

TELEVISION

MAGAZINE

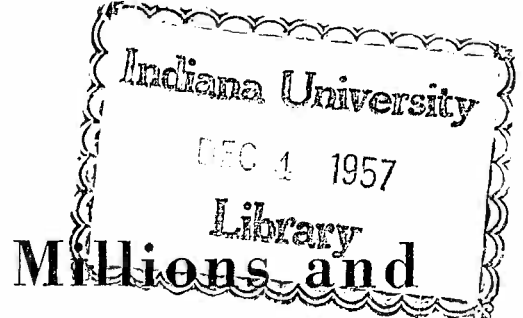


Warner Shelly, president of N. W. Ayer, (left): TV's potential is in the future. Right, Paul Hahn of American Tobacco: How he has modified an old tradition



Other highlights: Media Takes its Place on the Plans Board . . . Daytime Network Television . . . Parents Rate TV Shows . . . Industry reaction to the Barrow Report

*There Must Be
A Reason
Why*



Millions and
Millions
of Dollars

were invested
in Spot TV advertising
on HOUSEHOLD
and LAUNDRY PRODUCTS
by leading manufacturers
during 1956.

- DTVAlbuquerque
- ESTVAtlanta
- FB-TVBakersfield
- BL-TVBaltimore
- GI-TVChicago
- FA-TVDallas
- TDDurham-Raleigh
- IU-TVErie
- FM-TVFlint-Bay City
- WE-TVFort Wayne
- PC-TCHouston
- FN-TV ..Huntington-Charleston
- AK-TVLittle Rock
- OPLos Angeles
- MT-TVMiami

- WISN-TVMilwaukee
- KSTP-TVMinneapolis-St. Paul
- WSM-TVNashville
- WTAR-TVNorfolk
- KMTVOmaha
- WTVHPeoria
- WJAR-TVProvidence
- KCRA-TVSacramento
- WOAI-TVSan Antonio
- KFMB-TVSan Diego
- KTBS-TVShreveport
- WNDU-TVSouth Bend-Elkhart
- KREM-TVSpokane
- KOTVTulsa
- KARD-TVWichita

Hard water area . . . soft water area . . . every area—Spot TV helps this big business grow bigger, better year after year. Here's why. Spot TV picks out the specific market you're after, the specific customers you're after, then demonstrates in action the specific advantages of your product under local conditions! And Petry represented stations help these advertisers really clean up by convincing millions of housewives in these quality markets to buy their products.

Television Division

Edward Petry & Co., Inc.

THE ORIGINAL STATION REPRESENTATIVE

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

TELEVISION MAGAZINE

NOVEMBER • VOLUME XIV, NO. 11

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Leonard Goldenson, President, AB-PT Inc.

AN EVALUATION OF ABC — What is the meaning of the emergence of the "third network?" What can advertisers and the industry expect from the Goldenson-Treyz combination? Next month, TELEVISION MAGAZINE takes a close look at the policies and management of ABC. Other Highlights: A study of agency-management innovations at McCann-Erickson . . . The major factors involved in station selection, as seen by leading timebuyers . . . The TV usage of a major advertiser . . . How the critics evaluate the new season . . . An appraisal of the ID—its use, its importance and its limitations . . . Special Report on Color.

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FOR THE
FLINT-LANSING



Marlboro
SOFT PACK

LEO BURNETT

SELECTS

WJIM-TV

MICHIGAN'S GREAT AREA STATION

**strategically located
to *exclusively* serve**

Lansing.....Flint.....Jackson

ZIV DOES IT AGAIN!

TV's NEWEST *RAT*



|| **Se**

Starring

**LLOYD
BRIDGES**

As ex-Navy frogman MIKE NELSON
daring underwater criminologist

SENSATION!

SEARCH HUNT

ACTION-PACKED STORIES!

**ON LAND, ON SEA AND
UNDER THE SEA!**

Deep-sea Drama! Underwater Thrills!
Mystery! Romance! Excitement!
Ziv's thrilling TV innovation is a
"natural" to get high ratings...word-
of-mouth publicity...sales results!
And it's ready to audition now!

**NEW DANGER!
NEW EXCITEMENT!
NEW HIGH RATINGS!**





**THE FACTS
PROVE IT!**

ask your **Petryman***

BULLETIN ! ! !

BULLETIN ! ! !

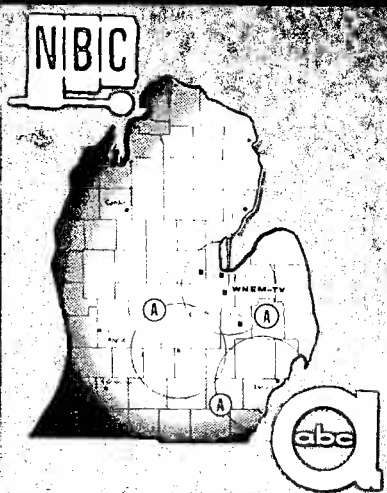
BULLETIN ! ! !

"FLINT, MICHIGAN: --

R. C. A. FIELD INTENSITY SIGNAL MEASUREMENTS PROVE WNEM-TV, CHANNEL 5, HAS GRADE "A" SIGNAL INTENSITY IN FLINT TEN TIMES GREATER THAN NEAREST COMPETITOR! MEASUREMENTS ORDERED BY N. B. C., JUNE 17, 1957 MADE BY R. C. A. SERVICE COMPANY AND COMPLETED AUGUST 20, 1957. DATA RELEASED, OCTOBER 25, 1957."

Flint, Mich.	Grade A
WNEM-TV CHANNEL 5	42.5
Station B LANSING	4.5
Station C DETROIT	.0
Station D DETROIT	.0

*Everyone knows Channel 5 has long been FIRST in Bay City, Saginaw, Midland and the Saginaw Valley . . . FIRST in signal strength, in programming, in public service, in news and in viewership. Now - with R. C. A. Field Intensity Measurements proving the strength of our grade "A" signal in Flint, as well as its depth in Genesee County - Channel 5 is your best buy - by far - for all Eastern Michigan!



WNEM-TV

NATIONAL SALES OFFICES

GERITY BROADCASTING CO.

BISHOP AIRPORT - FLINT

WABJ, Adrian

WPON, Pontiac

WNEM-TV

Bay City, Flint, Saginaw



November, 1957

With the three networks closer to parity than in former years, what can the national advertiser realistically expect in the way of actual circulation for his program?

Contrary to expectations, a TVB analysis of Nielsen data shows a steady rise in the number of homes reached by the average program over the past several years.

By the middle of the past season, more than one-third—34%—of all opening network programs were delivering 10 million or more homes, and more than 77% were delivering over 5 million homes.

The number of programs reaching 10 million homes had increased from 15 to 45 between December of 1953 and December of 1956. In 1956, the sixth ranking show was reaching enough homes to be in 1953's top ten.

And the medium continues to grow, with the total number of TV homes in November at 40,991,811, according to the estimate of TELEVISION MAGAZINE's research department.

