

TELEVISION

MAGAZINE

MAY, 1958

15th year of publication



◀ Sig Mickelson of CBS News writes of the conscious use of TV as a social force. Frank Sawdon of Robert Hall explains why his company concentrates on spot TV. ▶



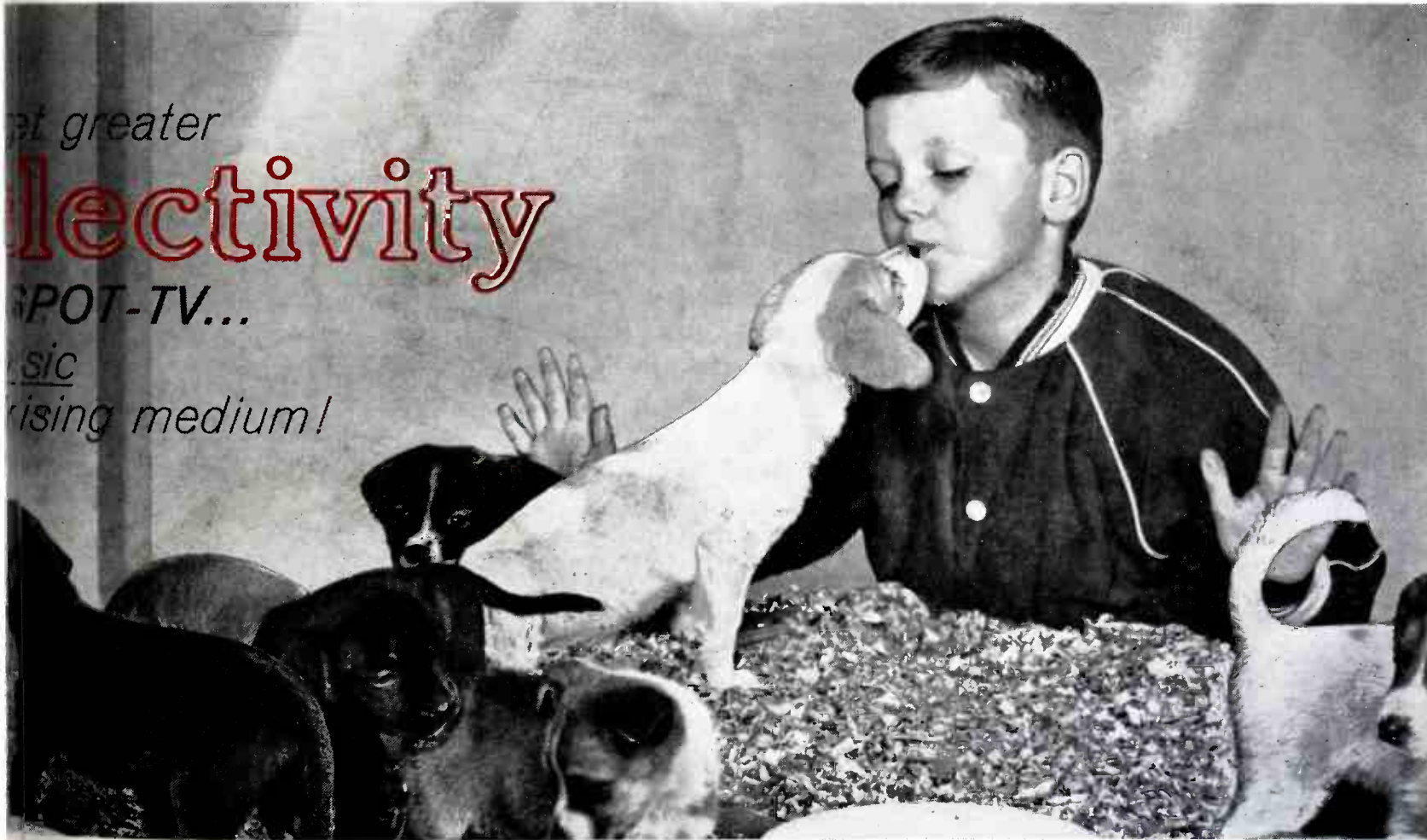
Other highlights: British TV: Definitely Commercial . . . Sears: Search for a TV Formula . . . Who's on First? Radio Study: The 5-Minute Listener.

at greater

selectivity

SPOT-TV...

basic
rising medium!



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

Albuquerque	WFAA-TV	Dallas	WHTN-TV	Minneapolis-St. Paul	WJAR-TV	Providence	KTBS-TV	Shreveport
Atlanta	WICU-TV	Erie	Huntington-Charleston	Nashville	WTVD	Raleigh-Durham	WNDU-TV	South Bend-Elkhart
Bakersfield	WNEM-TV	Flint-Bay City	KARK-TV	Little Rock	WTAR-TV	Norfolk	KCRA-TV	Sacramento
Baltimore	WANE-TV	Fort Wayne	KCOP	Los Angeles	KMTV	Omaha	WOAI-TV	San Antonio
Chicago	KPRC-TV	Houston	WPST-TV	Miami	WTVH	Peoria	KFMB-TV	San Diego
			WISN-TV	Milwaukee				

Television Division

Edward Petry & Co., Inc.

The Original Station Representative

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

WJIM-TV

LANSING FLINT JACKSON

Proudly Announces

*it's primary affiliation
as a basic station of the*

COLUMBIA
BROADCASTING
SYSTEM



COVERING
OUT STATE
MICHIGAN
FOR THE
NATION'S
LEADING
ADVERTISERS

Represented by PETERS, GRIFFIN, WOODWARD, INC.

Now - Proved by New Depth Study

KRNT RADIO

Cowles

Is - far and away - THE MOST

BELIEVABLE

STATION IN

DES MOINES, IOWA

MORE LISTENERS, TOO!

This Central Surveys study reveals many interesting facts that show without question KRNT is the station to use to get the kind of results an advertiser must get these days.

Central Surveys has been engaged in nation-wide market research and public opinion surveys for over 20 years. Among the more than 200 clients are many PUBLIC UTILITY companies. List shown on request.

FACTS-FINDING EXAMPLES

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

KRNT 52%
No. 2 STA. . . . 18%
No. 3 STA. . . . 17%

Personalities Preference

- 2/3 name KRNT personalities.
- 40% name KRNT personalities **EXCLUSIVELY.**
- Re: Sta. 2 & 3. **NO** personalities named by 72% and 90%, respectively.

KATZ has the NEW - the TRUE - facts on Des Moines Radio Listening!

HOMER OUT HOMEREL



ka, in Korea, in Moscow, Bob Hope has pursued his incredible television Odyssey. Not even Homer, who had only words to could impart to his countrymen the sense of understanding the peoples and places that Bob Hope consistently achieves in NBC Television shows.

Moscow show mixed oil and water. It evoked unparalleled enthusiasm and captured at the same time one of the largest audiences of the year. It would take a mighty fast-draw Western to a combination of Hope and Ukrainian spear dancers.

10th year on television, Bob Hope has surged ahead to new audience popularity—just as NBC Television, in its 10th year, has forged into unquestioned supremacy in program popularity. Nielsen Multi-Network Area Report and Trendex all agree:

In the nighttime hours, where competition is keenest and viewing heaviest, NBC Television is now the Number One Network.

The April Trendex reveals that NBC at night leads the second network by 14%, the third by 39%. In terms of half-hour wins, NBC has 20, the second network 14, the third 8. This report climaxes the greatest one-year audience shift in television's first decade.

Together, "Mr. United States"* and the network most preferred wherever there is full freedom of program choice, are riding the crest of the greatest audience endorsement in their joint histories.

**From the 1958 George Foster Peabody Award citation to Bob Hope for his "Outstanding Contribution to International Understanding."*

NBC TELEVISION NETWORK



TELEVISION

MAGAZINE

THE
INDEPENDENT
STATION

MAY • VOLUME XV, NO. 5

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A television market is more than a city

When you use KGUL-TV  Houston . . . you sell a quarter of Texas—a television market whose:

- Total Retail Sales are greater than Metropolitan Pittsburgh.
 - Effective Buying Income is \$3,750,000,000.
- Food Sales are greater than Metropolitan Cleveland.

Smart advertisers want to tap this market. They do it over KGUL-TV , the only station delivering city-grade service to both Houston and Galveston. Represented by CBS Spot Sales.

Sources: TV Mag. 3/57; Copyrighted . . . Sales Management 1957

A CORINTHIAN STATION *Responsibility in Broadcasting*

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



THE SWITCH IS ON!

There's an important new landmark on the historic
Washington scene. A modern structure—the first
ever designed from the ground up for color
television—now houses WRC-TV and provides the



WRC-TV • 4

Advanced radio facilities for WRC. In its new home
WRC-TV is more than ever a showplace of the Capital
Washington's *leadership* station in program-
ing in public service and in service to advertisers.

WRC-TV • 4
NBC SPOT SALES



BYRON FERRIS

as impossible as trying to sell Portland without

KPTV channel **12** **NBC**

Best cost-per-thousand buy plus coverage and audience*—
that's why KPTV, Channel 12 is your **MUST BUY** media to sell the vast
Oregon and Southwest Washington market.

Oregon's **FIRST** Television Station • Represented Nationally by the Katz Agency, Inc. • Schedule **KPTV** Portland, Oregon

* Latest Telepulse

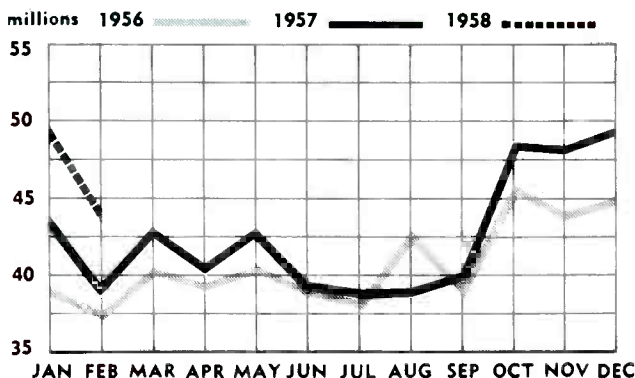
May, 1958

While the latest figures from LNA-BAR show that gross network time billings for February are up 13.3% over February, 1957, it is expected that by April the effects of the current softening of the economy will have been reflected in network advertising.

Spot billings have been off for some time, although there are signs of a pickup in a number of markets. Networks, however, have remained basically unaffected because of long-term commitments. With March ending a 26-week period, the April figures may indicate the first drop in billings. Whether this drop will be as severe as that which has hit the magazines (it is reported that *Life* is off approximately 20% in the first quarter) cannot yet be determined.

During the first week in April, the three networks had a combined total of 3 hours unsponsored time.

TV NETWORK BILLINGS



	February '58	February '57
ABC	\$ 8,427,596	\$ 6,175,488
CBS	19,410,741	18,309,088
NBC	16,797,681	14,900,631
Total	\$44,636,018	\$39,385,207

Source: LNA-BAR
As released by TvB

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

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	5.2	8.2	2.9	2.6
8 AM	16.4	18.8	7.5	11.0
9 AM	15.3	18.8	13.0	14.2
10 AM	14.5	26.0	12.8	14.3
11 AM	23.0	22.6	18.9	21.6
12 NOON	23.1	23.9	23.2	21.3
1 PM	15.3	21.2	21.4	17.8
2 PM	14.6	19.7	12.2	17.3
3 PM	21.0	27.1	15.9	20.7
4 PM	28.6	29.0	18.8	26.9

Source: ARB, February, 1958

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

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	28.7	34.7	25.9	26.4
6 PM	37.5	46.9	52.5	34.1
7 PM	47.7	67.9	66.3	43.2
8 PM	67.7	70.8	73.5	62.4
9 PM	69.2	64.3	67.9	67.8
10 PM	58.6	45.3	51.9	62.2
11 PM	35.2	18.0	24.1	44.5
MIDNIGHT	14.5	5.2	8.9	23.5

Source: ARB, February, 1958

TV MARKETS

APRIL 1, 1958

1-channel markets	142
2-channel markets	70
3-channel markets	40
4- (or more)- channel markets	20
Total Markets	272
Commercial stations U.S. & possessions	474

Number of U.S. TV homes 42,618,000
% of U.S. homes owning TV sets . . . 84.6%

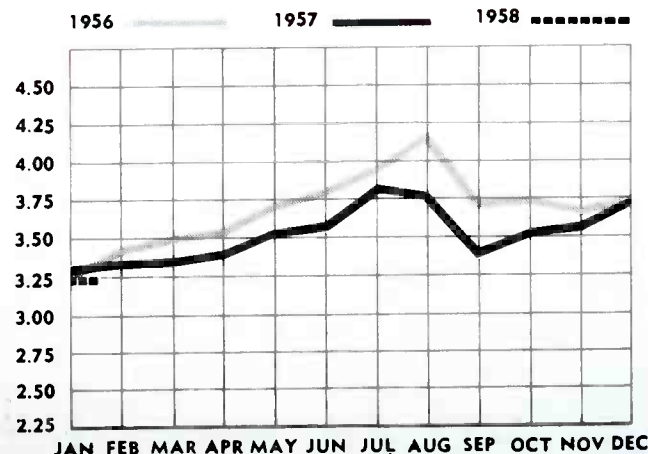
Source: TELEVISION MAGAZINE

TV RECEIVERS

	February '58	February '57
Production	370,413	450,190
Retail Sales	448,727	611,359

Source: EIA

TV NETWORK COST PER THOUSAND



January 1958 index: \$3.25

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



FACE OF CRIME - 20TH CENTURY



MAN IN SPACE - CONQUEST



INTERVIEW WITH TITO



MURROW INTERVIEWS TRUMAN



CHURCHILL, MAN OF THE CENTURY



ALGERIA AFLAME



MISSILE DEVELOPMENT



MARIAN ANDERSON - SEE IT NOW



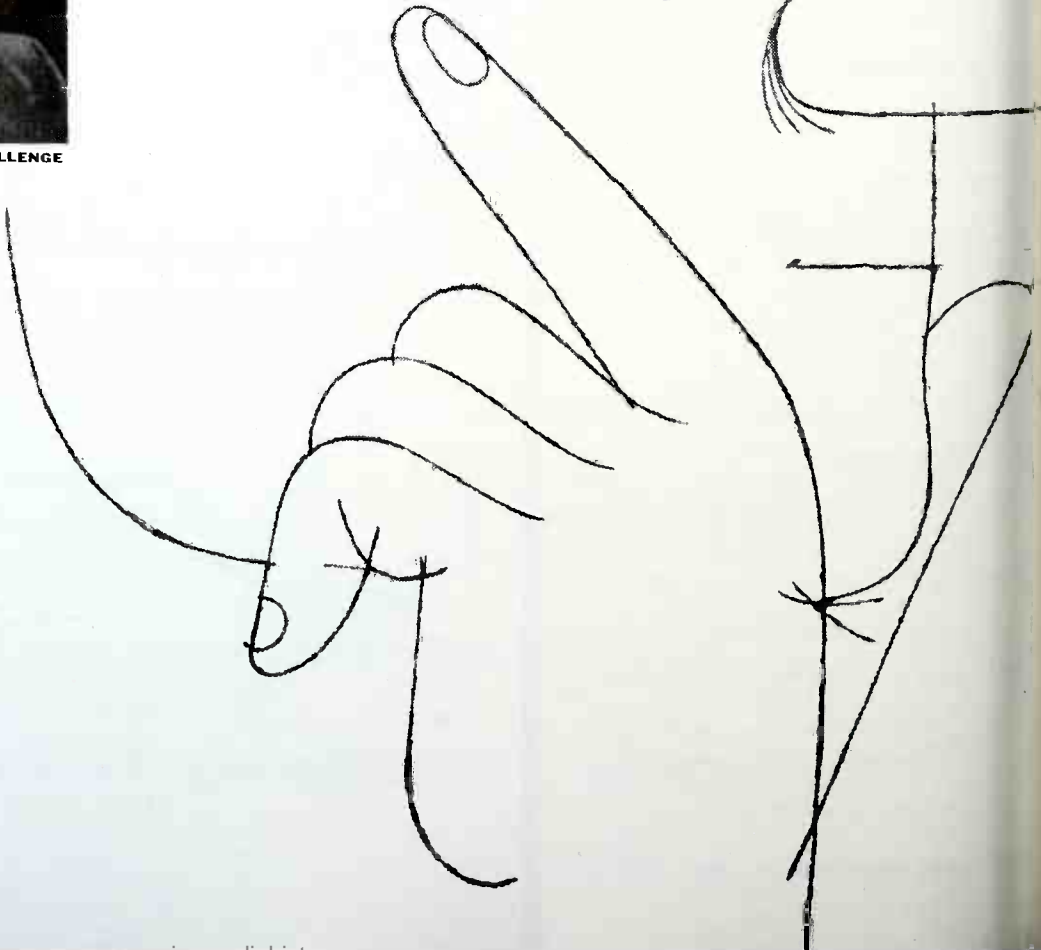
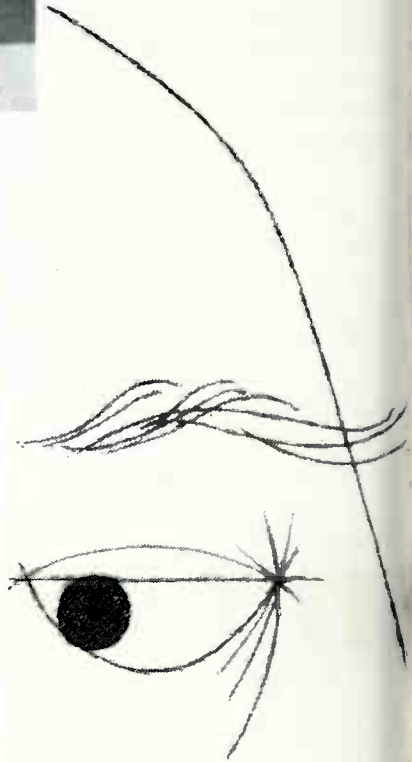
GENERAL GAVIN - WHERE WE STAND



KHRUSHCHEV - FACE THE NATION



DR. TELLER - GREAT CHALLENGE



remember?

If you don't remember these television events, the chances are you didn't see them—for the more a picture comes to life, the longer it is likely to be remembered.

If you were among the millions of Americans who tune to a CBS News program each week, you got a different *kind* of information than you could ever get from a report in cold print.

You gained a sense of reality and immediacy—the feeling of being present at the scene. The inflection of a voice, a facial expression, a gesture, often told you more than a speaker's words.

You gained an additional sense of depth from the wide-ranging explorations of the complex forces that are shaping the world today.

For “going behind current happenings to identify related problems, underlying causes and influential individuals” CBS News won a George Foster Peabody Award for radio and television news, the latest in a list of similar awards honoring the competence of this distinguished news-gathering organization over a period of more than two decades.

This competence has also made the day-to-day reporting of the news on television more meaningful to millions of viewers who have formed the habit of watching DOUGLAS EDWARDS WITH THE NEWS. Broadcast five nights a week, it alone now has a bigger weekly circulation than any newspaper . . . any magazine . . . any radio program . . . or any other news program in television. With more than 38 million viewers, it has become the world's largest single news medium. Like all other news programs on the CBS Television Network it relies for its content and direction on the world-wide resources of CBS News.

Today the number and complexity of events, the speed and frequency of their occurrence, and their impact on the nation's welfare and security make the need for this information-in-depth especially acute. Because it serves this need so effectively, as well as the need to be entertained, television continues to command more attention than any other medium of mass communication in history. And within television the largest audiences—day and night—are available on . . .

THE CBS TELEVISION NETWORK 

focus on
PEOPLE

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

Author of this month's "TV Accepts Its Greatest Challenge," Sig Mickelson has been vice president of CBS and general manager of the CBS News Division since early 1958; he was previously in charge of news and public affairs. Mickelson came to CBS in 1943 when he joined the network's Minneapolis outlet, WCCO, as news editor. In 1951, he supervised the first transcontinental TV program, the four-network telecast of the Japanese Peace Treaty Conference in San Francisco.

Frank B. Sawdon, (profiled in "Sawdon of Robert Hall") vice president of the clothing chain, is also president of both Burke-Stuart, station representatives recently taken over by McGavren-Quinn Corp., and Madison Productions, TV producing company. Formerly advertising manager of Joseph Hilton stores, Sawdon in 1933 founded the advertising agency which bears his name. He joined Robert Hall in 1941.

Larry H. Israel is general manager of Westinghouse's Baltimore station WJZ-TV (formerly known as WAAM). (See "What Happened in Baltimore?") He was previously v.p. and general manager of Pittsburgh's WENS and of KMGM-TV, Minneapolis-St. Paul. Prior to that, from 1948 to 1953, Israel worked with WDTV (now WBC's KDKA-TV, Pittsburgh), serving in turn as news and special events editor, operations manager and sales manager.

Elliot W. (Ell) Henry, Jr., president of Broadcasters' Promotion Association, begins a new column on promotion in this issue (see page 43). Henry has served as publicity director of WLS, Chicago and WTAQ, Green Bay, Wisconsin, as well as publicity director for ABC's AM and TV Networks' Central Division. He is presently director of press information, advertising and promotion for ABC's Central Division and station WBKB. His one-year term as president of BPA began in November, 1957.



SIG MICKELSON



FRANK B. SAWDON



LARRY H. ISRAEL



ELLIOT W. HENRY, JR.

Interview: *Ted Kelly*

McCann-Erickson Broadcast Supervisor, Ted Kelly, tells why he selects WLW TV - Radio Stations for NABISCO



"WLW TV-Radio Stations offer advertisers that golden glow of success in time well-spent."



"And one reason is the splendid service and cooperation of the famous Crosley Group."

"Yes, the WLW TV-Radio Stations know how to help push products from on-the-air to point-of-sale all over the area."

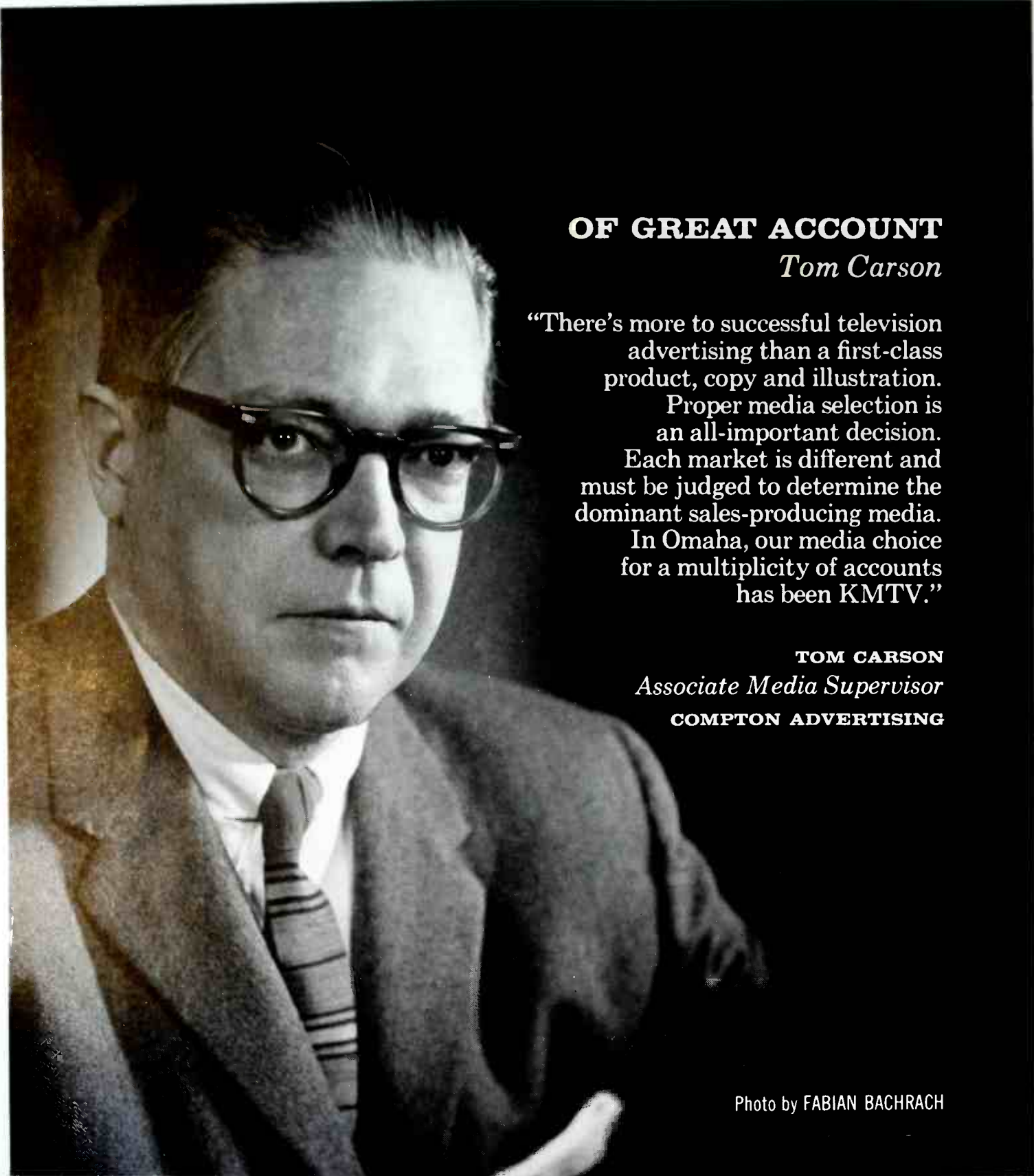


"Such service is Premium quality... real Premium quality!"

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: Detroit, Los Angeles, San Francisco, Bomar Lowrance & Associates, Inc., Atlanta, Dallas Crosley Broadcasting Corporation, a division of **Arco**



OF GREAT ACCOUNT

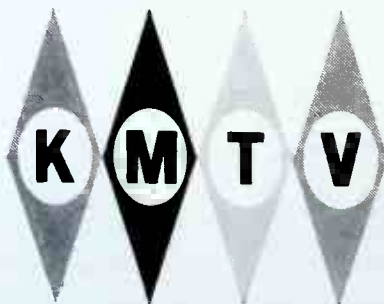
Tom Carson

“There’s more to successful television advertising than a first-class product, copy and illustration. Proper media selection is an all-important decision. Each market is different and must be judged to determine the dominant sales-producing media. In Omaha, our media choice for a multiplicity of accounts has been KMTV.”

TOM CARSON
Associate Media Supervisor
COMPTON ADVERTISING

Photo by FABIAN BACHRACH

KMTV SERVES MORE TV HOMES THAN ANY OTHER STATION IN NEBRASKA, IOWA AND KANSAS! N.C.S.—2



3 OMAHA

BASIC NBC-TV
MAXIMUM POWER

BASIC NBC
MAXIMUM POWER

Affiliated with NBC Radio in Omaha



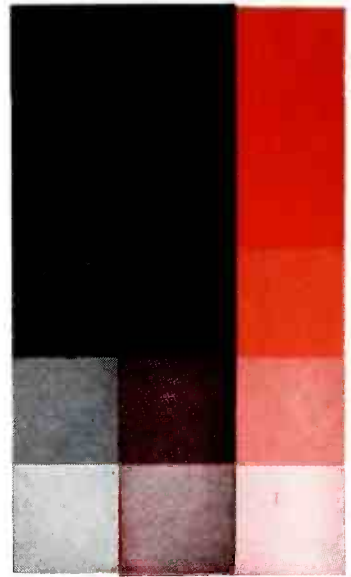
Represented by *Edw. Petry & Co., Inc.*



COLOR LETTER

A MONTHLY FEATURE

BY HOWARD KETCHAM



Properly employed, color can set tone of drama and evoke a wide range of associations

"Rourke's House," an NBC *Matinee Theater* drama, played in a muted and minor key, started off well in a setting of cool pastels, blue, green and lavender, that helped set the mood. It is regrettable that the same effect could not be sustained throughout the play, especially so, since the background scenes were simple ones, confined to a homey kitchen, bedroom and one short sequence in the priest's study, where dark wood paneling and white venetian blinds, the black robe of the priest, and neutral gray of the boy's outfit, served to focus attention on the intense emotion displayed by the faces of the players. This was excellent.

Cluttered background lessened drama's impact

In the kitchen and bedroom settings, however, the background tended to be too cluttered, competing with, and lessening the impact of the simple tragedy that was taking place. There were too many near-neutral colors that were just different enough from one another to make the audience aware of their presence, without permitting them to make an interesting visual contrast. This may possibly have been the fault of the lighting.

During much of the action, too strong light and shadows appeared in the wrong places; light on the white refrigerator behind the actors was not interesting in itself, but it was the brightest spot in the scene, and cast a reflection on the faces which deprived them of most of their color. By contrast, the shadows were so dark that other faces lost their identity in them.

In other sequences, on the contrary, the lighting was so diffused that there were no focal points at all and the colors tended to "bleed" into each other.

More could have been made of the few colorful accents required by the story. It is true that the bright pink Spanish shawl, the center of interest in one scene, stood out against the surrounding drab shades. But the color contrast looked haphazard and rather unpleasant.

Ideal background has simple but homogeneous color

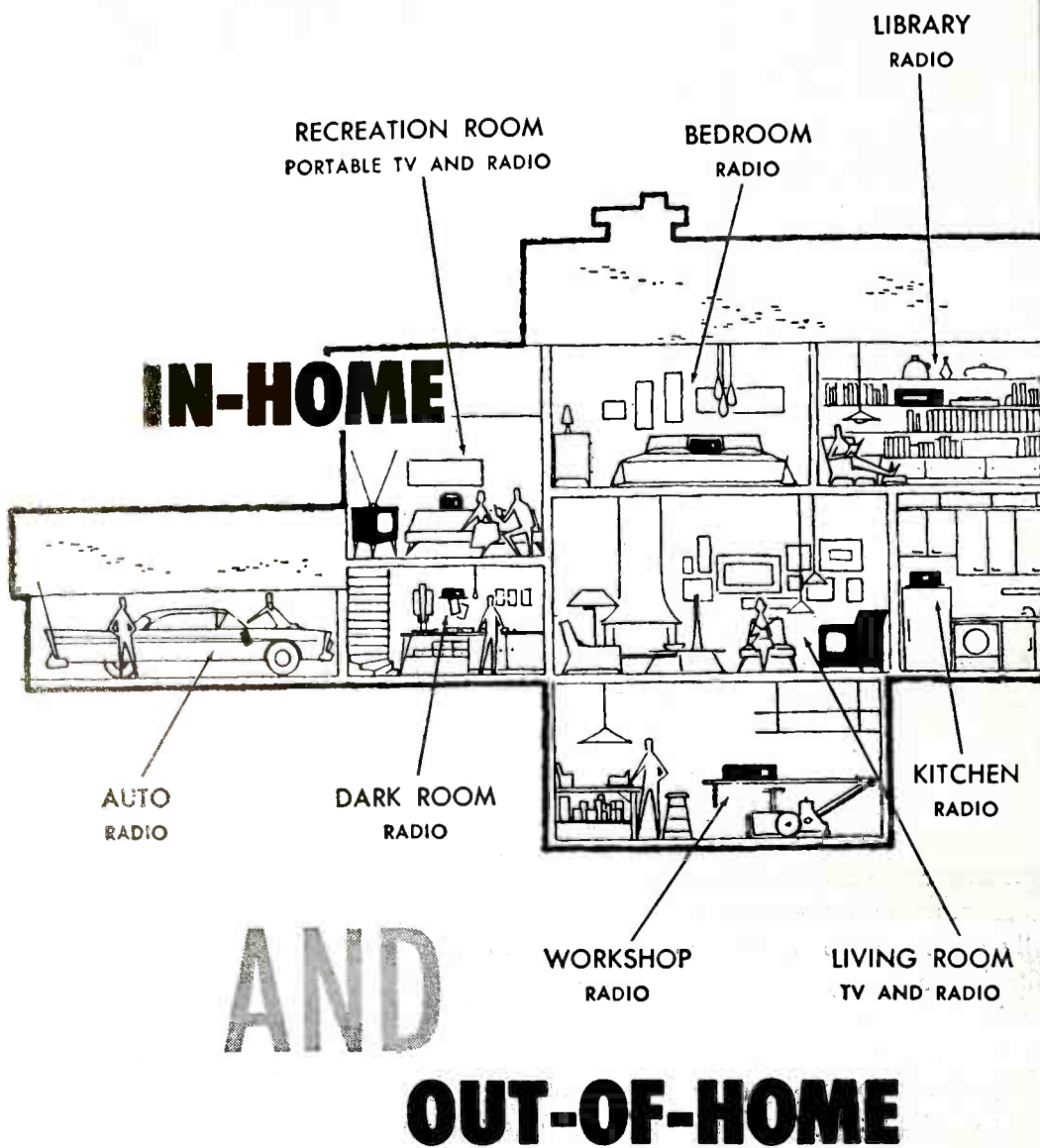
Of course, in a simple drama of this sort, the settings should never look contrived. But neither should there be such lack of planning that their haphazardness obtrudes itself on the beholder. The ideal background for such scenes is one of simple, but definite and homogeneous color that emphasizes the desired mood, but does not compete with the action.

For this play, muted greens, blues and violets with occasional deeper shades of wine red and accents of black would have been appropriate to the emotional atmosphere. A touch of deep vermilion or yellow in the scenes of violent feeling would tremendously heighten their impact. General and spot lighting should also have been given much more careful consideration.

Color, properly employed, can enable television presentations to speak most directly to the senses and evoke an almost unbelievable range of mental associations from: apathetic to exciting; taudry to luxurious; warm to cold; masculine to feminine; dirty to clean; inexpensive to costly; smart to unsophisticated.

In light of this, plus the dollars and cents fact that color TV pulls more responses than black and white, one wonders why people in the TV business continue to be satisfied with such limited and ineffectual uses of color in their fine media.

/To page 20



Including even tiniest transistor pocket sets—Pulse is the sole service accurately reporting *total* audience. Obviously auto radio is but part of the outside plus of millions. Measuring out-of-home is nothing new to Pulse. Pulse has been doing it since 1941!

RADIO WRAP-UP

A monthly review of events in network and national spot radio

GENERAL STATISTICS

The United States has 139,500,000 radio receivers in working order, according to a report by the Radio Advertising Bureau and the Radio Network Research Committee. This represents an increase of approximately 81% over 1948, when television set sales first began to boom.

Breaking these figures down, the report showed 93,000,000 sets in homes, 36,500,000 in autos and 10,000,000 in public places. There were 46,600,000 homes with at least one set in working order, and 37,900,000 homes with two or more radios, excluding auto radios and portables. Figure for portables: 8,500,000.

GREY RADIO CLINIC

Commenting on last month's Grey Advertising Radio Clinic, at which Joseph Culligan, NBC radio network vice president, and Stephen Labunski, director of radio operations, Cowell-Collier, spoke on radio's continuing resurgence, Grey executive vice president, Herbert Strauss told TELEVISION MAGAZINE, "The importance of radio as an advertising medium cannot be overstressed. Radio not only reaches millions of people via local and network outlets, but it offers creative advertisers a golden market for imaginative product presentation. It is for this reason that we chose radio as one of the subjects for our Clinic."

NEW BUSINESS ON THE NETWORKS

Purchase, by *Reader's Digest*, of a \$60,000, two-week campaign on Mutual highlighted new network business last month. Campaign consisted of 40 five-minute newscasts, plus 40 eight-second adjacencies. Commenting on this use of radio by the magazine with the largest mass circulation in its field, a *Reader's Digest* spokesman said, "We chose radio because it offered us mass coverage at low cost, and news because it is the area in which radio excels today."

Mutual also reported new business from General Motors Truck division, General Electric and Grey Industries. GM bought a May through December saturation campaign of Griel Heatter news shows, GE signed for 26 weeks of five-day-a-week participation in the *Kate Smith Show*, and Grey Industries bought two M-F newscasts on a 13-week basis.

New CBS business for April included the purchase, by the Gide Lamp division of General Motors, of a seven-day-a-week newscast from 10:00 to 10:05 p.m. Newscast commercials will plug GM's night-driving safety campaign. In other

/To page 20

RADIO SETS-IN-USE (IN HOME ONLY)

NIELSEN, JANUARY 1958

Hour*	Number of Homes	% Radio Homes Using Radio
6 a.m.- 7 a.m.	2,581,000	5.3
7 a.m.- 8 a.m.	6,380,000	13.1
8 a.m.- 9 a.m.	8,084,000	16.6
9 a.m.-10 a.m.	7,110,000	14.6
10 a.m.-11 a.m.	6,575,000	13.5
11 a.m.-12 noon	5,795,000	11.9
12 noon- 1 p.m.	6,428,000	13.2
1 p.m.- 2 p.m.	6,575,000	13.5
2 p.m.- 3 p.m.	5,454,000	11.2
3 p.m.- 4 p.m.	5,065,000	10.4
4 p.m.- 5 p.m.	4,627,000	9.5
5 p.m.- 6 p.m.	4,821,000	9.9
6 p.m.- 7 p.m.	4,870,000	10.0
7 p.m.- 8 p.m.	4,042,000	8.3
8 p.m.- 9 p.m.	3,214,000	6.6
9 p.m.-10 p.m.	2,971,000	6.1
10 p.m.-11 p.m.	2,727,000	5.6
11 p.m.-12 mid.	2,581,000	5.3

*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
November	1.79
December	1.84
January, 1958	1.91

Source: A. C. Nielsen

A large white circle is centered on a black background. The circle is surrounded by a ring of gold stars. The text "Coming Soon To Television" is written in a gold, cursive font inside the white circle.

