the production of an "A" picture presupposes an investment of well over a million dollars. Obviously, this kind of investment could only be absorbed by a major network under the present structure of television. On the other hand, the problem of selling such an expensive production to clients, coupled with the difficulty of network time clearances, makes the prospect of producing high-budgeted films specifically for TV relatively dim.

Of course, network programming of feature films has been done in the past, but it has not involved the kind of production expense I have been talking about. ABC's *Famous Film Festival* utilized mainly British film products, and although the quality of the presentations was uniformly high, the experiment was not a success;

probably because the pictures were not of high box office value. CBS last year screened our "Wizard of Oz" nationally. However, CBS paid a lease price of only \$225,000, less than half the cost of this fall's Edsel spectacular! If M-G-M were to produce the "Wizard of Oz" for theatrical use or as a TV special today, it would cost between \$5 and \$6 million.

So far, I have been talking in terms of our present free TV set-up. The prospect of a pay TV system of one kind or another would certainly alter the picture radically, not only with regard to feature film programming, but to the entire program structure that exists at present.

I am in favor of toll TV; that is, I am in favor of the experiment being tried. If the public wishes to pay for home entertainment, then it has every right to do so. I am by no means certain that pay TV will work. After all, payment for a product does not automatically insure quality.

In order to succeed, the pay TV operator will consistently have to present entertainment that is superior; superior not only to the run-of-mill product, but also to what is being offered by his non-charging competitor. This certainly implies expenditure of considerable sums of money. It may well be that costs will be so high that the public will not pay the price.

In any event, the man who ultimately pays will be the final arbiter. Predicting the outcome of pay TV experiments at this stage takes "more nerve than brains."

High-budget movies likely on pay TV

Assuming for the moment that pay television proves feasible, how will feature films be affected? It means that production of high-budget motion pictures for television becomes more likely. For example, if I, as a producer, make a film for \$2,000,000, release it to a pay TV operator and reach an audience of 15,000,000 people through 10 million sets at 50 cents a look, then these 15,000,000 people are a guarantee of real profit. Fifteen million viewers is a pretty conservative estimate for a properly publicized major television event. It is this kind of pencil and paper arithmetic over a couple of martinis that puts a rosy glow around the pay TV picture.

And, of course, who is to say that there will be no domestic market for a picture shown on pay TV after a suitable time lag? Certainly there could be no drawback to immediate profitable foreign exploitation of the film.

Although pay TV may not be a subject for immediate concern, it does serve to point up one significant fact: Motion pictures will continue to be an extremely important element of TV programming in the future, as they have been in the past—whether we have pay, free or both systems operating.

I am certain that if a poll were taken in which viewers were asked to name the finest entertainment they have seen on TV, a vast number would name some motion pictures. "The Green Pastures", which received more critical acclaim than any other TV presentation in the past year, was adapted from the stage originally as a motion picture, and achieved widest popularity with the public through the latter medium. This fact was undoubtedly taken into consideration in programming it on television.

The criticism leveled at feature films of being old is largely irrelevant. Unquestionably, a good number of inferior movies are aired on television. But they are not inferior because of age. A really good picture has meaning and value regardless of its production date. Greto Garbo in "Camille" is as powerful today as she was 30 years ago.

As stated earlier, motion pictures have been successful in television in the past because they have been economically sound investments for the station operator and the advertiser, and, most important, they have provided good entertainment for the viewers. These factors, coupled with the probable increase in volume of product available this year, indicate continuing successful programming of feature films in 1958.

National and local advertisers will continue to find motion pictures an excellent sales vehicle, which possess the added virtue of allowing them to enjoy a flexible buying situation; stations will still be able to offer attractive packages at a cost they can afford; and the viewer will still be offered the finest kind of entertainment. My bet,—net—net,—as the money boys say—is, "There is a feature picture in your television future." END

not be regarded as inherently a competitor or substitute for monochrome color film but rather an adjunct and highly useful method of suitable application in its own fields. Wherever routine recording is required, with repetition of the program after a short interval and without routine processing, magnetic tape offers attractive capabilities and will undoubtedly find wide application.

For primary program or commercial production, where careful and detailed editing is needed and where large-scale syndication is involved, film continues to have a real appeal. Original program series and major commercials can be readily produced in the desired form on film and can be released through multiple prints in a practical fashion.