TV MARKETS OCT. 1, 1957

1-channel markets	142
2-channel markets	67
3-channel markets	38
4 (or more)-channel markets	20

Total Markets	267
Commercial stations U.S. & possessions	470

Number of U.S. TV homes	40,946,746
% of U.S. homes owning TV sets	82.8%

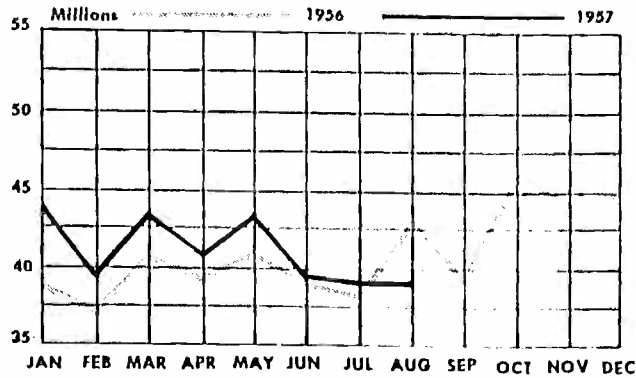
Source: TELEVISION MAGAZINE

TV RECEIVERS

	August '57	August '56
Production	673,734	612,927
Retail Sales	510,097	566,158

Source: EIA

TV NETWORK BILLINGS



	August '57	August '56
ABC	\$ 6,134,380	\$ 6,042,292
CBS	18,278,933	19,430,748
NBC	14,150,907	16,323,549
Total	\$38,564,220	\$42,596,589

Source: PIB

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

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS:
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	% Sets-in-use by EST Total U.S.
7 AM	2.6	3.6	1.5	1.4
8 AM	10.9	9.8	2.9	6.8
9 AM	12.8	9.6	8.0	9.9
10 AM	11.3	15.5	7.0	9.2
11 AM	18.6	15.4	11.6	15.3
NOON	21.1	15.3	17.8	17.5
1 PM	15.7	17.7	17.5	14.4
2 PM	15.9	17.0	10.7	16.1
3 PM	15.8	18.7	9.9	16.8
4 PM	17.7	18.4	12.7	18.3

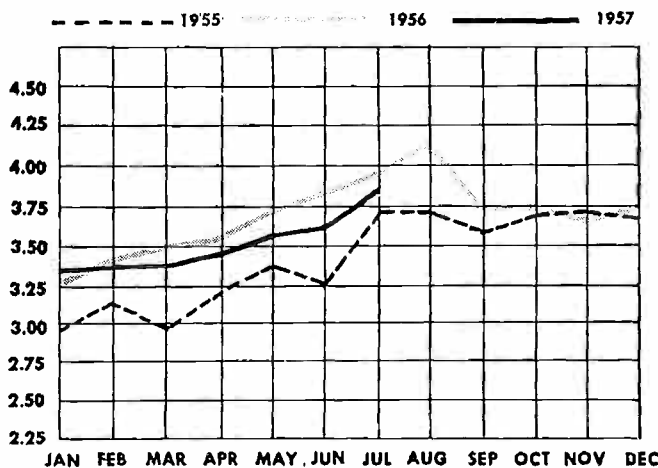
Source: ARB, August, 1957

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

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS:
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	% Sets-in-use by EST Total U.S.
5 PM	20.2	17.4	17.1	18.4
6 PM	22.9	19.6	24.5	19.4
7 PM	24.2	29.1	38.3	21.2
8 PM	39.9	39.9	46.2	33.2
9 PM	55.8	49.2	57.2	46.1
10 PM	55.4	43.9	43.3	51.0
11 PM	34.3	24.8	22.8	39.5
MIDNIGHT	15.2	7.5	8.0	24.7

Source: ARB, August, 1957

TV NETWORK COST PER THOUSAND



July 1957 index: \$3.85
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

Schnitz un gnepp*

(*Dried apples with dumpling and ham slice)



Pennsylvania Dutch Favorites

THE VIEWING IS "WONDERFUL GOOD"

Viewers are eating it up...WLBR-TV's great programming. Proof from Trendex:

	<i>Average Rating</i>	<i>Share of Audience</i>
WLBR-TV	16.2	32.6
WGAL-TV	21.4	43.0
WHP-TV	3.1	6.2
WTPA-TV	2.8	5.7

THE COST IS "WONDERFUL LOW"

And smart timebuyers are discovering that WLBR-TV delivers LEBANON, LANCASTER, HARRISBURG and YORK at ONE-SIXTH the cost of nearest competitor! Blair-TV Associates has the amazing, dollar-saving facts.

Source: Trendex, Five-City Area, August 1957



LEBANON-LANCASTER-HARRISBURG-YORK
AMERICA'S NUMBER 1 DUTCH MARKET

A TRIANGLE STATION

WLBR-TV

LEBANON-LANCASTER, PA.

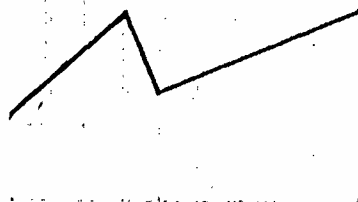
Channel 15

INDEPENDENT • WORLD'S BEST MOVIES

Blair Television Associates, Inc.

Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
 WFIL-AM • FM • TV, Philadelphia, Pa. / WNBC-AM • FM • TV, Binghamton, N.Y. / WHGB-AM, Harrisburg, Pa.
 WFBG-AM • TV, Altoona-Johnstown, Pa. / WNHC-AM • FM • TV, Hartford-New Haven, Conn. / WLBR-TV, Lebanon-Lancaster, Pa.
 Triangle National Sales Office, 485 Lexington Avenue, New York 17, New York

report on spot



How gasoline, motor oil and other auto product advertisers use spot TV

Listed below are gasolines, motor oils and fuel oils, additives and compounds advertised on spot TV during a representative week in the second quarter of 1957 in 19 major markets, as reported by Broadcast

Advertisers Reports Inc. Many of the advertisers are local stations advertising automotive products sold under their own labels. BAR tape-records all telecasts on a regular basis for seven-day periods. These

schedules represent the TV activity of the brands in the markets during the recording week. They are taken from the BAR report, "A National Guide to Non-Network Television Advertisers by Product Categories."