*Coming Soon
To
Television*

Paramount Pictures



From **mca tv**

WORLD'S FIRST ALL-COLOR STATION

The world's first all-color TV station went on the air March 19 in Havana, Cuba. To operate on a realistic economic basis, initial plans call for film only, a two-hour program repeated ten times each day—a total of 20 hours of color. Fresh news and other film items will be inserted as they become available.

Arrangements have been made to shoot film in New York, Miami, Mexico City and Madrid, and fly them directly to Havana. Equipment used is RCA. The station, Channel 12, is headed by Gaspar Pumarejo, who launched Cuba's first black-and-white station in 1951.

AROUND THE COUNTRY

NBC will telecast approximately 53½ hours of color this month; CBS, 51½ hours. While network colorcasting advances slowly, individual stations around the country are moving ahead on their own.

WLW-TV, Cincinnati, has increased its local color programming to 17¾ hours per week, with an additional half-hour added to the Monday-Friday *Paul Dixon Show*, 9:00-10:30 a.m. This is the station's second 90-minute local color show, joining Ruth Lyon's *50-50 Club*, noon to 1:30 p.m. WLW-TV is airing six local live and one local film show in color, for a color total, local and network, of some 30 hours a week, exclusive of one-shots.

WXEX-TV, Petersburg, Va., recently produced the first local live color show in its area, originating from the Miller & Rhoads department store in Richmond. Among those present for the event was Governor J. Linsey Almond.

KSLA-TV, Shreveport, La., is now equipped for local color film and slides, in addition to its network color facilities. Last month the station began airing NTA color features on Friday nights, repeating them Monday afternoons from 4:00-5:30 p.m.

COLOR SET SALES ON THE RISE

While the all-out drive to sell color sets is not yet in full gear, early reports indicate that color TV is bucking the national economic downtrend. While sales of black-and-white sets declined, the public bought 50% more color sets in the first two months of '58 than they had in January-February of '57, according to RCA merchandising v.p. Martin F. Bennett. The big sales push will probably come next fall. END

CBS sales, Beechnut-Life Savers, Inc. bought 10 weekly five-minute units of daytime drama for Beech-Nut baby foods. The buy, which is for 39 weeks, marked the first appearance of baby foods on CBS radio. Other CBS advertisers included General Motors Truck division, the Edsel division of Ford, and Ex-Lax, each of which bought weekly "Impact" segments.

Among last month's new accounts on ABC radio, were the Miller Brewing Company, with fifty weekly newscasts, and Ex-Lax, with four newscasts per week. Kitchen Arts Foods also bought three daily segments in *Breakfast Club*.

NBC reported the sale of *This Farming Business* to the Behlen Company. Program runs from 8:00 to 8:15 a.m. on Saturday, and is for 52 weeks. Sponsorship marks the company's first venture into network radio.

NEW BUSINESS—NATIONAL SPOT

Using part of its \$225,000 radio-TV appropriation, the Technical Tape Corporation was seeking availabilities in April on some 250 radio stations in medium to smaller markets. Campaign will extend company's two-for-one offer. (Two rolls of Tuck Tape for the price of one.)

Other April spot advertisers included—

Best Foods: spot campaign in several major markets for Hellman's Mayonnaise.

American Export Lines: radio spot drive on foreign language stations in New York, Chicago, Boston and Toronto to boost tourist traffic to Mediterranean 'sun lane'.

Lever Brothers: spot announcements for Imperial Margarine in selected southern markets.

Lipton Tea: ID saturation schedules for 10 weeks in selected markets.

Time-Life, Inc: minute spots for *Life* magazine in long list of markets.

General Foods: five-week campaign for Betty Crocker Products using early morning and late afternoon minutes.

NEWS AROUND THE NETWORKS

April saw the continuation of the extremely fluid situation at ABC radio. Along with the appointment of Edward DeGray to succeed Robert Eastman as network head, came the dropping of the ABN designation and the cancellation of the *Jim Backus* and *Merv Griffin*

fin shows, last vestiges of the ABN 'radio' concept.

Plans for revised programming format, which began on April 6th, were reported to have won tentative approval from a group of some two dozen affiliates meeting with ABC radio officials last month. Format called for retention of *Breakfast Club* and network religious and public service programming plus increased emphasis on news.

A special hearing, held by the House Special Subcommittee on Traffic Safety last month heard testimony by representatives of ABC, CBS, Mutual and NBC. Testifying in behalf of all radio networks advised the subcommittee on ways and means of using radio to promote traffic safety.

BLAIR RADIO AWARDS

The Dodge Division of Chrysler Corporation and its agency, Grant Advertising, last month won the second nation-wide Spot Radio Commerce Survey taken under the sponsorship of John Blair & Company, station research firm. Award winners were determined by nation-wide polling of advertising and broadcasting executives on which commercial they liked best. Other winners included Beechnut Gum, Camel Chesterfields, Budweiser and Peppercorn Farms and their advertising agencies.

FCC QUERIES

In what may be the first of a series of attacks on music-and-news-only radio programming, the FCC last month sent letters of inquiry to nine Atlantic radio stations whose licenses had expired. Point of contention was station's almost complete lack of educational, religious or agricultural programming as shown in composite week program logs for 1957-58. Pending clarification of these lacks, stations are continuing on a deferred license basis.

WORLD-WIDE PROGRAM EXCHANGE

To further radio program exchange between American stations and broadcasting systems of other countries, the Ford Foundation has granted \$200,000 to the Broadcasting Foundation of America. BFA will establish a center in New York. It has completed arrangements in 30 countries for English language programs designed for the United States, where 77 stations have agreed to carry them.

BINGO



LOOK at these low rates

**AFTERNOON
"BINGO-at-HOME"**

3:30 to 4:30 P.M. Monday thru Friday
1 min. or 20 sec.: 1 a week \$ 40.
 3 a week 90.
 5 a week 140.

Starts April 21, 1958

**NIGHT
"BINGO-at-HOME"**

7:00 to 8:00 P.M. — Mon., Tues., Thurs., Fri.
8:30 to 9:30 P.M. Wed.
1 min. or 20 sec.: 1 a week \$ 90.
 3 a week 225.
 5 a week 350.

Serving more than One Million Homes

You read the story in-

LIFE

*Does it pull?
35,000*

*COMPLETED
BINGO CARDS IN
FIRST 5 DAYS!**

FOR PRICES ON 15 OR 30 MINUTE SEGMENTS CALL:

FORJOE TV, INC. *Nationally*
or
GORDON MOORE, *Sales Manager*
National 3-8061, Manchester, N. H.

WMUR-TV

CHANNEL 9

NORMAN A. GITTLESON, *Executive Vice President and General Manager*
MANCHESTER, NEW HAMPSHIRE

UP

Up goes Los Angeles into the number two spot! Steadily-rising retail sales have made metropolitan Los Angeles the *new number two market* in the nation, up from third position last year. In the KNXT 9-county coverage area, retail sales have increased *621 million dollars* in a single year. Television homes and effective buying income have shot up, too... making a combination which can send *your* sales zooming. Tell your story on KNXT, Southern California's number one advertising medium, reaching nearly 60% of *all* California's people and wealth! Last year, as always, KNXT topped all competition in 7-station Los Angeles, with a better than 27% share of audience and a close to 30% lead over the second station.

KNXT MARKET DATA (and % of California reached): population 8,000,300 (56.0); television homes 2,478,318 (53.5); retail sales \$11,567,162,000 (58.3); food store sales \$2,805,427,000 (56.5); drug store sales \$379,078,000 (59.5); general merchandise sales \$1,410,067,000 (61.9); effective buying income \$16,971,399,000 (56.2). Sources: Sales Management "Survey of Buying Power," May 1958; L. A. Nielsen, January 1957 through December 1957; Television Magazine, March 1957-March 1958.

CBS Owned **KNXT** Channel 2, Los Angeles - Represented by CBS Television Spot Sales

report on spot



How cereal, flour and mix advertisers use spot TV in 20 major markets

Listed below are cereal, flour and mix advertisers who used spot TV during a representative week in the fourth quarter of 1957 in 20 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 recently published BAR report, "A National Guide to Non-Network Television Advertisers by Product Categories," Fourth Quarter, 1957.

CEREALS, FLOURS & MIXES

ADJERS FOOD PRODUCTS	
Los Angeles	1 program
Portland	1 spot
Battle	1 program

ANT JEMIMA FOOD PRODUCTS	
Atlanta	7 spots
Chicago	18 spots
Detroit	6 spots
Hartford	6 spots
Los Angeles	23 spots
New York	13 spots
Philadelphia	6 spots
Washington	1 spot

B LARD FOOD PRODUCTS	
Atlanta	2 programs

B TY CRDCKER FOOD PRODUCTS	
Detroit	7 spots
Hartford	2 spots
Los Angeles	2 spots
Minneapolis	23 spots
New York	20 spots
Portland	2 spots
Battle	3 spots

CHITOLA FLOUR	
Atlanta	2 spots

CO-WHEATS CEREAL	
Chicago	3 spots
Cleveland	2 spots
Detroit	3 spots
Minneapolis	3 spots
Omaha	2 spots
Pittsburgh	2 spots

CIAM OF RICE CEREAL	
Atlanta	1 spot
Baltimore	3 spots
Chicago	2 spots
Dallas-Fort Worth	2 spots
Detroit	3 spots
Hartford	1 spot
Houston	1 spot
Los Angeles	3 spots
Miami	1 spot
Milwaukee	1 spot
Minneapolis	1 spot
New York	4 spots
Omaha	1 spot
Philadelphia	1 spot
St. Louis	1 spot
Washington	2 spots

CIAM OF WHEAT CEREAL	
Chicago	3 spots
Cleveland	3 spots

Dallas-Fort-Worth	3 spots
Detroit	4 spots
Hartford	3 spots
Houston	3 spots
Los Angeles	4 spots
Miami	3 spots
Milwaukee	3 spots
Minneapolis	3 spots
Omaha	15 spots
Philadelphia	3 spots
Pittsburgh	3 spots
Portland	3 spots
Seattle	3 spots
St. Louis	3 spots
Washington	12 spots

DIXIE LILY MILLING COMPANY	
Miami	2 spots

DUNCAN HINES FOOD PRODUCTS	
Atlanta	6 spots
Chicago	17 spots
Cleveland	10 spots
Detroit	21 spots
Milwaukee	16 spots
Minneapolis	20 spots
Omaha	2 spots
Seattle	20 spots
St. Louis	14 spots

FISHER FOOD PRODUCTS	
Seattle	1 spot

GOLDEN MIX FOOD MIXES	
Detroit	3 spots

GOLD MEDAL FLOUR	
Minneapolis	1 spot

H-O CEREALS	
Hartford	15 spots
New York	21 spots
Portland	5 spots

KELLOGG CEREALS	
Chicago	6 spots
Los Angeles	5 spots
Minneapolis	1 program
New York	13 spots
Pittsburgh	2 programs
St. Louis	1 spot
Seattle	7 spots

KING MIDAS FLOUR	
Milwaukee	4 spots

LIGHT CRUST FLOUR	
Houston	7 spots

MALTEX CEREAL	
Hartford	4 spots
New York	7 spots

MALT-O-MEAL CEREAL	
Chicago	6 spots

Cleveland	3 spots
Dallas-Fort Worth	3 spots
Detroit	13 spots
Houston	6 spots
Los Angeles	4 spots
Milwaukee	4 spots
Minneapolis	7 spots
Omaha	5 spots
Portland	5 spots
Seattle	5 spots
St. Louis	6 spots

MAYPO OATS CEREAL	
Baltimore	7 spots
Cleveland	12 spots
Detroit	6 spots
Hartford	12 spots
New York	16 spots
Philadelphia	10 spots
Washington	10 spots

MY-T-PURE FLOUR	
Atlanta	1 program

NABISCO CEREALS	
Atlanta	1 program
Baltimore	6 spots
Baltimore	1 program
Chicago	9 spots
Chicago	2 programs
Cleveland	10 spots
Cleveland	1 program
Detroit	7 spots

Dallas-Fort Worth	1 program
Detroit	4 spots
Detroit	2 programs
Hartford	5 spots
Hartford	1 program
Houston	20 spots
Houston	1 program
Los Angeles	16 spots
Los Angeles	2 programs
Miami	18 spots

Miami	1 program
Milwaukee	2 spots
Milwaukee	1 program
Minneapolis	2 spots
Minneapolis	1 program
New York	10 spots
New York	2 programs
Omaha	27 spots
Omaha	3 programs
Philadelphia	2 spots

Philadelphia	2 programs
Pittsburgh	12 spots
Pittsburgh	2 programs
Pittsburgh	9 spots

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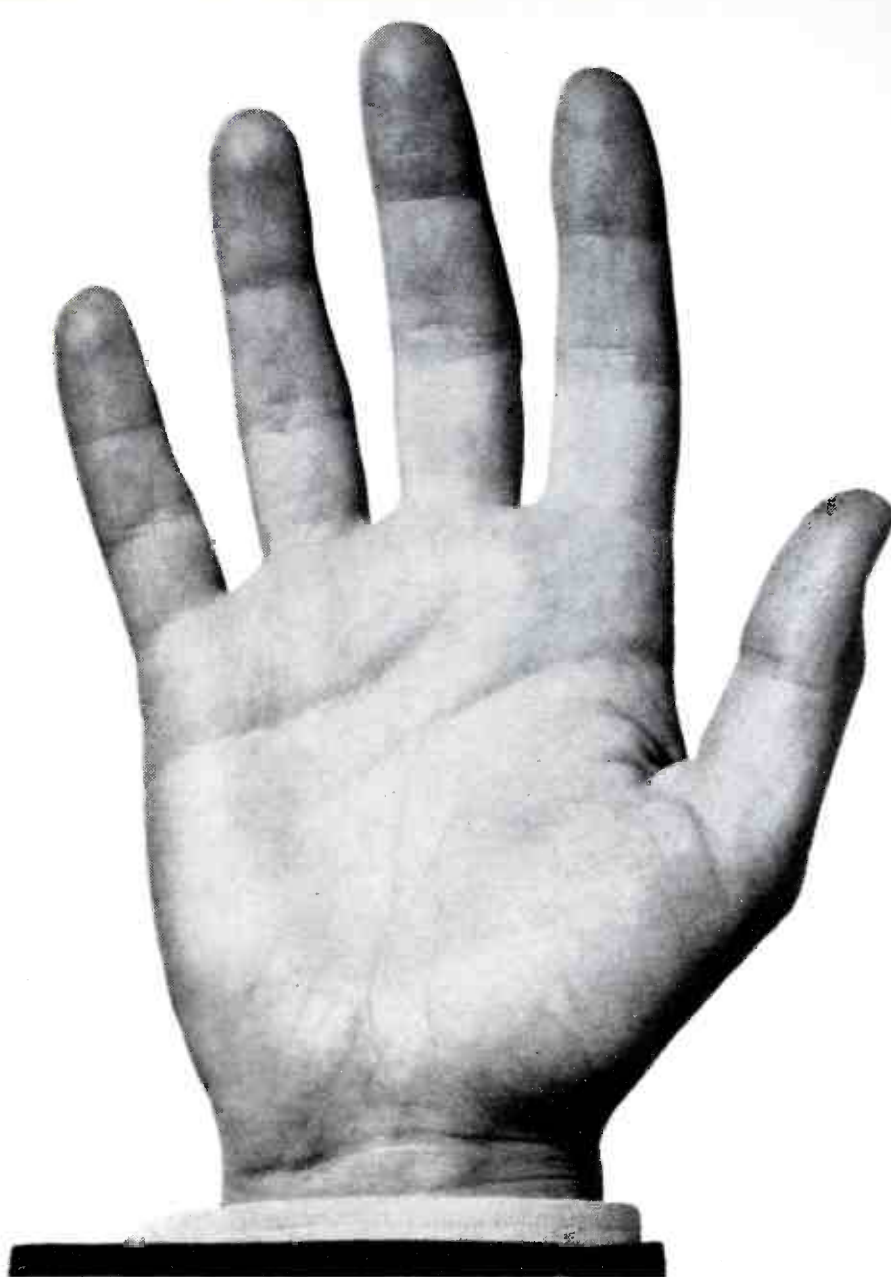
NETWORK TV ADVERTISERS...LET US PROVE THAT

Spot TV can double. even quintuple you

Special Nielsen analyses just completed for NBC Spot Sales show that when Network TV advertisers add low-cost Spot TV to their network television programs, they can quickly reach twice, three times, four times, or even five times the number of different homes they now reach in key markets.

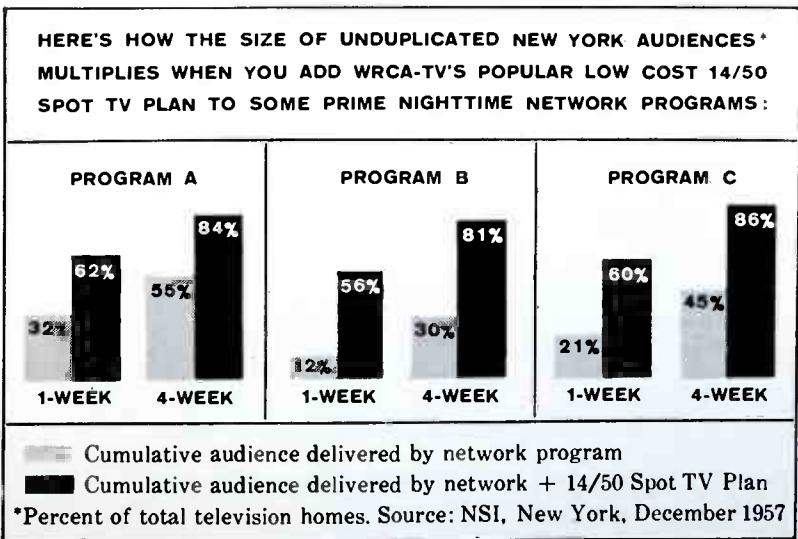
Spot TV can do a job like that for you, too!

Let NBC Spot Sales—at no cost to you—order a Nielsen analysis to prove it. For the study, simply choose the Spot TV schedule best suited to your selling needs. You'll receive the results showing unduplicated-audience totals for your network program alone and unduplicated-audience totals for your network program *plus* your spot schedule.



Triple... quadruple or key market audiences

Note: A phone call to NBC Spot Sales starts immediate action on a special Nielsen analysis for you. At present, these studies can be made for the New York, Chicago and Los Angeles markets. No cost for the study... no obligation to buy the Spot schedule.



the fabulous **45**

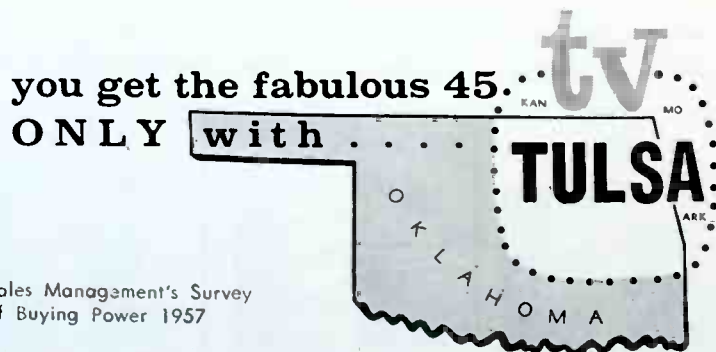


TV-TULSA covers 45 counties where . . .

EFFECTIVE BUYING INCOME
Totals \$1,897,469,000.*

Oil-rich Tulsa and 31 Oklahoma counties in the "fabulous 45" account for half the state's EFFECTIVE BUYING INCOME—the half you can't reach without TV-Tulsa.

Kansas, Missouri and Arkansas counties are an added bonus to the rich Oklahoma market.



*Sales Management's Survey of Buying Power 1957

REPORT ON SPOT From page 23

Portland	2 programs
Seattle	2 spots
St. Louis	2 programs
Washington	4 spots
	1 program
	7 spots
PANTATO MIX	
Milwaukee	1 spot
PARMA PIZZA PIE MIX	
St. Louis	3 spots
PEACEMAKER FLOUR	
Dallas-Fort Worth	1 spot
PERKERSON CORN MEAL	
Atlanta	2 spots
PIONEER FLOUR PRODUCTS	
Houston	1 program
	1 spot
POST CEREALS	
Baltimore	10 spots
Chicago	5 programs
	20 spots
Cleveland	8 spots
Dallas-Fort Worth	13 spots
Detroit	18 spots
Hartford	10 spots
Houston	15 spots
Los Angeles	17 spots
Milwaukee	17 spots
Minneapolis	8 spots
Omaha	13 spots
Philadelphia	8 spots
Pittsburgh	3 spots
Portland	13 spots
Seattle	5 spots
St. Louis	11 spots
Washington	14 spots
PRESTO CAKE FLOUR	
New York	6 spots
QUAKER CEREALS	
Chicago	2 spots
Los Angeles	1 program
Minneapolis	20 spots
RALSTON PURINA FOOD PRODUCTS	
Los Angeles	1 program
Philadelphia	1 spot
Pittsburgh	1 program
ROBIN HOOD FOOD PRODUCTS	
Cleveland	22 spots
Detroit	1 program
	11 spots
Milwaukee	13 spots
Minneapolis	10 spots
Pittsburgh	12 spots
RUSKETS CEREALS	
Portland	2 spots
SPRUANCE FOOD PRODUCTS	
Hartford	1 spot
SURPRISE CEREAL	
Milwaukee	1 spot
Minneapolis	7 spots
SWANS DOWN FLOUR & MIXES	
Los Angeles	4 spots
SWEL FROSTING MIXES	
Atlanta	4 spots
Cleveland	2 spots
Dallas-Fort Worth	5 spots
Houston	5 spots
Miami	2 spots
Philadelphia	3 spots
Pittsburgh	3 spots
WHEATENA CEREAL	
Los Angeles	9 spots
New York	9 spots
Philadelphia	5 spots
WHEATIES CEREAL	
Detroit	8 spots
Milwaukee	1 spot
Minneapolis	1 spot
Portland	5 spots
WHITE LILY FLOUR	
Atlanta	1 spot
ZOOM CEREAL	
Omaha	2 spots

END

Sampson sees **Red**

and cashes in on award-winning local news!

Rhode Island Red proudly points out to timebuyer Sampson B. Sagamore that only WJAR-TV has: (1) 6 daily newscasts prepared from 5 news services plus on the spot coverage! (2) Highest rated newscasts in the Providence market! (3) The Peabody Award for special events plus awards from THE BILLBOARD and VARIETY!



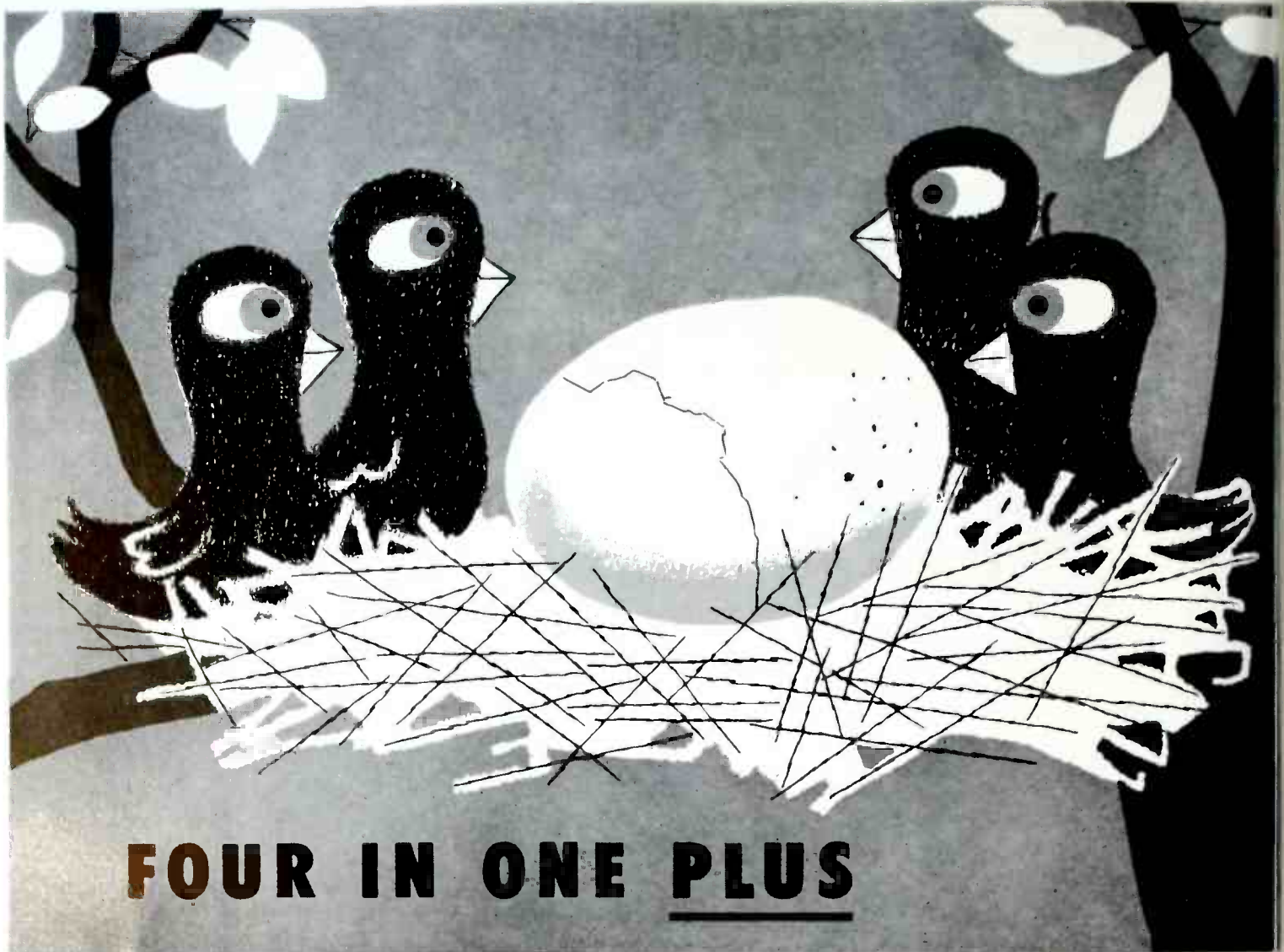
In the PROVIDENCE MARKET

WJAR-TV

*is cock-of-the-walk
in viewers' loyalty!*



CHANNEL 10 • PROVIDENCE, R.I. • NBC•ABC • REPRESENTED BY EDWARD PETRY & CO., INC.



FOUR IN ONE PLUS

This one television station
delivers four standard
metropolitan area markets plus

- 1,040,465 households
- 942,661 TV households
- 3,691,785 people
- \$3¾ billion annual retail sales
- \$6½ billion annual income

WGAL-TV

LANCASTER, PENNA.
NBC and CBS

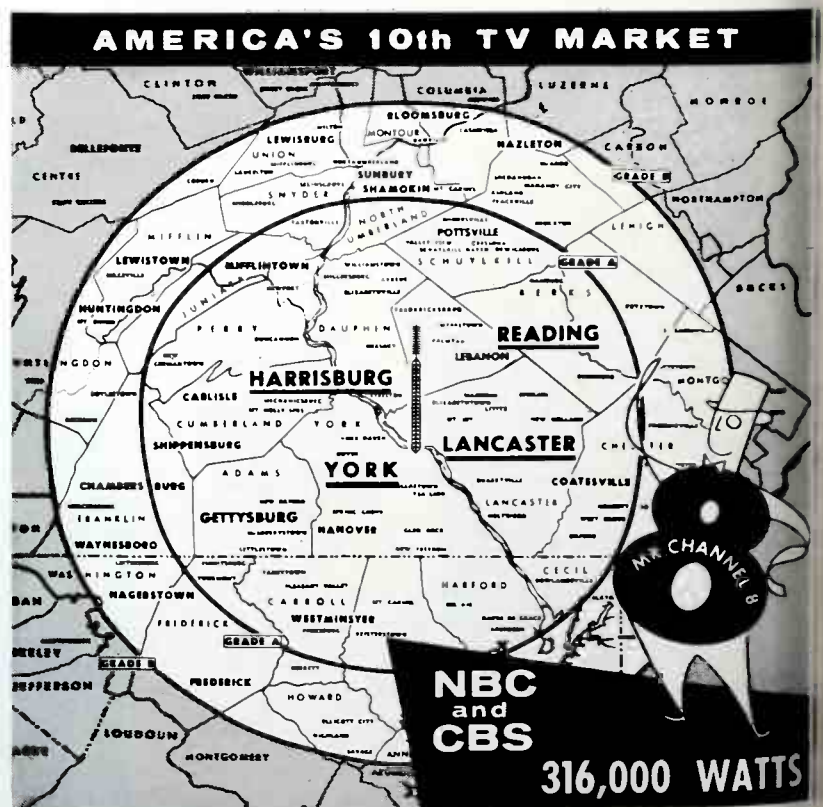
STEINMAN STATION • Clair McCollough, Pres.

Representative:

The MEEKER Company, Inc.

New York
Los Angeles

Chicago
San Francisco





A MONTHLY FEATURE

BY GEORGE G. HUNTINGTON

Assistant to President, TvB

MAKE YOUR OWN DECISIONS

An individual's decision is likely to be more daring than a group decision

I'd like to ask an embarrassing question: when was the last time you made a decision without the aid of a committee? As a group? With no one to share the responsibility? When was the last time you exercised *your right to be brave*?

Not long ago, we talked about the brave new breed of people willing to stand up and be counted by television's rings and research. Some of them show their personal bravery by taking responsibility for their own decisions, pioneering in television a way to sell more and by not letting a less-brave board or panel or committee stand in their way. They invest their own dollars, stake their own business futures, act on their own decisions.

Advertisers may also help us avoid success

The complexity of advertising has created armies of advisers to help us avoid failure. But I believe these advisers may sometimes help us avoid success as well. Ideas are created by individuals, not groups. Brave ideas, new ideas, creative ideas originate with one person and, if he's in the position of authority, he has an opportunity to accept the responsibility for them. He may check with committees but I think he should remember John Arnold's statement that a committee will accept the most daring idea acceptable to the least daring member. I'll bet that most of the best advertising concepts and ideas have seen the light of day *in spite of* rather than *because of* committees and plan boards.

What has this to do with television? Well, we at TvB often see an individual, in favor of making a move, held back by a committee or board or group which feels it's "safer" not to change anything. "I can certainly see the advantages but I'll have to check . . ." too often become famous last words. Yet we see that accepting responsibility can work, because every day brave individuals with no groups to consult make the move to television strictly their own responsibility—and win.

I mean the local advertiser. Many large-budget, sophisticated national advertisers should stand up when some of these local advertisers enter the room. Certainly the national problem is more complex and certainly it requires advice, but it is still the responsibility of one person to make the final decision. Look at these cases and see how brave you would have been. What decisions would you make? How much would you lose if you failed to make these decisions?

Suppose your annual advertising budget was \$6,000. Would a committee vote \$2,500's worth into television and depend on just one one-minute TV spot a week? Merle Wood, who owns The Country Store in Essex Center, Vermont, took the responsibility on his own shoulders and did. Business doubled in a year.

Mike Balitsaris, Knoxville, Tennessee, was going out of business. Would an advisory committee recommend a sudden switch to TV? Mr. Balitsaris had no committee. He made up his *own* mind, made the move. He's now selling double the volume of his nearest competitor, brought in \$250,000 for his \$1,600 TV investment, helped make Knoxville enjoy the largest retail sales increase of any city in the country.

Public service TV to sell groceries

Or take the five Star Markets located only in the suburbs of Boston, none in the city itself. They sponsor public service television Sunday afternoon. Sunday . . . public service . . . TV . . . to sell groceries? Harry Sandler is now in the eighth year of doing it, finds that not only is the program profitable for Star Markets but for its suppliers whose products are featured as well. Bravery? Wisdom? Sales!

These local advertisers have another form of bravery that challenges the national advertiser. Look at those local commercials. These people don't know Holding Power Indexes, can't spot Schwerin-tested commercials. They're not

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WMBD-TV



PEORIA

FIRST 66 DAYS

OF TELECASTING—

ARB Reports

"Family Theatre"
(4-6 PM WEEKDAY
VARIETY PROGRAM)

★ dominates the 5 to 6 segment—leads in 20 out of 20 quarter-hour periods!

★ delivers 200% more adults than the other two stations combined* . . .

★ delivers an average adult audience of 76.5% (37.4% men—39.1% women)* . . .

*Based on ARB—March, 1958 Report

**CONTACT YOUR P.G.W. COLONEL
FOR THE COMPLETE FACTS ABOUT
PEORIA TELEVISION!**



**PEORIA
WMBD-TV**

HUNTINGTON *From page 29*

advertising people, they're salesmen. So that's what they're brave enough to do when they move to television. They continue to be salesmen. Few cute commercials. Fewer clever cartoons. No original musical themes. They can't afford to entertain or amuse. They are there only to sell products because they *have* to sell products and do it *now* as well as tomorrow. So what do they do? They sell on television.

Sold air-conditioners in mid-winter

Take Mort Farr's appliance store in Philadelphia. He wanted to sell more ironers. So he went on the air himself. When was the last time you even thought about delivering one of your own commercials? Wouldn't you change some of them if you knew you'd be the one to read them? Mr. Farr was brave. He went on live television and in some two minutes ironed a shirt himself. No gimmicks. No jingles. No cartoons. He sold more ironers in six weeks than he had in the previous two years. Mr. Farr also went on the air when there was 10 inches of snow on the ground and sold more air conditioners than in any comparable *summer* period. How many air conditioner commercials do you recall from last winter? Would a committee let you be as brave? Or, to reverse the seasons, does a committee keep you from advertising on TV all summer?

Faced big-3 with borrowed capital

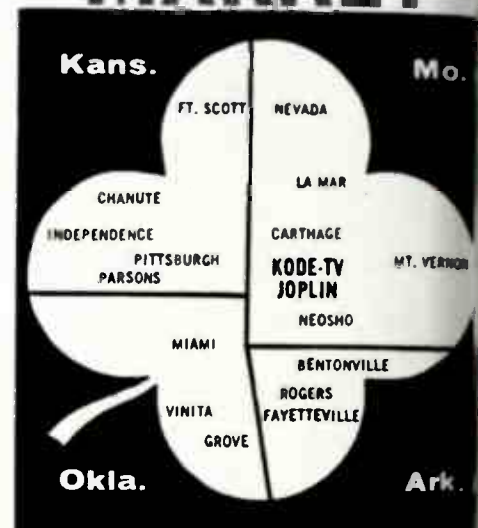
We have dozens of successful brave men we can talk about. They make up their own minds . . . and make their moves. Of course, not all of them are local, many are national as well. Would you have let Victor Borge show your prize product under a blanket of snow as Pontiac did for one of TV's most widely acclaimed commercials? Would you be brave enough to introduce a new detergent in the face of the big three if you had to borrow \$45,000 to do it on TV?

Mr. Barowsky of Lestoil did five years ago and now has \$6,000,000 in advertising a year to show for his bravery.

Would you take prime evening time to talk about cosmic rays? Talk about English novels at 6:30 in the morning? Program against both Steve Allen and Ed Sullivan? Pick TV to sell industrial roller bearings? Have a 90-minute program with only two people ever on stage? Take an editorial stand

/To page 88

MISSOURI'S THIRD TV MARKET



162,799 TV HOMES*

KODE-TV in the Joplin market covers a 4-state area with 162,799 TV homes, 669,800 population and \$776,919,000 buying power.

Joplin is the urban center of 11 communities in an 18-mile radius with a combined population of 97,750.

KODE-TV in the Joplin market is 28% taller, and 29% more powerful than any competitor.

*Television Mag. Set Count, May 195

**CREATED BY
KODE-TV
JOPLIN, MO.**



A member of the Friendly Group

Harry D. Burk
VP & Genl. Mgr.
Rep. by
Avery-Knode

WSTV, WSTV-TV, Steubenville; WBOY, WBOY-TV, Clarksburg
KODE, KODE-TV, Joplin; WPAR, Parkersburg; WPIT, Pittsburg
KMLB, Monroe, La.; Colmes-Werrenrath Prod., Inc., Chicago



The Transcontinent Television Corporation welcomes a powerful combination to its family of stations:

WNEP-TV (formerly WARM-TV), Channel 16, Scranton, and WILK-TV, Channel 34 Wilkes-Barre.

The two stations are now operating in combination with identical programming—but the prosperous Scranton—Wilkes-Barre market will soon be covered by WNEP-TV alone, when it increases power to 1,500,000 watts and becomes America's most powerful TV station.

Basic affiliation with the ABC Television Network will continue to bring such top-rated shows as *Maverick*, *Lawrence Welk*, *Disneyland*, *Wyatt Earp* and *The Real McCoys* to the nearly 2,000,000 people in the growing Scranton—Wilkes-Barre trading area.