Tape and film fields will co-exist

Probably the tape and film fields, or their equivalents, will co-exist for a long time. The use of each will be in accordance with considerations of economy, convenience, and required artistic and impact quality.

In the realm of color television, there are many misconceptions, even among usually well-informed workers. And certainly the public has little knowledge as to the reasons for the high price of color receivers.

Actually a color receiver may be regarded as practically four or more ordinary receivers. There is of course the usual audio or sound receiver. There is also the video or picture-signal receiver. And there is a receiver for the video color carrier (which transmits all color information necessary for accurate reproduction).

There is further a high-speed electronic computer which processes the color signal with extremely high accuracy in what is known as an electronic "matrix." This astounding device—the first electronic computer to be placed in any device offered for use in the home—must be some twenty times as accurate in its timing as for black-and-white receiver. Errors of billionths of a second may change pleasing color to unacceptable color!

And finally, there has to be some sort of color tube or color display device which shows the final picture with adequate brightness.

It should be appreciated that the present color tubes, or any likely modified form, will require control of

brightness and color at hundreds of thousands of precise locations on a picture screen, and at the rate of thirty changes per second. To expect a device having these amazing capabilities to be extremely simple, easily manufactured, and readily controlled by electrical circuitry is to be rather optimistic.

As a matter of fact, it is rather astonishing that color receivers can be sold at present prices considering that the original monochrome television receiver cost more when introduced and in higher-value dollars. And automobile prices have soared to the price of half-a-dozen color sets.

Nevertheless, there is a repeated suggestion that less expensive color receivers should become available. This prospect is not an impossibility provided the public begins to respond on a large scale to color receivers, thus permitting expanded mass production, and further mechanization or even full automation of color-set manufacture.

Under such circumstances, which may be realized within the next few years, color receivers might be produced at lower figures. But the public itself, through its response to this remarkable entertainment device, holds the key to lower prices.

Another possibility for lower costs

The only other possibility for reduced receiver costs is in the event of a major scientific or technical breakthrough of some sort whereby color pictures may be produced by a new, simpler, and cheap process. There is no visible sign of such a major step on the present horizon. But no scientist will deny the possibility of progress.

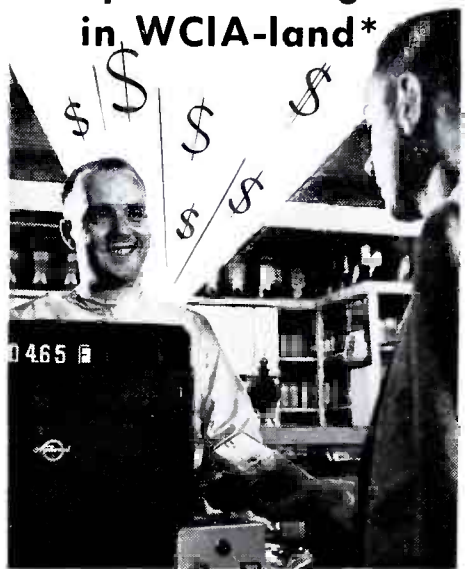
In the broadcasting field, automation may well become increasingly useful in scheduling programs, speedily determining time and station availabilities, in accounting processes, for billing processes, and in connection with certain operational planning.

It is of course also of obvious use in the handling of remote, or even local station operations wherever these are of routine character and can be recurrently predicted over substantial periods. Wherever operations are highly irregular, uncertain, or necessarily subject to unexpected and speedy modification, automation becomes increasingly difficult and uneconomic.

In the field of program production, automation seems less useful because of the obvious artistic, non-repetitive, and

/To next page

\$56,860,000
spent on drugs
in WCIA-land*



*Is your client
getting his share?*

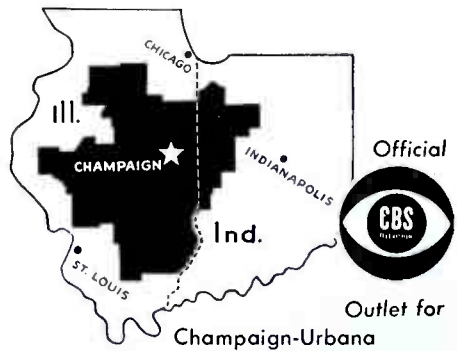
WCIA covers 6 Standard
Metropolitan Markets plus 52
surrounding counties.