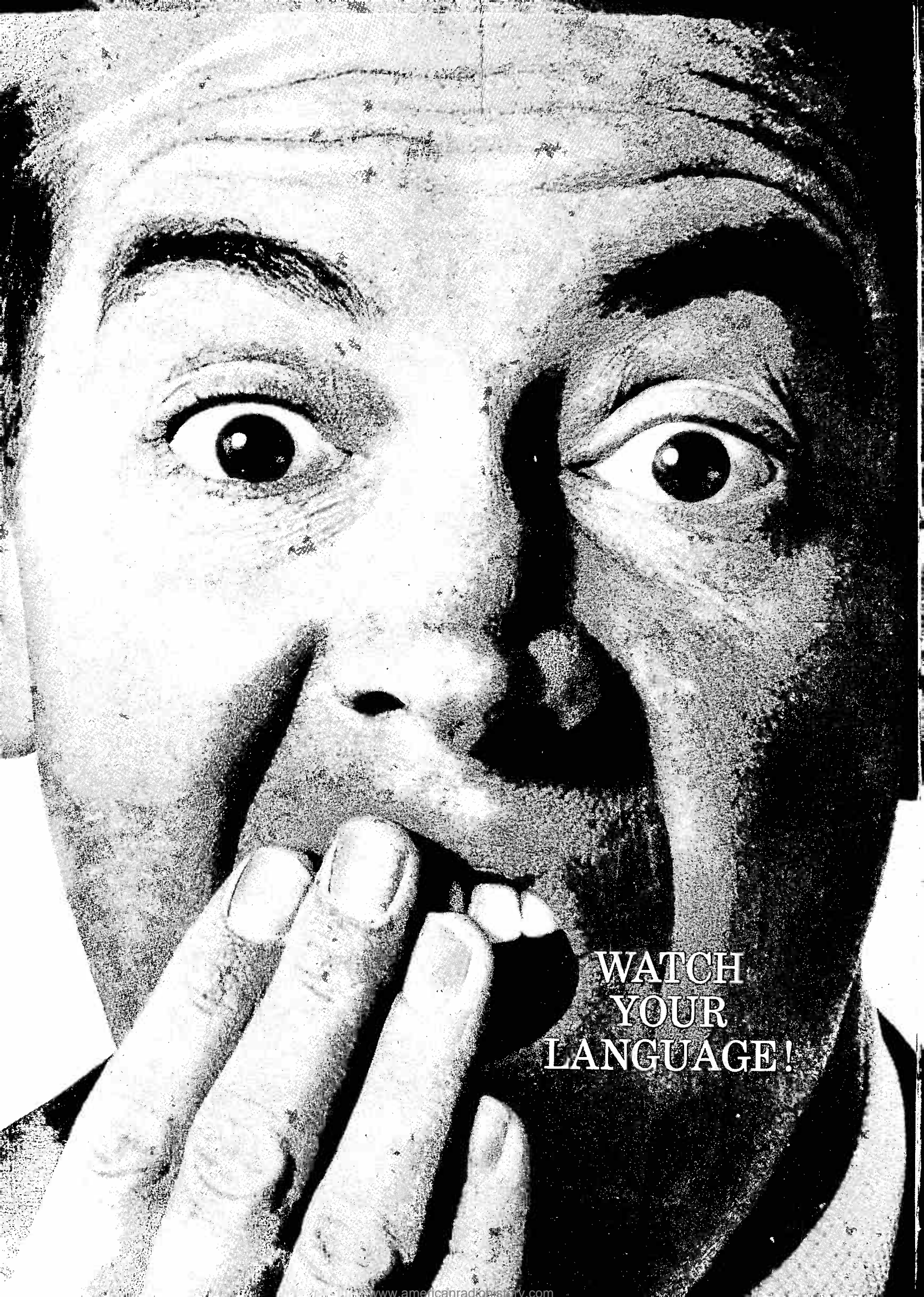
GASOLINE, MOTOR & FUEL OILS

ARCO GASOLINE	
Dallas-Ft. Worth	6 spots
ANTIC GASOLINE & OIL	
Baltimore	5 programs
Boston	2 programs
Cleveland	5 programs
Lancaster	1 program
	1 spot
Miami	5 programs
Philadelphia	3 programs
Rochester	5 programs
MOBIL GASOLINE & OIL	
Boston	1 spot
Lancaster	4 spots
Philadelphia	19 spots
Rochester	2 programs
	6 spots
Washington	10 spots
MOBIL SERVICE GASOLINE & OIL	
Baltimore	3 programs
Boston	2 programs
Chicago	1 program
Cleveland	1 program
Miami	5 programs
Milwaukee	1 spot
Minneapolis	1 spot
New York	5 programs
Philadelphia	2 programs
Rochester	3 programs
Washington	6 programs
MOBIL GASOLINE & OIL	
Dallas-Ft. Worth	29 spots
EMERGINE PRODUCTS	
Atlanta	1 spot
Boston	3 spots
Chicago	5 spots
Cleveland	5 spots
Los Angeles	8 spots
Miami	1 spot
Milwaukee	3 spots
Minneapolis	5 spots
New York	5 spots
Pittsburgh	4 spots
RESEARCHERS FLEET GASOLINE	
St. Louis	1 program

GULF PRODUCTS	
Philadelphia	1 spot
HUMBLE SERVICE STATIONS	
Dallas-Ft. Worth	1 program
INDEPENDENT GAS & OIL COMPANY	
Rochester	1 spot
JENNEY GASOLINE & OIL	
Boston	15 spots
LEONARD GASOLINE	
Detroit	1 program
MacMILLIAN ROYAL SCOT MOTOR OIL	
Dallas-Ft. Worth	1 spot
MAGNOLIA MOBIL SERVICE STATIONS	
Dallas-Ft. Worth	2 programs
MARTIN SERVICE STATIONS	
Chicago	17 spots
MOBILGAS & MOBIL OIL	
Baltimore	1 spot
Boston	4 spots
Chicago	1 program
Cleveland	1 program
Dallas-Ft. Worth	2 programs
Detroit	1 program
Lancaster	3 programs
Los Angeles	20 spots
Milwaukee	1 program
Minneapolis	1 program
New York	5 programs
Philadelphia	1 program
Rochester	5 spots
St. Louis	1 program
Washington	1 program
OKLAHOMA GASOLINE & OIL	
Chicago	5 programs
PATE OIL PRODUCTS	
Milwaukee	1 program
PHILLIPS 66 GASOLINE & OIL	
Atlanta	3 programs
Chicago	5 programs
Dallas-Ft. Worth	2 spots
Miami	2 programs
Milwaukee	3 programs
St. Louis	3 spots
PREMIER GASOLINE & OIL	
Dallas-Ft. Worth	1 program
PURE OIL COMPANY PRODUCTS	
Atlanta	2 programs

Minneapolis	1 program
RICHFIELD GASOLINE & OIL	
Los Angeles	1 program
	5 spots
San Francisco	1 program
	2 spots
SAFEWAY GASOLINE & OIL	
Cleveland	1 program
SHELL GASOLINE & OIL	
Atlanta	4 spots
Baltimore	5 programs
Boston	5 spots
Chicago	5 programs
Cleveland	3 programs
Detroit	5 programs
Los Angeles	5 programs
	5 spots
Miami	3 programs
Minneapolis	5 programs
St. Louis	5 programs
	9 spots
San Francisco	5 programs
Washington	5 programs
SIGNAL GASOLINE & OIL	
Los Angeles	1 spot
San Francisco	1 program
SINCLAIR GASOLINE & OIL	
Atlanta	1 program
	1 spot
Baltimore	1 program
Detroit	2 spots
Miami	6 spots
Milwaukee	1 spot
SPEEDWAY 79 GASOLINE	
Detroit	31 spots
STANDARD GASOLINE & INDEPENDENT CHEVRON STATIONS	
Los Angeles	1 program
San Francisco	1 program
STANDARD OIL COMPANY	
Baltimore	6 programs
Boston	6 programs
Chicago	6 programs
	3 spots
Cleveland	7 programs
	14 spots

To page 12



WATCH
YOUR
LANGUAGE!