And the new single facility—with studios in Scranton and Wilkes-Barre and transmitting from the Wilkes-Barre site—will enable Transcontinent to strengthen the ties between the two cities... to maintain its policy of greater service to the community and to the advertiser.

WROC-TV, Rochester
WGR Radio, WGR-TV, Buffalo
WSVA Radio, WSVA-TV, Harrisonburg
Represented by Peters,
Griffin & Woodward
WILK-TV, Wilkes-Barre
WNEP-TV, Scranton
Represented by Avery-Knodel, Inc.

TRANSCONTINENT ADDS A

powerful hand

SCRANTON

WILKES-BARRE

Symbol
of
Service



TRANSCONTINENT TELEVISION CORPORATION

17.8 A.R.B.?

Yes, and fifty



Other Official Films available for strip programming: Star Performance, formerly Four Star Playhouse - 153 prog
Cross Current (D) www.americanradiohistory.com

n, too!



TROUBLE WITH FATHER

Still out-rating top network, local and syndicated shows—even in fourth and fifth runs—Stu Erwin's "TROUBLE WITH FATHER" proves strip programming is successful programming. 109 stations in every type of market have run these 130 films for leading national and regional sponsors.

Ratings prove "Trouble With Father" is still Number 1.

In Indianapolis, "TROUBLE WITH FATHER", in its FIFTH RUN, seen at 4:30 PM, pulled a rating of 17.8 against "Do You Trust Your Wife?" with 4.9 and "Movie Time" with 4.8. In Huntington-Charleston, West Virginia, seen at 9:30 AM, "TROUBLE WITH FATHER", in its THIRD RUN, chalked up a rating of 12.3 against "The Morning Show" with 5.1.

Sponsors prove "Trouble With Father" is a Number 1 Buy!

High ratings and tremendous appeal for every member of the family have made "TROUBLE WITH FATHER" a resounding success. These are some typical sponsors: *Beech-Nut Life Savers, Inc.* • *The Bon Ami Company* • *Brown and Williamson Tobacco Corp.* • *Continental Baking Co., Inc.* • *The Procter and Gamble Co.* • *Standard Brands Incorporated* • *Whitehall Pharmacal Company*

Produced by Hal Roach, Jr. • A Roland Reed Production

Call the leader
in strip programming



OFFICIAL FILMS, INC.
25 West 45 St., New York
PLaza 7-0100

REPRESENTATIVES:

Atlanta • Jackson 2-4878
Beverly Hills • Crestview 6-3528
Chicago • Dearborn 2-5246
Cincinnati • Cherry 1-4088
Dallas • Emerson 8-7467
Fayetteville • Hillcrest 2-5485
Ft. Lauderdale • Logan 6-1981
Minneapolis • Walnut 2-2743
San Francisco • Juniper 5-3313
St. Louis • Yorktown 5-9231



stereophonic

Detroit is listening to a new sound!

Michigan's result-producing independent radio station is now first and only with regularly scheduled *stereophonic sound*—a new world of listening pleasure! The superb mike-side fidelity of this dimensional sound is capturing the attention and enthusiastic endorsement of all Detroit.

WJBK's added *acceptance bonus* captures a greater measure of this vast market of millions . . . WJBK—first in news, music and sports—now in modern sound!

"Famous on the local scene"

WJBK

THE MODERN SOUND OF RADIO IN
DETROIT

Represented by THE KATZ AGENCY, INC.



Storer Radio

WJBK
Detroit

WSPD
Toledo

WJW
Cleveland

WIBG
Philadelphia

WWVA
Wheeling

WAGA
Atlanta

WGBS
Miami



A MONTHLY FEATURE
BY KEVIN B. SWEENEY

President, Radio Advertising Bureau

RADIO IN THE RECESSION

Now more than ever, the true measure of advertising must be sales effectiveness

Do I have to mention the recession? It's got something to do with radio, which is the only reason I introduce the subject.

Paradoxically, radio was actually accelerated by the deepest, most prolonged economic slow-up in our history, the great depression of the 30's.

While we can't join the pollyannas whose answer to the present business downturn is "think and talk affirmatively", I do not regard this recession as very alarming—not when Americans have \$300 billion in liquid assets ready to spend and those employed number 92.3% of the total available work force.

Perhaps, the recession will not go on long enough for a repetition of this history but . . .

Advertisers reduce the gamble with radio

Radio may again prosper during a period of business sliding for a very simple though hackneyed reason: Advertisers can reduce their advertising gamble without reducing their sales potential.

Here's a case history, vintage March '58, in an area with higher-than-average unemployment and with radio audience divided among more stations than normal: Ten one-minute announcements sold five power lawn mowers. Ratio of advertiser cost to sales—10%. Ten one-minute announcements sold three undisplayed (the advertiser forgot!) refrigerators. Ratio of advertising cost to sales—8%.

A hundred stations can cite better performances. The value offered, the copy, the display, the planning, the weather, in these cases were all sub-normal or normal. Yet the results in a recession-struck area were far better than average.

I guess the moral could be left as "it can be done," but I'd be paid to see a more complex moral; for example:

1) Six weeks ago I heard some excellent copy for an automobile dealer; his selling proposition was extremely convincing. I drove past his showroom. The salesmen outnumbered the customers 8-1!

Oh, I almost forgot, it rained an inch that afternoon!

There being so many variables like weather, advertisers must experiment constantly with new "unique propositions." New copy, new days-of-the-week or time-of-the-month patterns. In a tightening economy, this vital experimentation can only be undertaken where mass advertising is possible with the investment of relatively little money, e.g. \$60. Radio is the word that suggests itself as the place to go for this low-cost experimentation.

2) Regardless of media choice, recession-bought advertising will—it *must*—measure itself on a sales basis.

The flight from sales as *the* index of advertising is not without reason. But when even sales vice presidents join virtually all agency and media men in talking about *media circulation* as the yardstick of advertising, it's perhaps fortunate that something brings them up short.

That something is in this case the "recession".

Good advertising involves good planning

Advertisers have a right to expect sales results, sales increases from their advertising. For all the validity of the point about variables I made above, good advertising offers something specific for sale and expects to sell it. Good advertising encompasses good planning which anticipates rainstorms, competitive moves etc.

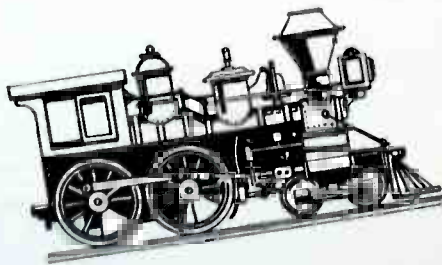
The "recession" should bring better advertising and certainly more radio advertising because of radio's adaptability as a primary marketing force when budgets are tight and sales are the criterion of advertising effectiveness. END

GETTING THE MOST FROM



Good Films are Only HALF the story

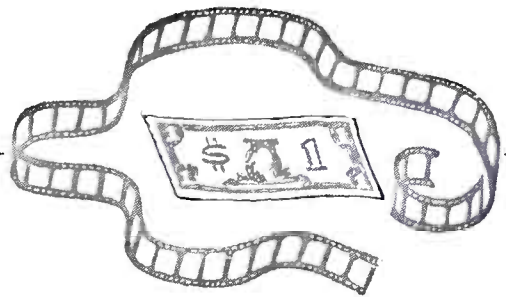
If you have complete system equipment to provide showmanship in your film programming, you'll be ready for bigger film profits. That's why it's a good idea to take a long look at your station's film room facilities before you invest a lot of money in films.



P. S.

**HOW LONG SINCE
YOUR STATION'S
FILM ROOM
WAS MODERNIZED?**

YOUR FILM DOLLAR...

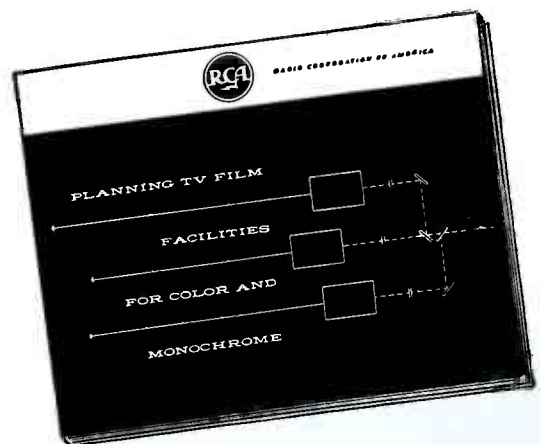


How an RCA Film System Will Enable You to Spark and Hold Viewer Interest

Here's how one of the most successful users of film shows gets excellent results. He employs several carefully planned steps made possible by the use of an extremely versatile film system. First, the program starts with a 20-sec. film commercial followed by a 10-sec. VSI—fading to a 30-sec. film teaser strip. The feature is then announced with a super-imposed "presentation" slide with record music. Feature is begun and film commercials are inserted at appropriate times to the end of the showing. This kind of expert programming that sustains audience interest is only possible with the proper combination of film equipment.

You have creative people who can do a similar job for you if given the right tools. An RCA Film System will provide them with these tools. It will enable you to offer a variety of film presentation formats for sparking and sustaining program interest. It will also help you prepare for future expansion.

Lack of long-range planning will obsolete equipment before its time . . . leave you unprepared for color. Investigate the quality and cost-saving of an RCA Film System—we'll be glad to help you check at typical stations. And ask the RCA Broadcast Representative to show you our latest film literature.



Tmk(s) ®

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

T. V. spot editor

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

SARRA

New York: 200 East 56th St.
Chicago: 16 East Ontario St.



Never underestimate the power of good photography—as in these 60- and 30-second spots for new superwhite Kolynos Tooth Paste. Simple home situations come alive . . . and dental demonstrations, ethically handled, carry more than ordinary conviction. An authoritative voice-over completes the "message," always in keeping with the relaxed pace of the commercial. Produced by SARRA for WHITEHALL LABORATORIES CO. through TATHAM-LAIRD, INC.

SARRA, INC.

New York: 200 East 56th St.
Chicago: 16 East Ontario St.



When a woman throws a hot iron over her shoulder—you're looking at one of SARRA's 60-second commercials for Van Heusen Shirts. Essentially, these spots are straight "sell"—carried off by Bert Parks, in style! With most of the action on his own shoulders (no pun intended), Parks gets over *all* the selling points of Van Heusen Shirts with plenty of product identification in high key photography! Produced by SARRA for PHILLIPS-VAN HEUSEN CORPORATION through GREY ADVERTISING AGENCY, INC.

SARRA, INC.

New York: 200 East 56th St.
Chicago: 16 East Ontario St.



60- and 20-second spots and 10-second ID's for better Sunbeam Batter Whipped Bread leave no doubt that this is superior bread—no holes, no streaks, no poor end slices. In one commercial, for example, slices are fanned out via stop motion. In another, jam oozes through ordinary slices. In every one, a convincing demonstration focuses the viewer's attention on Batter Whipped Sunbeam, with a short jingle for a lively close. Produced by SARRA for THE QUALITY BAKERS OF AMERICA COOPERATIVE, INC.

SARRA, INC.

New York: 200 East 56th St.
Chicago: 16 East Ontario St.



Memorable because it's the funniest to date! This series of 60-second commercials for Jax Beer is a three-way creative effort. Written and voiced by Allen Swift . . . with puppetry by Paul Ashley . . . and brought into advertising focus for the TV screen by SARRA. Hilarious dialogue and delightful puppets in rib-tickling situations never miss the primary purpose—to sell Jax Beer! Produced by SARRA for JACKSON BREWING CO. through FITZGERALD ADVERTISING AGENCY, INC.

SARRA, INC.

New York: 200 East 56th St.
Chicago: 16 East Ontario St.



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

SAG AND INEQUITIES

Why don't major advertisers combine to finance negotiations with talent?

The new Screen Actor's Guild contract is signed, the strike averted and the second plateau of commercial scales is established.

No one would seriously quarrel with the principle of the SAG stand for commercial talent, but some very obvious inequities remain unresolved.

The major television client is spending a half million a year on pre-use payments alone. Another major advertiser pays more than \$100,000 each year to a single unidentified voice (the announcer is never shown on camera)—and his total labors never exceed a week's work.

The television industry had very weak representation at the first negotiations. Some of these men, while knowledgeable in TV programming, were sorely uninformed on the commercial end of their operations. This same situation happened in lesser degree with the second negotiations. Isn't it about time for TV advertisers, agencies and the networks to get together before the next go-round?

An agency friend of ours has what looks like a good idea: Let 20 of the major advertisers in television appropriate \$500 a year to a joint pool for labor negotiations with actors, writers, directors and the talent that is "residualizing" us out of our budgets and bookkeeping us to despair. The joint pool, he proposes, would then be used to finance the labor negotiators in the business—a competent staff to study the inequities and problems from every angle and to take over the responsibility for the final negotiations with the unions. Economic stress, the next time around, may be of a serious concern to TV budgets.

If the man has a good idea, we think, and we'd like to hear some opinions from elsewhere.

The RCA-Whirlpool spot earns praise

A smart in design and thoughtful in creative execution is the new RCA-Whirlpool spots just completed in color for the Perry Como Show. The opening line is, "This woman believe it or not—does the laundry on her way to bed . . . and it's no more bother than turning off the lights . . ."

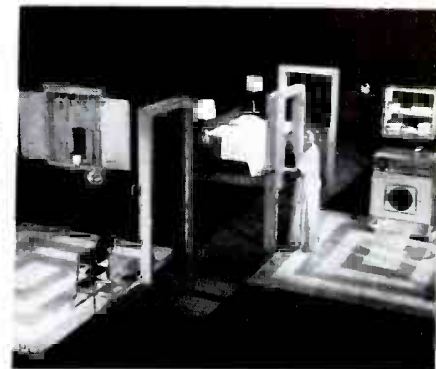
Hal Weinstein is the bright mind behind the concept and Jack Moment added his touches to the ingenious setting as art director. Caravel is listed as the production house with Frank Martello as the producer for K&E.

Budweiser continues to do a charming job with its "Mr. Pettigrew" series. Sherm Glas, who heads his own Hollywood production outfit, is also the key creative brain behind this delightful series for D'Arcy.

The independent commercial producers who are dabbling in videotape are promising various electronic tricks as a



Budweiser: D'Arcy



RCA-Whirlpool: K&E

part of the package—delivered same day! That's a thought to worry the optical houses . . .

Also, while we're still talking about electronic tricks, it's good to see the progress of Colortech with their "electronic instrumentation technique of animated film imagery." Actually Colortech's methods are reminiscent of Mobilux, but they promise greater control of the movements and distortions of a logo, word or animation—on film.

But the Colortech method may be even more fascinating in what it has to offer in abstractions to music, and in rapidly changing individual color values (at will!) within a single scene.

Hsin Min Ch'en and his friends at Colortech may be on the threshold of a fascinating new contribution to TV. END

“He must know a



Balet



good spot”

So does Dancer-Fitzgerald-Sample.

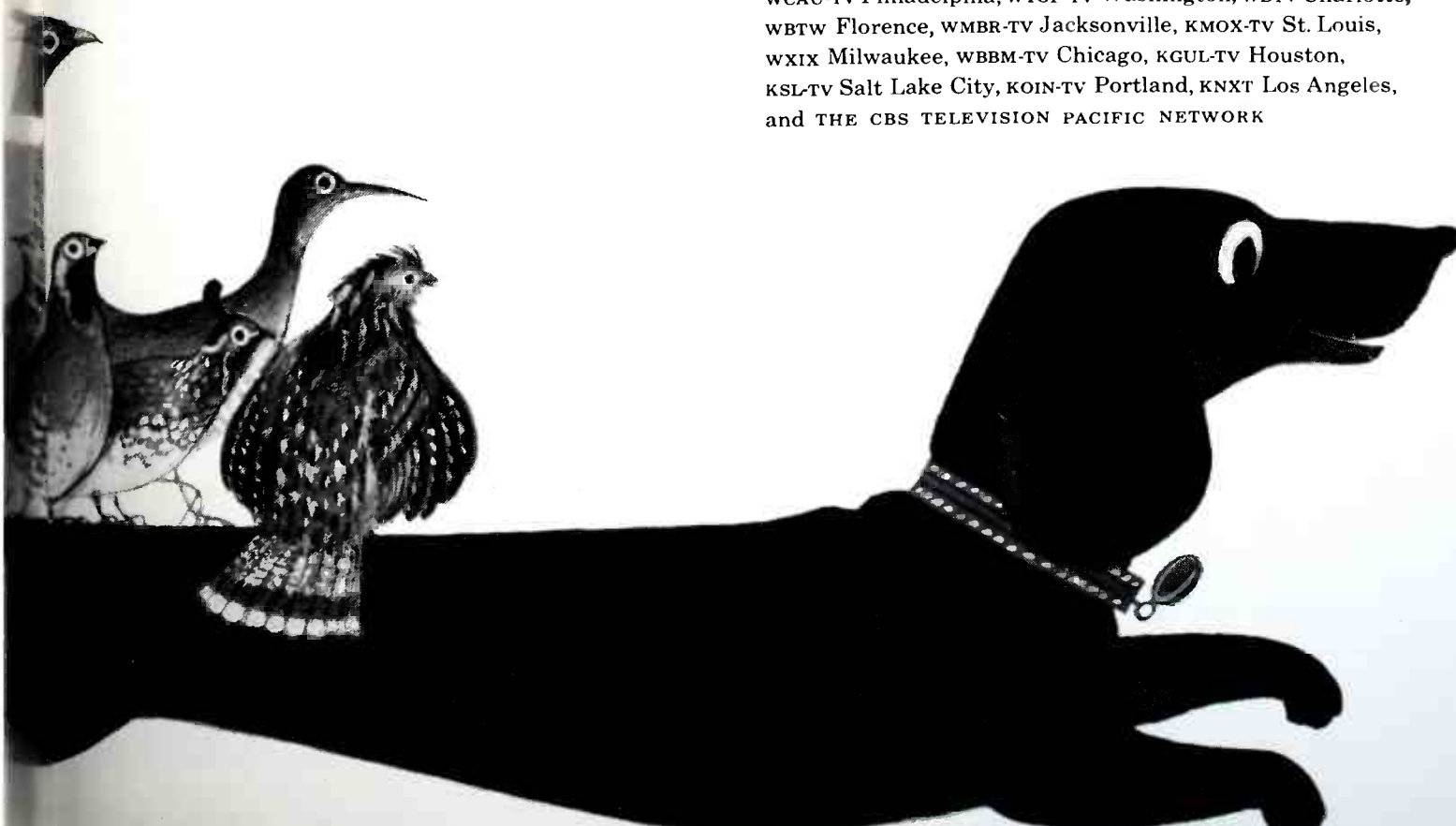
Its timebuyers' decisions often determine the success of spot campaigns of some of the agency's most important clients. A thorough analysis of market and station research gathered by the agency *and* by CBS Television Spot Sales is standard operating procedure for these experts.

No wonder then that, during the past year, nine Dancer-Fitzgerald-Sample accounts were seen on KOIN-TV, Portland (Ore.)... including such big-leaguers as Carter Products, Nestle, Sterling Drug, American Chicle, Peter Paul and Procter & Gamble.

Good spot to be in? Check with Dancer-Fitzgerald-Sample...or the 354 different national spot advertisers currently placing spot schedules on the 14 stations and the regional network we represent. Better yet, for complete details contact...

CBS TELEVISION SPOT SALES

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





Symbol of service

WGR-TV, Buffalo, like the fireman, is dedicated to never-ending service to the community.

Serving 534,668 TV homes in the 14th largest community in the United States is a big job—even bigger when you add the 559,361 Canadian TV homes in WGR-TV's coverage area.

This calls for constant alertness to the needs of rural and urban viewers . . . for the right combination of education, information and entertainment.

In delivering top ratings month after month, year after year, at a low cost per thousand viewers, WGR-TV serves the advertiser as well as the community.

WGR-TV, Symbol of Service in Buffalo, is affiliated with the ABC Television Network. Represented by Peters, Griffin, Woodward, Inc.



TRANSCONTINENT TELEVISION CORPORATION

WROC-TV, Rochester • WGR-Radio, WGR-TV, Buffalo • WSWA Radio, WSWA-TV, Harrisonburg
Offices: 70 Niagara St., Buffalo, MOhawk 2300 • 15 E. 47th St., New York, PLaza 1-3030



A MONTHLY FEATURE
ON PROMOTION
CONDUCTED BY ELL HENRY

President, Broadcasters' Promotion
Association

OPEN LETTER TO MANAGEMENT

This is the first of a new series of monthly features on promotion

To launch this new series I have asked Hal Davis, vice-president in charge of radio and TV at Grey Advertising—and one of the best-informed promotion men in the agency business—to do the first column. Take it away Hal . . .

First columns on anything are just like pilot films; you never can tell what will follow. But when Ell Henry asked me to do the kick-off piece—well, the thought of writing a first column on the subject of promotion was an exciting one. It has a special meaning these days when media departments are searching their souls on every buy. Back at the client—and the agency—the heat is on. Less budget to deliver more excitement; less money to deliver more impact; less fat and more lean.

Where does that leave promotion?

Happy am I that the Broadcasters' Promotion Association is in being. Because just as the promotion of Ed Sullivan, city by city, made the most out of his program; just as Betty Furness brought Westinghouse products to life; just as little everino, the Greyhound, adds zest and promotion plusses to the *Steve Allen Show*; so can the proper pursuit of promotion by stations and networks add the element vitally needed today to wake up the consumer to purchase products and services of network and local sponsors.

Clients urgently concerned with promotion

Promotion is no longer a frill so far as marketing is concerned. It may well have been that at one time, it was the afterbirth of advertising. Now it works at conception. Most clients today are urgently concerned with promotion. Most need, and want, the help a good station can give them at the local level. Most appreciate the extra effort a network puts into its promotion efforts; the effort on top of the efficient station kit and program publicity releases.

Manufacturers paying for promotion tours of both commercial and program talent are also helping stations right

in their own territories. Such knowledgeable men as Tad Reeves in Pittsburgh, Bob Pryor in Philadelphia, and Ell Henry in Chicago, know full well what the presence of top talent meant to them in their cities; top talent handled by top promotion men working with the station in getting the most attention in a specific market—and having the client pay the bill.

But the station (networks have long since acknowledged the importance of the promotional function) which does not do more than give a passing glance to promotion, is hopelessly old fashioned. Nay, in a survival period, its chances are limited. For the constant impact of promotion well applied at the local level is one which has a marked influence on the attitude of agency and client alike; an influence which is growing stronger, as every day sales quotas get more difficult to fill.

What is expected from a station in regard to promotion?

A long time back, when network radio meant the top of the media trail for many clients, I visited an out-of-town station. Object: Get them to spend more time and attention on our show. The manager told me he made less than \$10 on the program and what did I expect? That question has been asked many times over the years. What should a client and agency expect from a station in regard to promotion?

First of all, honesty from the management. Station promotion has long been infamous as the most promised, and least successful, of station activities. Station reps and station management throw in promotion help to make the sale and then depart in the middle of the night, leaving the agency wondering whether or not it really heard the word. As long as there's a mailroom there'll always be a promotion manager, would be a fairly safe industry legend. The promotion function, so important before the sale, became, when vitally necessary, the sideline of a harried junior who already had enough to do—running the elevator.

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MEDIC We have said of MEDIC: "No one else in 1958 will offer a program that approaches MEDIC's prestige, production quality and dramatic content." According to the stations which have already bought MEDIC, we need say no more. These include the Storer Group, Westinghouse's WJZ-TV in Baltimore, WABD in New York, WTTG in Washington, KTLA in Los Angeles, WGN-TV in Chicago and KRON-TV in San Francisco. From their point of view, MEDIC speaks for itself.

VICTORY PROGRAM SALES

A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS, INC.

A trend of major significance is the growing conscious use of television as a social force.

TV ACCEPTS ITS GREATEST CHALLENGE

By SIG MICKELSON, v.p. & general manager, CBS News

Immediately following the CBS telecast of the 90-minute "Where We Stand" early in February, Samuel Lubell, the political analyst, conducted depth interviews in New York City. While this was only a tentative survey of modest proportions, the results may be significant. Commenting on his findings, he said:

"... a fair number of the persons interviewed were shaken up by the program. There is no question that it had considerable impact. . . . Generally, the people who heard the program tended to accept its conclusions as to what needed to be done."

A few days later, Lubell did a number of follow-up interviews. The impact of the program was still noticeable. In this second round of interviews, Lubell said:

"The responses we got indicate that even six to nine days after the show, people still remembered it and the program's effect on their thinking persisted. . . . the people who saw the CBS show . . . have a higher estimate of the danger we face than do the people who did not see the CBS show."

Impressive power of medium clearly demonstrated

We do not know precisely the extent to which American public opinion was affected by the broadcast. However, evidence points to the conclusion that the program had an effect. And this was the important thing—here was demonstrated clearly the impressive power of television to influence public opinion.

From the moment of its birth, television has, of course, been responsive to the important social, political and cultural stirrings that have made our times so exciting and dramatic. What is new—and most significant of all—in the current scene, it seems to me, is the growing conscious use of the medium as a social force. It is in this

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R. Scientists on The Great Challenge, CBS Sunday series. See (l. to r.): Doctors C. C. Clifford, Edward Teller, R. Revelle. L. The most provocative telecast of the season was the much-discussed interview with Khrushchev on CBS' Face The Nation.





Fusing picture with fact, and illustration with idea, television can achieve

utilization of the medium with a complete consciousness of its power that the most striking—and controversial—television achievements of the future will probably be found.

The times through which we are living confront the broadcaster with his greatest challenge: how to realize the full potential of television as an instrument of communications and live up to the responsibility that is his as trustee of the most powerful medium known to man.

This is the year of the sputniks and the explorers, the increasing public concern with our over-all position vis-a-vis the Soviet Union, the recession, the educational crisis and its special focus on science instruction, the surges of nationalism in Middle Eastern and Southeast Asian states.

TV must do more than reflect events

Television must do more than report and reflect the great events of our country and the world, though it must continue to do that to the best of its ability. As the most dynamic of the informational media, it can fuse picture and fact, illustration with idea, to achieve a new dimension of serious journalism. The medium can tackle a difficult, complex story and make it not only of high significance, but also of absorbing interest to the viewer.

The average viewer is probably totally unaware of how much greater is his understanding of the world about him because of the television viewing he has done.

He probably doesn't realize, for example, how he has come to see most of the important public figures of the world as living, breathing and gesturing individuals, with voices, mannerisms, and distinctive physical characteristics and personalities. But it has been through such programs as *Meet the Press* and the *Wisdom* series on NBC, *Face the Nation* and *See It Now*, on CBS, and ABC's *Open Hearing* that he has become acquainted with Nehru, Tito, Adenauer, David

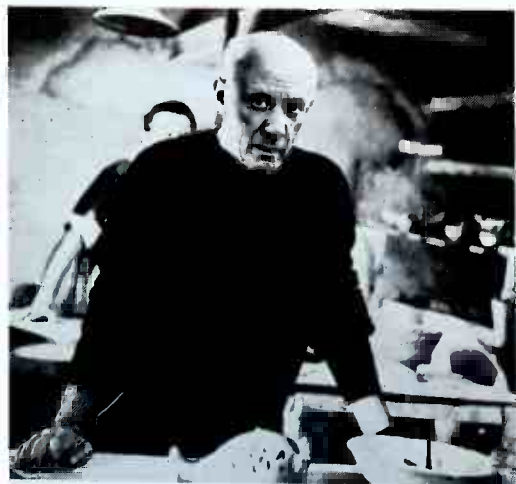
Ben Gurion, Nasser, Bourguiba, Pierre Mendes-France and scores of American cabinet members, senators, congressmen and other public leaders.

Similarly, the average viewer's knowledge of hitherto remote places has grown impressively. The Algerian-Tunisi border has been such an area. To those persons who saw "Algeria Aflame" last fall the border became a real geographical location, with soldiers and rebel fighters and flying military aircraft, and with plain citizens trying to make a living in the midst of the skirmishing between the two opposing sides.

At the same time, *Wide Wide World* has made scores of American communities real to millions of Americans through its live camera tours of American places, big and small, important and not so important. *Project 20*, *Victory At Sea*, *Air Power*, and *The Twentieth Century* have covered the recent years of world history intensively, and *You Are There* has recreated history as far back as the death of Socrates. A broadening of cultural interests has come from the NBC Opera Company series, the New York Philharmonic Children's Concert series, *Omnibus*, and *The Seven Lively Arts*.

Khrushchev interview planned for two years

During the last year, informational programming leaped over the Iron Curtain. In this category, the most memorable single event was the exclusive television broadcast of Nikita Khrushchev as he faced three American correspondents on *Face The Nation*. The interview with Khrushchev did not happen overnight. For more than two years, representatives of CBS News had patiently but persistently been seeking permission to interview the Soviet leader on film. The long interview finally obtained, and filmed in the Kremlin, made news on front pages around the world. Americans had their first chance to see, hear and judge the Soviet leader.



Pablo Picasso, famed 77-year-old Spanish painter and sculptor, opened NBC's current *Wisdom* series in September, in color. The series features filmed conversations with outstanding personalities of our time.



Future generations will be able to watch and hear a former American president reminisce about his life through the memorable film of Harry Truman made by Edward R. Murrow and shown in February on *See It Now*, CBS.



How TV brings the nation into direct, immediate contact with prominent figures in the news, as seen when ABC brought Gov. Faubus to the cameras and questions on *Open Hearing* at peak of the crisis in Little Rock.

new dimension of serious journalism

are answered or parried questions in an unrehearsed and uncensored discussion. Many evidences of impact for this program could be cited. One, of course, would be the number of newspaper editorials which followed the interview. In one of these *The New York Times* observed: "Mr. Krushchev's appearance on our television and radio was a historic and momentary event . . . in our best tradition . . ."

These programs are not in network schedules just for the sake of the record or to mollify the FCC. They are there because increasing numbers of listeners and viewers want them there. They are there because they have impact, or effectiveness, in a great many different ways. And, significantly, they are there because more and more advertisers want them there.

Many worthwhile projects on local level, too

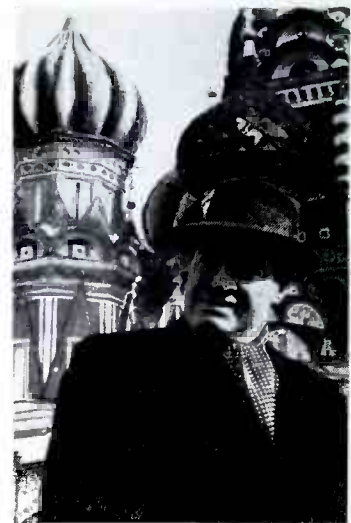
Nor is all worthwhile programming in the network domain. On the local level round the country, there can be found many outstanding examples of station efforts in the realm of informational programming. These range from provocative local versions of *Meet The Press*, featuring nationally prominent personalities to ambitious film documentaries on important social questions.

At the beginning of 1958, CBS took an important first step into the new era of TV's self-awareness. The full resources of the network were mobilized to inform the American public and, more important, *to influence its attitude* on the most vital of all questions facing our country. The 90-minute program was called "Where We Stand." It may be worth examining as a case history. To me it represented a promise of television's commitment to serve the urgent needs of the American people to know and to understand the world we live in.

Shortly after the first Russian sputnik went into orbit last October and while its beep-beep-signals were still the dominant sound on the American scene, the CBS Editorial Board made a major decision. It decided that the entire CBS News organization should be mobilized behind a project which would seek to make a definitive analysis of the comparative strengths of the United States and the U.S.S.R. It decided that the problem should be attacked head-on; that the emphasis should be placed on obtaining all the available facts and on presenting them to the American people as carefully, accurately, and as completely as possible; that the story could be told as interestingly as it could be for a mass audience but that there should be no compromise with the virtues of showmanship and that those devices should in no way get in the way of the main story.

Members of the Editorial Board are William S. Paley, Chairman of the Board, CBS, Inc.; Dr. Frank Stanton, President, CBS, Inc.; Louis G. Cowan, President, CBS Television Network; Arthur Hull Hayes, President, CBS Radio; Merle Jones, President, CBS Television Stations Division; Richard S. Salant, Vice President, CBS, Inc.; and the author.

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1. Through TV, the American public accompanied one of its outstanding unofficial ambassadors, Miss Marian Anderson, during her trip to India. See It Now recorded her highly successful goodwill tour of that country on behalf of the State Department. 2. Across the world in Moscow, Bob Hope opened new prospects for cultural exchange between countries, as he filmed the sights and sounds and dances of the USSR. His NBC telecast was a pioneering effort and one of the highlights of the season. 3. TV is also keeping the United States abreast of military and political affairs in Europe through such programs as ABC's College Press Conference; above, General Lauris Norstad, Supreme Allied Commander in Europe, who was interviewed on the program at NATO headquarters. 4. Here at home, education has received increasing TV attention, as in CBS's "The Class of '58" on The Twentieth Century. 5. A major event in the cultural life of Europe was the re-opening of the Vienna State Opera after years of darkness. The opening was filmed by the late Henry Salomon, who gave Americans a 90-minute front row seat on "Call to Freedom" on NBC. 6. Perhaps no more striking example of TV's power could be found than the effect of a brief announcement by Dave Garroway early one morning on Today. He offered viewers copies of the Rockefeller report on America's national defenses. There were over 215,000 requests.



British TV: Most Definitely Commercial

Commercial TV in Britain and the U.S. are similar in many respects—but there are important differences as well.

Part I of a two-part series.

What immediately strikes the American observer of the British television scene is that while it is very British, it is most definitely commercial. Behind the soft persuasion and the jolly jingle is some amazingly hard sell. Patent medicine commercials staged in a hospital room setting; sextuple and septuple spotting; "advertising magazines" that are fifteen minutes of pure commercial strung together with "editorial" lead-ins; sliderule timebuying—the English ad man beneath the bowler is very much like his American counterpart in the snapbrim felt.

Alike, but different.

To an American, fresh from the battles over mere triple spotting, the procession of half a dozen commercials, separated only by the program contractor's identification symbol, is a shock. There are eight minutes of commercial allowed per hour, at "natural program breaks." There can be middle commercials wherever the contractor feels they do not intrude.

The British system has its own strengths and weaknesses

The British government, fearful that American-type program sponsorship would be a dangerous, overly commercial import, has devised a system that has its own strengths and weaknesses. Basically, the setup is this: The Independent Television Authority, which is more like our TVA or New York Port Authority than it is like the FCC, owns transmitters. Various companies, known as program contractors, are selected by ITA on the basis of bids to lease

the transmitters in a given region. The program contractor schedules and produces all shows, according to standards of balance, quality, impartiality as loosely defined by the ITA. They sell time—not programs—to advertisers, for announcements ranging in duration from seven to 60 seconds. For the most part, the commercials are prepared by agencies (or film producers commissioned by the agencies) as part of their general service to the client. Time and commercial production are commissionable at 15%.

Commercial TV outpulls BBC three to one

The system, much to the surprise of everyone, including its creators, has been a smashing success. ITA programming outpulls the BBC effort three to one. Advertisers have found the new medium an effective way to unlock the increasingly fat pocketbook of the British workingman for the old established brands as well as for the large array of products which either did not exist, were not desired or could not be afforded in the lean postwar days. A TV set in Britain costs about as much as one does here, but proportionately it represents a much larger chunk out of average wages. Unlike the French and Italians, who do most of their televising in public places, the English are putting out the money for a home set. Viewers from the States will search in vain for a look at British TV in bars.

In the English advertising and television world, the capital of which is the Mayfair district of London, transactions between buyers and sellers are often conducted as a



American influence is seen in this 60-second film commercial for Imperial Tobacco by Y&R Ltd., London. Documentary technique

features testimonials by construction workers. Main point: "Churchman's Tipped—the tipped cigarette you can really taste."

attle of wills and wits between natural enemies, yet they are guided by a set of rules, some of which seem gently to the point of being quaint. Their basis, however, is in the program contractor's position of absolute strength, measured by American standards.

Time is now being "booked" (i.e., bought) a year ahead. There is no guarantee that the high-rated show adjacent to the purchased spot will not be switched by the program contractor to a different night. If an advertiser wants his spot not run at the same time every week, he must pay a 10% premium. His time spot is fixed, but the surrounding programs can be changed overnight. Advertisers taking a summer hiatus, as many do, can frequently arrange to get their spots back. Cancellations by advertisers require 13 weeks notice. Yet, rate changes can be pulled on the advertiser in the same length of time.

Advertisers spent \$56,400,000 in TV in 1958

Open time is very scarce, even though the media-allocation pendulum has only begun to swing toward TV supremacy for many companies. In the first year of commercial television, advertisers spent \$26,790,000; in 1958, it is estimated that they spent \$56,400,000. Many major companies now put one-quarter to one-third of their budgets to TV; the industry's optimistic expectation is that by 1960, they will put 80% into the new medium.

Agencies that never really dealt with broadcast media before 1955 were finding half their billings in TV by 1958.

Their target: 4,425,000 homes equipped to receive a signal from "ITV." (This abbreviation for independent, i.e., non-BBC, television, is the standard term used for all aspects of commercial telecasting.) In addition, there are 3,255,000 homes having one-channel sets purchased prior to the introduction of ITV or else located in areas still beyond reach of any but a BBC station. Homes having TV account for 52% of the 14,482,000 homes in Great Britain. These figures are from the English subsidiary of Nielsen which, together with the all-British Television Audience Measurement (TAM) organization and Pulse, constitutes the audience measurement industry for the nation.