**45th U. S.
Television Market**

Centered between Chicago,
Indianapolis and St. Louis

Ill. 2nd TV Mkt.	Population	1,912,320
	Families	598,000
	TV Homes (NCS No. 2)	403,370

*Consumer Markets SRDS & NCS No. 2



Champaign-Urbana
Bloomington · Springfield
Danville · Decatur

GEO. P. HOLLINGBERY, Rep.

WCIA Channel 3
CHAMPAIGN, ILLINOIS

unpredictable aspects of program production. It is necessary to have a certain degree of flexibility in live-program production. While automation equipment can be superseded in an emergency, considerable confusion can arise if this should be necessary.

It has been proposed that the lighting and certain other aspects of stage management might be handled by automatic means. But as yet, most workers find it difficult to reconcile the daily requirements of flexible program production with the greater rigidity likely to occur when automation is introduced.

Automation will be no panacea

When carefully studied, automation will do an excellent job in the fields for which it is particularly suited, notably in the business realm. But it is certainly no panacea for all operational difficulties. And it requires careful retraining of personnel, as well as the cooperation of all those who are involved. In other words, automation is almost a way of life rather than a mechanical-electrical system. END

WGR-TV
NOW TOP BANANA in BUFFALO
 14th
 U.S.
 MARKET

WGR-TV now leads all Buffalo stations with the largest share of the viewing audience from sign-on to sign-off seven days a week. Source: ARB. ABC Affiliate. Call Peters, Griffin, Woodward for availabilities.

WGR-TV
 ABC CHANNEL 2
BUFFALO

T SYMBOL OF SERVICE
T A TRANSCONTINENT STATION
 WROC-TV, Rochester • WGR Radio, WGR-TV,
 Buffalo • WSWA Radio, WSWA-TV, Harrisonburg

Any sum spent on better scripts and direction is well invested. Efforts to obtain strong stars are essential. We have seen more and more of our top actors coming into TV film. Profit-participation agreements made between stars and producers have contributed greatly to this. It is the prospect of long-range income that is proving more attractive than the lure of one big paycheck for one performance.

These are elements of cost on which we cannot stint.

The biggest single factor in keeping a realistic ceiling on budgets is the avoidance of waste. It takes an experienced producer with top facilities and extensive resources to maintain an efficient flow of production. Syndication makes it possible for the local advertiser to afford a big show by pro-rating the cost among many companies.

Perhaps the most flagrant aspect of waste in production today is caused by the concentration of sales and filming activity in the spring and summer months. Thus, many half-developed concepts get rushed on to the air, doomed to failure because of the haste in which they were conceived.

Creative work must be done on a year-round basis. Time is necessary for the careful development and preparation of a program concept.

Production timing is important, too, for we consider the production of a pilot essential to the development of a series. A pilot film must be a creative tool as well as a sales tool. In its preparation, we can round out our program concept and prepare the structure of the entire series.

Moreover year-round production provides the best way of utilizing our creative staff, sustaining a corps of trained people working together as a team.

The development of our creative people is essential, if film is to live up to its full potential.

Films for TV must avoid the mistake made by theatrical films. Television cannot become a mere stopover for writers and directors of promise, an interlude before moving on to what some of them may consider more serious arts—and more serious money. We will not hold our brightest talents unless we present them with challenging assignments as well as handsome rewards.

The horizons of TV film need not be limiting. One would gather from the

newspapers that Western sagas are the only subjects ever brought before the TV cameras. Despite the popularity and success of the season's new Westerns, they have not been the sole focus of film makers. Of the eight series in production at Ziv this past year, for example, only one is in this genre.

Criticism of the current season's programming has, I think, placed an unfair burden on film. We do not attempt to compete for critical acclaim with such wonderful all-for-one-night extravaganzas as the *General Motors Anniversary Show*. Our objective is to provide programming that will build large audiences, week after week and year after year. The answer to whether or not film programming has been able to maintain good standards of entertainment lies in the continued strength of its audience. As followers of the ratings are well aware, viewing has grown, not diminished.