The TV film syndication business, though young, already has its traditional forms of communication. Take the way "action" series are talked about. First of all, "action" shows are going—well, "great guns." Some of them are even "*white hot* action" shows, which is a different thermal intensity altogether. It's the "white hot" ones that usually feature "39 blistering episodes."

Most of these shows have virtues on a Homeric, or compound-epithet, scale; for instance, "excitement-charged" or "thrill-packed." At the very least, a number of them are "brand-new." And inevitably they all lead to a more ennobling kind of action: "action at the cash register."

Many of these shows offer simple, straightforward "thrills and chills." A few declare themselves "a new dimension in TV." This may mean that when the hero is seen to kick a rock, you may be sure his foot won't go through it.

Every one of these shows has indescribable "opportunities for promotion and merchandising." Frequently, these are "built in"—which would seem to present the problem of prying them loose. But never mind now. The chief opportunity may be the "star" of the series. He's usually that "rugged, handsome star of stage, films and TV," and for the life of you, you can't remember in what you've ever seen him.

What are you supposed to do when you're confronted by an "action" series of this sort? You know very well, because it's spelled out for you in words of one syllable: "wire, write, phone!"

You get exposed to this standard vocabulary long enough, and you begin to find it has stopped meaning anything. We'd never use it with our new series, *Boots and Saddles—the Story of the Fifth Cavalry*, because it just wouldn't fit. If you're a non-network advertiser, looking for prime syndicated product, we'd rather just show you some actual episodes. No other language communicates so well.

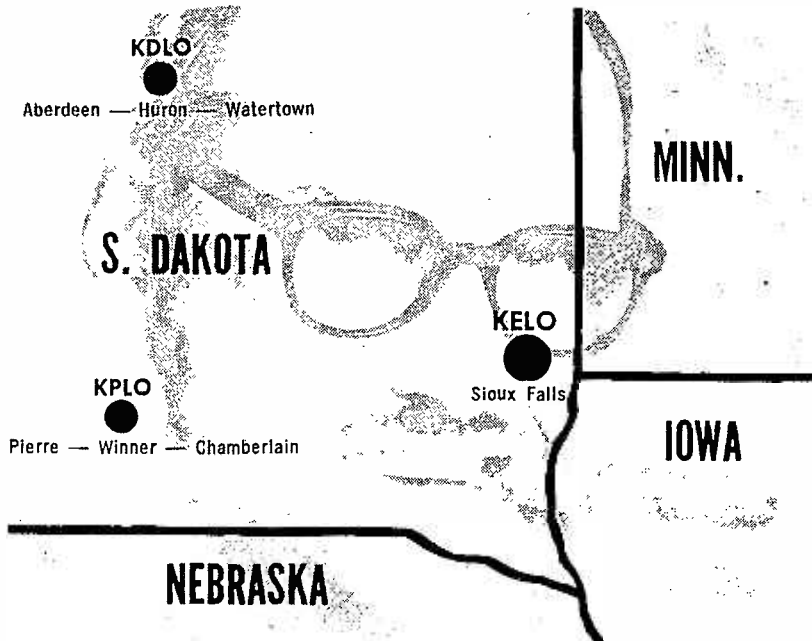
NBC TELEVISION FILMS A DIVISION OF

CNP

CALIFORNIA NATIONAL PRODUCTIONS, INC.

1 WONDERFUL BUY!!

GETS YOU ALL OF



KEL-O-LAND

KEL-O-LAND is people—over a million of them. And counties—93 of them in four states. Its retail sales—well over a billion dollars annually. And Joe Floyd hands you all of KEL-O-LAND in one terrific package, one wonderful single-market buy!

CBS
ABC
NBC

KDLO	Aberdeen Huron Watertown	3
KELO	Sioux Falls	11
KPLO	Pierre Winner Chamberlain	6

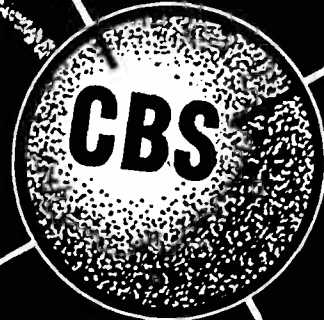
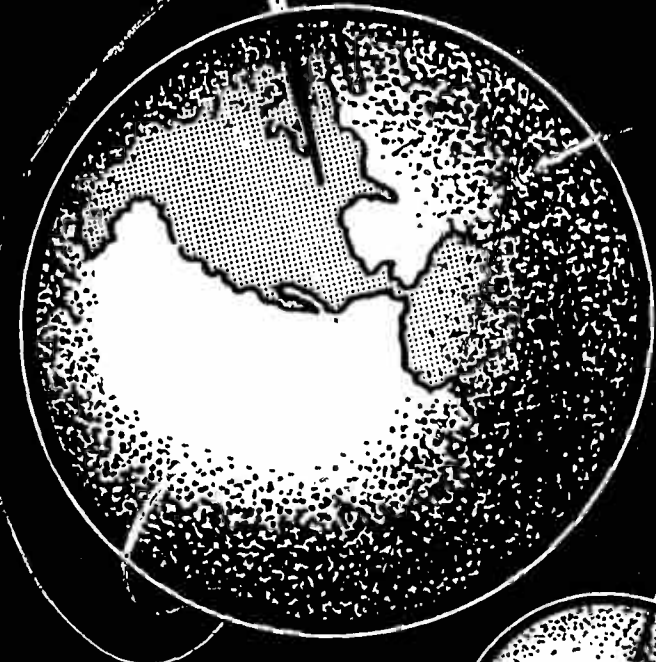
KEL-O-LAND'S NEW, BIG RADIO VOICE IS KELO-AM
KELO Radio's 1,032-ft. Tower 13,600-Watt Power, Eqv.

JOE FLOYD, President — EVANS NORD, Gen. Mgr. — LARRY BENTSON V.P.
Gen. Offices Sioux Falls, S. D. Represented by H-R

In Minneapolis: Bulmer & Johnson, Inc.