The British won't accept American-style commercials

English advertising men, over their two-hour lunches, which are identical with those consumed on Madison Avenue except that they are more likely to be preceded by sherry and accompanied by wine, are quick to state that their audiences will not accept the kind of commercials that American viewers have become accustomed to in 30-odd years of broadcast advertising. Despite their protests, and despite the large number of decidedly soft sell commercials, the British product is not drastically different from our own.

The basic difference is not softness of sell or believability of presentation. It can only be described as a difference in tone of voice. The commercials on British television tend to be happy commercials. The music is bouncy. The anima-

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The creators of Britain's commercials have considerable stature

tion, usually excellent, is likely to be in the UPA manner. Famous vaudeville and sports personalities who are used as presenters of commercials are not identified by name; "after all, everybody knows who they are." A pretty girl, rather than a diagram of the stomach is used to demonstrate the rapidity of a headache cure. In general, there seems to be an easier pace.

Advertising is becoming an extremely desirable career

The men who create Britain's commercials have considerable stature within the advertising business. Advertising as a desirable career is a new phenomenon in Britain's changing social structure. Trained talent is scarce. Reading the help-wanted ads in a British trade paper would bring envious tears to the eyes of an American copywriter, until he reads the salary specification. It is impossible to relate London pay scales to New York salaries, however; the differences in purchasing power and taxation are enormous. Young men who have wandered into the English agency field—none seem to have entered deliberately—do regard their chosen field as one with greater career and monetary advantages than most forms of business or professional work.

One reason for the high estate of the TV commercial and media people is that there are no agency program men to steal the spotlight. Media people, although they have a more limited choice of strategies than American buyers do, seem to have an impressive degree of skill and knowledgeability. With little or no previous broadcast experience, they have arrived at such techniques as flight scheduling and market-by-market saturation almost from the start.

With commercials available in 7-, 15-30, 45- and 60-second lengths, media thinking has gravitated toward the 30-second spot, because it seems to afford the optimum amount of time for the sales message, within the monetary limitations of slim British ad budgets. The shorter spots don't give enough time for many copy stories and for others, the more expensive 60-second spot permits more copy than is regarded as necessary.

The growing British preference for the 30-second spot is significant in light of the perpetual discussion in this country about the desirability of a 30-second spot in lieu of a 20-second chain break followed by a ten-second ID.

There is no advertiser ownership of programs or time

Another interesting point, in respect to our controversies over who should control programming is the mastery that the British program contractors exert over their own schedules. The fact that there is no advertiser "ownership" of programs or time periods enables the contractors to juggle their shows competitively against those of the increasingly rating-conscious BBC. American proponents of network and station control can cite this maneuverability as an argument for their camp. Stateside proponents of advertiser-agency control can take comfort from the fact that some British advertising people are unhappy about the situation. They would much prefer to have program sponsorship. The agencies are particularly anxious to get into program packaging. The closest they can come to their dream at present is to buy a fixed-position spot and then try to talk the contractor into leaving the surrounding shows where they are.

At this writing, ITV consists of one operation in London.

TOP 20 ADVERTISING AGENCIES

By TV Time Expenditure November 1957

J. Walter Thompson Company Ltd.	£ 368,023
S. H. Benson Ltd.	251,192
G. S. Royds Ltd.	204,819
Lintas Ltd.	204,697
Young & Rubicam Ltd.	188,706
Mather & Crowther Ltd.	184,644
Immedia Ltd.	178,896
Erwin Wasey & Co. Ltd.	156,287
Masius Fergusson Ltd.	130,682
Service Advertising Ltd.	118,436
Colman, Prentis & Varley Ltd.	110,957
W. S. Crawford Ltd.	98,036
Foote, Cone & Belding Ltd.	86,674
Osborne-Peacock Ltd.	76,515
Saward Baker & Co. Ltd.	75,333
Lambe & Robinson Ltd.	74,051
A. Pemberton Ltd.	73,749
G. Street & Co. Ltd.	65,700
John Haddon & Co. Ltd.	63,878
Clifford Bloxham & Partners Ltd.	61,203

Represents 65% of total billing in November 1957. £ 2,772,478

TOP 100 ADVERTISERS' EXPENDITURES

NOVEMBER 1957

Expenditures	£20,000-£50,000
Over £100,000	
Unilever £441,715	Colgate-Palmolive £46,291
Beechams 333,146	Gallaher Ltd 37,181
Thos. Hedley & Co. 208,528	Reckitt & Colman 35,331
J. Lyons & Co. &	J. Mackintosh 30,831
O. R. Groves 102,696	J. Crosfield 30,441
	Shell Mex & B. P. 30,381
	Cerebos Ltd. 30,161
	E. Griffiths Hughes 29,051
	Aspro-Nicholas 27,301
£50,000-£100,000	Kelloggs Co. 27,271
Imperial Tobacco £81,745	Typhoo Tea 26,081
Rowntree & Co. 81,321	Schweppes 25,771
Cadburys Ltd. 68,709	Scott & Bowne 25,571
Nestles Co. Ltd. 65,144	Aladdin Ind. 25,011
Petfood/Mars 62,039	A. Guinness Sons 24,981

rogrammed on weekdays by Associated Rediffusion and weekends by Associated Television; an operation in the Midlands (Birmingham), programmed by Associated Television on the weekdays and on weekends by ABC Television Ltd.; the North (Lancaster and Yorkshire), programmed by Granada during the week and by ABC on weekends; Scotland (Edinburgh), programmed by Scottish Television Limited; and Wales, programmed by TWW Limited.

Within the Northern operations there are two transmitters, which operate in a manner roughly similar to our satellites. They carry much the same programming, but can be bought singly or in combination.

Telecast hours are normally from 2 p.m. to midnight. Morning telecasting has been abandoned, as has the Toddlers hour, the dark hour originally required by the ITA so that children could be pried from the television set and given dinner.

There are no station reps; in fact, in our sense of the word, there are no stations. Program contractors do not own facilities. There are no permanent national networks; inter-city broadcasts are hooked up on a per-program basis. The decision for London to carry a show originating in the Midlands is a programming decision made by the contractors and has nothing to do with the coverage requirements of advertisers. There is some purchasing of time on a network basis, but primarily British television is spot television.

Main offers a limited market to the advertiser

Purely local advertising is relatively slight. Regional companies and products are very active. With a total potential of only 50,000,000 people, Great Britain offers a market that is far more limited than ours. With a smaller market, advertising goals and therefore advertising budgets are on a much smaller scale. Conversely, some types of business

that would be local or regional in the U.S. are national organizations in the British Isles—newspapers, drug chains, even department stores.

Some of the largest advertisers, with their expenditures for the month of November, 1957 (one of the more active months in the highly seasonal British ad structure) are:

- Unilever (Lever Bros.) \$1,245,636.00
- Beecham (toiletries and drug products) \$939,472.00
- Thos. Hedley & Co. Ltd. (Procter & Gamble) \$588,039.00
- J. Lyons & Co. Ltd. & O. R. Groves (foods, restaurants) \$289,603.00

There were 25 advertisers spending more than \$56,000 that month on gross TV time.

Top 20 agencies control major share of billings

As the list on page 50 shows, billings are concentrated in a relatively small group of agencies. The top 20 agencies controlled 65% of the November billings of \$3,742,845.00. Of these kingpin organizations, four are London subsidiaries of American agencies: J. Walter Thompson; Young & Rubicam; Erwin Wasey, Ruthrauff & Ryan; Foote, Cone & Belding. Street is connected with BBDO. Lintas is a house agency, handling most of the Unilever business.

There are a number of aggressive smaller agencies who are regarded as comers because of their successful bold ventures into TV. As at home, the very largest advertisers are likely to have several different agencies assigned to various products. The small agency that succeeds in getting a chunk of one of these accounts is likely to turn to TV success as a demonstration of its ability to handle larger shares of the client's billings.

The second part of "British TV: Most Definitely Commercial" will appear next month. It will describe the effects of television on Britain's agencies and current media practice.

W. S. Ltd.	23,537	Allied Bakeries	17,411	Hotpoint Coldrator	14,093	W. A. Sheaffer Pen	11,540
W. S. Ltd.	23,537	G. Bassett & Co.	17,366	Chemstrand Ltd.	13,953	Allen & Hanbury	11,355
W. S. Ltd.	23,537	Wakefield Shirt	17,217	Goodyear Tyre	13,813	W. MacDonald & Sons	11,328
W. S. Ltd.	23,537	Nat. Savings Com.	17,200	McDougalls Ltd.	13,525	Ilford Ltd.	11,197
W. S. Ltd.	23,537	Philips Electrical	17,171	J. Wix & Sons	13,288	Ambrosia Ltd.	11,038
W. S. Ltd.	23,537	Domestos Ltd.	17,094	Howard Ford	13,200	Martini & Rossi	11,006
W. S. Ltd.	23,537	Butlins Holiday Camps	16,951	Bass, Ratcliff & Gretton	13,183	Haven Foods Ltd.	10,859
W. S. Ltd.	23,537	Bacon Inform. Coun.	16,895	Optrex Ltd.	13,115	A. J. Mills	10,770
W. S. Ltd.	23,537	Ind Coope & Allsopp	16,390	Weaver to Wearer	12,771	W. J. Brooks & Sons	10,447
W. S. Ltd.	23,537	H. P. Sauce	16,332	Carreras Ltd.	12,505	Hoover Ltd.	10,356
W. S. Ltd.	23,537	Don. S. Momand Ltd.	15,655	Watneys Coombe Reid	12,505	Vick International	10,240
W. S. Ltd.	23,537	Bowater Scott Corp.	15,355	Crosse & Blackwell	12,435		
W. S. Ltd.	23,537	Quaker Oats	15,195	Chas. H. Phillips Chem.	12,318	£5,000-£10,000	
W. S. Ltd.	23,537	Chesebrough Ponds	15,155	J. Bibby & Sons	12,231	Stoddart & Hansford	£9,939
W. S. Ltd.	23,537	Crookes Labs.	14,885	Nat. Milk Pub. Coun.	12,150	Thorne Electrical	9,866
W. S. Ltd.	23,537	A. Wander Ltd.	14,750	Cow and Gate	12,065	Addis Ltd.	9,333
W. S. Ltd.	23,537	Scott & Turner	14,711	J. Waddington Ltd.	11,943	Seamer Products	9,240
W. S. Ltd.	23,537	Lines Bros.	14,700	H. J. Heinz Co.	11,766	Colibri Lighters	9,156
W. S. Ltd.	23,537	C. C. Wakefield	14,319	Timex Ltd.	11,740		
W. S. Ltd.	23,537	Max Factor	14,267	W. A. Gilbey Ltd.	11,680		
W. S. Ltd.	23,537	E. K. Cole Ltd.	14,094	British Trawlers Fed.	11,605		

Note: £1 = \$2.82

*V.p. of Robert Hall, Frank B. Sawdon
reveals why the largest
clothing merchant of them all puts
most of its budget into spot TV*

SAWDON OF ROBERT HALL

The media thinking of Robert Hall directly contradicts the standard newspaper orientation of the average retailer. In the face of a reluctant dragon attitude among retailers toward the use of the electronic media, the largest clothing merchant of them all is now putting about 60% of its total ad budget into radio and TV, with the bulk in TV; 35% goes into newspapers, and 5% into magazines and other national media. TvB estimates that in 1957, Robert Hall spent \$4,928,000 for television time, making it the third largest buyer of spot TV in the country.

Why should Robert Hall succeed where others have stumbled or succeeded only in part? Why has this clothing retail chain grown from a one-loft operation in Waterbury, Connecticut in 1940 to a 258-store company in 100 cities from coast to coast largely as a result of successful air advertising, first on radio, then on TV?

Difficult for retailer to time commercials

Vice president Frank B. Sawdon is of the opinion that retailers have for the most part simply failed to adapt their thinking to the character of the newer media and have allowed ancient patterns to dominate. He says:

"The department store traditionally has newspaper know-how. But to do TV commercials becomes a trying and difficult job. It involves scripts, rehearsals, crews, a completely different kind of thinking. It's especially difficult for a retailer when it comes to timing. That is, the preparation of commercials to coincide with the appearance of the specific items of merchandise for sale.

"There's also an economic factor. For a single store in a market to go in for heavy commercial production might be expensive. Our commercials serve all our stores around the

country, so they are economically possible. Still most of the trouble arises from their lack of understanding of the medium and the fact that they are more accustomed to working with newspapers."

Sawdon affiliated with various companies

Sawdon's is the guiding advertising hand behind Robert Hall. He is president of the agency which handles the Hall account, the Frank B. Sawdon agency, started before Robert Hall was in existence. In addition, Sawdon is president of the firm of station representatives, Burke-Stuart, which last month was acquired by the McGavren-Quinn Corporation. He wears still a third presidential title as head of Madison Productions, a TV producing company.

In his office on the tenth floor of Robert Hall headquarters on New York's West 34th Street, the red-complexioned Sawdon sits behind a long L-shaped desk. From this vantage point, he not only supervises Robert Hall's advertising—"I get into the major buys personally"—but also its vast real estate operations. To this swiftly expanding clothing chain correct store location is a prime requisite for success, and no location can be adopted without Sawdon's approval.

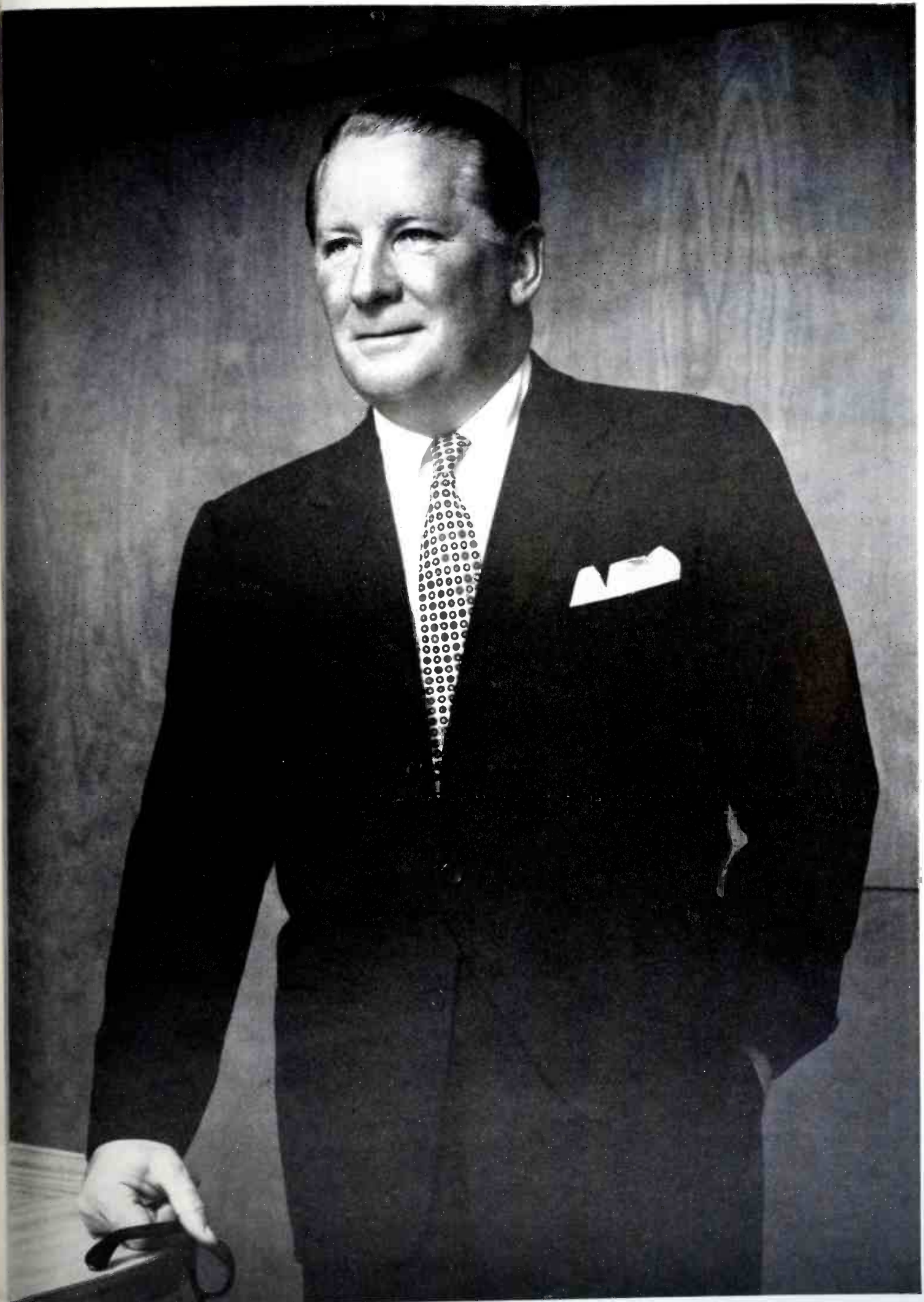
To Frank Sawdon, the values of TV to a retail establishment are so obvious, it seems to surprise him that they ever need mentioning by now.

"We built at first in radio," he says. "We regard TV as a medium where we can see what we talked about in radio.

"TV can get our story across to an awful lot of people. "It can show merchandise, and invite them into the store. Can't you also show merchandise in the newspapers?"

"Yes, but you don't get live models with the opportunity of showing off merchandise at all angles. You don't ge

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What Happened In Baltimore?

Westinghouse took over and revamped the market's third station; almost overnight it was bidding for 1st place—here's how it was done

On September 6, 1957 the third-rated station in three-channel Baltimore formally changed its call letters from WAAM to WJZ-TV and launched a campaign to establish a new identity in the market.

A month later its purchaser, Westinghouse Broadcasting Co., was proudly claiming number two rating position for the station, and three months later, number one. The March ARB report for Baltimore showed WJZ-TV with a weekly 37.3% share of audience, against 34.0% for CBS affiliate WMAR and 28.0% for WBAL, the NBC outlet.

Billings increased more than 100%, manager reported

By the end of March, manager Lawrence H. Israel could report that billings had increased more than 100% and that his new rate card, issued April 1, was the highest in the market.

How was it done? What was the magic formula?

The key programming elements were a strong afternoon live show modeled after the famed WFIL-TV *Bandstand* and

HIGHLIGHTS OF WESTINGHOUSE

Showing the rating for the first 15-

(Monday, March 4, ARB)

7:00 A.M.	Good Morning	WMAR	0.6
	Today	WBAL	2.3
	No programming until 8:45 a.m.	WAAM	
11:00 A.M.	Arthur Godfrey	WMAR	8.2
	Price is Right	WBAL	5.7
	Shopping and Cooking	WAAM	0.3*
1:00 P.M.	Womans Angle	WMAR	1.7
	Quiz Club	WBAL	4.8
	Playhouse 13 (1:00-2:30 p.m.)	WAAM	5.1
2:30 P.M.	Air Linkletter	WMAR	7.6
	Tennessee Ernie Ford	WBAL	5.7
	Take A Break	WAAM	0.3
3:00 P.M.	Big Payoff	WMAR	5.4
	NBC Matinee Theatre	WBAL	4.5
	Film Festival (3:00-4:30 p.m.)	WAAM	1.1
4:45 P.M.	Edge of Night	WMAR	4.5
	Modern Romances	WBAL	2.5
	Kit Carson	WAAM	6.8
5:00 P.M.	Living Word	WMAR	0.3*
	Comedy Time	WBAL	7.9
	Mickey Mouse Club	WAAM	20.1
6:00 P.M.	Amos 'n Andy	WMAR	12.1
	Happy and Crusader Rabbit	WBAL	10.2
	Cowboy G-Men	WAAM	3.7

major feature films slotted in early and late-evening periods. But this was no push-button plan which can be readily packaged for national distribution. There was, instead, a thorough-going analysis of market, competition and the existing station program structure, and the fashioning of a tailor-made plan for "takeover" and follow-through. It was no particular element or gimmick that did the trick, but the total operation involving programming, promotion, sales, personnel.

More important than the question of how far this one station has come in the rating race is the fact that its undeniable progress has been the result of vigorous effort on the local level. The impact of the WJZ-TV takeover has, indeed been such as to stimulate intense counter-activity by the competition, according to Israel. As a result, total station activity in Baltimore has a greater vitality than in former days.

It is unlikely that the made-to-order situation Westinghouse took advantage of will recur again. Larry Israel is frank to admit that an important element in WJZ's success

PROGRAMMING STRATEGY IN BALTIMORE

minute segment of each program listed

(Monday, March 3, ARB)

7:00 A.M.	Cartoon Funnies	WMAR	1.1
	Today	WBAL	2.1
	Jack Wells Close-Up	WJZ	1.3
(7:00-9:30 a.m.)			
1:00 A.M.	Arthur Godfrey	WMAR	7.2
	Price is Right	WBAL	9.1
	Baltimore Movietime	WJZ	3.5
(11:00 a.m.-1:00 p.m.)			
1:00 P.M.	Womans Angle	WMAR	5.1
	Quiz Club	WBAL	4.0
	Your Romance	WJZ	6.2
(1:00-2:30 p.m.)			
2:30 P.M.	Art Linkletter	WMAR	9.6
	Kitty Foyle	WBAL	1.6
	Buddy Deane	WJZ	9.4
(2:30-4:45 p.m.)			
3:00 P.M.	Big Payoff	WMAR	6.2
	NBC Matinee Theatre	WBAL	5.1
	Buddy Deane	WJZ	11.5
4:45 P.M.	Edge of Night	WMAR	5.6
	Modern Romances	WBAL	2.9
	Popeye	WJZ	19.5
5:00 P.M.	Get Together	WMAR	0.5
	Comedy Time	WBAL	9.4
	Superman	WJZ	17.9
6:00 P.M.	Amos 'n Andy	WMAR	12.6
	Big Rascals	WBAL	4.5
	Early Show	WJZ	25.9
(6:00-7:30 p.m.)			

*Program not telecast

as the new "excitement that the market had previously lacked. All the stations were profitable and were more or less just going along."

recent months, Baltimore stations bought film libraries

It is indicative of the placidity of the market, he says, that until the Westinghouse takeover, Baltimore was still without a major feature film library. WJZ-TV came in with MGM and KO. Since then, he reports, WMAR has purchased the Warner Bros. and WBAL, NTA's 20th Century Fox and campaign packages.

Feature and first-run syndicated films, important though they may have been, were by no means the sole answer to the WJZ-TV programming problem. WBC's v.p. in charge of programming, Richard Pack, maintains: "What was done could not have been accomplished without live local programming. The live program is basic. It gives you more excitement in the market. Most important, it helps establish an image of the station."

In addition, first-run syndicated films were slotted in strategic half-hour periods.

With the ABC network schedule taking care of the prime time hours, the areas to be filled were daytime, early-evening and late-night. Over 100 hours of local program were re-programmed. Israel comments: "For most of the day we operate as though we were an independent station, since we carry an average of less than three hours of network a day from ABC."

Here is how the program structure was built:

Local live: This consists basically of three kinds:

1—The locally delivered newscast—at 7:20 p.m. following *The Early Show*, and at 10:30 p. m. preceding *The Late Show*. Since the takeover, the news operation has been stepped up. It has added a film news service, its own motion picture photographer and is experimenting with a new small TV mobile unit. It is the first Westinghouse station to be equipped with a videotape machine.

2—The morning 7:00-9:30 period of news, songs, service, in the manner of *Today*.

WJZ was convinced local emphasis important

Previously, WAAM had no programming in this period. The problem: with *Today* on WBAL already doing a similar job, could another such show find an audience? Convinced that the local emphasis was the important element, WJZ decided to gamble. The program, called *Closeup*, features former radio disc jockey Jack Wells, a newsman and a girl Friday. *Closeup* has proved able to compete on equal terms with WBAL's *Today* and WMAR's cartoons. During the March week measured by ARB, there was pretty much of a three-way split. It made the showing against WMAR's *Douglas Fairbanks Presents* at 9:00 a.m. Its most severe beating came from the same station's *Captain Kangaroo* at 8:00-8:45 a.m.

At 9:30, WJZ moves into *Terrytoons Theater* and is slaughtered by WMAR's *Dialing For Dollars*, which was able to rack up a 16.8 average rating for the week measured. From 10:00-11:00 a.m., WJZ's *Romper Room* is virtually tied for first place; it is the "only holdover" from the former programming schedule. From 11:00 a.m. to 1:00 p.m., *Baltimore Movietime* takes over, but is unable to move beyond third place.

3—It is at 2:30 p.m. that the big live feature of the WJZ schedule begins. This is the *Buddy Deane Show*, which runs to 4:45. By now the industry is well aware of the rating power of the afternoon dancing party show with the teenage slant, of which this is a highly successful example. Dick Clark's first such program on WFIL, Philadelphia, led to an ABC contract for that young personality; Clark's network program is carried Saturday's at 7:30 p.m.

For the first half hour, Deane legs behind Art Linkletter on WMAR, but from 3:00 p.m. on he is undisputed rating leader. As a result of his program, says WBC spokesman,

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SEARS THE SEARCH FOR A TV FORMULA

Within its vast chain, Sears Roebuck has used just about every form of spot TV. Last year, it went network

By JOHN WATSON

It is contrary to Sears' policy to give specific results, but the fact that Sears has been in TV continuously for the past seven or eight years testifies to its success." This is the evaluation of Donald C. Johnson, executive v.p. of The Mayers Company of Los Angeles, and account executive for the 12 Sears stores in L.A., perhaps the most TV-minded of the Sears district groups.

The statement points to a significant step forward in department store advertising. Sears, Roebuck & Co. is the world's largest retailer. Its sales last year exceeded \$3.6 billion; its advertising budget was in the neighborhood of \$57 million. Newspapers, of course, remain Sears' primary medium. The use of television, on a nationwide basis, is still in its infancy. Nevertheless, spot TV expenditures rose 60% in 1957—from \$317,250 in 1956 to \$510,120.

Sears has used TV in almost every possible way

Not every store has used television, and very few use it on a continuing basis. But somewhere within its vast chain of 725 retail stores, Sears has used TV in almost every conceivable way: program sponsorship; participations in live shows and feature and syndicated film; vertical and horizontal saturation; women's shows, men's shows, children's shows; in every time segment; on every day of the week.

While this variety of usage reflects the complete autonomy of the local outlets, it suggests that the definitive pattern of department store advertising—if such exists—remains to be found. Says Thomas L. Barnes, national sales promotion and

advertising manager: "Sears intends to continue its research into television advertising, including network TV."

Last year, Sears made its first appearance on the network with half a dozen or so participations in *Home, Today* and *NBC Matinee Theater*. These buys were part of a larger Sears experiment: the use of national media to pre-sell its brand products and to create a corporate image. Fred C. Hech, general retail merchandise and sales manager, told the NRMA convention early this year: "We believe some permanent part of our annual expenditure in local media might be better spent at the national level to reach certain customers in a way local media cannot."

Magazines were assigned the primary role in this experiment. The network spots were designed to merchandise the magazine advertising, according to Johnson of Mayers, who after handling the L.A. account since 1949 was named to the national account in 1956.

"We had intended to use considerably more network TV, Johnson reports, "but we were unable to plan our schedule too far in advance. When the time came to order the spots other advertisers with conflicting products had moved in."

Although merchandise was shown on camera, the network buys reflect the department store's traditional use of TV to supplement print. Arlene Francis, on the *Home* show, tied in with a promotion for Lazy Daisy home furnishings in *Better Homes & Gardens*. On *Today*, Dave Garroway featured a Craftsman Rotary Mower ad running in *Better Homes*, and a Kenmore Washer and home-modernization



booklet advertised in *Life*. Other commercials followed the same pattern.

Allstate Insurance, a wholly-owned subsidiary of Sears, has used network TV for the past two years. After an initial appearance with the *NCAA Football Review* on NBC in 1956, it tripled its investment last year with segments of *Playhouse 99* worth over \$600,000, on CBS. The CBS purchase was made through Leo Burnett, Chicago, which now handles Allstate; the NBC buy, through Mayers. (Mayers affiliated with Cunningham & Walsh in January, 1957, and expects to resume independent operations next September.)

Conceivably, network TV could play an important role in Sears' future merchandising plans. As a leading appliance manufacturer, it is directly competitive with GE, Westinghouse and other heavy network advertisers. And Sears has the unique advantage of its own consumer outlets. National coverage via network television would enable it to merchandise not only its brand goods but its vast complex of retail stores, catalogue sales offices and mail order departments as well.

Heavy spot schedule to promote special sales

On the local level, the most common use of TV by the Sears chain is the heavy schedule of spot announcements running from one to two weeks. These campaigns promote special sales, of which Sears will run a half-dozen or so a year: Warehouse Sales, Anniversary Sales, Sears Day Sales and so forth. In some markets, TV is used also for general

sales, open stock clearance sales and special department promotions.

The buys range from 10 to 30 spots, frequently shared by two TV stations. Two stations, Sears spokesmen explain, give greater coverage than one while limiting cartage problems for heavy merchandise. The campaigns are tied in with heavy newspaper schedules and occasionally some radio.

The horizontal saturation campaign is a logical extension of the department store's traditional in-and-out use of print, and matches the retailer's merchandising pattern. It is, nevertheless, a fairly recent development in most markets.

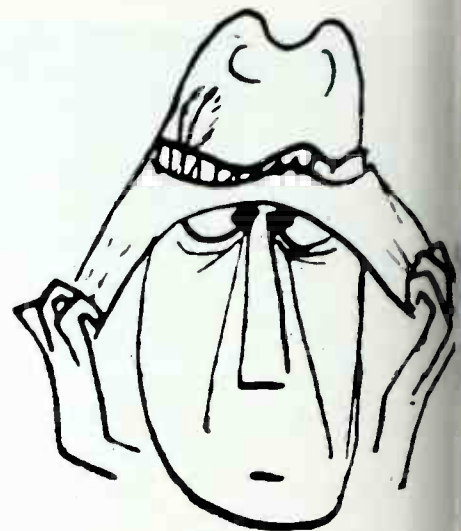
For some time, in Cleveland, Sears had used occasional one-day radio saturation campaigns immediately preceding special sales events. During the past four years, however, radio and TV schedules have lengthened to two weeks and more, and are used several times a year. "We do not believe people can or do dash out on a moment's notice to buy big ticket merchandise," says Helen Lott, who handles the account at the Griswold-Eshleman Co. "People need time to arrange their plans for important purchases and respond better to two or three days' advance notice—plus constant reminders throughout the duration of the sales promotion."

Sears' use of broadcast media has grown gradually but steadily in Cleveland. Until around six months ago, funds were divided about equally between radio and television, with the greater number of spots in radio. Now the emphasis is switching to television.

"Sears spent about one-third more on its air campaign for

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WHO'S ON FIRST?



For the bemused and confused buyer of time, the question is where and what "first" actually is

By ROBERT BRAVER

WHO's on first?"

"What?"

"No, WHAT is second. WHO has the largest share."

"When?"

"WHEN? On which survey?"

No doubt about it—if Abbott and Costello were still doing their classic routine, promotional research would prove a much better source of material than baseball. For the bemused advertiser or agency man, the question has become not only one of who is on first, but of where, or what that first actually is. Faced with the job of evaluating station and network claims, he is literally inundated with shares of audience, average ratings, quarter and half-hour wins, top ten shows, sponsored hours, cost-per-thousand, percentage of gain, and dozens of other variations on the same themes.

How valid are conflicting claims?

What do all these conflicting claims mean? How valid are they? And, granting validity, how relevant are some of them? A quick look through an average day's load of releases and ads would probably show that a large number of them are lacking in one or both of these attributes.

Averages, for instance, have always proved a happy hunting ground for the agile promotion man. Daily, weekday, weekly, nightly, for selected time periods, for competitive programming, for ratings, for share—the list is a long one, and, while it contains much that can be of value in judging station or network performance, it also includes some prime examples of juggling with figures.

Typical of this form of promotional acrobatics, is the fairly common practice of averaging the ratings of a high-rated show with those of the less popular shows around it, in order to make broad time periods look better than they actually

are. These selective groupings are often done in complete disregard of the logic of the time periods involved, mixing daytime and nighttime hours, and averaging chunks of time that have no real relation to each other. In this way, a station with one of the better film packages, and nothing much else, might conceivably show up as number one in average rating for a broad period of the day, when actually it only wins out during the time its feature film is running.

Another pitfall is the overemphasis placed on average share of audience, whether for the entire week, or for the five weekdays. Unless an advertiser is thinking in terms of a saturation campaign, average weekly shares are, at best, only an indication of overall station performance. Here again, two or three strong nights might serve to bury the fact that a station or network has considerably less viewing during the rest of the week. In close competitive situations, average shares might also tend to disguise a trend toward leadership by the second station. Often the first indication of such a trend is apparent only in terms of changes in individual nights or specific shows.

For networks, what shares are being averaged?

In the case of the networks, it is important to recognize exactly what shares are being averaged. If the share is for sponsored hours, it is necessary for the advertiser to know whether it is based on all network sponsored hours, or just those where all three networks are in direct competition. In the first instance, he is able to see each network in terms of its absolute performance, without reference to competitive hours. In the second, he can weigh the relative standings of the networks for those time periods when all three are competitively programmed.

It is the contention of ABC, that these competitive stan-

What do all the conflicting claims mean?



can have a great deal of value, particularly for the advertiser interested in the long haul, both as indications of current network performance, and as possible precursors of what will happen when all the networks are comparatively equal in amount of programming. CBS claims, however, that an advertiser can better judge each network without its true strength being reduced to the lowest common denominator—the network with the fewest sponsored hours.

A parallel problem, also on the network level, is the confusion engendered by the conflicting promotional use of national ratings such as the Nielsen Television Index and competitive market reports such as Trendex and the Nielsen Multi-Network Area. NBC, in a recent series of trade ads, based its claim to nighttime superiority on figures taken from both Trendex and the Multi-Network Area. ABC also uses Trendex figures in its promotion. On the other hand, CBS, which claims leadership on the basis of the Nielsen Television Index, takes the stand that national reports show the full picture of network performance.

with CBS, a station or network has a valid and realistic reason for promoting this gain. Where they are not, percentage of gain has very little meaning. Had Adlai Stevenson gotten a higher percentage of votes in 1956 than he did in 1952, it would still have meant little in the light of the Republican victory that year.

Quarter and half-hour wins, used respectively by stations and networks in their promotion, are of somewhat dubious value unless they are overwhelmingly in favor of one network or station. Where a station or network leads its competition by a large number of quarter or half-hours, there can be little doubt of its dominance, but where there is no such wide gap, the question of ratings arises. It is possible for a station or network to lead by a small number of wins for a given day part, and still not have the highest average rating for the segment, if its wins are not by enough rating points. A station or network may win during periods of low sets in use, and lose during periods of high sets in use, or it may win its quarter or half-hours by very slight margins as opposed to its opposition's fewer wins by much wider margins. These factors make quarter or half-hour wins potentially misleading unless backed up by additional information on ratings and share.

Among the less realistic claims advanced by stations and networks is the top shows gambit—top ten, top fifteen, top twenty, and so on. On the local level, stations have claimed to be first on the strength of having more of these top shows than their competition, when actually they have had lower average ratings and fewer quarter-hour wins.

Even assuming a station has nine of the top ten weekly nighttime shows, this, by itself, only means dominance in approximately 16% of all weekly nighttime programming from 7:00 to 11:00 p.m. This does not automatically guarantee an advertiser a clear-cut first, especially since adjacencies to these shows would tend to be unavailable. Also, the use of variations such as the top five or top fifteen should be subject to further study. If a station is talking in terms of the top fifteen, it might very well be because it has a number of shows ranked between one and fifteen, and nothing between fifteen and twenty.

When Is A "First" Not A "First"?



Again, the area of disagreement resolves itself into one of comparison as against absolute performance—with one significant difference. National ratings use the entire country as the universe, with sampling done in both rural and metropolitan areas. Competitive, or Multi-Network reports, are based only on a specified number of metropolitan areas which are served by all three networks. While such reports cannot be considered representative of the country as a whole, they are used as indications of relative program strength for those areas where all three networks have equal access.

Another claim to leadership made by NBC in its recent advertising campaign was based on the network's increase in audience over the last year. As competitive situations change, this question of gain becomes more and more important. A network or station will claim large percentage increases over its own past performance, and, perhaps, similar decreases over its opposition. These gains can be extremely meaningful, but they can be totally irrelevant. The whole problem of their relevance lies in the question, "Gain to what?"

In a general sense, gain is only important where it puts a station or network in a more directly competitive position with its opposition, or where it is part of a sharply rising trend toward such a position. Where these conditions are fulfilled, as in the case of NBC's rise to relative parity

And What About C-P-M?