Cost-cutting could be disastrous

What should concern us now is the verdict of future audiences. Today our programs are competing successfully. We have great plans and hopes for the next season. Yet within the past two months, I have seen disturbing statements in the press about an anticipated swing to lower cost programming for next season. Cost-cutting for the sake of cost-cutting that would result in depreciation of quality would be disastrous. Careful planning by producers and careful buying by sponsors to assume the best possible "cost-per-thousand sales" results is essential.

We have made television viewers a sophisticated audience, accustomed to selecting their entertainment from the best that could be devised. We cannot now turn back the clock and ask our audiences to be content with less professional, less exciting fare.

There are new horizons opening up for film that as yet have not been explored. We have yet to determine how tape can be incorporated into our present system of distribution and production. We know that at present, tape cannot be adapted to film technique, that its initial uses will be as a replacement for kinescopes and to record shows that are now done live. Eventually, tape might become the substance on which we record film shows, but this will not influence the basic economics of the field. Reruns will not lose their value. If it should prove desirable, our

backlog of programs could be relayed on tape.

The need for programming on the part of local and national advertisers that gave rise to the film industry will persist, and grow even though technology may improve the ways we serve that need.

We have yet to feel the full power of color television as a complete medium. At Ziv, we have been working with color for years. Most of our series have been prepared in color as well as black-and-white. We are still studying the effect of color on our basic costs and are watching the color development closely. When the industry and advertisers are ready nationally for large-scale use of film programming in color, we will be ready to serve those new needs.

During the past year, we have witnessed some notable advances of significance to all who are involved in television. We have seen the half-hour film confirmed as the basic unit of TV programming. Advertisers have increased their reliance on film, on the networks and on all levels of spot. The international market, even though it offers more potential than profit at present, has gained strength.

We have seen television absorb increasingly larger amounts of film. Growth of network use has not detracted from the value of syndicated properties. The vitality of subsequent films has been maintained. We have seen the large feature backlogs find their place in the medium, without dulling the appetite of viewers—or advertisers—for half-hour shows. Even the bottleneck in facilities, long a deterrent to a healthier TV industry, has begun to crack.

Ten years ago, the TV film industry did not exist. Today it is a major force in an established medium.

The difficult "struggle for survival" period for film companies with intelligent, long-range planning, strong financing, keen creative minds, and efficient management has long since passed. Our objective now must be to bring a new level of mature thinking and planning to this field in which opportunities extend to far horizons.

From the film makers as a group, 1958 is likely to bring at least as many new shows as were introduced in 1957. We have expanded our own production capacity greatly. In 1956, Ziv had six new series in production; in 1957, eight. For 1958, the number will probably go up to 12. END

WHICH WAY TV STOCKS? From page 55

In market action, there have been only two stocks showing a gain on the year—both well-managed companies but with quite different collateral businesses to their TV production—Motorola and Zenith. Those doing poorly seem unlikely to decline very much more, while those in the medium brackets could well recover in price if their increases in earnings hold. The price outlook for these shares is therefore favorable in 1958, with the one proviso of no depression, and a depression seems unlikely.

Trade conditions in TV set sales are said to be "soft" at this writing, yet the analyst also looks at reduced production schedules and a year-long effort to cut inventories. In addition, he cannot refrain from noticing that Zenith had the largest October in its history and an even better November.

Supporting this semi-optimism, which seems somewhat rare in Wall Street now, is the recently expressed view of Westinghouse Electric that the industry in 1958 would do no worse since the squeeze on margins had eliminated some production, and could do better. The thin neck, 110° tube, saving 3 to 10 inches from the depth of sets, is just coming into large production and should help to stimulate demand.

Tube replacement is a growing business

This business is of course not limited to sales of new TV sets. Tube replacement is a growing business and is not suffering from any special difficulties at present. The radio business has been given another unexpected lift this year by a demand for portable battery sets and a large increase in car radio sales.

Color TV sales efforts are still largely confined to RCA, but if this company continues to make progress in this new field, others are bound to follow.

A review of some individual company highlights follows, giving many different reasons from different managements for reasonable optimism on 1958.

Admiral in the September quarter of 1957 earned 20 cents per share, compared to only 2 cents a year ago, thus showing a gain for the first time this year. This stock, now 8, had a high of 32¾ in the recent past. Sales volume of the company is still quite large. Some financial opinion is that the company is taking a turn for the better.