REPORT ON SPOT From page 9

Detroit	9 program
Lancaster	6 program
Milwaukee	5 program
	4 spots
Minneapolis	5 program
	4 spots
New York	8 program
Philadelphia	6 program
Pittsburgh	10 program
Rochester	7 spots
St. Louis	5 program
Washington	7 program
SUN OIL PRODUCTS	
Miami	1 program
SUPERTEST GASOLINE & OIL	
Detroit	2 spots
TEXACO GASOLINE & OIL	
Atlanta	7 spots
Boston	4 spots
Cleveland	6 spots
Los Angeles	44 spots
Miami	10 spots
Pittsburgh	3 spots
Rochester	5 spots
St. Louis	22 spots
San Francisco	1 spot
TIDEWATER OIL COMPANY	
Baltimore	6 spots
Lancaster	9 spots
Los Angeles	4 spots
Philadelphia	13 spots
San Francisco	5 spots
Washington	10 spots
UNION OIL COMPANY	
Los Angeles	1 program
San Francisco	1 program
WISCO 99 GASOLINE	
Milwaukee	1 program
WYNN FRICTION PROOFING OIL	
Miami	1 program
ADDITIVES & COMPOUNDS	
ALEMITE PRODUCTS	
San Francisco	1 program
BARDAHL PRODUCTS	
Atlanta	2 spots
Baltimore	3 spots
Chicago	4 spots
Dallas-Ft. Worth	1 program
Lancaster	3 spots
Los Angeles	2 programs
	12 spots
Minneapolis	5 spots
Philadelphia	2 spots
Rochester	1 program
	5 spots
St. Louis	2 programs
	7 spots
San Francisco	3 spots
Washington	5 spots
CROMWELL X-3 ENGINE ADDITIVE	
Los Angeles	17 spots
DUPONT MOA	
Baltimore	1 spot
Chicago	1 spot
Los Angeles	2 spots
Philadelphia	1 spot
Pittsburgh	1 spot
Washington	2 spots
DUPONT RADIATOR COMPOUNDS & FLUSHES	
Boston	1 spot
Chicago	1 spot
Cleveland	1 spot
Philadelphia	1 spot
Pittsburgh	1 spot
AUTOMOBILE CLUBS	
AUTO CLUB MEMBERSHIP	
Detroit	15 spots
AUTOMOBILE CLUB OF MISSOURI	
St. Louis	2 spots
CHICAGO MOTOR CLUB	
Chicago	1 program
KEYSTONE AUTOMOBILE CLUB	
Philadelphia	1 program



BUY AN ADVERTISING RIDE

ON A

WLAC-TV SPUTNIK

NASHVILLE

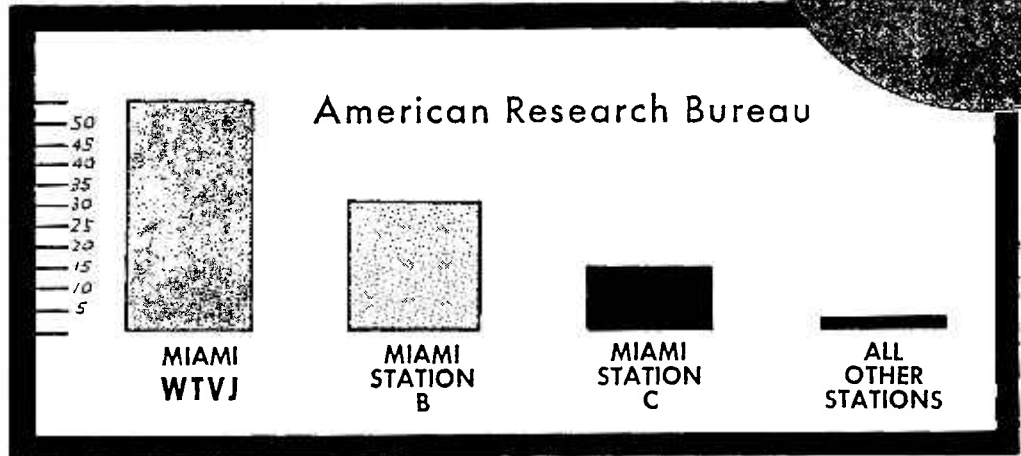
WLAC-TV

They're all on Nashville's no. 1 audience station

They ^{STILL} ^{*} Read Us

**IN
MIAMI**

369 1/4 HR. RATING "FIRSTS"
OF A TOTAL OF 506



Station Share of "Sets in Use" • Sign-on to Sign-off

The September Miami and West Palm Beach ARB's prove conclusively that WTVJ is the **ONLY** station giving complete, unduplicated coverage of the entire 15 county, 2 billion dollar South Florida Market.



BASIC
AFFILIATE

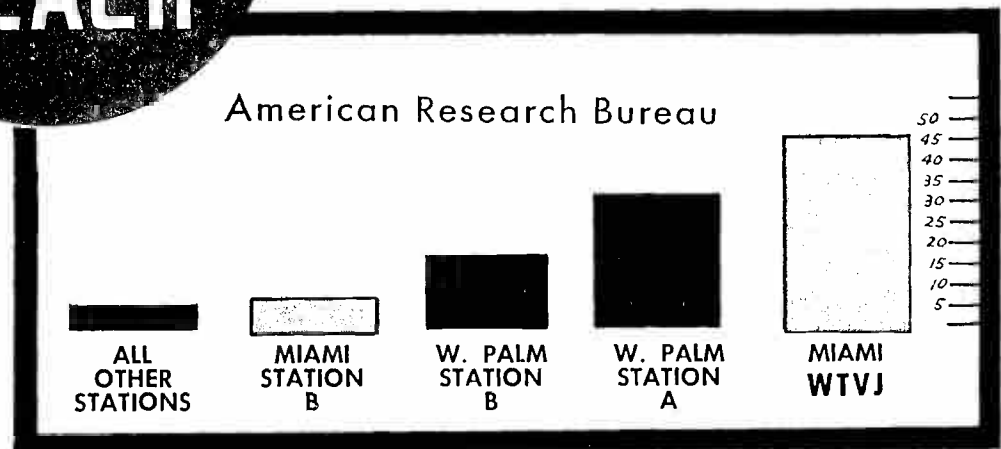
FLORIDA'S FIRST

*We said this last January -

Cloud And Clear!

**IN
W. PALM
BEACH**

324 1/4 HR. RATING "FIRSTS"
OF A TOTAL OF 500



Station Share of "Sets in Use" • Sign-on to Sign-off

WTVJ delivers more audience than all other South Florida TV stations combined!

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



WTVJ Television Station

See it again in September!



COLOR LETTER

A MONTHLY FEATURE

BY HOWARD KETCHAM

A bow to the "Eddie Fisher Show" for featuring color on color TV—though with mixed results—

Eddie Fisher's recent color TV presentation featured "planned color." I want to review this show carefully, because such color planning is a necessity if sponsors and producers are to get full impact from the color medium and produce shows with a high "color quotient."

I'm sorry to report that, on the whole, the results of the *Fisher* show were not happy. Insufficient color knowledge by those who planned the presentation was obvious. The exceptions to this were some striking sequences arranged by the ballet designer. Of the sponsors, only Whirlpool washing machines got its money's worth from color telecasting.

As I pointed out in my first column, the three primary colors—vermilion-red, yellow and blue—are the easiest and among the most appealing to use on TV. These were used as the "theme colors" throughout the *Fisher* show, usually as a background for men in dinner jackets, dark (neutral) gray, or navy blue suits.

Background color areas were a distraction

This color theme was introduced by the MC, who appeared in a dark dinner jacket before a modernistic background of primary blue and vermilion rectangles. The idea was a good one, but the background color areas were so large that they distracted all attention from the MC. If this color concept had been handled with professional restraint, the results could have been dramatic—that of a figure against a stained-glass window.

The same lack of experienced color planning was apparent in a later sequence in which the entire background, including supporting columns, was covered with

what looked like bright blue velvet, with yellow-gold draperies in the arches. The dark-suited actors were lost against this garish display.