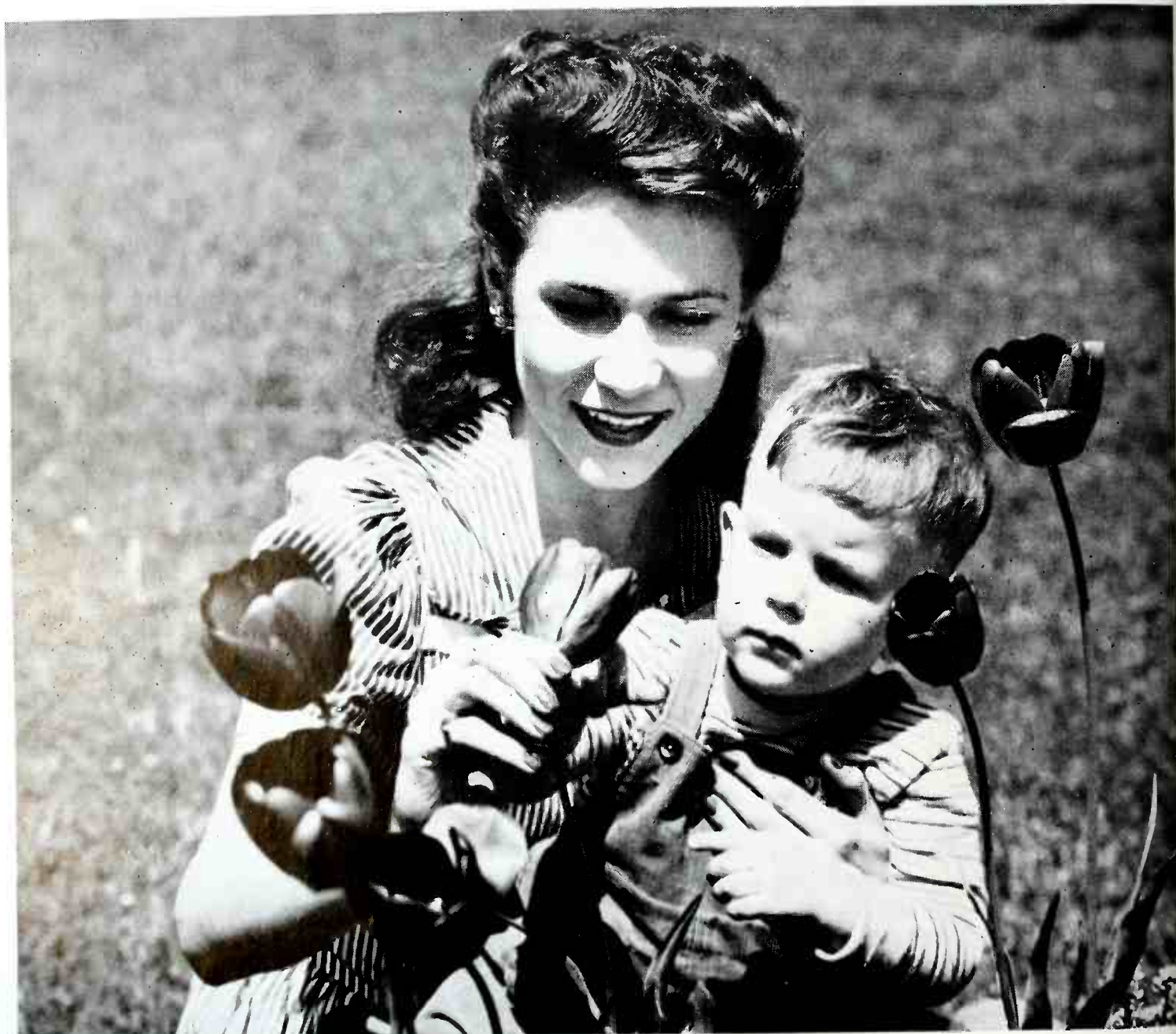


Another measure of station leadership which can be extremely valuable or extremely misleading is cost-per-thousand. In the hands of an advertiser or agency man who knows exactly what he is looking for, it can be an important buying tool, but there are certain reservations about its promotional uses. In evaluating stations, the problem is primarily

/To page 99

THE IMAGE OF

BELIEVABILITY



Believable as the re-awakening of nature, a child's wonder, a mother's love. That is WWJ-TV in Detroit. Eleven years of superior television service to southeastern Michigan—strict adherence to the public interest—have given WWJ-TV such dominant stature that every advertiser enjoys a priceless advantage, every product a cordial acceptance that quickly leads to sales.

channel 4
Detroit

WWJ-TV NBC Television Network

JACKSON ANN ARBOR TOLEDO DETROIT FLINT PONTIAC PORT HURON

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

BANKS, BREADS, GASOLINES AND SHAMPOOS

This month's brand study reports trends in brand awareness and use for banks, breads, gasolines and shampoos in Los Angeles. Drawing for comparison from interviews made for TELEVISION MAGAZINE by Pulse earlier in 1957, the survey provides an indication of the extent of change in the use of TV commercials, and reflects trends in product use for three of the categories—banks, breads and gasolines. This was the first time a survey of this type was made for shampoos in Los Angeles by TELEVISION MAGAZINE. The most recent survey was conducted in December, 1957. Ten thousand viewers were asked the following questions for each product category: "What brands of _____ have been advertised on TV during the last two weeks?" and "Which do you use?"

Federal Savings, Weber, Richfield and Halo lead in recall

Recall leaders in their respective categories in Los Angeles are Federal Savings Bank, Weber bread, Richfield oil and Halo shampoo.

Recall in bank commercials remains fairly consistent with the previous survey in March, 1957. Federal Savings continues in first place with Bank of America and Security First

National second and third respectively. In use, Bank of America gained in its lead over second-ranking Security First National.

In the bread category, Weber remains first in recall, although among the other brands, there has been some substantial fluctuation. Wonder Bread, formerly fourth, moved to second place in the December survey, while Langendorf, previously tied with Weber in the number one position, dropped to third.

Weber and Helms first and second in use

Weber was also first in use while Helms remained in second spot and Barbara Ann, formerly fourth, took third place.

Almost no change took place in recall of gasolines. Richfield remained in first place with almost the same lead over second-ranking Shell that it had held in the March survey. Mobil continued in third spot, but with a much lower score. In use, Standard retained its former lead, Shell was again second and Richfield, third.

Halo, Prell and White Rain were the high-scorers in percentage of recall among shampoos. Lustre Creme and Prell placed first and second in use. (Tables on pages 62 and 63.)

BRAND STUDY *Continued*

BREADS

BRANDS RECALLED—LOS ANGELES

Brand	DECEMBER 1957		MARCH 1957	
	Rank	%	Rank	%
Weber	1	29.9	1	22.2
Wonder	2	14.9	4	8.3
Langendorf	3	13.9	1	22.2
Barbara Ann	4	12.3	3	18.8
Profile	5	3.4	6	4.7
Helms	6	2.5	7	3.5
Trim		*	5	5.6

* Less than 1%

*Richfield Oil, now
the Mobil
again captures the lead*

BREADS

BRANDS USED—LOS ANGELES

Brand	DECEMBER 1957		MARCH 1957	
	Rank	%	Rank	%
Weber	1	25.6	1	22.3
Helms	2	17.1	2	14.8
Barbara Ann	3	8.7	4	10.7
Wonder	4	8.0	5	7.9
Langendorf	5	7.8	3	11.0
Profile	6	2.1	6	2.6
Trim		*	7	1.0

* Less than 1%

GASOLINES

BRANDS RECALLED—LOS ANGELES

Brand	DECEMBER 1957		MARCH 1957	
	Rank	%	Rank	%
Richfield	1	23.6	1	23.6
Shell	2	16.8	2	16.8
Mobil	3	8.7	3	8.7
Texaco	4	7.9	5	7.9
Standard (Chevron)	5	3.5	4	3.5
Flying A (Tydol)	6	1.5	6	1.5
Signal	6	1.5	8	1.5
Union	8	1.4	7	1.4



Weber, a product of Interstate Bakeries, retains first place in both recall and use of breads

BANKS

BRANDS RECALLED—LOS ANGELES

Brand	DECEMBER 1957		MARCH 1957	
	Rank	%	Rank	%
Federal Savings	1	35.9	1	35.9
Bank of America	2	20.8	2	20.8
Security First National	3	3.3	3	3.3
Farmers & Merchants	4	1.7	—	—
Home Savings	5	1.4	—	—
Mutual Savings	6	1.0	—	—
First Western		*	4	—
Citizens National		*	5	—

* Less than 1%

RICHFIELD BORON Gasoline

GASOLINES BRANDS USED—LOS ANGELES

Brand	DECEMBER 1957		MARCH 1957	
	Rank	%	Rank	%
Standard (Chevron)	1	19.7	1	17.7
Shell	2	15.7	2	15.3
Richfield	3	15.3	3	12.2
Tanco	4	10.9	6	8.0
Mil	5	8.1	5	9.8
Union	6	7.8	4	11.3
Flag A (Tydol)	7	2.3	7	3.4
Sinal	8	1.3	8	1.2

BANKS BRANDS USED—LOS ANGELES

Brand	DECEMBER 1957		MARCH 1957	
	Rank	%	Rank	%
Bank of America	1	41.3	1	40.7
Security First National	2	27.4	2	30.0
General Savings	3	11.4	3	10.4
Citizens National	4	6.5	4	6.5
Traders & Merchants	5	1.5	—	—
Home Savings	6	1.2	—	—
First Western	*		5	1.7
Mutual Savings	*		—	—
Less than 1%				

SHAMPOOS BRANDS RECALLED—LOS ANGELES

Brand	DECEMBER 1957	
	Rank	%
Halo	1	23.6
Prell	2	18.3
White Rain	3	12.8
Pamper	4	12.4
Charles Antell	5	8.7
Toni	6	8.5
Lustre Creme	7	4.8
Drene	8	2.6
Enden	9	2.0
Revlon	10	1.9
Helene Curtis	11	1.7

SHAMPOOS BRANDS USED—LOS ANGELES

Brand	DECEMBER 1957	
	Rank	%
Lustre Creme	1	10.4
Prell	2	9.8
Halo	3	9.6
Charles Antell	4	4.8
White Rain	5	4.5
Toni	6	2.2
Drene	6	2.2
Helene Curtis	8	1.3
Pamper	*	
Enden	*	
Revlon	*	

* Less than 1%



*Halo shampoo ranks first
in recall in the
December Los Angeles survey*

BIG LEAGUE RADIO

Mid-America tunes to KMOX Radio for "Big League" listening. "The Voice of St. Louis" scores consistently with diversified programming, never relegated to a background accompaniment role.

The ninth-inning homer in a Cardinal ball game... the authoritative voice of a respected newscaster... a favorite CBS Radio Network drama... a lively local personality show... a thoughtful public interest feature: these are the components that build 24 hours of foreground listening. The recent listener-attitudes study by Motivation Analysis, Inc., points up this qualitative audience superiority. KMOX listeners really listen.

More of them listen, too. The Cumulative Pulse of December, 1957 shows KMOX Radio delivers more different homes daily and weekly than any other St. Louis station. Commercial messages reach more people in a climate of authority and believability.

If you want to increase your sales score in St. Louis, choose the first team, KMOX Radio.

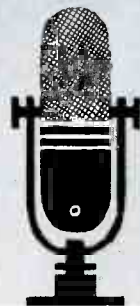
Represented by
CBS RADIO
SPOT SALES

KMOX CBS

50,000 Watts

RADIO

"THE VOICE OF ST. LOUIS"



The Fallacy of The Five-Minute Listener

*A new Nielsen study reveals that listening occurs in longer
time periods than was thought to be the case under modern radio conditions*

The following study was prepared for TELEVISION MAGAZINE by the A. C. Nielsen Co. It consists of two parts. The first part examines listener loyalty and audience turnover in six major markets; the second reviews the growth of the radio medium.

The assumption of high audience turnover, a constantly changing radio audience, is valid, but if a home tunes to a station, for how long does it listen? Is the radio audience actually a large group of fairly infrequent five-minute listeners? This is a question of particular importance today. There is a widespread tendency to base media plans on the concept of the in-and-out listener.

Table 1

FOR HOW LONG DOES THE RADIO HOME LISTEN?

Number of Quarter-Hours Heard During 3-Hour Block
Total of 12 Possible Quarter-Hours

	6-9 a.m.	9-12n.	12-3 p.m.	3-6 p.m.	6-9 p.m.	9-12 p.m.
NEW YORK	4.1	5.1	5.1	4.2	3.8	4.1
BALTIMORE	4.4	4.9	5.5	6.4	5.1	5.6
PROVIDENCE	4.4	5.7	5.1	5.2	3.2	3.3
CHICAGO	4.3	4.8	4.9	4.1	3.5	3.5
LOS ANGELES	3.4	5.0	4.7	3.9	4.0	4.1
MILWAUKEE	2.6	6.1	6.1	4.5	4.1	3.8

Nielsen Station Index—Winter 1957-58

A Nielsen Station Index study in selected markets (table 1) shows that radio may have seriously underestimated the loyalty of its audience. This analysis reveals that across the country, the average home tuning to radio will hear close to an hour, or four out of each 12 fifteen-minute segments.

In six major markets the average number of quarter-hours heard by a home during a three-hour block ranges from 2.6 quarter-hours per home in Milwaukee in the 6:00 to 9:00 a.m. segment to 6.4 quarter-hours per home in Baltimore between 3:00 and 6:00 p.m.

Great variation in duration of listening

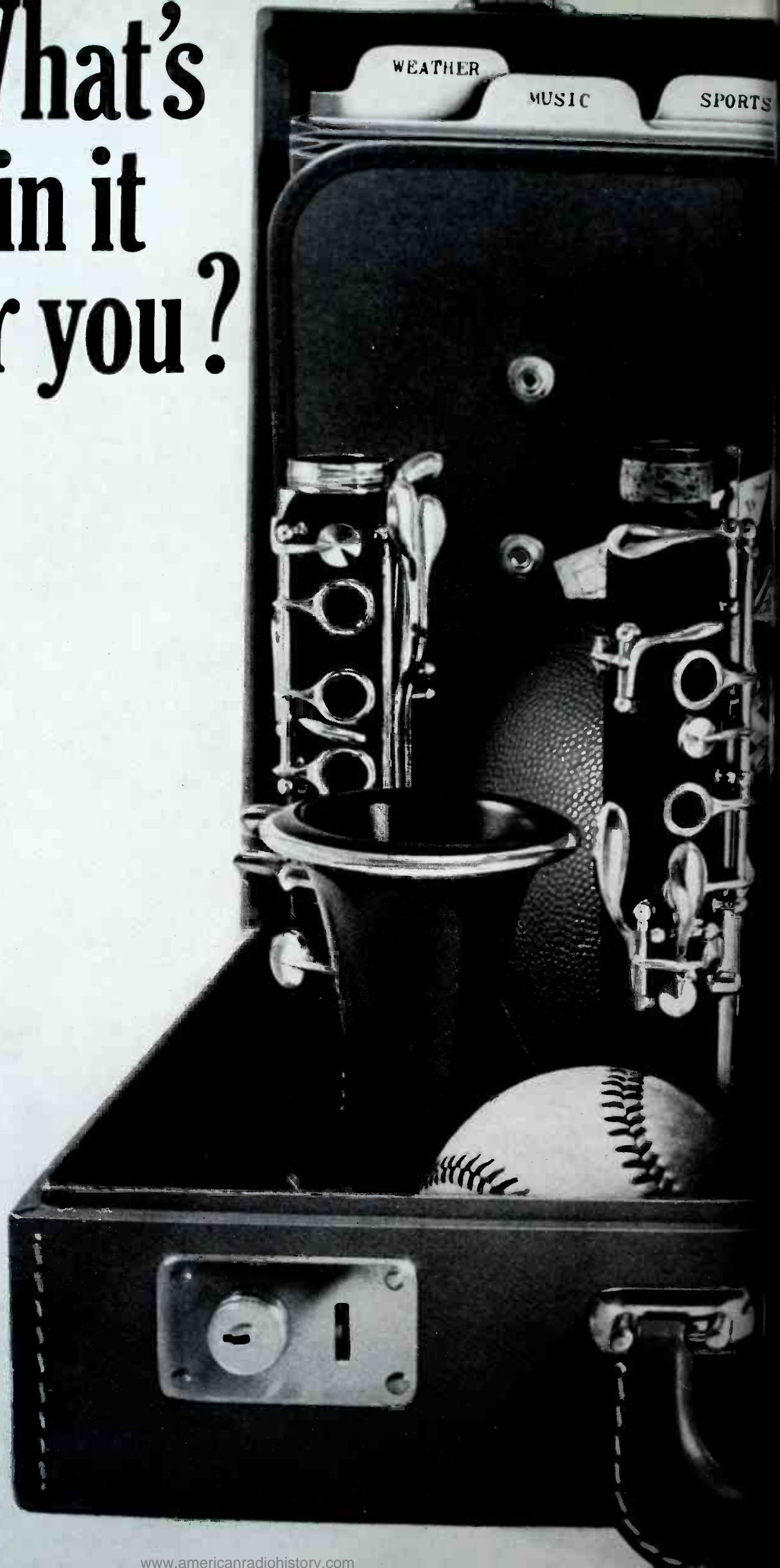
These total market averages conceal a tremendous variation in duration of listening by audiences to individual stations at different times.

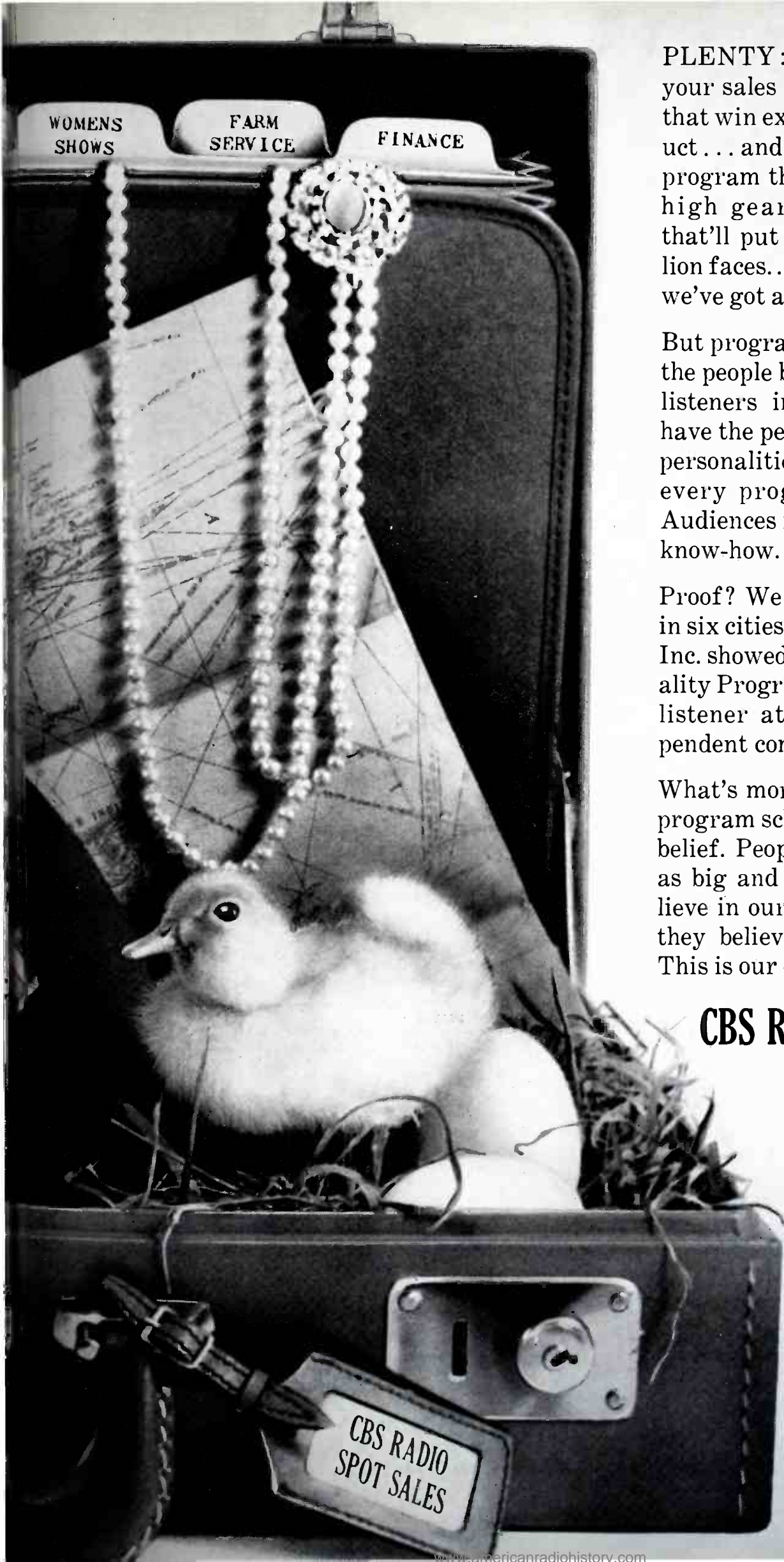
The general profile of quarter-hours for all markets tends to peak during the day and fall off in the evening, although specific station audiences will sometimes demonstrate completely opposite patterns.

A closer look at one market, New York (table 2) shows the number of quarter-hours heard by the average home tuned to three independent and three network stations. The figures point up typical variations, not only among stations, but among different time segments on the same station.

Turning to stations whose programming is designed for a specific segment of the radio audience, a good music sta-

What's
in it
for you?





PLENTY: Live Music to swing out your sales campaign. Sports events that win extra points for your product... and that's not all. A Farm program that'll put your tractor in high gear. A Women's feature that'll put your cosmetic on a million faces.... You name the product; we've got a program that can sell it.

But programs alone don't do it: It's the people behind them that convert listeners into customers. And we have the people—over 200 top-flight personalities that breathe life into every program and commercial. Audiences respond to this vigor and know-how. They respect it.

Proof? We have it: A recent study in six cities by Motivation Analysis, Inc. showed clearly that our Personality Programming gets far greater listener attention than the Independent competition.

What's more, the very scope of our program schedule inspires audience belief. People think of our stations as big and authoritative. They believe in our programs. And finally, they believe in *your* commercials. This is our case. It can be yours.

CBS RADIO SPOT SALES

WCBS, New York
WBBM, Chicago
KNX, Los Angeles
WCAU, Philadelphia
WCCO, Minneapolis-St. Paul
WEEL, Boston
KMOX, St. Louis
KCBS, San Francisco
WBT, Charlotte
WRVA, Richmond
WTOP, Washington
KSL, Salt Lake City
WMBR, Jacksonville
KOIN, Portland
CBS Radio Pacific Network
and CBS Radio
New England Network.

CBS RADIO
SPOT SALES

THE FALLACY OF THE FIVE MINUTE LISTENER *Continued*

In a 3-hour block, the average listener hears up to 26.4 segments monthly

tion, a Negro station or a country western station, there are individual cases of audience loyalty exceeding normal listening patterns (table 3). However, these are not consistent by station type or time segment.

Table 2

FOR HOW LONG DOES THE RADIO HOME LISTEN?

*Number of Quarter-Hours Heard During 3-Hour Block
Total of 12 Possible Quarter-Hours
New York Stations*

	6-9 a.m.	9-12n.	12-3 p.m.	3-6 p.m.	6-9 p.m.	9-12 p.m.
INDEPENDENTS:						
Station A	3.4	5.0	5.4	4.1	3.9	4.6
B	4.0	5.3	3.7	3.8	4.8	4.2
C	4.4	5.7	5.4	4.8	4.2	3.5
NETWORK:						
Station A	3.9	5.0	3.4	3.9	2.0	3.0
B	4.5	5.1	6.1	4.0	3.8	5.0
C	3.7	4.6	3.6	3.4	2.9	3.3

Nielsen Station Index—Winter 1957-58

Table 3

**SPECIALTY STATION AUDIENCE LOYALTY
SHOWS NO SET PATTERN**

*Number of Quarter-Hours Heard During 3-Hour Block
Total of 12 Possible Quarter-Hours*

	12n.-3p.m.	12n.-3p.m.
Classical Music Station, L.A.	6.3	Negro Programming Station, Washington, D.C. 7.8
Average, all L.A. Stations	4.7	Average, all Washington, D.C. Stations 5.8
	6-9p.m.	6-9a.m.
Classical Music Station, L.A.	3.3	Negro Programming Station, Washington, D.C. 3.3
Average, all L.A. Stations	4.0	Average, all Washington, D.C. Stations 4.4

Nielsen Station Index—Winter 1957-58

Whether one pattern for duration of listening emerges for the nation or for a market, it is important to realize that these variations exist. These differences mean that five radio spots scheduled during a three-hour block with low audience turnover reach many of the homes several times, and five spots scheduled during a high turnover period reach many different homes fewer times. The bench mark of quarter-hours heard out of a three-hour block gives a rough indication of holding power and demonstrates that the radio audience stays tuned longer than is generally assumed. The next point to examine is how often the individual home tunes to a station.

Audience Loyalty: How often does this audience tune in?

Examining the same six markets for the number of episodes heard out of a three-hour block in one month (Monday through Friday, 20 days) provides an indication of how often the average home tunes in. Out of a possible 240 fifteen-

minute periods per month (12 in 3 hours x 20 days), the range is from 8.9 periods in Chicago between 6:00 and 9:00 p.m. to 26.4 periods in Providence between 9:00 a.m. and noon (table 4). As we would expect, the variation here is greater than it is for the individual day since more time is measured. But the relatively small number of episodes out of the 240, points again to a high turnover of the monthly radio audience.

Table 4

HOW OFTEN DOES THIS AUDIENCE TUNE IN?

*Number of Quarter-Hours Heard During A 3-Hour Block
In 20 Days
Total of 240 Possible Quarter-Hours*

	6-9 a.m.	9-12n.	12-3 p.m.	3-6 p.m.	6-9 p.m.	9-12 p.m.
NEW YORK	19.2	18.1	18.2	12.5	13.1	12.0
BALTIMORE	25.5	23.0	18.3	19.0	16.2	14.9
PROVIDENCE	24.1	26.4	20.8	17.1	12.0	9.2
CHICAGO	20.7	16.1	16.2	12.7	8.9	12.0
LOS ANGELES	16.2	21.8	14.6	14.2	14.2	11.8
MILWAUKEE	17.7	21.7	24.1	15.8	13.8	12.5

Nielsen Station Index—Winter 1957-58

The pattern of the before-noon peak and gradual afternoon and evening fall-off is apparent here also, although again individual stations show marked differences (table 5).

Table 5

HOW OFTEN DOES THIS AUDIENCE TUNE IN?

*Number of Quarter-Hours Heard During A 3-Hour Block
In 20 Days
Total of 240 Possible Quarter-Hours
Washington, D.C.*

	6-9 a.m.	9-12n.	12-3 p.m.	3-6 p.m.	6-9 p.m.	9-12 p.m.
STATION:						
A (Music & News)	26.1	18.7	17.6	15.5	12.9	10.7
B (Network)	34.5	22.0	24.7	26.7	38.4	52.0
C (Specialty)	17.2	10.9	30.8	16.3	13.9	12.9
D (Network)	18.7	19.8	36.6	16.6	19.3	14.8
Average All Stations	24.6	20.5	25.8	19.8	19.8	19.6

Nielsen Station Index—Winter 1957-58

If the audience of station R hears an average of 20 episode per month during a three-hour block this means, statistically that a specific home will turn up every 12th episode, (12 / 20 = 240) or in other words the audience turnover for this time period is $12 \left(\frac{240}{20} = 12 \right)$. This same station at a late hour may have an audience hearing only 10 episodes per month. This means that the average home will appear as listener once every 24 fifteen-minute segments and the turnover for this time period will be 24. This variation between stations and on the same station at different times, indicate why radio buys based only on ratings and costs must leave distribution of commercial messages among the homes reached to chance.

RADIO STUDY: THE LISTENER

THE GROWTH OF THE RADIO MEDIUM

Radio set ownership for the first quarter of 1958 is estimated at 48.7 million homes or 96.3% of all U.S. homes (table 6). Radio saturation reached its effective limit several years ago. However, any increase in population is immediately reflected in increased radio homes.

Table 6
RADIO GROWTH
January Each Year

	All Homes	Homes Owning Radio
1947	25,900,000	60,000
1948	27,800,000	2,700,000
1949	30,000,000	13,800,000
1950	31,900,000	21,500,000
1951	34,800,000	28,500,000
1952	37,600,000	33,100,000
1953	43,400,000	41,400,000
1954	44,400,000	42,900,000
1955	45,300,000	44,300,000
1956	46,100,000	44,900,000
1957	46,700,000	45,100,000
1958	47,600,000	45,800,000
1959	48,600,000	46,800,000
1960	49,500,000	47,700,000
1961	50,600,000	48,700,000

In 1957, there were 90,000,000 sets in 47,700,000 homes, plus 10,000,000 sets in public places and 35,000,000 car radios, for a grand total of 135,000,000 radio sets, according to a joint CBS-NBC-RAB estimate.

Source: Nielsen Radio Index

These 48.7 million homes share some 93 million radio sets. Another estimated 46.5 million sets in cars and public places, as of March 1958, bring today's total to over 139 million, according to the latest CBS-NBC-RAB joint estimate. The millions of sets are located throughout the country. In every geographical area from the North East to the Pacific, in every county size from metropolitan to rural farm area, radio sets are owned by at least 95% of all families, everywhere.

Table 7
**NUMBER OF TV HOMES IN THE
EVENING RADIO AUDIENCE**
October 1957

Hour	Homes Using Radio	% Owning Television
7 p.m.	5,125,000	77%
8 p.m.	4,158,000	72
9 p.m.	3,578,000	68
10 p.m.	3,675,000	67
11 p.m.	3,481,000	70
12 Midnight	2,901,000	72

Source: Nielsen Radio Index

Although the majority of these radio homes own television sets, almost one-third of the evening radio audience and one-fifth of the daytime radio audience are exclusive to radio,

since these homes do not own TV sets (tables 7 & 8). The other two-thirds of the evening radio audience and three-quarters of the daytime radio audience are television homes which will often use both radio and TV during a day.

Table 8
**NUMBER OF TV HOMES IN THE
DAYTIME RADIO AUDIENCE**

October 1957

Hour	Homes Using Radio	% Owning Television
8- 9 a.m.	6,302,000	83%
9-10 a.m.	5,547,000	82
10-11 a.m.	5,899,000	83
11-12 noon	5,657,000	82
12- 1 p.m.	6,189,000	79
1- 2 p.m.	6,237,000	77
2- 3 p.m.	5,415,000	78
3- 4 p.m.	5,077,000	78
4- 5 p.m.	4,593,000	78
5- 6 p.m.	4,883,000	80

Source: Nielsen Radio Index

The losses of in-home radio listeners to TV are about over (table 9). The 50% drop in average hours listened per-home, per-day from 1947 to 1955 has leveled off in the past two years.

Table 9
AVERAGE HOURS LISTENED
April Each Year

	1947	1951	1955	1957
Average Hours Listened Per Home Per Day	4:33	3:39	2:27	2:08

Source: Nielsen Radio Index

The optimism dominating the radio industry is shown by the rapid growth of radio station facilities in the last decade (table 10). In 1957 there were almost three times as many radio stations in operation than there were ten years earlier during radio's prime. In broad strokes we see radio as a truly mass medium. Most all homes are radio homes; 8 out of 10 of these use their sets at some time during the week; 68% in the morning, 62% in the afternoon and 58% in the evening. Listening has leveled off at about 15 hours a week per average home, a total of over 650 million radio-home-hours each week.

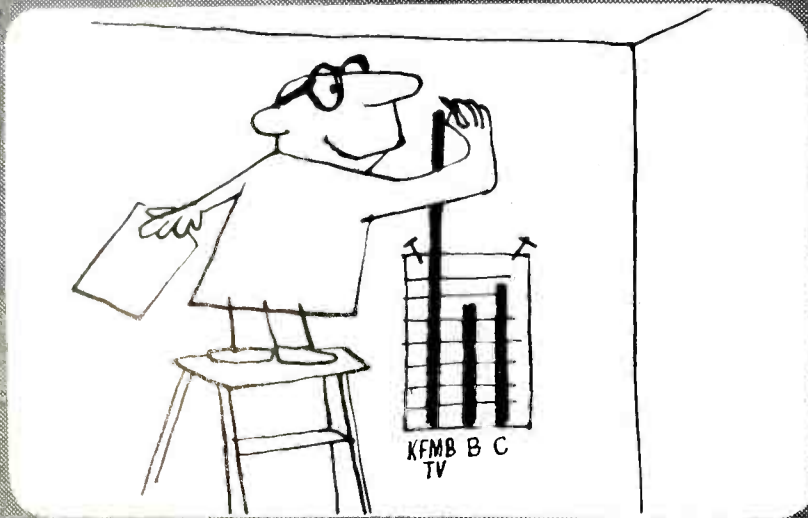
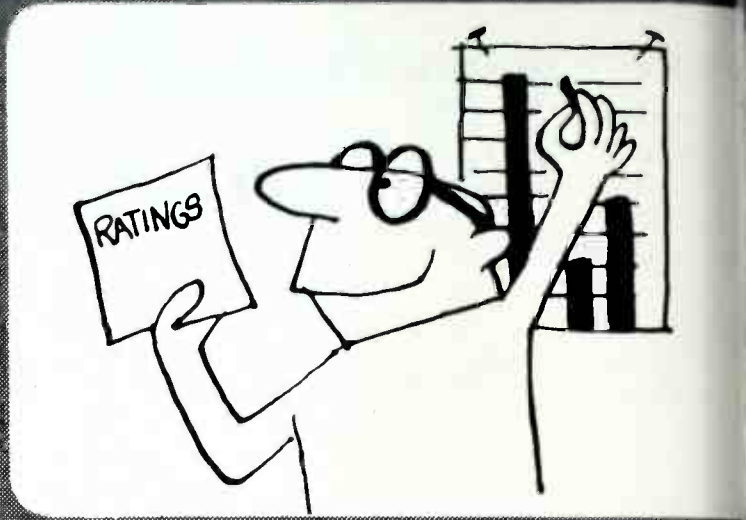
Table 10
GROWTH OF AM RADIO STATIONS

Year	1947	1951	1955	1957
Number of Stations	1,062	2,199	2,649	3,080

Source: Radio Advertising Bureau

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

Our ratings are higher in saturated San Diego!



RECTLY ON THE RECORD

KFMB-TV has twenty-nine of the TOP THIRTY SHOWS in SAN DIEGO.

The Number TWO Show in the San Diego Market is NEWS AT 5:30 PM, Monday. It's a KFMB-TV News Department Production.

IN SAN DIEGO there are MORE People watching KFMB-TV MORE than EVER Before!

Nielsen Station Index Report, Feb., 1958

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

TELEVISION MAGAZINE'S EXCLUSIVE

RECEIVER CIRCULATION REPORT FOR MAY

Independent estimates of television set count for all

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

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, data 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 Report No. 2, where it has been made available. TELEVISION MAGAZINE utilizes a flexible cut-off point of 25% based on the 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, with those of TELEVISION MAGAZINE of the same date, shows a difference of less than 1%. TELEVISION MAGAZINE's March estimates were based on projections of the previous ARF report 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 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. ▶

KTBC-TV

CHANNEL 7

AUSTIN, TEXAS

**Most EFFICIENT
TV BUY
IN TEXAS**



KTBC-TV

**... with
ALL 3
NETWORKS**

delivers...
854,100 people and 177,919
TV Sets* ... Effective Buying
Income of \$1,077,966,000!

KTBC-TV

Represented Nationally by Paul H. Raymer Company
(*Source—TELEVISION MAGAZINE)

CIRCULATION AS OF MAY 1, 1958
TOTAL U.S. TV HOMES 42,849,000

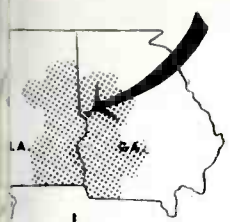
Unlike other published set counts, these are neither station nor network estimates. They are copyrighted and may not be reproduced without permission. Listed below are all stations on air April 1, 1958.