Columbia Broadcasting should show a 40% gain in earnings in

1957 to \$3 per share and a good estimate for 1958 is \$3.50. Fine as this performance is, it is not the entire analysis. In 1957 one manufacturing division lost money, yet in 1958 this should show a profit. For 1957, TV broadcasting volume will be up about 15% and radio about 4%. The fourth station, at St. Louis, will soon be added to the system and contribute perhaps \$1 million to \$1.5 million to net earnings next year. A fifth addition is in prospect, to add an estimated \$2-\$2.5 million net earnings.

Sees no difficulty with higher rates

No difficulty in selling TV time at increased rates seems likely on this network. The collateral business of records shows a gain of fully 100% in 1957. A stock like this should not be avoided by investors despite a price of around 25, which is far below the year's high of 36. A return to the high would mean a gain of over 40% from present levels.

Emerson Radio still does not have a profit and has issued no recent statement of views on the outlook.

/To next page

TERRE HAUTE,
Indiana's 2nd Largest
TV Market



251,970
TV Homes

BOLLING CO.
NEW YORK
CHICAGO



WHICH WAY TV STOCKS? *Continued*

Hoffman Electronics recently completed doubling the size of its Los Angeles research center. This company expects to achieve slightly higher earnings in 1957 on sales of about \$40 million, compared to \$46 million in 1956. The decline in 1957 is due to a stretch out of certain Air Force contracts prior to the appearance of Sputnik, but since Hoffman makes guided missile electronic systems, it may have more military business. The company estimates in 1958 a 20% gain in sales to \$48 million and a rise in net income to \$2.90 from an expected \$2.25 in 1957—certainly not a “soft” forecast.

Magnavox continues to do very well as a result of a very strong dealer organization and a determination to sell all its quality sets and “hi-fi” equipment at fair trade prices. Its military business is expanding. It expects continued gains in 1958. From its research, there is the possibility of a new business machine product.

Motorola's fine year in 1957 and expected better year in 1958 reflect fine management. The company is said to believe the adjustments in TV and radio set sales are now mostly accomplished. Its military electronics are important.

Philco has reported increases in

earnings of moderate proportions in every quarter so far this year, but it has not made any recent forecasts.

RCA will earn somewhat more in 1957. The long-term future of this large company lies in its fine research. Color is doing better each month. The company's collateral businesses, like records and military electronics, have good prospects. Prices of records will advance in February, and in the military field RCA has long had connections with missile efforts.

RCA is obviously one of the stock market leaders in this field and even among all industrials on occasions. Any improvement in TV set market conditions, or continued progress in color, plus missile business, would be quickly reflected in its share price, which, at 32, is far below the high of 55 $\frac{3}{8}$.

Storer Broadcasting is a relative newcomer to the New York Stock Exchange, although incorporated in 1927. The company's earnings were increasing quarter by quarter this year until the September report. This decline was not due to loss of business, but to the expenses of developing a newly acquired station at Philadelphia. This expense may well continue for another six months, but is regarded as non-recurring. By the second half of 1958

earnings are estimated as being capable of great improvement. In the meantime, the dividend is expected to be well maintained.

Sylvania Electric Products has been fairly optimistic on 1958, but is now resurveying this forecast to make sure of its ground. The results of its resurvey are not known at this writing. Actually, Sylvania is only 20% in the TV, radio and “hi-fi” set business, but 40% in tubes and semi-conductors. Defense business is about 20%, and the recently acquired Argus Camera business 7%. The tube replacement business does not suffer from the trade conditions plaguing set manufacturers.

Zenith Radio Corp. is experiencing a very good year due to good products and good management. Its Phonovision system will finally be tried next March.