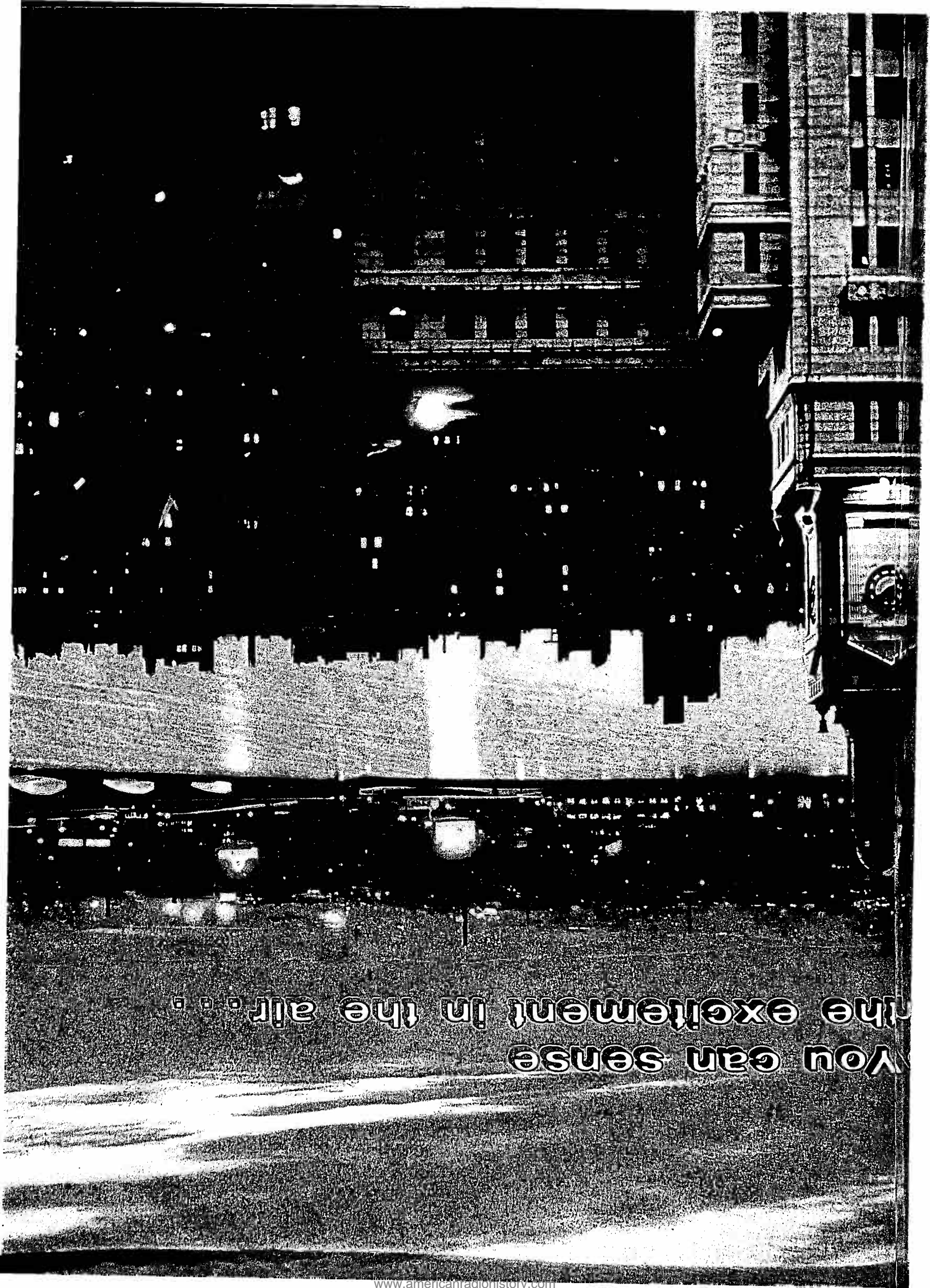
Another background featured a beige wood paneling effect against which the faces of a group of men were lost. Their dark suits stood out, as did the dark hair of some, but the figures were faceless.

Rules for proper presentation of color

The examples above illustrate several ways of how not to present people on color TV. Scenes must be established within the "frame" of the TV screen. There must be a carefully coordinated balance of color: bright and neutral, light and dark, cool and warm. There must be a definite, imaginative, professional placement of these colors, so that objects and people aren't lost, and so that certain color areas don't run riot over the screen. In a program, a sequence, and especially a commercial should not be a blurred kaleidoscope.

The basic idea of presenting a show in a limited number of colors, as did this *Eddie Fisher* presentation, is a fine one, but the colors should be handled with imagination and authority.

Examples of the good use of "theme colors" on the *Fisher* show include the main ballet number and a carousel number. In the first, dancers in flame-colored costumes showed up excellently against a midnight-blue landscape. The integrated lighting added much to the scene: a bright light on the figures gave a three-dimensional effect. This light was varied with a chartreuse light which left costumes and background unchanged while dramatizing the faces and hands / To page 114



You can sense
the excitement in the air...

Boston Comes alive.

WHDH-TV

CHANNEL 5
Brings you the
television magic of...

COLOR

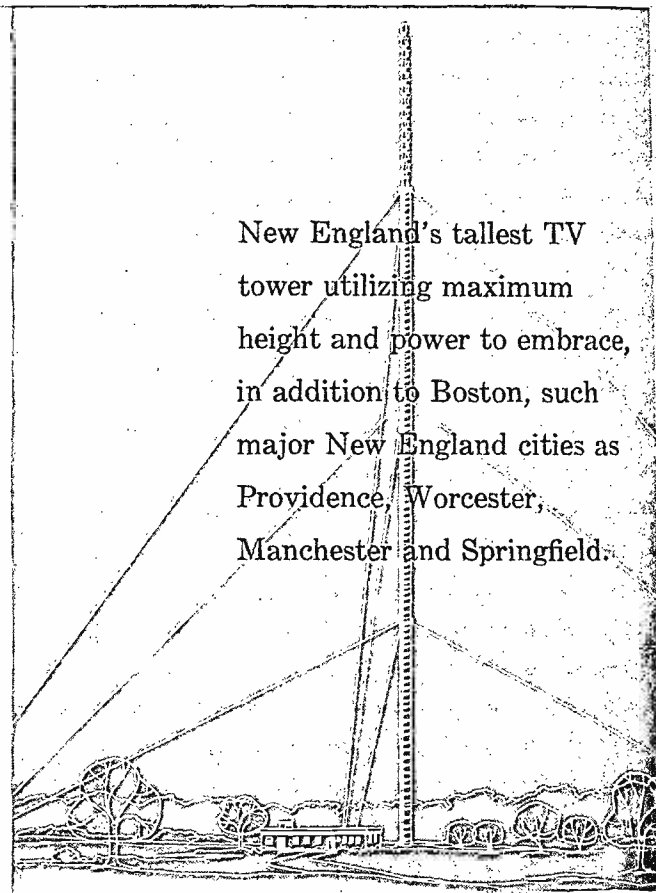


RCA's greatest color TV single-station installation is here to bring 1,830,600 New England families local TV color over

WHDH-TV CHANNEL 5

AIR DATE
NOVEMBER
1957

New England's tallest TV tower utilizing maximum height and power to embrace, in addition to Boston, such major New England cities as Providence, Worcester, Manchester and Springfield.