Market & Stations—%Penetration TV Homes

ABILENE, Tex.—79.2 KRBC-TV (N)	81,622
ADA, Okla.—78.5 KTEN (A,C,N)	99,711
AGANA, Guam KUAM-TV (C,N)	††
AKRON, Ohio—40.6 WAKR-TV† (A)	•†80,380
ALBANY, Ga.—72.2 WALB-TV (A,N)	81,025
ALBANY-SCHENECTADY-TROY, N.Y.—87.7 WTEN (C); WTR† (A); WRGB (N)	482,960 †160,340
ALBUQUERQUE, N.M.—72.3 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	93,239
ALEXANDRIA, La.—69.9 KALB-TV (A,C,N)	93,549
ALTOONA, Pa.—92.1 WFBG-TV (A,C,N)	380,342
AMARILLO, Tex.—76.0 KFDA-TV (A,C); KGNC-TV (N); KVII-TV (A)	103,927
AMES, Iowa—87.1 WOI-TV (A)	335,776
ANCHORAGE, Alaska—88.5 KENI-TV (A,N); KTVA (C)	30,980
ANDERSON, S.C.—75.2 WAIM-TV† (A,C)	•†88,870
ARDMORE, Okla.—86.7 KVSO-TV (N)	87,847
ASHVILLE, N.C.—77.0 WISE-TV† (C,N); WLOS-TV (A)	404,627 †39,250
ATLANTA, Ga.—82.0 WAGA-TV (C); WLW-A (A); WSB-TV (N)	672,886
AUGUSTA, Ga.—77.5 WJBF-TV (A,N); WRDW-TV (C)	200,804
AUSTIN, Minn.—85.0 KMMT (A)	147,150
AUSTIN, Tex.—86.0 KTBC-TV (A,C,N)	177,919
BAKERSFIELD, Cal.—90.8 KBAK-TV† (A,C); KERO-TV (N)	173,974 †76,723
BALTIMORE, Md.—88.1 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	679,224
BANGOR, Me.—90.6 WABI-TV (A,N); W-TWO (C)	119,250
BATON ROUGE, La.—76.3 WAFB-TV† (C); WBRZ (A,N)	288,595 •†87,314
BAY CITY-SAGINAW, Mich.—90.8 WNEM-TV (A,N); WKNX-TV† (A,C) (Includes Flint)	311,486 †84,662
BEAUMONT, Tex.—85.0 KFDM-TV (C); KPAC-TV (A,N)	167,205
BELLINGHAM, Wash.—85.8 KVOS-TV (C) (This does not include "A" contour in Van- couver & Victoria, British Columbia)	•†87,991

Market & Stations—%Penetration TV Homes

BIG SPRING, Tex.—91.0 KEDY-TV (C)	22,3
BILLINGS, Mont.—57.6 KOOK-TV (A,C); KGHL-TV (N)	43,1
BINGHAMTON, N.Y.—92.1 WNBF-TV (C,N); WINR-TV† (A,N)	356,5
BIRMINGHAM, Ala.—80.2 WABT (A,N); WBRC-TV (C)	469,1
BISMARCK, N.D.—65.4 KBMB-TV (C); KFYZ-TV** (A,N) (KFYZ-TV operates satellite KUMV-TV, Williston, N.D.)	63,1
BLOOMINGTON, Ill. WBLN-TV†	
BLOOMINGTON, Ind.—87.5 WTTV (N) (Includes Indianapolis, Ind.) (For ranking purposes, consider this mar- ket Bloomington-Indianapolis)	726,1
BLUEFIELD, W. Va.—71.1 WHIS-TV (N)	168,
BOISE, Ida.—74.0 KBOI (C); KIDO-TV (A,N)	71,
BOSTON, Mass.—88.0 WBZ-TV (N); WNAC-TV (C); WHDH-TV (A)	1,319,
BRIDGEPORT, Conn.—14.7 WICC-TV† (A)	†71,
BRISTOL, Va.-Tenn.—70.4 WCYB-TV (A,N)	284,
BRYAN, Tex.—79.2 KBTX-TV (A,C)	36,
BUFFALO, N.Y.—92.1 WBEN-TV (C); WBUF-TV† (N); WGR-TV (A)	570, †217
BURLINGTON, Vt.—84.1 WCAX-TV (C)	•156
BUTTE, Mont.—63.0 KXLF-TV (A,N)	35
CADILLAC, Mich.—88.6 WWTV (A,C)	195
CAPE GIRARDEAU, Mo.—75.3 KFVS-TV (C)	293
CARLSBAD, N.M.—71.1 KAVE-TV (A,C)	35
CARTHAGE-WATERTOWN, N.Y.—84.0 WCNY-TV (A,C)	•83
CASPER, Wyo.—66.1 KTWO (A,N); KSPR-TV (C)	13
CEDAR RAPIDS-WATERLOO, Iowa—87.6 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	341
CHAMPAIGN, Ill.—83.6 WCIA (C,N)	401
CHARLESTON, S.C.—75.9 WCSC-TV (C); WUSN-TV (A,N)	22
CHARLESTON-HUNTINGTON, W. Va.—80.0 WCHS-TV (C); WHTN-TV (A,C); WSAZ-TV (N)	461
CHARLOTTE, N.C.—80.6 WBTV (C); WSOC-TV (A,N)	68
CHATTANOOGA, Tenn.—77.0 WDEF-TV (A,C); WRGP-TV (N); WTVC	18
CHEYENNE, Wyo.—69.0 KFBC-TV (A, C,N) (Operates satellite KSTF Scottsbluff, Neb)	••7
CHICAGO, Ill.—91.9 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,13



COLUMBIA; JEFFERSON CITY; MO.; S.C.; GA.; MISS.; OHIO; TEX.; ILL.; IOWA; MICH.; N.D.; ALA.; MINN.; N.C.; WIS.; WIS.; ARK.; IND.; TEX.; MEX.

the Metro Area

IN THE TOP 50 OF ALL
262 METRO AREAS IN
PERCENTAGE OF GROWTH IN

- POPULATION
- E.B.I.
- RETAIL SALES

Source: Sales Management Marketing on the Move—November 10, 1957

the TV Market

53 COUNTY
COVERAGE AREA

TV Homes	187,663
Population	1,195,100
Families	295,600
E.B.I.	\$1,288,883,000
Retail Sales	\$828,816,000

Source:
Television Data Book
March, 1958

the Station

**LEADS IN 380
OUT OF 419
QUARTER HOURS
TIED 5***

*Metro Pulse, Jan. '58

Channel **4** WRBL-TV
abc

COLUMBUS, GEORGIA

CALL HOLLINGBERY CO.

Market & Stations—% Penetration TV Homes

CHICO, Cal.—70.4 KHSL-TV (A,C) (Does not include Sacramento County where station has considerable coverage.)	89,406
CINCINNATI, Ohio—89.4 WCPO-TV (A); WKRC-TV (C); WLW-TV (N)	639,765
CLARKSBURG, W. Va.—72.7 WBOY-TV (A,C,N)	82,692
CLEVELAND, Ohio—92.0 WEWS (A); KYW-TV (N); WJW-TV (C)	1,186,771
CLOVIS, N.M.—66.3 KICA-TV (C)	20,412
COLORADO SPRINGS-PUEBLO, Colo.—70.8 KKTV (A,C); KRDO-TV (N); KCSJ-TV (N)	80,648
COLUMBIA-JEFFERSON CITY, Mo.—74.6 KOMU-TV (A,N); KRCG-TV (A,C)	132,835
COLUMBIA, S.C.—80.3 WIS-TV (A,N); WNOK-TV† (C)	228,591 †51,430
COLUMBUS, Ga.—74.9 WTVM† (A,N); WRBL-TV (A,C)	206,906 †77,590
COLUMBUS, Miss.—76.5 WCBI-TV (C,N)	95,376
COLUMBUS, Ohio—91.7 WBNS-TV (C); WLW-C (N); WTVN (A)	441,974
CORPUS CHRISTI, Tex.—77.0 KRIS-TV (A,N); KZTV (C)	106,175
DALLAS-FT. WORTH, Tex.—84.9 KRLD-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV (N)	649,403
DANVILLE, Ill.—79.4 WDAN-TV† (A)	†70,310
DAVENPORT, Iowa-ROCK-ISLAND, Ill.—89.3 WOC-TV (N); WHBF-TV (A,C)	397,114
DAYTON, Ohio—91.4 WHIO-TV (C); WLW-D (A,N)	445,771
DAYTONA BEACH, Fla.—79.0 WESH-TV (N)	184,100
DECATUR, Ala.—77.4 WMSL-TV† (C,N)	†30,906
DECATUR, Ill.—83.5 WTVP† (A)	†166,840
DENVER, Colo.—85.9 KBTW (A); KLZ-TV (C); KOA-TV (N); KTVR	324,651
DES MOINES, Iowa—87.3 KRNT-TV (C); WHO-TV (N)	281,869
DETROIT, Mich.-WINDSOR, Can.—92.0 WJBK-TV (C); WWJ-TV (N); WXYZ (A); CKLW-TV	1,435,052
DICKINSON, N.D.—57.4 KDIX-TV (C)	30,698
DOTHAN, Ala.—64.6 WTVY (A,C)	81,157
DULUTH, Minn.-SUPERIOR, Wis.—87.4 KDAL-TV (A,C); WDSM-TV (A,N)	164,411
DURHAM-RALEIGH, N.C.—77.8 WTVD (A,C); WRAL-TV (N)	378,304
EAU CLAIRE, Wis.—80.5 WEAU-TV (A,N)	119,068
EL DORADO, Ark.—69.9 KRBB (A,N)	43,797
ELKHART, Ind. (See South Bend)	
EL PASO, Tex.-JUAREZ, Mex.—84.3 KELP-TV (A); KRDD-TV (C); KTSM-TV (N); XEJ-TV	91,619

THE FAMILY of DENVER

Denver families buy the products and services they see advertised on KBTW because KBTW 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!

KBTW 9

abc Denver's Family Station

John C. Mullins President Joe Herold Station Manager



Smart

MEDIA MEN AND WOMEN KNOW THIS ABOUT OREGON TELEVISION

1 KVAL-KPIC is the only clear picture in EUGENE and ROSEBURG... OREGON'S SECOND MARKET (5th largest in the Pacific Northwest).

2 One order covers both stations.

3 Your Hollingberry man or Art Moore and Associates (Portland-Seattle) have the facts... call 'em.

NBC AFFILIATE



LUMBER CENTER OF THE WORLD

Market & Stations—%Penetration TV Homes

ENID, Okla. (See Oklahoma City)	
ERIE, Pa.—92.5	164,834
WICU (A,N); WSEE-TV† (A,C)	+69,707
EUGENE, Ore.—74.8	**109,694
KVAL-TV (N)	
(Operates satellite KPIC-TV, Roseburg, Ore.)	
EUREKA, Cal.—73.3	44,097
KIEM-TV (A,C,N); KVIQ-TV (N)	
EVANSVILLE, Ind.—HENDERSON, Ky.—75.6	218,310
WFIE-TV† (N); WTVW (A); WEAT-TV† (C)	†117,890
FAIRBANKS, Alaska	††
KFAR-TV (A,N); KTVF (C)	
FARGO, N.D.—77.0	157,932
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.—70.7	207,261
WBTW (A,C,N)	
FT. DODGE, Iowa—54.0	†24,850
KQTV† (N)	
FT. LAUDERDALE, Fla. (See Miami)	
FT. MEYERS, Fla.—76.5	21,803
WINK-TV (A,C)	
FT. SMITH, Ark.—67.9	67,718
KFSA-TV† (A,N); KNAC-TV (C)	†39,886
FT. WAYNE, Ind.—85.6	†202,085
WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	
FT. WORTH-DALLAS, Tex.—84.9	649,403
KFJZ-TV; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	
FRESNO-TULARE, Cal.—90.0	233,102
KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	†198,137
GALVESTON-HOUSTON, Tex.—87.4	590,676
KGUL-TV (C); KPRC-TV*** (N); KTRK-TV (A)	
(KTRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	
GLENDIVE, Mont.	†††
KXGN-TV (C)	
GRAND FORKS, N.D.—78.5	36,678
KNOX-TV (N)	
GRAND JUNCTION, Colo.—54.1	18,775
KREX-TV (A,C,N)	
GRAND RAPIDS, Mich.—91.4	469,136
WOOD-TV (A,N)	
(For ranking purposes, consider this market Grand Rapids-Kalamazoo)	
GREAT BEND, Kan.—75.0	117,111
KCKT (N)	
GREAT FALLS, Mont.—61.2	43,229
KFBB-TV (A,C,N)	
GREEN BAY, Wis.—85.3	400,991
WBAY-TV (C); WFRV-TV (A,C)	
(See Marinette)	
GREENSBORO, N.C.—81.8	458,904
WFMY-TV (A,C)	
GREENVILLE-SPARTANBURG, S.C.—78.0	366,124
WFBC-TV (N); WSPA-TV (C)	
GREENVILLE-WASHINGTON, N.C.—74.1	259,842
WNCT-TV (A,C); WITN (N)	
HANNIBAL, Mo.-QUINCY, Ill.—81.4	172,719
KHQA-TV (C); WGEM-TV (A,N)	
HARLINGEN-WESLACO, Tex.—70.4	93,248
KGBT-TV (A,C); KRGV-TV (A,N)	
HARRISBURG, Ill.—48.1	†44,407
WSIL-TV† (A,N)	
HARRISBURG, Pa.—89.1	+174,136
WHP-TV† (C); WTPA† (A)	

Market & Stations—%Penetration TV Homes

HARRISONBURG, Va.—75.2	93,2
WSVA-TV (A,C,N)	
HARTFORD-NEW BRITAIN, Conn.—90.6	687,6
WHCT† (C); WNBC† (N); WTIC-TV	†337,1
HASTINGS, Neb.—75.6	121,3
KHAS-TV (N)	
HATTIESBURG, Miss.—51.6	102,7
WDAM-TV (A,N)	
HENDERSON, Ky.—EVANSVILLE, Ind.—75.6	218,3
WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	†117,8
HENDERSON-LAS VEGAS, Nev.—75.8	28,3
KLRJ-TV (A,N); KLAS-TV (C); KSHO-TV (A)	
HONOLULU, T.H.—84.6	114,3
KGMB-TV (C); KHVH-TV; KONA-TV (N); KULA-TV (A)	
(KGMB-TV operates satellites KHBC-TV, HI and KMAU-TV, Wailuku. KONA-TV operates satellite KMVI-TV, Wailuku.)	
HOUSTON-GALVESTON, Tex.—87.4	590,6
KPRC-TV*** (N); KTRK-TV (A); KGUL-TV (C)	
(KTRE, Lufkin, Tex., optional satellite KPRC-TV, Houston, Tex.)	
HUNTINGTON-CHARLESTON, W. Va.—80.0	460,5
WHTN-TV (A, C); WSAZ-TV (N); WCHS-TV (C)	
HUTCHINSON-WICHITA, Kan.—81.2	305,2
KTVH (C); KAKE-TV*** (A); KARD-TV (N)	
IDAHO FALLS, Ida.—73.0	50,3
KID-TV (A,C,N)	
INDIANAPOLIS, Ind.—88.1	754,4
WFBS-TV (N); WISH-TV (C); WLW-I (A)	
(See also Bloomington, Ind.)	
(For ranking purposes, consider this market Indianapolis-Bloomington)	
JACKSON, Miss.—72.3	274,1
WJTV (C); WLBT (A,N)	
JACKSON, Tenn.—68.2	95,1
WDXI-TV (A,C)	
JACKSONVILLE, Fla.—73.8	297,4
WMBR-TV (A,C); WFGA-TV (N)	
JEFFERSON CITY-COLUMBIA, Mo.—74.6	132,1
KRCG-TV (A,C); KOMU-TV (A,N)	
JOHNSON CITY, Tenn.—67.0	149,1
WJHL-TV (A,C)	
JOHNSTOWN, Pa.—91.0	549,3
WARD-TV† (A,C); WJAC-TV (N)	
JOPLIN, Mo.-PITTSBURG, Kan.—76.4	162,3
KODE-TV (A,C); KOAM-TV (A,N)	
JUNEAU, Alaska	
KINY-TV (C)	
KALAMAZOO, Mich.—90.7	663,1
WKZO-TV (A,C)	
(For ranking purposes, consider this market Kalamazoo-Grand Rapids.)	
KALISPELL, Mont.—56.7	10,
KGEZ-TV (C)	
KANSAS CITY, Mo.—86.7	578,
KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	
KEARNEY, Neb.—73.7	128,
KHOL-TV (A,C)	
(Operates satellite KHPL-TV, Hayes Cer Neb.)	
KLAMATH FALLS, Ore.—55.5	17,
KOTI (A,C,N)	
(Optional satellite of KBES-TV, Medford Ore.)	
KNOXVILLE, Tenn.—73.3	273,
WATE-TV (N); WBIR-TV (C); WTVK† (A)	†95,

Market & Stations—%Penetration TV Homes

ROSSIE, Wis.—77.6 KBT (A,C,N)	138,205
WYETTE, Ind.—87.4 WAM-TV† (C)	+56,771
WYETTE, La.—71.8 WY-TV (C)	128,231
CHARLES, La.—81.3 WLC-TV (A,N); KTAG-TV† (C)	155,055 +52,234
FASTER, Pa.—90.0 WGL-TV (C,N)	573,461
FLING, Mich.—90.6 WIM-TV (A,C,N) (Includes Flint)	447,414
EDO, Tex.—70.6 WAD-TV (A,C,N)	10,525
ALLE, Ill.—10.5 WVQ-TV† (Peoria)	+11,940
VEGAS-HENDERSON, Nev.—75.8 WAS-TV (C); KSHO-TV (A); WQJ-TV (A,N)	28,342
YON, Okla.—84.3 WYO-TV (A)	68,180
ENON, Pa. WABR-TV† (A) (Market under evaluation pending further data.)	††
INGTON, Ky.—37.0 WVEX-TV† (A,C,N); WKXP-TV†	+38,856
OHIO, Ohio—73.5 WVMA-TV† (A,C,N)	+68,692
OLN, Neb.—82.5 WOLN-TV (A,C)	198,530
LE ROCK-PINE BLUFF, Ark.—76.7 WKRK-TV (N); KTHV (C); KATV (A)	306,523

Market & Stations—%Penetration TV Homes

LOS ANGELES, Cal.—91.6 KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	2,483,908
LOUISVILLE, Ky.—82.1 WAVE-TV (A,N); WHAS-TV (C)	505,686
LUBBOCK, Tex.—83.4 KCBD-TV (A,N); KDUB-TV (C)	142,050
LUFKIN, Tex.—76.9 KTRE-TV (N) (Optional satellite of KPRC-TV, Houston, Tex.)	76,685
LYNCHBURG, Va.—76.4 WLVA-TV (A)	185,737
MACON, Ga.—69.6 WMAZ-TV (A,C)	113,195
MADISON, Wis.—87.7 WISC-TV (C); WKOW-TV† (A); WMTV† (N)	242,375 +115,610
MANCHESTER, N.H.—88.8 WMUR-TV (A) (Circulation shown does not include Boston, Mass., where station has sizable shore of audience.)	939,240
MARINETTE, Wis.—85.2 WMBV-TV (N) (Covers Green Bay)	204,809
MARQUETTE, Mich.—89.0 WDMJ-TV (C)	45,023
MASON CITY, Iowa—83.5 KGLO-TV (C)	193,939
MAYAGUEZ, P.R. WORA-TV (C)	††
MEDFORD, Ore.—64.4 KBES-TV (A,C,N)	36,440
MEMPHIS, Tenn.—72.1 WHBQ-TV (A); WMCT (N); WREC-TV (C)	526,599
MERIDIAN, Miss.—73.7 WTOK-TV (A,C,N)	115,960
MIAMI-FT. LAUDERDALE, Fla.—89.5 WCKT (N); WITV†; WPST-TV (A); WTVJ (C)	365,079 +192,400
MIDLAND-ODESSA, Tex.—82.5 KMID-TV (A,N); KOSA-TV (C)	86,596
MILWAUKEE, Wis.—92.4 WISN-TV (A); WITI-TV; WTMJ-TV (N); WXIX† (C)	572,482 +267,560
MINNEAPOLIS-ST. PAUL, Minn.—85.5 KMGM-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	741,060
MINOT, N.D.—68.2 KCJB-TV (A,C); KMOT (A,N)	38,313
MISSOULA, Mont.—65.9 KMSO-TV (A,C)	48,784
MOBILE, Ala.—76.2 WALA-TV (A,N); WKRG-TV (C)	245,023
MONROE, La.—74.6 KNOE-TV (A,C,N)	179,395
MONTGOMERY, Ala.—68.9 WCOV-TV† (C); WSFA-TV (N)	165,912 +83,120
MUNCIE, Ind.—86.7 WLBC-TV† (A,C,N)	+97,180
NASHVILLE, Tenn.—74.2 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	416,784
NEW BRITAIN-HARTFORD, Conn.—90.6 WNBC† (N); WHCT† (C); WTIC-TV	687,620 +337,170
NEW HAVEN, Conn.—89.9 WNHC-TV (A)	868,630
NEW ORLEANS, La.—83.7 WDSU-TV (A,N); WJMR-TV† (A); WWL-TV (C)	477,832 +144,970
NEW YORK, N.Y.—88.5 WABC-TV (A); WABD; WATV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	4,605,190

MEASURE WTVJ's TOTAL COVERAGE



Look at ratings, geographic coverage, and cost, of course . . . but by all means measure WTVJ's total coverage.

Only WTVJ delivers unduplicated network coverage of the entire \$2 billion South Florida market. All other Miami network affiliates split their audiences with Palm Beach stations.

Proof? ARB shows WTVJ decisively first in both Miami and Palm Beach!

WTVJ • MIAMI



Represented by
Peters, Griffin, Woodward, Inc.

ART ROWN PRODUCTS FOR YOUR TV AND ART DEPT.

"STORYBOARD" PAD
A pad that has big 5 x 7 panels that enable you to make man-sized TV ads. Perforated video and audio segments on gray background.

72C—Pad Size 14 x 17" 2.50
(50 Sheets—4 Segments on Sheet)

Tomkins TELEPAD
Most popular TV visual pad with 2 1/2 x 4" video and Jia panels on gray background. Each panel perforated.

72A—19 x 24" 3.50
(50 Sheets—12 panels on Sheet)
72B—Packet Size 8 x 18" 2.00
(75 Sheets—4 panels on Sheet)

FREE SAMPLES FOR THE ASKING!

Write on your letterhead for 200-page catalog of art supplies. "An encyclopedia of Artists' Materials"

ARTHUR BROWN & BRO.
West 46th St., New York 36,



DON MCLEOD
Detroit's most popular D.J.
WJBK-DETROIT



TOM GEORGE
Everybody in Detroit loves Tom
WJBK-DETROIT



DAN BAXTER
Most exciting all-nite show
WJBK-DETROIT

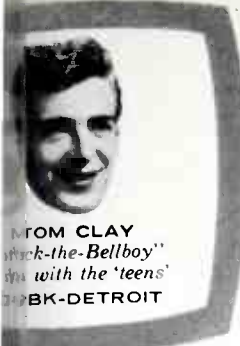


CLARK REID
Best woman's audience
WJBK-DETROIT

"Hear, ye . . . hear, ye!" . . . Familiar words in the days when the Town Crier served the broadcasting needs of the people. Today, in great measure, this function is being performed by the Storer Broadcasting Company. It is done in the spirit of responsible (and responsive) service.

Hearken!..the town crier

This responsible service—with the loyalty it has gained—is personified in the modern-day "deejay." He is a part of the vigor of his community, sensitive to his audience. With music as his bell, he not only is heard, but listened to . . . Productive results of his salesmanship on Storer stations prove it.



TOM CLAY
"Back-the-Bellboy"
Spins with the 'teens'
WJWBK-DETROIT



RUDY ERTIS
All-night man
to "night people"
all night
WSPD-TOLEDO



JIM ROWE
The "Fabulous 58"
according to Toledo
WSPD-TOLEDO



DICK RICE
Show tunes new
and nostalgic
WSPD-TOLEDO



PETE MYERS
The "Mad Daddy" of
Cleveland teen-agers
WJW-CLEVELAND



BOB CAIN
Morning news,
temperatures
WJW-CLEVELAND



CHUCK PARMALEE
... music, service
announcements and news
WSPD-TOLEDO



BRUCE MacDONALD
Cleveland's most
commercial man
WJW-CLEVELAND



WALLY KING
Great with the
going-home audience
WJW-CLEVELAND



JOE NIAGRA
Ruler of the
night-time roost
WIBG-PHILADELPHIA



PHIL WRIGHT
The rebel
with a cause
WIB-PHILADELPHIA



DOUG ARTHUR
Mr. Music
in Philadelphia
WIBG-PHILADELPHIA



TOM DONAHUE
Biggest man
on the dial
WIBG-PHILADELPHIA



LEE SUTTON
... consistently pulls
more commercial mail
WWVA-WHEELING



LEE MOORE
... one of nation's top
country western deejays
WWVA-WHEELING



ALVY CLAWSON
"Friendly voice"
with vast audience
WWVA-WHEELING



HARDROCK GUNTER
... emcee of World-Famous
WWVA Jamboree
WWVA-WHEELING



BOB BYRON
Keeps working
and playing listeners
smiling 'til dawn
WGBS-MIAMI



CAL MILNER
Gets the
driving audience
home with a smile
WGBS-MIAMI

Storer's town criers of Radio



MAC K BERRY
Popular host of
"The Peachtree Party"
3:30-5:30
WAGA-ATLANTA



GEORGE TRENT
Mr. Music to Atlanta's
night listeners
WAGA-ATLANTA



PRESTON CHARLES
launches the day
for thousands of
faithful listeners
WAGA-ATLANTA



AL LEIBERT
Miami's biggest
morning man
WGBS-MIAMI



JIM HARPER
"The helpless
housewife's helper"
WGBS-MIAMI



Storer Broadcasting Company

WSPD-TV Toledo **WJW-TV** Cleveland **WJBK-TV** Detroit **WAGA-TV** Atlanta **WVUE-TV** Wilmington-Philadelphia

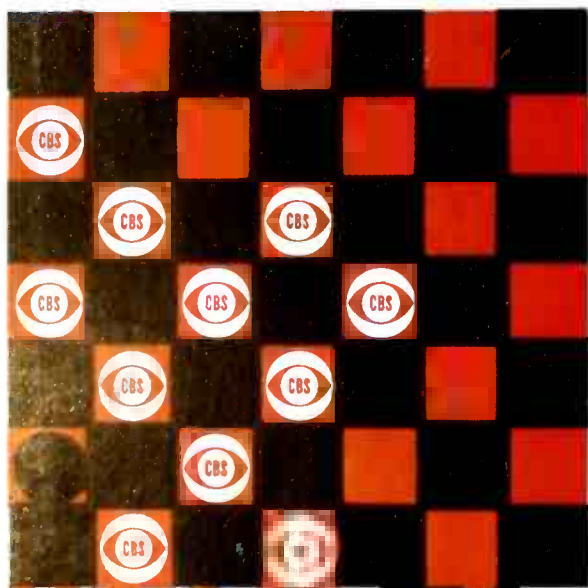
WSPD Toledo **WJW** Cleveland **WJBK** Detroit **WIBG** Philadelphia **WWVA** Wheeling **WAGA** Atlanta **WGBS** Miami

National Sales Offices: 625 Madison Ave., New York 22, PLaza 1-3940 • 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498

Market & Stations—%Penetration	TV Homes
NORFOLK, Va.—86.9 WAVY (A); WTAR-TV (C); WTOV-TV†; WVEC-TV† (N)	335,954 •†163,000
OAK HILL, Va.—70.8 WOAY-TV (A)	115,139
ODESSA-MIDLAND, Tex.—82.5 KOSA-TV (C); KMID-TV (A,N)	86,596
OKLAHOMA CITY, Okla.—85.4 KWTU (C); WKY-TV (N); KOCO-TV (Enid) (A)	413,762
OMAHA, Neb.—88.0 KMTV (N); WOW-TV (C); KETV (A)	394,641

Market & Stations—%Penetration	TV Homes
ORLANDO, Fla.—77.2 WDBO-TV (C,N); WLOF-TV (A)	194,890
OTTUMWA, Iowa—79.2 KTVO (C,N)	166,510
PADUCAH, Ky.—73.0 WPSD-TV (N)	155,220
PANAMA CITY, Fla.—60.9 WJDM-TV (A,C,N)	25,469
PARKERSBURG, W. Va.—41.9 WTAP-TV† (A,C,N)	•†37,580
PENSACOLA, Fla.—73.4 WEAR-TV (A,C)	206,474

Market & Stations—%Penetration	TV Homes
PEORIA, Ill.—83.8 WEEK-TV† (N); WMBD† (C); WTVH-TV† (A) (WEEK-TV operates WEEQ-TV, La Salle, Ill.)	•†185,3
PETERSBURG, Va.—82.9 WXEX-TV (N) (Includes Richmond, Va.) (For ranking purposes, consider this market Petersburg-Richmond)	279,6
PHILADELPHIA, Pa.—WILMINGTON, Del.—89.1 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N); WVUE (Wilmington)	1,754,3
PHOENIX-MESA, Ariz.—83.0 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	176,7
PINE BLUFF-LITTLE ROCK, Ark.—76.7 KATV (A); KARK-TV (N); KTHV (C)	306,5
PITTSBURG, Kan.—JOPLIN, Mo.—76.4 KOAM-TV (A,N); KODE-TV (A,C)	162,7
PITTSBURGH, Pa.—90.8 KDKA-TV (A,C); WIIC (N)	1,243,4
PLATTSBURG, N.Y.—83.3 WPTZ (A,N)	111,5
POLAND SPRING, Me.—88.6 WMTW (A,C) (Mt. Washington, N.H.)	*317,7
PORTLAND, Me.—88.5 WCSH-TV (N); WGAN-TV (C)	213,3
PORTLAND, Ore.—81.6 KGW-TV (A); KOIN-TV (C); KPTV (N)	450,7
PRESQUE ISLE, Me.—90.7 WAGM-TV (A,C)	36,0
PROVIDENCE, R.I.—90.5 WJAR-TV (A,N); WPRO-TV (C)	739,2
PUEBLO-COLORADO SPRINGS, Colo.—70.8 KCSJ-TV (N); KKTU (A,C); KRDO-TV (N)	80,6
QUINCY, Ill.—HANNIBAL, Mo.—81.4 WGEM-TV (A,N); KHQA-TV (C)	172,7
RALEIGH-DURHAM, N.C.—77.8 WRAL-TV (N); WTVD (A,C)	378,3
RAPID CITY, S.D.—68.6 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV Springs, Neb.)	29,6
REDDING, CAL.—63.9 KVIP (A,N)	47,5
RENO, Nev.—72.3 KOLO-TV (A,C,N)	50,5



KOSA TV

DOMINATES

TEXAS' TWO TOP-CSI

METROPOLITAN MARKETS

KOSA-TV gives *primary* coverage to both Midland and Odessa—Texas' first- and second-rated top CSI metropolitan markets!

ARB Total Area Survey shows KOSA-TV out front in 151 out of 168 night-time quarter-hours (6:00 PM-12 midnight) per week. This includes every one of the first ten top-rated shows in the area.

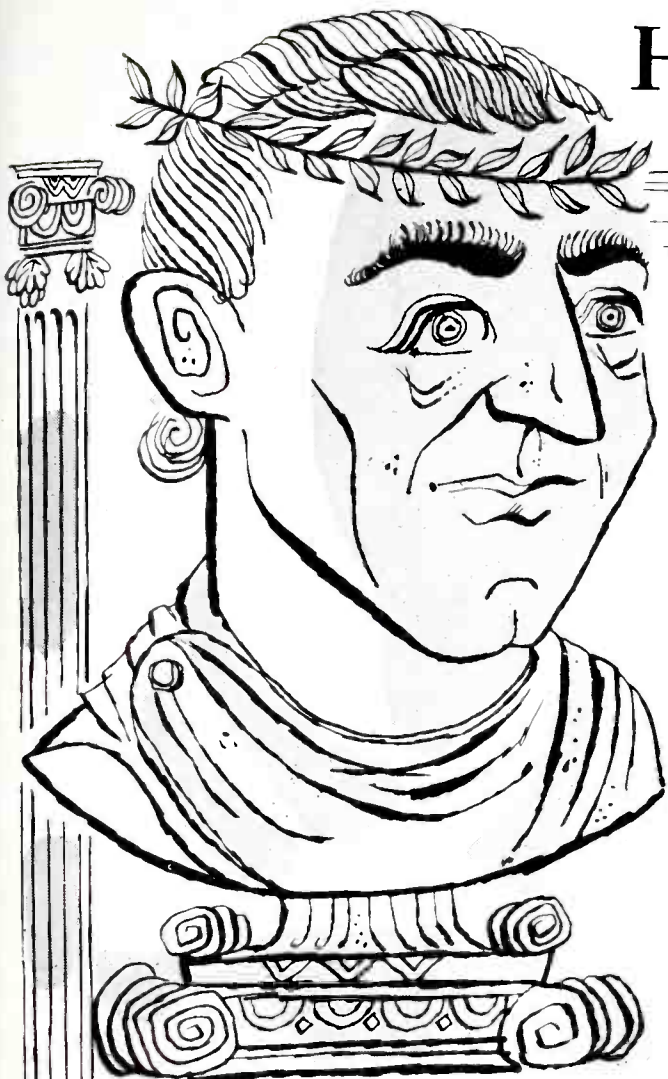
Call the Bolting man—right away!



channel 7 316,000 watts
ODESSA, TEXAS

U.S. TV Homes have been adjusted the just released ARF Report, based upon U.S. Bureau of the Census figure "National Survey of Television Sets, U.S. Households—January 1958." Comparison of TELEVISION MAGAZINE projection with the ARF Report shows TELEVISION MAGAZINE approximately 1 under the ARF findings.

HORACE *said it for us...*



“Whatever prosperous hour PROVIDENCE bestows upon you; receive it with a thankful hand: and defer not the enjoyment of the comforts of life.”

HORACE PROPERTIUS
Ibid XI to Bullatius
Line 22

The Prosperous PROVIDENCE* hours
Bestowed upon YOU
are a PLUS
from

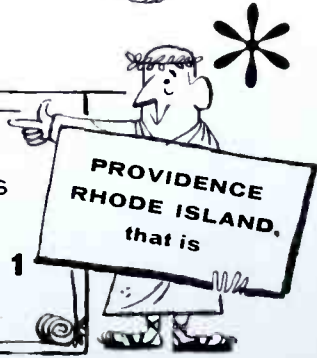
WHDH-TV
Channel 5 - Boston

The Only Boston Station Rating a Providence Listing

Look at these latest PROVIDENCE ARB's

Zorro 10.5	Welk Top Tunes 18.4
Lawrence Welk . . 20.6	Tombstone Terr. 10.1
American Bandstand 9.7	Wyatt Earp . . . 13.9
Wed. Night Fights 9.7	

In Certain Time Segments
WHDH-TV
Boston is No. 1
in Providence



SOUTH BEND, INDIANA'S
DOMINANT STATION

WSBT-TV
PRIMARY COVERAGE —
748,800 TV VIEWERS IN
PROSPEROUS MICHIANA*

- **Housing Construction**
Gains in 1957
- **Savings Deposits**
Hit record high in 1957
- **Spending**
Leads 7th Federal Reserve
District for 1957
- **High Spot City**
For 4th consecutive month
(Sales Management Magazine)
- **Department Store Sales**
Showed up better than any
other major Indiana city in
1957

LOOK 

**WHAT'S HAPPENING
IN SOUTH BEND . . .
INDIANA'S 2nd MARKET**

Business is good in South Bend, Indiana. The facts above attest to that. In addition, there are other signs such as: The South Bend-Mishawaka City Corporate Area is 1st in Indiana in Effective Buying Income per capita—2nd in Indiana in total Effective Buying Income—2nd in total Retail Sales—2nd in Food Sales—2nd in Drug Sales.

WSBT-TV dominates this great market. No other area station comes close to WSBT-TV in the number of top rated shows carried. Chicago and Michigan stations aren't even in the running. See your Raymer man or write us.

**14 counties in Northern Indiana and Southern Michigan. Set count, 208,000 3.6 persons per family.*

WSBT-TV
SOUTH BEND,
IND.

CBS... A CBS BASIC OPTIONAL STATION CHANNEL 22

ASK PAUL H. RAYMER COMPANY
NATIONAL REPRESENTATIVE

Market & Stations—%Penetration TV Homes

RICHMOND, Va.—82.9	279,603
WRVA-TV (C); WTVR (A); WXEX-TV (N) (Petersburg, Va.) (For ranking purposes, consider this market Richmond-Petersburg)	
ROANOKE, Va.—80.0	349,298
WDBJ-TV (C); WSLS-TV (A,N)	
ROCHESTER, Minn.—86.1	109,130
KROC-TV (N)	
ROCHESTER, N.Y.—92.0	303,440
WROC-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	
ROCKFORD, Ill.—88.9	211,310
WREX-TV (A,C); WTVO† (N)	†133,970
ROCK ISLAND, Ill.—DAVENPORT, Iowa—89.3	397,114
WHBF-TV (A,C); WOC-TV (N)	
ROSWELL, N.M.—68.0	53,053
KSWs-TV (A,C,N)	
SACRAMENTO, Cal.—75.6	395,777
KBET-TV (C); KCRA-TV (N); KQVR (A)	
SAGINAW-BAY CITY, Mich.—90.8	311,486
WKNX-TV† (A,C); WNEM-TV (A,N)	†84,662
(Includes Flint)	
ST. JOSEPH, Mo.—84.2	205,486
KFEQ-TV (C)	
ST. LOUIS, Mo.—88.1	797,075
KSD-TV (N); KTVI (A); KMOX-TV (C)	
ST. PETERSBURG-TAMPA, Fla.—84.6	336,791
WSUN-TV† (A); WFLA-TV (N); WTVT (C)	†184,900
SALINAS-MONTEREY, Cal.—88.8	164,750
KSBW-TV (A,C,N) (Includes circulation of optional satellite, KSBY, San Luis Obispo.)	
SALISBURY, Md.—71.3	•†57,600
WBOC-TV† (A,C)	
SALT LAKE CITY, Utah—84.4	212,134
KSL-TV (C); KTVT (N); KUTV (A)	
SAN ANGELO, Tex.—76.2	29,108
KCTV (A,C,N)	
SAN ANTONIO, Tex.—78.0	277,142
KCOR-TV†; KENS-TV (C); KONO (A); WOAI-TV (N)	††
SAN DIEGO, Cal.—TIJUANA, Mex.—90.9	278,794
KFMB-TV (C); KFSD-TV (N); XETV (A)	
SAN FRANCISCO, Cal.—89.4	1,272,810
KGO-TV (A); KPIX (C); KRON-TV (N); KSNB-TV†; KTVU	†218,920
SAN JOSE, Cal.—91.7	214,049
KNTV	
SAN JUAN, P.R.	††
WAPA-TV (A,N); WKAQ-TV (C)	
SAN LUIS OBISPO, Cal. (See Salinas-Monterey)	
SANTA BARBARA, Cal.—92.3	96,598
KEY-TV (A,C,N) (Does not include Los Angeles, where station claims additional coverage.)	
SAVANNAH, Ga.—75.5	114,380
WSAV-TV (N); WTOG-TV (A,C)	
SCHENECTADY-ALBANY-TROY, N.Y.—87.7	482,960
WRGB (N); WTEN (C); WTRI (A)	†160,340
SCRANTON-WILKES-BARRE, Pa.—91.2	†278,978
WNEP-TV† (A); WDAU† (C); WBRE-TV† (N); WILK-TV† (A) (Includes community antennas in counties not credited.)	
SEATTLE-TACOMA, Wash.—86.8	493,135
KING-TV (A); KOMO-TV (N); KTNT-TV; KTVW; KIRO-TV (C)	
SEDALIA, Mo.—81.5	31,069
KDRO-TV	

WSLS • TV
a subliminal ad
ROANOKE, VA.
we have
WSLS • TV
the largest share
ROANOKE, VA.
of audience
WSLS • TV
according to the
ROANOKE, VA.
latest A.R.B.
WSLS • TV
Feb.-March 1958
ROANOKE, VA.