European market impressive

The writer recently spent about two months abroad studying electrical equipment companies in England and Holland. He was greatly impressed with the enormous potential market plus the able management and large research efforts. The American investor would do well to consider the combined electronics and TV of **General Electric**,

TV STOCK TRENDS 1956-1957

	Trend of Sales		Chge %	Net Earnings Per Share		Chge %	Market		Chge %	Curr. Div.	Yld %
	1956	1957		1956	1957E		1956*	1957†			
	(million)										
Admiral	\$134	\$126(3)	-6%	\$0.44	?	?	14	8	-57%	—	—
CBS	256	275(3)	+7	2.13	3.00	+40%	30	25	-16	1.00	4.0%
Emerson	u	u	—	0.04	?	?	7	4	-57	—	—
Hoffman	34	31(3)	-9	2.19	2.25	+11	21	21	—	1.00	4.9
Magnavox	70	87(1)	+24	3.54	3.90	+10	34	32	-5	1.50	4.6
Motorola	162	166(3)	+2	4.12	4.50	+9	42	44	+4	1.50	3.4
Philco	254	270(3)	+6	0.01	—	?	19	15	-21	—	—
RCA	812	853(3)	+5	2.63	2.60	—	37	32	-13	1.50	4.6
Storer	14	13(2)	-9	2.23	2.80	+25	26	20	-23	1.80	9.0
Sylvania	246	251(3)	+1	4.10	3.50	-10	48	33	-32	2.00	6.0
Zenith	100	111(3)	+11	12.55	12.50	—	116	135	+16	5.00	3.7

*Year end 1956. †Recent. E-Estimated. u-Not reported. (1) 12 months June. (2) 6 months June. (3) 9 months September.

**WIN A FREE TRIP
to BERMUDA**

**A Week for Two at
HARMONY HALL**

BE OUR GUESTS!

After

**TELEVISION MAGAZINE'S
SLOGAN CONTEST**

Write in ten words or less the slogan that best summarizes TELEVISION MAGAZINE'S contributions to the broadcast advertising industry.

SLOGAN

.....

.....

.....

NAME

.....

COMPANY

.....

ADDRESS

.....

DEADLINE: FEB. 1, 1958

Read through any current issue of TELEVISION MAGAZINE. Ideas for slogans will be easily sparked, as you mull over the provocative features and articles of the industry's book of influence. For added ammunition write for:

"Contest Kit"

TELEVISION MAGAZINE
422 Madison Avenue
New York 17, New York

**Ltd. and Philips Incandescent
Lamp Works.**

Saturation of TV in the U.K. in 1956 had reached 50%, compared to 84% in the U.S. then. It will take four more years to saturate the U.K. Then too, G.E. Ltd. (not affiliated with G.E. of America which it claims to antedate) is a very active exporter, and the Commonwealth will undoubtedly provide an added market. G.E. Ltd. sells at 39 shillings, compared to a 1955 high of 81 shillings, having declined due to the credit squeeze which is not expected to last for very much longer. G.E. Ltd. has been listed on the American Stock Exchange since 1928, but few investors here have recently bought the stock.

Philips Lamp is being considered by many investors here, since it is a large factor in supplying the demand for TV sets on the Continent. Until as recently as 1954, there was no universal network on Continental Europe, but now there is a "Euravision" reaching most countries.

Other investment opportunities

Investors are not confined to listed companies. **Gross Telecasting** of Lansing (Mich.) has shown a 700% growth in net profit since 1950. Although earnings declined slightly in the first half, the fourth quarter of this year is estimated to show an improvement. **National Telefilm Associates** increased its business in its fiscal year 1957 (July 31) by about three times after having augmented its library. The current quarterly trend of earnings for this large factor in supplying film remains upward. **Guild Films** closed its fiscal year November 30 and preliminary figures indicate the company did exceptionally well, with sales up over three times. Its outlook is augmented by the acquisition of R.K.O. library of "shorts."

The present number of TV stations is 107. By 1960 there will be 230. The sky literally seems the limit here, with potentialities for profit far above risks. Philips Lamp has recently been quiet in the market, but with quarterly earnings increasing every interval, it could well resume its advance.

In view of potential markets, the attitude that European stocks should be avoided is self-defeating. Past profit records are also exceptional. In not one year since 1950 has Philips failed to show greater income than in the previous year, and in this interval dividends have gone up 600%. One may well ask where the foreign risk is. END

**MOST
SEEN
SCREEN**

WRAL-TV

NBC CHANNEL 5
RALEIGH, N. C.