*May we serve you
as we serve the community*



ABC Network is now in the nation's 6th
market, New England's largest. The coming
network, ABC, now with complete cover-
age over

WHDH-TV CHANNEL 5

WHDH carries into TV its 11-year history
as one of the country's great, original,
independent radio stations. This creative
and energetic force will deliver to New
England the finest in news, service, and
sports over

WHDH-TV CHANNEL 5

We pledge to serve Boston and
New England with the finest
in television programming
and to maintain the same high
standards of operation that
have represented the character
of WHDH radio.

William B. DiFranco

Vice President and
Managing Director



WHDH-TV

CHANNEL 5

first in sight in
New England

WHDH-Radio

50,000 Watts DIAL 850

first in sound in
New England

WHDH-TV

SALES AREA

Population: 6,271,300

Families: 1,830,600

Retail Sales: \$7,652,484,000

Represented Nationally by

BLAIR-TV

WHDH-TV *Rate Card*

PROGRAMS — Daily

		5 Min.	10 Min.	1/4 Hour	1/2 Hour	1 Hour
Class A	7:00 PM – 11:00 PM	\$625.00	\$875.00	\$1,000.00	\$1,500.00	\$2,500.00
Class B	11:00 PM – 12:00 M	312.50	437.50	500.00	750.00	1,250.00
	5:00 PM – 7:00 PM	312.50	437.50	500.00	750.00	1,250.00
Class C	12:00 M – Sign-off	187.50	262.50	300.00	450.00	750.00
	Sign-on – 5:00 PM	187.50	262.50	300.00	450.00	750.00

SPOTS — Daily

1 Minute or Chainbreak		Fired Position (flat)	3 Plan*	5 Plan*	10 Plan*
Class A	7:00 PM – 11:00 PM	\$500.00	\$400.00	\$350.00	\$250.00
Class B	11:00 PM – 12:00 M	250.00	200.00	175.00	125.00
	5:00 PM – 7:00 PM	250.00	200.00	175.00	125.00
Class C	12:00 M – Sign-off	150.00	120.00	105.00	75.00
	Sign-on – 5:00 PM	150.00	120.00	105.00	75.00
8 Second or 10 Second ID's					
Class A	7:00 PM – 11:00 PM	\$250.00	\$200.00	\$175.00	\$125.00
Class B	11:00 PM – 12:00 M	125.00	100.00	87.50	62.50
	5:00 PM – 7:00 PM	125.00	100.00	87.50	62.50
Class C	12:00 M – Sign-off	75.00	60.00	52.50	37.50
	Sign-on – 5:00 PM	75.00	60.00	52.50	37.50

*3, 5, and 10 plan spots are fixed, but subject to pre-emption on one week's notice for advertisers who buy at the fixed-position, flat rate.

WHDH-TV
BOSTON





PAUL M. HAHN

JAMES J. DELANEY



NEWMAN F. MCEVOY



DR. ROSCOE L. BARROW



RICHARD BORDEN

Focus on

PEOPLE

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

This month's advertiser profile focuses on Paul M. Hahn, president of American Tobacco Co. since 1950. Hahn was hired as assistant to American's president, George Washington Hill, in 1931 while working as an attorney for the company's legal counsel, Chadbourne, Parke, Whiteside & Wolff. He is 62 years old.

Responsible for a report which may affect the structure of broadcasting as it is known today, Dr. Roscoe L. Barrow is the 43-year-old dean of the University of Cincinnati College of Law who was appointed by the FCC in 1955 to make a study of radio and TV network broadcasting. Dean Barrow had ten years' experience with six government agencies before his 1949 appointment to the University's law faculty. He became dean in 1953. Previously, he worked with the National Labor Relations Board, the Department of Agriculture, the CIA, and the Department of Justice. (See "Reaction to the Barrow Report").

Among the agency executives interviewed for "Media Takes Its Place On The Plans Board" is Newman F.


McEvoy, senior v.p. of Cunningham & Walsh. McEvoy came to the agency in 1928 as an industrial paper buyer. He had previously supervised the advertising department of a manufacturing company. McEvoy majored in economics at Catholic University in Washington.

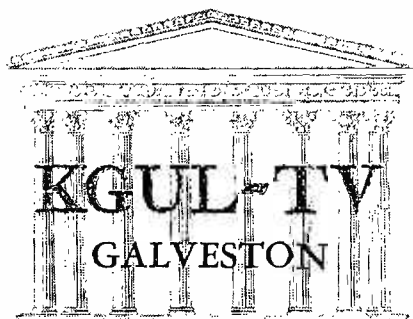
Advertising manager of Sinclair Refining Company, James J. Delaney gives a detailed description of his company's radio strategy as part of this month's Radio Study. His is one of several case histories delivered at the Radio Advertising Bureau's third annual national radio clinic. Originally a reporter and a foreign exchange trader in Wall Street, Delaney joined the advertising department of Cities Service Oil Co. where he rose to the position of assistant advertising manager. In 1950, he assumed his present post.

Richard Borden, advertising manager of Atlantic Refining Company, whose TV advertising campaign is described in "All Weather Is Local," began his career as a space salesman. After a stint as production manager of the General Broadcasting system, he joined Atlantic in 1940. From his initial job in a service station, he rose through various departments, and was appointed advertising manager in 1949.




561,050 Larry Egans...

Larry lives and works in Houston, Texas. He's the plant manager for a local food packer. Proud of his city, loyal to his friends, Larry is a responsible citizen. When it comes to entertainment, he and his family watch KGUL-TV  their favorite television station.



The Larry Egans symbolize the 561,050 families that constitute the Galveston-Houston television market . . . a market of \$3¾ billion in effective buying income; a market of over \$2½ billion in retail sales; a market that accounts for ¼ of all the income, sales and business, in the state of Texas.

To reach and sell the 561,050 Larry Egans and their families . . . use KGUL-TV  . . . the only station delivering city-grade service to both Houston and Galveston. Represented by CBS Spot Sales.

Sources: TV Mag. 3/57 & 8/57; Copyrighted . . . Sales Management 1957.

A CORINTHIAN STATION *Responsibility in Broadcasting*

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

.....REACTION TO.....

.....THE BARROW REPORT.....

.....

In the wake of the exhaustive report by the FCC's Network Study Group—the Barrow Report—there is an almost unanimous feeling in Washington that things are going to happen, and probably much faster than is usually the case with the Federal Communications Commission. Typical comments:

"The Commission will have to do something . . ."

"It is going to have tremendous repercussions. The Commission will surely institute rule-making . . ."

"It is to be hoped that the Commission will act promptly on the evidence submitted to it concerning apparent violations by networks of the Chain Broadcasting Rules . . . It is to be hoped that the findings will act as a stimulus so that the Commission will adopt policies better calculated to promote the public interest . . ."

"This represents the most serious threat to the present patterns of TV broadcasting that the industry has faced since the Communications Act was adopted in 1934."

These quotations are verbatim reactions to the report by some of the best-informed minds in Washington, in and out of government, dealing with the broadcasting field, and especially among veteran FCC lawyers.