SHREVEPORT, La.—79.0	254,8
KSLA (A,C); KTBS-TV (A,N)	
SIoux CITY, Iowa—83.8	254,0
KTTV (N); KQTV (A,C)	
SIoux FALLS, S.D.—77.7	**217,1
KELO-TV (A,N) (Operates boosters KDLO-TV, Florence, S and KPLO-TV, Reliance, S.D.)	
SOUTH BEND-ELKHART, Ind.—87.1	†188,3
WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	
SPARTANBURG-GREENVILLE, S.C.—78.0	366,1
WSPA-TV (C); WFBC-TV (N)	
SPOKANE, Wash.—78.9	246,4
KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	
SPRINGFIELD, Ill.—72.1	•†107,4
WICS† (A,N)	
SPRINGFIELD-HOLYOKE, Mass.—90.7	•†197,8
WHYN-TV† (C); WWLP† (A,N)	
SPRINGFIELD, Ma.—78.8	100,1
KTTS-TV (C); KYTV (A,N)	
STeUBENVILLE, Ohio—88.5	516,8
WSTV-TV (A,C)	
SUPERIOR, Wis.—DULUTH, Minn.—78.4	164,4
WDSM-TV (A,N); KDAL-TV (A,C)	
SWEETWATER, Tex.—87.8	67,5
KPAR-TV (C)	
SYRACUSE, N.Y.—91.0	472,4
WHEN-TV (A,C); WSyr-TV*** (N) (WSYR-TV operates satellite WSYE-TV, mira, N.Y.)	
TACOMA-SEATTLE, Wash.—86.8	493,1
KTNT-TV; KTVW; KING-TV (A); KOMO-TV (N); KIRO-TV (C)	
TALLAHASSEE, Fla. (See Thomasville)	

Market & Stations—%Penetration	TV Homes
PA-ST. PETERSBURG, Fla.—84.6 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	336,791 †184,900
PLE-WACO, Tex.—82.0 KXEN-TV (N); KWTX-TV (A,C)	165,686
RE HAUTE, Ind.—83.2 WTHI-TV (A,C)	231,721
ARKANA, Tex.—68.0 KJMC-TV (A,C)	118,077
MASVILLE, Ga.-TALLAHASSEE, Fla.—68.2 WJCTV (A,C,N)	130,151
EDO, Ohio—90.8 WSPD-TV (A,C,N)	378,318
EKA, Kan.—82.7 KABW-TV (A,C)	186,267
VERSE CITY, Mich.—79.8 WPBN-TV (N)	54,695
YSON, Ariz.—86.5 KUN-TV (A); KOLD-TV (C); KMOA-TV (N)	83,289
UARE-FRESNO, Cal.—90.0 KQRE-TV (C); KJEO-TV† (A); KVAJ-TV† (N)	233,102 †198,137
UDA, Okla.—84.2 KOTV (C); KVOO-TV (N); KTUL-TV (A)	348,840
UELO, Miss.—65.3 KTWV (N)	42,554
AN FALLS, Ida.—73.9 KVLIX-TV (A,C,N)	32,051
YER, Tex.—75.5 KATV (A,C,N)	123,739
OTA-ROME, N.Y.—91.1 WKTV (A,C,N)	143,990

Market & Stations—%Penetration	TV Homes
VALLEY CITY, N.D.—76.1 KXJB-TV (C) (See also Fargo, N.D.)	174,079
WACO-TEMPLE, Tex.—82.0 KWTX-TV (A,C); KCEN-TV (N)	165,686
WASHINGTON, D.C.—88.1 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	788,382
WASHINGTON-GREENVILLE, N.C.—74.1 WITN (N); WNCT (A,C)	259,842
WATERBURY, Conn.—92.5 WATR-TV† (A)	†169,869
WATERLOO-CEDAR RAPIDS, Iowa—87.6 KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	348,770
WAUSAU, Wis.—78.6 WSAU-TV (A,C,N)	97,481
WESLACO-HARLINGEN, Tex.—70.4 KRGV-TV (A,N); KGBT-TV (A,C)	93,248
WEST PALM BEACH, Fla.—85.9 WEAT-TV (A); WPTV (C,N)	100,958
WHEELING, W. Va.—87.4 WTRF-TV (A,N)	449,647
WICHITA-HUTCHINSON, Kan.—81.2 KAKE-TV*** (A); KARD-TV (N); KT VH (C)	305,267
WICHITA FALLS, Tex.—80.4 KFDX-TV (A,N); KSYD-TV (C)	153,144
WILKES-BARRE-SCRANTON, Pa.—91.2 WBRE-TV† (N); WILK-TV† (A); WNEP-TV† (A); WDAU-TV† (C) (Includes community antennas in counties not credited.)	†278,978
WILMINGTON, Del. (See Philadelphia)	

Market & Stations—%Penetration	TV Homes
WILMINGTON, N.C.—65.9 WECT-TV (A,N)	176,507
WINSTON-SALEM, N.C.—88.5 WSJS-TV (N); WTOB-TV† (A)	333,468 †72,963
YAKIMA, Wash.—73.6 KIMA-TV† (A,C,N) (Operates satellites KLEW-TV, Lewiston, Ida., KBAS-TV, Ephrata, Wash., KEPR-TV, Pasco, Wash.)	***†119,440
YORK, Pa.—38.6 WNOV-TV†; WSVA-TV† (A)	•†102,842
YOUNGSTOWN, Ohio—76.3 WFMJ-TV† (N); WKBN-TV† (C); WKST-TV† (A)	†187,120
YUMA, Ariz.—77.0 KIVA-TV (C,N)	*23,957
ZANESVILLE, Ohio—60.9 WHIZ-TV† (A,C,N)	•†51,682

• Due to conflicting research data, this market has not been reevaluated pending further study.
† U. H. F.
‡ Incomplete data.
†† New station—coverage study not completed.
* U. S. coverage only.
** Includes circulation of satellite.
*** Does not include circulation of satellite.

OPENED IN APRIL: 1

Market	Station	Channel
Eureka, Cal.	KVIQ-TV	(6)

**CORRECTIONS FOR
TELEVISION MAGAZINE'S 1958
DATA BOOK**

Clip and paste in your Data Book

TELEVISION MARKETS

Market	TV Homes
Augusta, Ga. Fam.	259,000
Decatur, Ala. Fam.	43,800
Great Falls, Mont. Fam.	73,500
Johnstown, Pa. Pop.	2,162,200
Kalispell, Mont. Pop.	56,600
Fam.	17,800
Ret. Sales add: Glacier County, Mont.	67,707,000
Rockford, Ill. Fam.	237,800

RECEIVER CIRCULATION FOR MARCH

Market	TV Homes
Alexandria, La.	81,597
Fort Wayne, Ind.	†199,840
Kalispell, Mont.	8,902
Keokuk, Ia.	•†52,234
San Antonio, Tex.	261,370
Santa Barbara, Cal.	95,301
Seethwater, Tex.	64,872
Yakima, Wash.	†115,400
Youngstown, O.	†183,615

Market	TV Homes
Youngstown, O.	†185,359

Great, Smidley just great!

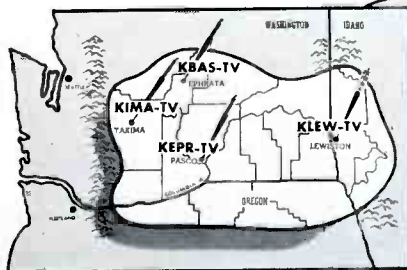


You've done it again. Ya missed the biggest single TV buy in the West. You passed up the Cascade Television package again . . . this KIMA-TV with its satellites. Doesn't an exclusive billion-dollar market tickle your fancy? Here's a half-million people and Cascade's got 'em—exclusively. Let's not miss it again, Smidley, or we'll be missing you around here.

Quite a market . . .

General merchandise \$60,135,000
Apparel.....\$26,172,000

Source: 1957 "Survey of Buying Power"



**KIMA-TV
YAKIMA, WASHINGTON**

with its satellites
KEPR-TV, Pasco, Wash.
KLEW-TV, Lewiston, Idaho
and KBAS-TV
Ephrata, Moses Lake, Wash.

**CASCADE
BROADCASTING COMPANY**

NATIONAL REP: WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES

"This power is ours to employ only to the extent that we use it responsibly"

Walter Cronkite and Howard K. Smith of CBS News were the principal narrators, along with Alexander Kendrick, also of CBS News.

When the CBS Editorial Board decided that such a program should be done, it decided also that the program should close with a short editorial, the first since the Editorial Board was created in 1954 to set general editorial policy for news and public affairs programs on CBS radio and CBS television.

Mr. Smith voiced the editorial on behalf of CBS News. It dealt calmly, but directly, with the attitudes and greater responsibilities we as a nation must assume if we are to meet the over-all challenge we face. Evidence that the editorial made a considerable impression on the public mind can be found in the requests for copies from various individuals, in the requests for permission to reprint from various publications, and in the correspondence regarding portions of the program including that dealing with secondary education in the United States.

Research operation world-wide

Virtually the entire CBS News organization was brought into the project. A production staff of twelve persons went to work at once in New York. Among these twelve were a science expert, a Russian expert, a producer, a writer-editor, a director, a graphic artist, and a researcher. Simultaneously, assignments went out to CBS News correspondents in London, Paris, Bonn, Vienna, Rome, Moscow and Tokyo, to seek out every possible source of information concerning the Soviet Union, its military and economic capacities, its educational system, its civil defense and its progress in rockets and missiles. At the same time, CBS News correspondents in Washington, New York and Los Angeles were given the same assignments with respect to the capacities of the United States.

The results of these efforts, a little less than two months later, was the 90-minute program "Where We Stand," broadcast on the CBS Television Network on Sunday, January 5, 1958, from 5:30-7:00 p.m. EST., to an audience estimated by Nielsen at between 15,000,000 and 20,000,000 persons.

The program was a success. There was no doubt at all of that. It was a

success in terms of the size of the audience, in terms of the critical reaction, and also in terms of the reaction among public officials, and of the program's influence on the public.

Political analyst Samuel Lubell, in reporting on the public concern aroused by the program, said some respondents indicated a willingness to pay higher taxes to speed up the defense effort. Others expressed "shock" or "alarm" at the state of America's defenses. Most of those who had seen the show were in favor of taking action to speed up our defenses, speed up our education processes, and move forward boldly in the missiles field. They also expressed a greater inclination to think that action was necessary.

Survey demonstrates power of medium

Even if the full impact of "Where We Stand" were not as strong as Lubell's limited survey suggests, it is enough to demonstrate the power of the medium. It should serve, too, to remind us that this power is ours to employ only to the extent that we employ it responsibly, living up to every canon of editorial integrity and objectivity.

A direct result of the acclaim accorded "Where We Stand" was the launching of a follow-up series, "The Great Challenge"—the symposium in which six or seven leading authorities sit together to discuss, rather than debate, the challenge we all face in such fields as education, science, economics, foreign relations, and human relations. The evidences of effectiveness are many; the reprinting in a metropolitan newspaper of the entire transcript of the hour-long discussion on science; editorials in newspapers across the country; the thoroughgoing cooperation given the series by national education and science associations and other national organizations; the request for 500 transcripts of one program for the use of a single state-wide school project.

Such results extend the effectiveness of a program far beyond the numbers actually viewing. Here too, however, much progress has been made. It was thought at one time that the informational program and a large audience were incompatible. Our own experience, and that of the other networks, has shown that this is by no means the case. An example is *Air Power*. More than

four years in the making, this series of twenty-six half-hour programs is now an historic document-on-film covering the development of air power as a national instrument and our basic philosophy toward its use. Sixteen of the programs are soon to be repeated on the CBS Television Network.

85.6 per cent of TV homes saw 'Air Power'

During its original twenty-six week run, *Air Power* was seen at some time by 85.6 per cent of all U.S. television homes, as estimated by Nielsen. Among families which had television sets at the start of the series (November 11 1956) and who saw at least one program, more than 50 per cent saw ten or more. The audience stayed at a high and unusually steady level. On a share-of-audience basis, the series ranged from a low of 34.7 to a high of 42.8, with an average of 38.4. And, incidentally, the airplane proved more interesting to more people than the horse (even a Western), with *Air Power* leading its principal network opposition, *The Roy Rogers Show*.

All twenty-six of these program were sponsored by the Prudential Insurance Company of America, and like wise the re-runs on CBS Television will be. This was not Prudential's first introduction to the sponsorship of informational programming, however. *You Are There* had preceded it. But it was nonetheless a most significant sponsorship, because *Air Power* dealt with vital national problem area and did so on consecutive weeks over a substantial period of time. And in Prudential's more recent series, *The Twentieth Century*, problem areas and issues have also been dealt with; "Brain washing"; "The Face of Crime"; "Enter With Caution: The Atomic Age"; and "Class of '58."

Report given on education problems

"Class of '58" was an hour-long report on the problems facing secondary schools, presented through close-up documentary view of official teachers, and students at Warren Harding High School, Bridgeport, Conn.

On a later *The Twentieth Century* program, titled "Ceiling Unlimited," and dealing with earth satellites and space travel, at least twenty-three to governmental, industrial, education.

/To page 6

**"THIS
IS
ALICE"
...one of
the
big new
TV
programs
on the
BIG NIGHT
coming
to TV
this fall...**



Produced for
NTA
by
Desilu

39 half-hour episodes ready before your
first air date... now set for screenings!

NTA : FILM
: NETWORK

Full details of the BIG NIGHT, just phone, wire or write...

Coliseum Tower, 10 Columbus Circle, New York 19, N. Y. • JUdson 2-7300

TV'S GREATEST CHALLENGE From page 82

or other organizations gave their full cooperation to make possible the authentic, up-to-the-minute and comprehensive full-hour report that was presented.

Programs benefit from sponsorship

Perhaps as important as anything else, has been the awakening realization among advertisers of the public relations and merchandising possibilities of the informational program with stature. With the added increment of sponsorship, a program is benefited not only by the sponsor's financial support but by his own advertising and promotional efforts as well; and the whole informational programming effort of the network is likewise benefited by the sponsor's support of the thesis that such programs can be effective vehicles for advertisers.

If we were to use as examples of effective informational programming only those that are or have been sponsored, we would have a goodly number. We would of course have *Wide Wide World*, with General Motors sponsorship; *Meet The Press*, with such sponsors as Revere Copper & Brass and Pan American World Airways; *Hemo The*

Magnificent and *Our Mr. Sun*, with American Telephone & Telegraph; *Omnibus*, with its list of "subscribers." And we would of course include the national political conventions, campaigns and elections, with Westinghouse, Admiral, Philco and other sponsors.

See It Now belongs in the same list for many timely and effective presentations, with International Telephone & Telegraph Corporation the sponsor of one of the most memorable programs: "The Lady From Philadelphia: Through Asia with Marian Anderson." *Project 20* likewise belongs among the sponsored. So, too, do many straight news programs; of these, *Douglas Edwards With The News* now has the distinction of being the largest single vehicle of news communication in the world (with a weekly audience of some 38,000,000 persons.)

New series on frontiers of science

Among new programs, the national concern with the state of science today, and the frontiers it is attacking, has led to a special series titled *Conquest* which reports man's accomplishment in this field. Monsanto Chemical Co. is

the sponsor of this series which presented in cooperation with the National Academy of Sciences and the American Association for the Advancement of Science.

The impact of many of the programs mentioned is not limited just to a one-time television presentation. In many cases the show goes on and on, through extensive arrangements to make possible the borrowing of film prints from lending organizations which charge small fee or, in some cases, direct from the companies which have sponsored the program.

Libraries have many films available

The Text-Film Division of The McGraw-Hill Book Co., has available a extensive library of such presentation including numerous titles from *See It Now*, *You Are There*, *The Search*, *At Power*, and one from *Adventure*. In the same way, Modern Talking Picture Services, Inc. offers the first two programs in the *Conquest* series. Among the sponsor companies making such programs available are Prudential, for its *The Twentieth* series; American Telephone & Telegraph Co., for its special science programs; and Armstrong Cork Co. Inc., for special informational productions on *Armstrong Circle Theatre*; Ralston-Purina, for *Bold Journey*.

It has taken time to arrive at the kind of informational schedules on network television you can find today. There are probably two reasons for this. One is that the television network had to establish first of all a sound economic base before they could put the necessary sums into costly programs which then had limited hope of even partial return. Secondly, there were not enough trained producers, directors and writers able to bring the high degree of talent to serious information that others could bring to entertainment. In other words, producing *Wide Wide World* or *See It Now* demands special talents not required by a variety show or a situation comedy. These programs demand special background knowledge, special skills in developing information, and a real understanding of how to present material which may be unfamiliar and even formidable to most people. These producing skills and insights are not happily, more nearly in adequate supply, although there will always be room for real creative talent.

Collins Terrace

MOTEL • POOL • CABANA CLUB
ALL the CONVENIENCE—
without the expense



Gala Holiday at Budget Prices • Olympic size salt water pool • 200 ft. private sand beach • Coffee Shop • Dining Room • Cocktail Lounge • Card Room • Television Theater • Luxurious, modern guest rooms

AIR-CONDITIONED

FREE PARKING AT DOOR

• Planned entertainment • Complimentary Cocktail Parties • Weiner Roasts • Movies • Many other Get-together events



OPEN ALL YEAR

ONLY MOTEL DIRECTLY ON THE OCEAN

27th to 28th Streets

WRITE FOR BROCHURE AND RATES OR SEE YOUR TRAVEL AGENT.

Miami Beach

**“MAN
WITHOUT
A GUN”**
...one of
the
big new
TV
programs
on the
BIG NIGHT
coming
to TV
this fall...



39 half-hour episodes ready
and now set for screenings!

Produced for
NTA
by



on America's dynamic new

NTA : **FILM
NETWORK**

For full details of the BIG NIGHT, just phone, wire or write...

Coliseum Tower, 10 Columbus Circle, New York 19, N.Y. • JUdson 2-7300.

www.americanradiohistory.com

Sawdon believes that people mentally tune out too "serious" commercials

movement. You don't get the same effect. And some newspaper reproductions are far from perfect.

"Then, with the TV commercial you get the undivided attention of the person for the minute. With the newspaper ad, you have to thumb through many pages once a week to see your ad. Obviously you can't afford to use the newspaper every day, but you can be on TV seven days a week, for about the same expenditure."

Sawdon has put TV to the severest of retail tests, that of pulling power for an individual item. This is done through the one-day special which in some cases is given a ten-second hitch-hike following the first 50 seconds of a standard minute commercial. "In some markets," he reports, "we run TV only—just as in others we run radio only or newspapers only. Where we use TV alone, we may run a special on, say, men's slacks. All I can say is that it pulls! We know it pulls, because it is the only medium used."

A Robert Hall formula for success?

If there is a Robert Hall formula for success it is probably this: Decide on the precise character of your market, know that market intimately and gear your advertising so that it accurately reflects the needs and budgets of your customers. The entire Robert Hall setup, from product to selling, is built on the premise that it is serving a mass market of consumers with incomes of under \$5,000 or \$6,000.

In an era that saw many businesses raise their sights to include the middle and upper income groups, Robert Hall has stuck to its mass market approach and resisted the temptation to upgrade itself in terms of customers. The clothing offered is in the low-price category and the advertising emphasis is on value. Men's suits range in price from \$31.95 to \$42.95. Functional showrooms, located in "low rent" suburban areas are crowded with rack upon rack of clothing for the family. There are no display windows, no elaborate nor glamorous furnishings, and no sales on credit.

In its advertising, the company is careful not to break away from the value world it believes its customers inhabit. Thus in some markets like

Los Angeles, the stores will run fashion shows on TV, but, says Sawdon, "They are on a different level than the usual high-fashion show. We work with parent-teachers associations and smaller club groups."

Robert Hall commercials focus on low prices, low overhead, no fancy-fixtures, and conveniences like easy parking. These values are particularly important where men are concerned. Women want high fashion, but they want bargains too, Robert Hall has found. The company's own findings show that women are responsible for 78% of the sale of men's clothing. In the Robert Hall buying scheme, women represent about 50% of its total sales.

Unlike many retail companies which have employed TV in an in-and-out manner, Robert Hall is in TV on a year-round basis, on some stations for as long as ten years. "We believe in constant reminder advertising," says Sawdon. "We have to stay in front of the public."

Central to Sawdon's broadcast approach is saturation. Sawdon regards a saturation schedule as consisting of between 30 and 50 TV spots a week. He prefers to saturate a station rather than scatter announcements on several stations. "We get better impact that way. Also, we are in a better position to realize volume discounts."

Minutes are most desirable

The TV schedules usually begin in the afternoon and run through to midnight. Minute periods are the most desirable as far as Robert Hall is concerned, since they allow more time for merchandise sell. The IDs are limited to one quick idea. "I think the ID is effective in the over-all pattern of publicizing the account. We can't do much with the 20-second spot."

Robert Hall does go in for some sponsorship of local news and weather-casts in order to achieve a local identity. Here and there it will also be found sponsoring mystery and adventure half-hours, but these are not sought as program vehicles in the usual sense. Rather they turn up as good buys allowing for minute spots. The heavy emphasis continues to be on announcement schedules.

Sawdon is undoubtedly correct in maintaining that retail commercials

are not very good by and large, if Robert Hall commercials are used the standard of comparison. Few melodic and catchy jingles exist in radio or TV than those composed by J. Wilcher for Robert Hall over years. By any measure, they must be considered among the most effective in the medium. What is most amazing is that they should continue to maintain the high standard, year after year. Wilcher, under exclusive contract to Robert Hall, has become a celebrity to the nationwide organization whose clothing his effective jingles sell.

Maintains a library of jingles

Last year, 41 separate TV jingles were produced. Robert Hall maintains a library of jingles covering almost every event: Christmas, Easter, back-to-school, etc.

"We keep changing them," explains Sawdon, "in order to keep them interesting." The problem is how to avoid boredom through repetition, even in view of the saturation schedules.

Part of the answer comes from alternating subjects. Only one merchandise item to an announcement is the standard rule. Ordinarily, there are about a half-dozen spots alternating. This means that on a thirty-spot-per-week-basis, no single spot will be aired more than five or six times.

A plain-spoken man, Sawdon comments with refreshing candor on what he considers to be bad current commercial practice. "Many commercials are too serious. As a result, people tune them off mentally. Now, Pilsener Beer commercials are entertaining and I think they've done a terrific job for the product. But some commercials go to extremes that veer and wind up just being ridiculous. In others, the claims are exorbitant and in bad taste.

"Unless the commercial itself is presented in an interesting way, remember, it's just as easy for a woman to get up and powder her nose—seen my own wife do it. You may be serious as hell about your product but the guy watching it couldn't care less.

"That's why we try to keep humor in our commercials!

"Our policy on jingles is this: Keep it fresh /To page

'HOW TO MARRY A MILLIONAIRE?'

...one of the big new TV programs on the BIG NIGHT coming to TV



39 half-hour episodes ready ... and now set for screenings!

Produced for NTA by 

this fall ... on *America's dynamic new*

NTA : FILM NETWORK

For full details of the BIG NIGHT, just phone, wire or write ...

them light and interesting, and without too much high pressure, otherwise they may get boring with so many occurring on the same station."

Sawdon finds corroboration of this policy in customer comments. Many customers have noted their liking of the Robert Hall TV jingles on business reply cards enclosed with each garment sold.

Timebuyers go into the market

It is hardly surprising that a company which has built itself on the advertised theme of value for the dollar spent should attempt to follow its own advice when it comes to media purchases. That is why Sawdon sends the timebuyers directly into the market to negotiate the purchase, a practice Sawdon has followed since the days when Robert Hall was making it himself felt through radio. In the early days he went out himself. Later, the major travel function was taken over by agency Vice President Jerry Bess.

Sawdon is convinced this produces better results than the usual long-distance purchase from New York.

"Why go out to the market? You can sit down with the station owner and get to know a lot about the market, get more store opening publicity and more effective handling of commercials."

The best "arrangement," as Sawdon sees it, does not necessarily involve the top station in any given market. It is a question of making the best possible buy under the circumstances and this may mean that the contract will go to the second or third station which is heavy with westerns and mysteries, on the assumption that it is more likely to appeal to the mass audience which represents the Robert Hall market.

Another important reason for sending the timebuyer to the market is that it makes it easier to buy time on a local basis, which normally means a lower rate than if the time is bought nationally. This system by-passes the TV representative, who has consistently fought such practices on the grounds that companies like Robert Hall are really national in character and not deserving of the local rate.

So far as Frank Sawdon can see from his own company's experiences, the recession does not seem to have caught up with TV and radio stations. "We have not found the "spot" situa-

tion easing up. The reason is that TV, even if it is a costly medium, does such a wonderful job. And more advertisers who have used TV in the right way are continuing to use it. True, it's easier to buy TV time in some former one-station markets, as new stations have come on the air."

TV and radio, thinks Sawdon, are among the last to feel the effects of a recession, because schedules are arranged for so long in advance. "As far as I can see, there has been no weakening of radio and TV stations in terms of giving the advertiser more for his money."

So far, Robert Hall has not felt the economic slowdown as seriously as some other businesses, according to Sawdon, but how the spring selling season will turn out, no one knows. "Unemployment will affect all business, and we will be affected if our customers are. In Detroit, and other highly industrialized areas, the layoffs have got to have an affect on retail trade."

Perhaps because his own business success has been built in an atmosphere where maximum value per dollar has been the theme whereby the consumer is wooed, Sawdon is acutely aware of advertising's limitations, as well as its power. He holds:

"Advertising can help turn the recession tide, but it must be more fundamental than that. There's a lot of money in the saving banks today, but a fear complex exists, which retards buying. People have got to have their confidence restored so that they will go out and spend money."

In the strong value consciousness that characterizes Sawdon's thinking is evident the depression-born marketing strategy on which the Robert Hall company is still operating.

First store established in 1939

The first store was established in 1939 by founder Louis Ellenberg and current president Harold Rosner.

Frank Sawdon joined Robert Hall Clothes in 1941. He founded the agency that bears his name back in 1933, following a three-year period as advertising manager for Joseph Hilton Stores. His first job after Missouri University, where he majored in business administration, was as assistant to Paul Kesten at the Foreman and Clark clothing chain; Kesten later became president of CBS.

To friends, Sawdon appears as a

conservative, "smart" businessman, who moves slowly until he sees the right opening. The conservatism is said to show in his dress and quiet manner, as well as in a preference for a behind-the-scenes way of doing things.

With so many business interests, one would expect that Frank Sawdon has little leisure time, yet he leads an active social life. His ruddy complexion suggests that he likes the outdoors. He tries to keep active physically, getting in as much golf as he can.

Despite a busy social existence, Sawdon manages to keep it from interfering with his workday life. Says a friend: "I may come in at ten o'clock after a big night, but not Frank. He's always in the office at 8:30 or a quarter to nine."

Robert Hall, big as it is, is only a part of a much larger business organization known as United Merchants and Manufacturers, Inc. This is both an operating and holding company engaged in textile converting and merchandising, operation of spinning, weaving and knitting mills and finishing plants. It was organized in 1928, and now includes among its principle merchandising units the Cohn-Hall-Marx Co., Seneca Textile Division A. D. Julliard & Co., and others.

In addition to its many American holdings, UM&M has textile facilities in Uruguay, Venezuela, Argentina, and Canada. It also owns United Factors, a commercial factoring company, and UM&M Credit Corporation. END

HUNTINGTON *From page 30*

on the nation's preparedness? Someone did all these things . . . successfully . . . bravely. And, although I don't know, I'll bet that each one of these moves was the result of one man making up his own mind and moving, often in spite of some committee.

My point is simple. If you believe that people should see the product you have for sale, if anything about your product (including you) moves when you're selling it, if you can't afford to wait for eventual sales, if part of your product's appeal is an emotional appeal, if you judge media in terms of cost-per-result and not just out-of-pocket costs, if you believe you should be a 1958 advertiser, then make your move. Exercise your right to be brave. Accept the responsibility. Don't let anyone keep you from success. END

PREMIERE PERFORMANCE™

...one of
 the
 big new
 TV
 programs
 on the
BIG NIGHT
 coming
 to TV
 this fall...



AT WAR WITH THE ARMY
 Dean Martin, Jerry Lewis



THIS ABOVE ALL
 Tyrone Power, Joan Fontaine



CALLING NORTHSIDE 777
 James Stewart, Lee J. Cobb



MY GAL SAL
 Rita Hayworth, Victor Mature



STATE FAIR
 Jeanne Crain, Dana Andrews

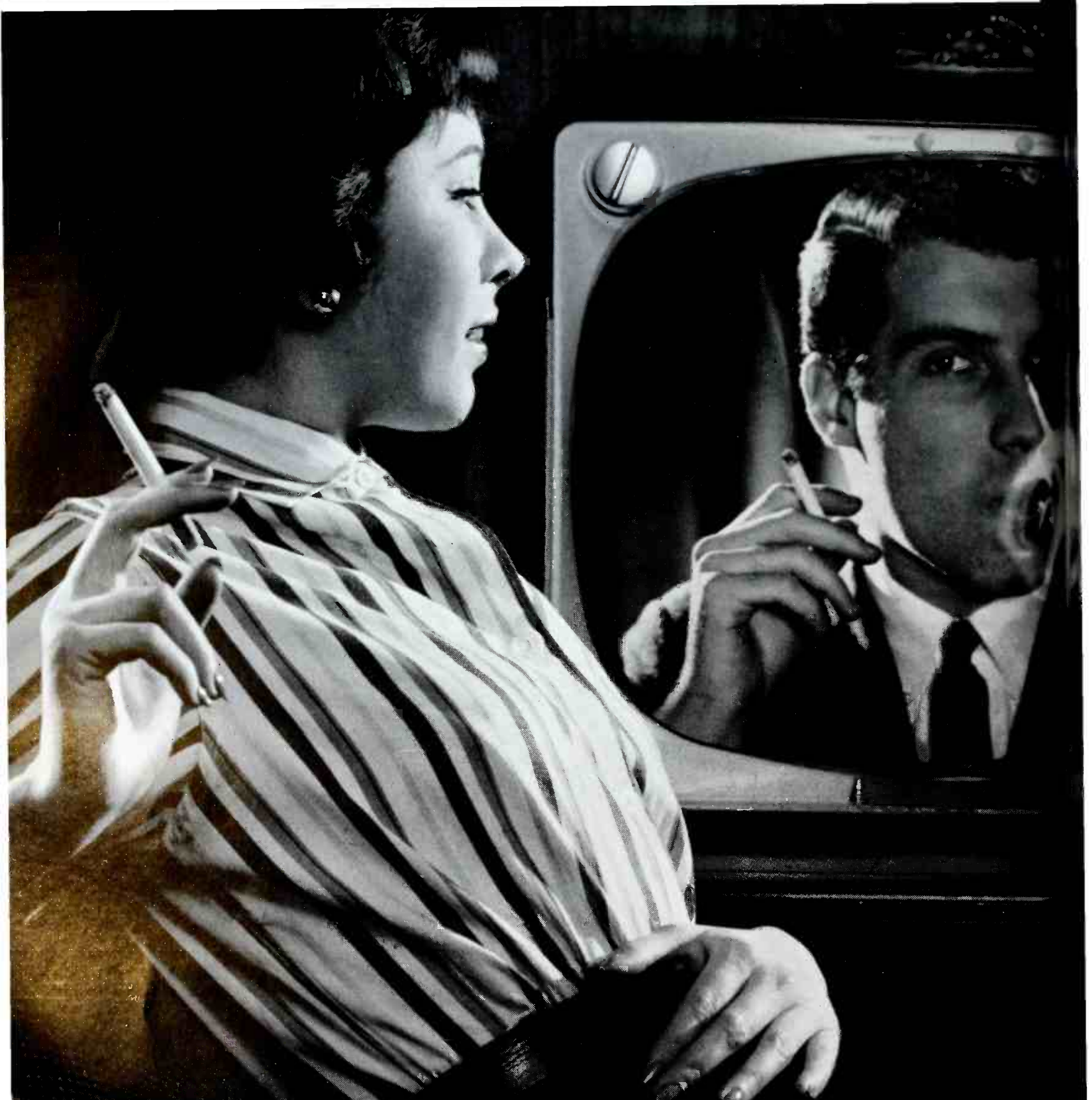


THE RAINS CAME
 George Brent, Myrna Loy

...are just a few of the 39 truly great
 ...ate programs that will be seen on "Premiere
 ...ance," returning in the fall for its second trium-
 ...ear on the air.
 ...uced by those master creators of superb entertain-
 ...th Century-Fox and Paramount—it features noted
 ...noted stories by noted writers . . . that are sure to
 ...millions of TV viewers.
 ...te the fact that it's all part of the Big Night that
 ...bined with three great new half-hour series . . . is
 ...ing to TV this fall on TV stations associated with . . .

America's dynamic new

NTA : FILM
 NETWORK



How many puffs in a station break—
or when does sales resistance become resentment

Here's another place where film comes into the picture . . . because pre-testing is easy with commercials on film—lets you test to your heart's content before you show them. Important, too — film gives you full control of time on station . . . keeps you in the driver's seat all the way.

Use black-and-white — or color . . . there's an Eastman Film for every purpose.

For complete information write to:

Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N.Y.

Be sure to shoot in COLOR . . .
You'll be glad you did

the February, 1958 Warehouse Sale than it had for the '57 promotion," Miss Lott declares. "Because of the higher cost of TV and use of more prime evening time, however, fewer spots were purchased. Our client is currently interested in testing the demonstration power and sight-sound-motion impact provided by TV."

For the Warehouse Sale, 10- and 20-second spots are used to promote the sale itself—time, place, evening openings, savings, general classifications of merchandise. Specific items, many of which are in limited quantities and may be sold out before the customer arrives, are not mentioned. For special seasonal promotions, when individual store traffic items can be featured, 20's and minutes predominate.

Frequently, TV is used simply to call attention to newspaper advertising of a special sale. In Minneapolis, where the same in-and-out pattern prevails, a typical ID on WTCN-TV used two balops: the first reading "Sears—the Sale is On," the second showing a station wagon. The audio ran something like this: "The sale is on at Sears. See tonight's Star for 8 pages packed with hundreds of price-slashed items. Register for free '58 Chevrolet station wagon at Sears. Chicago at Lake. Open tonight."

As a controlled experiment, Sears in Wheeling, W. Va., used TV exclusively to promote its 1957 Warehouse Sale. The warehouse was away from the main shopping center, the streets were covered with snow and slush, and the sale followed only two weeks after Christmas.

But after a four-day saturation of 10- and 20-second spots over WTRF-TV, Sears manager Donald C. West reported: "No matter what adjectives you might use to describe the success of this sale, you will minimize it. I can honestly say that this was the most fabulous, most sensational, almost unbelievable success that I have ever had in this business."

Sears became a regular advertiser over WTRF. In the spring and summer, it used minute and 10-second announcements aimed at the women's daytime audience. Towards the fall, it went into a series of IDs scattered through the broadcast day. In November and December, it ran a series of one-minute live announcements on *Popeye Playhouse*, featuring toys and toyland.

In its warehouse sale this year, TV

again played a major role, this time in conjunction with newspapers.

Other stores have successfully used the vertical saturation pattern. In its first major use of TV in New Haven, Conn., Sears concentrated on 24- and 48-hour schedules over WNHCTV during the Christmas period last year.

On November 29-30, it used 24 announcements. Three weeks later it ran 18 one-minute spots on a single day, December 20. On January 26 came 11 spots in two feature film presentations, and four days later another saturation schedule of 20 IDs, minutes and chain breaks scattered throughout the day.