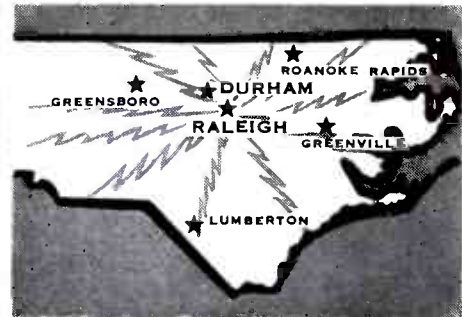
No. 1

in every ARB survey of the
Raleigh-Durham area

Plus

far-reaching, sales effective

COVERAGE



... a total of more than
2 Million Population

From Greensboro to the Coast,
from Virginia to the
South Carolina line

Get the full picture
on

WRAL-TV

TOP POWER CHANNEL 5
RALEIGH **NBC** N. C.

Represented by H-R



TIME FOR ACTION

During the past few weeks, I have had a number of talks with station management around the country. The purpose: to try to evolve some plan of action to cope with the threat to the broadcasting industry inherent in the recommendations of the Barrow Report. By now, there are few people in the industry who haven't discussed the report and its implications. The trouble is, that as so often happens in our business, there is too much talk and too little action.

Out of these informal meetings, a plan has begun to take shape. Basically, it seeks to do a job of enlightenment where it is obviously needed, on Congress, the FCC, and the public. Unless the members of the Senate Committee on Interstate Commerce in particular receive—and quickly—an education in the fundamentals of the broadcasting business, they may cause tremendous harm by naively accepting the Barrow Report's unrealistic appraisals.

The idea is to move in several areas:

1. A representative group of stations should—on a completely informal basis—discuss each fact of broadcasting with every senator on the Committee, so that the senators will for the first time have an understanding of the complexities of the business.

2. Broadcasters should tell the broadcast story to each and every Congressman of their own states.

3. The three networks should combine creative resources for once and put on an all-network program that would bring home to the public television's role in our economy, as a force for enlightenment and as an entertainment medium. It is hoped that all stations would tie in their own editorializing with the show. This suggestion has received the most enthusiastic response of all so far.

Broadcasting will never reach full maturity until it learns how to defend itself. And one of the principle instruments in this defense should be—itself. The broadcaster has a right to editorialize. Indeed, he has a responsibility to do so. Yet the medium which reaches more people more often with more impact than any other medium of mass communications behaves as though it were afraid of its very own existence.

This is one of the principal reasons why broadcasting gets kicked around so much by Washington, the press, by just about everybody.

True, there have been excellent industry presentations made to Congressional bodies, such as the logical, factual and lucid argument of CBS to the Magnuson Committee.

Still, by and large, the investigators have failed to comprehend the complicated structure of broadcasting. Perhaps they don't want to comprehend.

That is why it's so important, so vital, to take the medium's case to the people. Also, if the industry continues to lobby as ineffectually as in the past, while dissipating its energy in heated mutual discussion and corridor meetings—if the industry doesn't wake up to the fact that it must put its case directly before the people, it will find itself whittled down to a size that will make it largely ineffective as a major communications force.

Congress must realize that it is not tampering with merely an entertainment medium. To quote Bristol-Myer's vice president in charge of advertising, Donald Frost, in this issue:

"It is to be hoped that the various elements both in the industry and in Washington who have been pushing the probes will appreciate to the fullest extent possible the importance of television as a selling tool in sustaining our economy, and that any action they might take will be taken with this thought very much in mind."

That television is a vital marketing tool in today's economy, can hardly be argued, particularly when the need to stimulate expanded consumption of consumer goods is becoming more important than ever.

What a pity that the most powerful mass communications force yet developed by man should be consistently fettered, handicapped and threatened by proposals based on such naive and specious arguments as to the need to eliminate option time to insure increased competition between network and station.

Anyone who buys or sells time, or who is at all involved in commercial broadcasting, knows only too well how competitive the industry has always been and is today. The very elements the Barrow Report seeks to help—the stations—need option time arrangements most. And you don't have to undertake a two-year study to find this out. Just ask station men.

There must be a stop to the consistent stream of investigations, to the plague of headline-seeking Congressmen. The top management brains of the industry should be spending 100% of their time in trying to improve the efficiency of the medium in the crucial year coming up. When they have to spend so much of their time defending the medium instead, it's time for action.

Fred Regal