Concurrently, throughout January and February, it ran five IDs a week in *Breakfast Time*, 7:00-9:00 a.m., *My Little Margie*, 9:00-9:30 a.m., and *Hollywood's Best*, a feature film offering from 12:30-2:00 p.m. All commercials in New Haven featured specific merchandise.

Program sponsorship, while not widespread, has been used with marked success in a number of markets. One of the most notable is Los Angeles, where Sears has used syndicated film in class A time for a number of years. Its latest purchase was *The Gray Ghost*, 7:30 p.m. Monday over KTTV. The schedule ran from October, 1957, through January, 1958. Sears had previously co-sponsored two other syndicated films for a period of six months, and prior to that had used other films, all on KTTV.

"Our theory is to hit the early part of the week, when there is need for greater traffic," says Donald Johnson of Mayers. "Weekend traffic is pretty good as it is. And we like the family audience—the family shops together at Sears."

Sears' was first commercial in L.A.

At this writing, Sears is looking for a new property in L.A. There seems little doubt that one will be found. The department store sponsored the first commercial announcement ever telecast in the city, over KTLA in 1947.

Although most Sears TV advertising is aimed at women, experiments have been made with the male audience. Last fall, in Hartford, Conn., it sponsored one period of the Cleveland Browns pro football games on WTIC-TV on Sunday afternoons.

In their use of television, a number of stores have not limited themselves to

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East Coast Division

40 Addison Avenue, New York 17, N. Y.

Midwest Division

13 East Randolph Drive, Chicago 1, Ill.

West Coast Division

9 Santa Monica Blvd., Hollywood 38, Calif.

or

W. J. GERMAN, Inc.

Agents for the sale and distribution of
Kodak Professional Motion Picture Films,
New York, N. Y.; Chicago, Ill.; Hollywood, Calif.

YOU'VE
GOT
THE
TIME...

WE'VE
GOT
THE
TALENT...

to buy and sell it profitably!

Some of us "grew up" in radio and TV. Some of us have specialized in research and marketing. All of us have made a career of advertising and promotion. TOGETHER, the Wesley Associates offer a result-getting combination that's hard to beat.



30% increase in business for one of our clients in the first half of 1957...

Wesley BUYS over two million dollars-worth of TV and radio time a year . . . produces prize-winning, product-moving commercials.



Double the business each month for this station, which advertised for the first time six months ago . . .

Wesley SELLS station time with individual, hard-selling, attention-getting campaigns . . . gets maximum promotion value out of every dollar spent.



Over 20 years of service to one of the foremost station representatives . . .

Wesley has worked closely with this fine company since the days when it represented only a few radio stations. Today, it dominates the TV and radio fields.

These are just three of *many* examples of the Wesley way. It combines special knowledge of radio and TV operations—deep understanding of advertising—a staff of expert creative people—exceptional relationships with the trade press. And Wesley is *big* enough to give you superlative service, *small* enough to make that service personal!

Our TV and radio departments are newly expanded. We are moving to larger quarters. We are eager to take on *your* special problems.

Contact us: see how our talent makes the most of your time!

THE WESLEY ASSOCIATES, INC.
ADVERTISING

247 Park Avenue, New York City 17, N. Y.



Film is available from Chicago, but stores prefer live commercials

single format. They have tailored their buys to different merchandising plans, getting full mileage out of TV's own brand of flexibility.

One such market is Detroit, where progressive Sears organization has set up a counter-trend to the pattern of conservative merchandising established by the J. L. Hudson Co., largest retailer in the area.

Aiming again at the male audience, at the first half of 1957, Sears sponsored the Friday and Sunday night telecasts of *3 Star Sports Final*, a five-minute show at 11:20 p.m. over WJBK-TV.

For the past two years, it has used full program sponsorship during the 13 pre-Christmas weeks in support of its major sales season. In 1956, it bought *Realm of the Wild*, a half-hour local educational feature on WXYZ. Last year, on the same station, it sponsored the last five minutes of the John Daly newscast.

For steady exposure, Sears began participating—on a weekly basis—in *Lady of Charm* in July, 1956. The program, a home-and-cooking show run by Edythe Fern Melrose on WXYZ, is aired Wednesday through Friday from 1:00-3:00 p.m. Sears is still with the show, using two one-minute participations a day—a total of six minutes a week.

Spots boost special sales

And throughout the year in Detroit, Sears boosts its special sales with the additional spot campaigns. It buys rights of 25 to 30 spots, running from three to nine days, eight or ten times a year. In the two weeks preceding Christmas, 1957, it pushed its toy department with minute participations in the *Sage Brush Shorty Show*, a cartoon program with a live host aired from 12:45-9:25 a.m. over WJBK-TV.

A leased department, in some cities, provides the main exposure of the Sears name on TV. The Sears Optical Department—as it is known to the public—has been run for the past five or six years by the Colson Optical Co. of Cleveland.

About the middle of 1957, Colson began moving into television. It bought a 52-week schedule of five spots a week in Cleveland, running in such shows as *Onight*, *American Bandstand* and the 11:00 p.m. strip of family shows on

WUWS. In Baltimore, it began with a 10-plan on WAAM: three spots a week in the afternoon feature film show, two spots in the late movies, and five spots in the *Lu Calfee* shopping show. The current schedule on WJZ-TV (WAAM's new call letters) is for five spots weekly in the Early and Late Shows.

Lu Calfee, who has become the "Sears Girl," delivers all the commercials, minutes, live in Baltimore. Patti Rowe, a local actress and TV personality, handles the commercials in Cleveland.

Prior to its TV campaigns, Colson used newspaper advertising regularly, plus outdoor ads, car cards and radio spots. All have been minimized by Colson's agency, Allied Advertising of Cleveland, in favor of TV. Colson is now moving into the medium in other markets, among them Buffalo and Pittsburgh.

Says Maurice Stonehill, president of Colson: "The overall increase in sales has been over 40% since we started television advertising. The combination of well-produced visual demonstrations, coupled with the impact of TV, has resulted in the success of this project."

Colson's success has stimulated further use of television by Sears and its leased departments. The optical spots have been used for the annual Warehouse Sale in Cleveland. In Baltimore, the Hearing-Aid department bought a schedule in *Baltimore Closeup* on WJZ-TV. Jack Wells, who runs the program, has built his own hearing-aid into a personal trademark. Sears itself bought an emergency schedule on WJZ-TV during a blizzard last February, and is running three other campaigns this spring and summer.

Department stores rarely indulge in institutional advertising. All Sears commercials are aimed either at an immediate general sale, giving location, hours and so forth, or at some specific item of merchandise. Traditionally, Sears has featured its brand-name hard goods, such as the Kenmore laundry equipment and Coldspot refrigerators. Recently, it began increasing its emphasis on soft goods.

Programs are frequently selected to fit the merchandise. *Popeye Playhouse* on WTRF-TV, Wheeling, and *Sage Brush Shorty Show* over WJBK-TV in Detroit, bought at Christmas time, featured toys. On WJBK-TV's *3 Star Sports Final*,

the male audience was sold sporting goods, hunting equipment, tools, men's clothes and tires, as well as some refrigerators. *Lady of Charm* on WXYZ, Detroit, features Sears' complete kitchen package.

In its commercials, Sears uses film, slides and live delivery. As do most merchandisers, it prefers the live delivery, frequently combined with demonstration.

"The chief attraction of television is its motion, its demonstration," says a Sears district sales promotion manager. "It provides a warmer, more personal feeling than you can communicate through the printed page. If you lose that, you lose one of television's main advantages."

On the Los Angeles syndicated film programs, all commercials are delivered live by Pam Morgan. Miss Morgan, who came out to the coast with a Broadway road show a number of years ago, has been under exclusive contract to Sears for the past three years, and has become something of a Sears personality.

Commercials usually on larger items

Commercials are generally on big-ticket merchandise, such as ranges, washers, refrigerators and driers. They include, however, one short commercial on a TV special, a one-to-three dollar item specially priced for a three-day period. Thus, in L.A., Sears has its own built-in rating service, and can gauge the pulling power of its programs on a week-by-week basis.

For its *Lady of Charm* spots in Detroit, Sears has erected a permanent, complete kitchen in the WXYZ studio. Miss Melrose's commercials include actual cooking. When soft goods are featured, they are brought to the studio.

Where there is no Sears or program personality, as in the spot campaigns, the commercial is most frequently delivered by a studio announcer. He will use merchandise, film, slides or flip cards, or any combination of these. In Wheeling, for example, flip cards and slides with booth copy were used for the Warehouse Sale.

Film is available from both the Sears' Chicago headquarters and Mayers in Los Angeles. Mayers has created a library of some 65 commercials, 60's and 20's. About half are devoted to hard goods, the other to items ranging

/To page 95

PURSE-SUASION

Cocoa Marsh Arrid
 Chiffon Pepsodent
 Dove Polyderm
 Frenchette L'Amour
 Oakite Joanna Shades
 Pepsi-Cola Tynex
 Salada Texize
 Saran Wrap
 Shetland Wool



Opens America's purse for mass-market advertisers

As the shopping-list indicates, 17 of America's biggest advertisers have been quick to see *and use* the tremendous power of PURSE-SUASION. It combines the persistence of saturation with the impact of television. 20 spots every week — rotated week after week to cover a station's complete daytime audience.

Prove PURSE-SUASION'S low-cost selling power on any product for Home or Family. Blair-TV's Test Market Plan provides documented research on sales-effectiveness *at no extra cost to the advertiser*. Phone your nearest Blair office now for the complete, exciting story.



OFFICES: NEW YORK · CHICAGO · BOSTON · DETROIT · ST. LOUIS
 TEmpleton 8-5800 SUperior 7-2300 KEnmore 6-1472 WOdward 1-6030 CHestnut 1-5686
 JACKSONVILLE · DALLAS · LOS ANGELES · SAN FRANCISCO · SEATTLE
 ELgin 6-5770 RIVERSIDE 1-4228 DUNKirk 1-3811 YUKon 2-7068 MAIn 3-6270

Blair-TV represents these major-market stations

- | | |
|----------------------------|------------------------|
| WABC-TV—New York | KING-TV—Seattle-Tacoma |
| WBKB—Chicago | WPRO-TV—Providence |
| KTTV—Los Angeles | WCPO-TV—Cincinnati |
| WFIL-TV—Philadelphia | KGW-TV—Portland |
| WXYZ-TV—Detroit | WDSU-TV—New Orleans |
| WHDH-TV—Boston | WFLA-TV—Tampa |
| KGO-TV—San Francisco | WBNS-TV—Columbus |
| WIC—Pittsburgh | WMCT—Memphis |
| KTVI—St. Louis | KFRE-TV—Fresno |
| WEWS—Cleveland | WOW-TV—Omaha |
| WJZ-TV—Baltimore | WNB-TV—Binghamton |
| KFJZ-TV—Dallas-Ft. Worth | WFBG-TV—Altoona |
| WNHC-TV—Hartford—New Haven | |

The decision to use television is intirely up to the local store

m men's shirts to the Sears Credit n. Pam Morgan appears in over 50 them, a male announcer in the rest. But spokesmen both at the stores and local agencies point out that these ns become dated as new models are roduced, and that different market requirements call for slight variations much of the merchandise. Film, too, ks the live quality and local identifi- on prized by department stores. For se reasons, use of film by Sears is t widespread.

Radio-TV Package is popular

The most popular of the material available to the local outlets, according national sales manager Thomas L. Barnes, is the TV-Radio Package pro- ced by the Chicago headquarters for re-wide events. Four such packages ave been prepared within the last year, ad have been ordered by from 30 to 50 stores. The flexibility of the pack- e, Barnes declares, appears to come easiest to filling the varied needs of b different stores.

The Radio-TV Package contains ins in 10's, 15's and 20's; flip cards o bulky sale merchandise which is difficult to transport to the studio; radio scripts for these cards and for mer merchandise which can be trans- orted; a musical radio commercial rording that repeats the TV sound ck theme; and complete instructions to how to assemble and use the ma- rial, and how to plan and time a eal TV saturation spot campaign.

The films can be used alone as short mmercials, or as lead-ins and tags or one-minute commercials that pre- nt merchandise live or on flip cards. As far as television is concerned, ese packages represent the main help ven by the Chicago home office to retail outlets. They are prepared by Herrick McDivit, staff assistant in charge of broadcast media, and Harold ieseking, staff assistant c/o radio. A earch and Statistical Department at e central office also provides cover- e and other TV market data.

The decision on when and how to se television, or whether to use it at l, remains wholly with the local store. Sears is a great democracy—probably e most democratic big business in e world," said Fred C. Hecht, gen- ral retail merchandise and sales

manager, at the NRMA meeting. "Each store manager is a strong-minded in- dividualist with ideas of his own."

In Houston, where Sears dropped out of TV following a change in advertis- ing managers, a spokesman at the tele- vision station comments: "If the adver- tising manager is sold on TV, if he's on your side, you're in business. If not, you're dead."

In eight or nine of the larger metro- politan districts around the country, the Sears stores are united in a group operation. At the district level there is a department corresponding to each department within the individual store, and these district departments act for the group as a whole.

From Sears' Chicago headquarters, the theory is expressed that the group operations represent the thinking of the stores within each group, the individ- ual managers being responsible for their own stores. Within the districts, however, the group managements are keenly aware of the need also to answer to Chicago.

All advertising other than broadcast is handled directly by Sears' own ad- vertising departments. In the larger markets, Sears uses an agency for its radio-TV buys. The agency represents the group as a whole, working with the district sales promotion or advertising manager. TV commercials thus relate to all stores within the group—simul- taneous sales, similar prices, and so on.

Among the agencies used by Sears are the Mayers Co., representing the 12-store group in Los Angeles; Castle- Werner, acting for seven stores in De- troit, and the Griswold-Eshleman Co., serving eight stores in Cleveland. In smaller markets, the Sears store will work directly with the local station, preparing its own copy and art, and relying heavily on the Chicago mate- rial.

There are no television budgets as such. In some markets, Sears draws from a general budget for all media. In others, budgets are divided between newspapers and "everything else," and television has to fight direct mail, etc., for its dollars.

"We are supplementary media, and we have the grief that goes along with that position," says an agency execu- tive. "At the moment, because the gross is down, they're curtailing TV a little.

We may be in for a skirmish, but I don't think we're losing the war."

Looking to the future, a district sales manager is optimistic about TV's role in his merchandising plans—and articulate about its problems. "Television certainly has a place in our promotional program," he declares. "We've found it very beneficial. We haven't yet mas- tered the art of using spots very well, although we're getting close to it.

"But television has to come to us—we can't go to television. We have very different problems from the national advertiser, or even other local adver- tisers. But nobody has taken the time out to study the problems. Stations are geared to the national advertiser."

What should stations do to attract more department store advertising? "They should make themselves more flexible," the Sears executive continues. "They should make available packages of 10's, 20's and minutes.

"Every store has certain weeks, the weeks of the special promotions, in which it wants to buy time. But in order to get minutes in Class A time, we have to contract for a minimum of 13 weeks. Otherwise, they're taken up by the national advertisers. The only way around now is to get the 10's and 20's, which we can buy about a week ahead, and squeeze in the minutes where we can." The minutes, of course, are re- quired for the live demonstrations.

Demonstration remains a problem

Another aspect of the station's han- dling of department store advertising was criticized by an agency spokesman. "The demonstration problem hasn't been licked anywhere in the country. The fault is with station management, which doesn't understand the artistic or selling problems involved. It should provide the facilities and adequate pro- duction funds. Of course, you can't put on a Broadway production, but too little is being done."

Another agency figure, in one of the major markets, fairly summed up the situation today in these words: "News- papers are still the backbone of Sears' advertising. TV has been successful, but it is still largely experimental across the country. I feel they want to keep their hands in, to be ready to spring when the time comes. But so far it's hardly gotten off its tail." END

\$56,860,000

spent on drugs
in WCIA-land*



Is your client
getting his share?

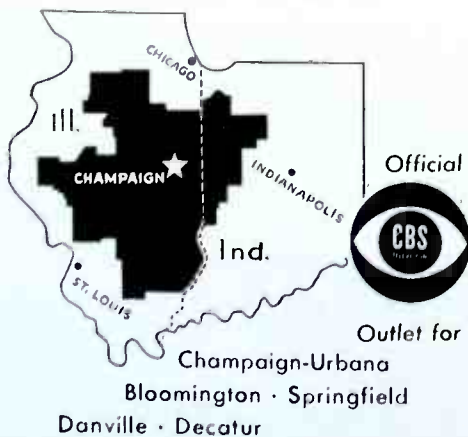
WCIA covers 6 Standard
Metropolitan Markets plus 52
surrounding counties.

**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



GEO. P. HOLLINGBERRY, Rep.

WCIA Channel 3
CHAMPAIGN, ILLINOIS

WHAT HAPPENED IN BALTIMORE? From page 55

Baltimore is now an important stopping place for recording stars, where once they tended to by-pass the city.

Both Buddy Deane and Jack Wells, who does the morning program, came to their assignments directly out of radio. Deane was considered the top disc man of WITH, and Wells the top morning personality of WCBH. WBC programmers felt that the radio personality who is able to go on hour after hour with amiable chatter and hold his audience ought to be able to do the same on TV, given a skeleton program structure to work with.

Program aimed at housewives too

Although the teenager interest in the afternoon show is obvious, WBC program men insist the program is aimed at housewives as well. This is the reason for the dancing lesson during the first half hour, for example. Adults make up 50% of the audience, they maintain.

Throughout both afternoon and morning shows, service features and announcements are prominent. It is only in the station's own live program periods, after all, that it can do the things which can integrate it with the community's life and build its public personality.

Where possible, WJZ runs its strip shows seven days a week, on the theory that it helps the development of habit-viewing, since the viewer knows he can always find a certain kind of program at a certain time.

Feature film: Given the lack of strong opposition feature film programming, the 6:00-7:30 p.m. period appeared a natural, since if the big-name motion pictures could capture the adult audience, they would give the station a headstart for the evening. *The Early Show* would compete with a mixture of syndicated fare, local shows and news, sports and weather.

Another feature strip, *Baltimore Movietime*, runs from 11:00-1:00 p.m. It is followed by *Your Romance*, a feature film show featuring romantic motion pictures. The host is unseen except for his hands and the various objects he holds which he relates to the story of the day. In both instances, the feature film was considered the strongest possible weapon to throw against the well-entrenched daytime network opposition.

Finally, there is *The Late Show*, starting at 10:40 p.m. following the

10:30 news. Here the objective is to beat the opposition stations to the punch by starting heavyweight feature fare earlier, often directly against network programming. There have also been various combinations of weekend triple-feature programs which have either not worked out well or have just about held their own.

The March ARB report showed *The Early Show* leading in practically all periods except on Saturday, when it trailed a strong WMAR lineup of *Lassie Brave Eagle*, *Highway Patrol*. The month before it had done poorly against *Shirley Temple's Storybook* on WBAL.

The rating record for *The Late Show* was more spotty. Generally, it did not do well, in the March report, against the network opposition in the 10:30-11:00 p.m. period. For the rest of the night, however, it was often ahead of the competition. On the whole the competitive situation is what might be expected with a strong *Jack Paar Show* from NBC on WBAL and a strengthened *Channel 2 Theater* on WMAR. The three stations are fairly well matched, and the heavy scores are usually made by individual films with unusual appeal.

The morning *Baltimore Movietime* appeared unable to keep up with the rating performance of the CBS and NBC competition in March. *Your Romance* did better, tying for first place with WMAR in a number of quarter hours and dropping to second in the others.

Syndicated film: The WJZ-TV view is that syndicated film should be used to film important open half-hours in direct battle with network programs. It should be first run. With *The Honeymooners* the station tied for first place with *The \$64,000 Challenge* in February, but dropped sharply to third position in March. WBAL led the period with a 27.0 for *Loretta Young*.

Three Monday shows closely matched

On Monday night, *Casey Jones* was put into the 7:30-8:00 p.m. slot opposite *Robin Hood* on WMAR and *Strikes and Spares* on WBAL. All three programs were closely matched in the March report, with *Robin Hood* edging out *Casey Jones* by two rating points.

Against WBAL's *Perry Como* and WMAR's *Perry Mason*, WJZ-TV tried *Whirlybirds*, but the big network shows have proved to be simply too much competition, and the rating perform

ance is meagre. Another tough spot was filled with *The Gray Ghost*, Thursday night opposite *Playhouse 90* and *Rosemary Clooney*. Here, too, the WJZ-TV entry has proved unable to get beyond third place, but by March it was closing the gap with *Clooney*, though it continued to trail far behind *Playhouse 90*. Strip-film comes into play at 5:00 p.m. as a lead-in to *Mickey Mouse*, and most effectively. WJZ-TV dominates the half-hour with this lineup through the week: *Superman*, *Sir Lancelot*, *Wild Bill Hickock*, *Woody Woodpecker*, *Buckwheaters*. Preceding is *Popeye*, the major cartoon buy of the new management, which serves to bridge from the late afternoon dancing party into the children's period. *Popeye*, too, leads in its fifteen-minute period.

Westinghouse pulled out all the stops

Promotion: Baltimore had never been hit with anything like it, where WJZ-TV was concerned. Westinghouse pulled out all stops and launched a mammoth campaign both before the formal takeover of the station and during the first month under the new regime; since then its promotion has continued hard and consistent. The plan, as described in the publicity plan drawn up well in advance; "... to create an immediate and new station image for Baltimore's ABC affiliate, the Westinghouse Broadcasting Company's WJZ-TV. The image should be one that denotes the thoughts ... progressive, exciting, responsible, fresh, showmanship, and local. These elements should capture the attention of advertising agencies and advertisers, creating an effect that will have a continuing influence on the overall increase of sales. It will also affect an expectation of continuing prime performance from the new WJZ-TV product."

Advertisers and agencies were kept informed of the WJZ opening through an aggressive trade press publicity operation that never ceased. This phase of the promotion was climaxed by a trade press junket to Baltimore via a Westinghouse executive airplane.

It was a field day for the audience promotion men of the station and the headquarters staff. Here is a summary of what was done; it can barely suggest the intensity of the overall promotion: the first phase included luncheon meetings with Baltimore VIPs, and meetings with Westinghouse Electric Corporation executives in Baltimore (there are 9,000 Westinghouse employees in the area), to outline plans and arrange

for tie-in promotions. The "teaser" campaign started September 3, ran through the 6th; it was keyed to the word "change," involved ads, on-the-air-promotion, stunts.

On September 5, WJZ-TV employees were paid in silver dollars and were asked to carry bags of these dollars around the shops where they made their weekly purchases. Merchants were asked to keep the dollars circulating rather than bank them.

A special WJZ-TV edition of the Westinghouse Electric house organ was distributed.

The complete new program schedule was featured in a large ad in both newspapers—which own the other stations, incidentally.

For "WJZ-TV Week," starting Monday the 9th, Baltimore was saturated with billboards, cab covers, window displays, table tents, napkins, bus cards, bumper signs, mail meter ads, payroll stuffers, laundry stuffers, truck signs, dairy and brewery bottle hangers. There was a daily release of balloons from an airplane, with some carrying prize certificates. Drug stores

featured a "Channel 13 Soda." A female personality-symbol, Miss Jay Zee, began daily appearance in public and on the air.

On Tuesday, the *News Post* published a special Channel Thirteen section, and Leo the MGM Lion, began a three-day parade around the city, accompanied by his trainer, caretaker, and a tame golden eagle.

Wednesday saw WJZ-TV and WBC brass featured as guests and speakers at the Baltimore Advertising Club. Thursday, Defender's Day in Baltimore, featured a party for civic officials, agencies and advertisers and consumer and trade press representatives from New York.

Fireworks were rained out

But the great mammoth fireworks display which was to have topped it all on Friday was rained out.

Two things stand out. It was not so much the startling character of any single stunt that did the job, but the thoroughness and consistency of the total promotion campaign. None of it

/To next page

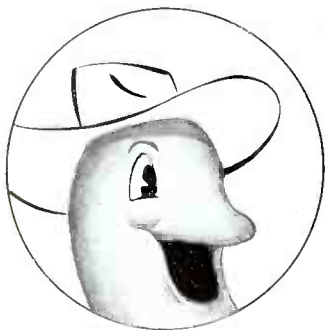
YOU CAN'T MISS! with ...
WEAU-TV
 THE
BIG CHEESE
 IN WISCONSIN

- 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 3/4 million people and two million cows.

WEAU-TV EAU CLAIRE, WISCONSIN
 See your Hollingbery man in Minneapolis, see Bill Hurley

JACKSONVILLE'S FAVORITE COWBOYS . . .

"Jaxie" says there's a chuck wagon load of results waitin' for you, pardner, when you corral this top western talent in Jacksonville's \$1½ billion market.



"Six Gun Saturday" is a rootin', shootin', laugh-filled 2½ hours of entertainment for the youngsters from six to sixty. They'll enjoy—

- ★ Sunrise Ranch starring Gene Autry—7:30-8:30 AM
- ★ Cartoon Corral with Tommy Tucker—8:30-9:00 AM
- ★ Prairie Playhouse starring Roy Rogers — 9:00-10:00 AM

"Jaxie" suggests you stake your claim early for *one minute availabilities*. Call Ralph Nimmons in Jacksonville at ELgin 6-3381 or your nearest P.G.W. "Colonel."

Represented by Peters, Griffin, Woodward, Inc.

NBC-ABC

WFGA-TV
Channel 12
Jacksonville, Florida
FLORIDA'S
COLORFUL STATION

BALTIMORE *Continued*

was "ad-libbed." Every step of the way was carefully preplanned, and scheduled well in advance, including the nature of every single release that was to be issued, who was to do it, exactly when and where it was to go and the like. This meant that the entire staff could concentrate on execution of the campaign without having to take any time out on the spot to improvise strategy.

WJZ-TV's continuing promotion remains an important part of the overall operation. It regularly includes billboards, newspapers, on-the-air, movie trailers, taxi posters, milk bottle collars, painted truck, *TV Guide* ads. And its trade publicity efforts continue unabated.

Sales effort: To the sales staff and the station's representative, Blair TV, fell a tough assignment. They had to convince local and national clients to go along with the tremendous amount of program change, even where some were perfectly satisfied with their schedules. In addition, they had to sell higher rates on the basis of expected rating increases. Some 14 local sponsors were shifted in this fashion. At times, these moves involved ruffling sponsor feathers. This occurred both on the local and national levels. The outstanding incident nationally was the station's booting out of Mennen's *Wednesday Night Fights*, which led to a row with ABC.

100% increase from new business

That the sales effort has been crowned with success is obvious from the 100% increase in billings—all of it from new business rather than increased rates, according to manager Israel. And the difficulties with ABC seem to have been cleared up.

Indeed, ABC's own impressive fall campaign of programming and publicity undoubtedly helped WJZ-TV on its own ground. The station's hardest publicity punches were thrown just prior to the network's big fall barrage. Thus, WJZ-TV was in a position to focus the spotlight on itself through its own efforts during the launching period and benefit from the strong network promotional efforts that followed.

That WJZ will have its hands full maintaining its position, given an awakened opposition, is clear from the March ARB figures. They show that while WJZ does enjoy an overall rating leadership, this leadership by no means

TERRE HAUTE, Indiana's 2nd Largest TV Market



251,970
TV Homes

BOLLING CO.
NEW YORK
CHICAGO



extends throughout the schedule. In number of important segments, WMAR is still ahead. (See "Who's On First?" on page 58 for a discussion of the validity of promotional use of research.)

During the 6:00 p.m. to midnight segment, for example, Sunday through Saturday, WMAR leads with a 35.6% share, with WJZ a close second at 34.6%.

Rating picture changes with day parts

It is interesting to note how the rating picture changes when you go from larger to smaller day parts. ARB gives WJZ noon to 6:00 p.m. leadership with a 45.4% share, to WMAR's 29.7%. However, between noon and 3:00 p.m. it is WMAR which really dominates, with a 46.9% share, against 30.2% for WJZ. This WMAR advantage is dissipated during the next three hours, evidenced by the share drop to 17.3%. It is during this period that WJZ's strongest rating record is built, giving it a 56.5% share.

However the rating race turns out in the future, one thing seems clear: Baltimore TV's all shook up—it will probably never be the same again. ED

of coverage bases. A station will claim a larger coverage area than it realistically expect, and then base c-p-m on a homes-reached figure deduced from this unrealistic coverage. Although the recent NBC Spot Sales Buyer Opinion Panel Report (TELEVISION MAGAZINE, April 1958) showed that in agencies with over \$5 million in broadcast billings, 50% used TELEVISION MAGAZINE as a coverage base for projecting ratings, 43% used their own estimates, and 29% used NCS #2, there is still a tendency among some stations to use anything but total NCS circulation to extended B contour.

How do you get c-p-m figure?

Network c-p-m poses a slightly different problem. Generally the networks agree about cost-per-thousand commercial minutes delivered, but there are areas of disagreement about the method used to arrive at this figure. A recent series of newspaper ads by ABC highlighted this controversy. Using a weighted method, which it is claimed is more valid than Nielsen's, and including only those hours between 7:30 a.m. and 10:30 p.m., ABC claimed that it averaged more nighttime homes per hour than any other network. The Nielsen c-p-m summary, issued just after these ads, contradicted this and showed CBS and NBC with lower costs per commercial minute delivered.

This lack of agreement among the networks over one of the basic tools of media buying points up one of the reasons why agencies depend more and more on the findings of their own research departments.

In any discussion of the merits of various approaches to determining who is on first, the question of interpretation becomes paramount. If most of the methods used in station and network promotion have serious drawbacks, what sort of yardsticks are acceptable? Basically, in order to be of any use at all, they must be correct, unambiguous and relevant. Although the question of their relative importance still rests with the advertiser and the agency, there are several areas where it is possible to judge all these factors.

A good example of this is the situation where a station or network can show dominance extending over a long period of time, covering several rating reports. Trends such as this can be important in broadcasting, where

seasonal and programming variations make the one-shot "first" a fairly common occurrence. They can also point up the fact that there might be very little difference between closely-ranked stations or networks in terms of performance over long time periods.

Averages can also be a good indication, if they are done logically and if they are limited enough in scope to be really meaningful. For an advertiser interested in prime time on a specific night, averages for all nights together, or for mixed nighttime and daytime programming are almost meaningless. However, an average of prime time programming, for the night he is interested in, can have a great deal of value.

Obviously, it is to an advertiser's advantage to place his message within an environment of the best possible ratings, the lowest possible cost, and the most possible impact. In evaluating these factors for a specific buy, however, promotional research can only be considered as an indication of the direction in which they may be found.

END

HENRY From page 43

Can you blame the station and reps? Yes. Although there is plenty of reason for pointing at manufacturers who don't understand the principles of promotion and at agencies who use the term without having the faintest idea of how to work with stations in building both audiences and sales in local markets.

Is there a single promotion man in the business who doesn't know, for example, that most postcard mailings to the trade are the greatest round file material ever produced? How much money do you think is wasted on this alone during one year?

If management is honest in its approach to promotion, then agencies will be forced to be the same with their clients. More agencies will leave the handling of station promotion and station relations to personnel with some experience in this area.

But why should agencies take stations off the spot if the station managements themselves compound the felony of overselling something they won't deliver? And it isn't always true that money won't be available to help a station promote.

Upgrading of station promotion personnel is a good way to insure delivery of campaign promises. And the presence of good promotion men at a sta-

tion often can mean money on a schedule. More than one sale has been tipped in the direction of a station with an excellent promotion man who has made many friends at an agency with the way he's delivered on various promotion projects.

Much concern over weak areas

Stations are selling themselves as the answers to the eternal local market problem of the national advertiser. More thought and concern go into consideration of weak, or mediocre, areas, for example, than most agencies or manufacturers will admit. And one of the prime factors today in the success of a local endeavor is the kind of promotion support given by the station, working with client and agency.

It's no surprise to many of us in the agency business to see the way superior promotion can make the difference with a specific campaign. This isn't theory anymore; it's fact. But many times, station management sells the sizzle without even having a piece of beef on hand. And the agencies remember.

There are many great promotion campaigns run by stations. And many stations are honest enough to tell you that they spend all their money promoting themselves. Although some of us may feel this is short-sighted, at least it's honest. But we live in a business world that demands more from us every moment. Agencies weren't happy when they had to add service department on top of service department in order to meet the marketing needs of the day. It was much cozier in the old days to put an ad in the *Saturday Evening Post* and sit back to collect the commission.

Something extra is needed

Those days are gone. And if clients and agencies are working harder, so must everybody else. There is no magic in the mere fact of being in a particular medium; so are the competitors. Something extra is needed in campaigns—the promotion which makes a campaign come to life in a city or community.

In the months to come, you will be reading more about promotion in this column. It is an important subject and it must be handled importantly. Managements at stations, networks, agencies and manufacturers must be in accord if they are to be completely successful in the broadcast media.

For managements who aren't conscious of this area—let's go! END



penetrating the charcoal

gray curtain

To quote Foote, Cone & Belding's president Fairfax Cone: "... every moment of the reader's and viewer's time has become more precious. Our competition is for time . . . advertising must reach new creative heights to capture attention. Ordinary advertising won't do this."

And ordinary editorial coverage won't do it either. To penetrate the charcoal gray curtain and reach the decision makers, to capture the attention, the readership of the busy TV executive, TELEVISION MAGAZINE has invested heavily in special research projects that go considerably beyond the usual trade paper coverage.

Publishing essential information not available elsewhere, such as TV set count, TV market data and continuing brand studies is a policy that has made TELEVISION MAGAZINE the industry's one authoritative source for the facts and figures of TV advertising.

This is the kind of coverage that sets TELEVISION MAGAZINE apart from other publications in the field —and is your guarantee of maximum readership of the magazine and its advertising.

TELEVISION
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editorial

BACK TO SCHOOL

A few weeks ago I went up to Harvard to sit in on the Advanced Management Program given for top executives. This is a thirteen-week course running six days a week, and it's tough. It was my privilege to spend one of the most stimulating and enlightening days I've known in a long time.

I was the guest of Ed Wheeler, general manager of the *Detroit News* and radio-TV properties, WWJ and WWJ-TV. Ed was fortunate enough to have been selected by his company's ownership to attend this course, which has been attended in the past by only a few men from the broadcasting industry and the agency field.

When I first walked to the beautiful quadrangle of the Harvard Graduate School of Business Administration, facing the Charles River, I was back some twenty years to when I attended college in Pennsylvania. When I knocked at Ed Wheeler's dormitory door, I could almost feel again the dirty old saddle shoes on my feet.

It wasn't until Ed introduced me to his fellow students, and they turned from their books to greet me, that I came in for the real shock and snapped back to the present. Here were no apple-cheeked youngsters, but men mostly in their forties.

It was pleasant to see that the fellowship of college days was there—but so also were the extra poundage and extra lines.

It quickly became evident that these men were undergoing an important learning experience, not the least part of which was exposure to other men from different parts of the country and from different fields of endeavor.

The student body for this course is made up of 175 executives from all over the world. They range from the manager of Unilever of South America, the freight traffic manager of the Western Pacific Railroad, the manager of labor relations at U.S. Steel, the director of the food division of Thomas Lipton, a vice president of the Chase Manhattan Bank, to the purchasing director of Monsanto Chemical Co.

One reason I was eager to see the course in action was the feeling we had run across about a year ago, in doing a story on schooling for executives, that such training programs were not really for the men in marketing, broadcasting or advertising. These are the realms of the creative man, we were told, and there is no room or reason for management training.

But things are changing, it seems to me. With the huge sums of money being poured into advertising, with the acknowledged fact that marketing has become a prime tool

in our economy, with the realization that the broadcast media are by far the most powerful communications instrument in the country—I sincerely believe that it is only a matter of a short time before more companies in the communication industry send their promising managerial talent to school.

The strength of our country is built around its system of production and marketing, and our position in the world depends on our being able to demonstrate that we can continue to forge ahead. This means that the men who carry corporate responsibilities must constantly seek to improve their knowledge and operational skills.

This has long been recognized in the field of manufacturing. It is only recently that the field of marketing has become aware of the value and importance of training in the arts of management. As Max Ule, senior vice president of Kenyon & Eckhardt wrote in these pages some time ago: "No other country in the world has yet been able to approach America's production know-how or manufacturing efficiency. The next big stride will come of the adoption by marketing of the methodology of the social scientist."

Television Accepts Its Greatest Challenge

That's the title of the lead story in this issue by Sig Mickelson, v.p. and general manager of the CBS News. If you're in advertising, you might be tempted to pass this story by thinking that it may be more the broadcaster's concern than yours. But you would be in error.

It's an old axiom that a strong publishing force is a strong advertising force, and the same holds true for broadcasting. To the advertiser it is especially important that broadcasters learn how to use the full potential of the electronic media as a communications force. As Sig Mickelson puts it: "What is most significant . . . is the growing conscious use of the medium as a social force." His description of a successful network effort to influence American public opinion, is something worth thinking about.

Last month, Robert Sarnoff argued in this magazine that the interests of advertiser, agency and broadcaster are interrelated. In his provocative statements, he maintained that the advertiser and broadcaster can no longer look at each other from opposite sides of the fence as buyers and sellers only. Their stake is the same—and it depends on maintaining the vitality of the medium at a high level.

It is encouraging to note the many signs pointing to the growing understanding of this fundamental truth in the broadcast and advertising field.