The Barrow recommendations cover a wide field, ranging from prohibitions against option-time and must-buy as currently practiced to full publicity for all network affiliation contracts and a limitation on VHF station ownership to three such outlets in the top 25 markets.

According to informed opinion, here's what the probable effect will be if the Commission adopts most of the recommendations put forth by the Network Study Group.

Option time will be changed. At first glance it would seem that the result of this move will be largely academic. Stations, advertisers and networks must have a specific understanding one way or another, as to programming

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FAST AS EVER!



GENE AUTRY, America's favorite cowboy, never slows his pace. He keeps on passing competition.

In four-station Chicago, where his syndicated series is in its 6th consecutive year, GENE AUTRY is consistently *first* in his evening time period (Gene's current rating is 19.3, according to Telepulse). Cleveland, Phoenix, Buffalo and Minneapolis-St. Paul, to mention just a few outstanding spots, report similar crack results.

The reason is obvious. Westerns are America's favorite television fare (top-rated among all half-hour network program types)*... and, dollar for dollar, THE GENE AUTRY SHOW, 91 fast-ridin' half-hours produced specially for television by Flying A Pictures, is the finest Western film entertainment your advertising money can buy.

CBS TELEVISION FILM SALES, INC.

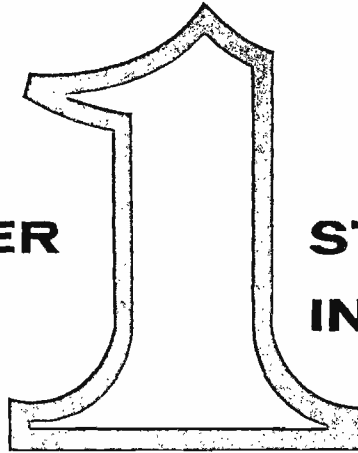
 "... the best film programs for all stations"

**New York, Chicago, Los Angeles,
Detroit, Boston, San Francisco,
St. Louis, Dallas, Atlanta. Canada:
S. W. Caldwell, Ltd., Toronto.**

*Nielsen

KROD-TV EL PASO

THE NUMBER



STATION
IN THE NATION

IN THREE STATION VHF MARKETS (ARB-AUGUST)

In every survey ever made, El Paso's KROD-TV has been first in the Southwest! And in August — *viewer* loyalty proved itself again when ARB rated KROD-TV the number one station in share of audience in all the NATION — in markets with three VHF stations. The combination of imaginative programming, high tower-high power and complete promotion keeps KROD-TV on top. And the amazing preference for Channel 4 in El Paso extends into West Texas and Southern New Mexico, where KROD-TV, in most cases, is the only channel received.

Get the full, exciting story from your Branham man.

FIRST IN 344 of 457 RATED QUARTER HOURS

EL PASO'S TV SHARE OF AUDIENCE

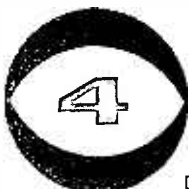
	KROD-TV	NETWORK STATION B	NETWORK STATION C
MONDAY THRU FRIDAY . . . Sign On — Noon	95.6%	9.7%	NOT ON AIR
MONDAY THRU FRIDAY . . . Noon—6 P.M.	58.3%	34.7%	11.3%
SUNDAY THRU SATURDAY . . . 6 P.M.—Midnight	51.7%	39.8%	8.5%
SIGN ON TO SIGN OFF SUNDAY THRU SATURDAY . . .	58.7%	37.4%	9.1%

10 OF THE TOP 10

EL PASO'S TOP TEN, AND ALL ON KROD-TV

GUNSMOKE	45.5
ED SULLIVAN	42.4
WHAT'S MY LINE?	42.3
CLIMAX	41.9
FORD THEATRE	35.6 *
PHIL SILVERS	35.5
SCIENCE FICTION	33.9 *
SHERIFF OF COCHISE	33.2 *
SCHLITZ PLAYHOUSE	33.2
STUDIO ONE	32.9

* NATIONAL SPOT SHOW!



KROD-TV



CBS Television Network • Channel 4 • El Paso, Texas
REPRESENTED NATIONALLY BY THE BRANHAM COMPANY
Dorrance D. Roderick, Pres.; Val Lawrence, V.-Pres. and Gen. Mgr.; Dick Watts, Gen. Sales Mgr.

times and clearances. Therefore, it would seem that a satisfactory substitute for option time could evolve. However, on close study of the report, almost every possible substitute is eliminated by the study's proposals. The elimination of option time, therefore, will seriously affect the networks' very existence.

Must-Buy: This could be a severe headache. If anything, this recommendation will work against the stations' interests. And networks, of course, must have a minimum lineup, not only to amortize program costs but to be able to project revenues and such other important items as line charges. The final result, if the FCC eliminates the must-buy practice, will probably be based on some minimum dollar purchase on the part of the advertiser. Another alternative would be a base of a minimum number of stations.

Multiple Ownership: If the FCC goes along with the Barrow Report and insists that the networks drop some of their stations, the industry will see years of court battling before the networks give up what they consider one of the most vital parts of their economic structure.

Also affected by these proposals would be present multiple-station ownerships. This means that such companies as Storer, Westinghouse, Crosley, Corinthian and others would have to fight to the last ditch for their very existence.

Affiliations: As for the publication of affiliation contracts, the general feeling is that this is one of the few recommendations in the study that makes any sense and that might have a salutary effect on station relations and stability.

The chances are that the networks may give up their spot sales (station representation) and a part of the business. Beyond this, the industry may expect one of the toughest battles between government and business that this country has yet witnessed.

Now obviously, the FCC doesn't change the ground rules in broadcasting overnight—the Administrative Procedures Act sees to that. If the Commission decides to adopt all or some of the staff recommendations, it will go into a rule-making proceeding. In this, the networks will have full opportunity to defend—and insist upon continuation of—past and present practices, as being wholly legal and essential to the public interest.

There are some areas, though, like licensing of the networks and possibly even the must-buy / To page 118

FROM OUR HALF MILE HIGH TOWER



We're the best Peeping Toms
in the business

**WE LOOK INTO
310,000 HOMES**

In Washington and British Columbia

From our half-mile tower high atop Mt. Constitution, and with maximum power, we bring the Northwestern viewers the finest CBS programming plus top film features from such Hollywood studios as 20th Century Fox, Warner Bros., United Artists, and Columbia.

We've staked out our claim in the richest per capita income section of America and Canada. We've got a rich vein of ore that winds throughout the Puget Sound area, and reaches deep into the wealthy Mother-Lode of British Columbia. Let us swing our big pick for your product in the great Northwest territory.

Studios in Bellingham, Washington

KVOST TV
CHANNEL 12

CBS



PUBLIC NOTICE

Signs are unmistakable. Milwaukee audiences and advertisers alike love WXIX.

Typical object of affection is WXIX weathergirl Judy Marks, whose regularly scheduled five-minute forecast—*Judy and the Weather*—is a rain-or-shine must for Milwaukee families. A *must* for sponsors, too! Writes Donald E. Semling, president of the R-O-W window manufacturing company: “This WXIX renewal speaks for itself. Judy has given us sustained sales help we have long sought in the Milwaukee market. Dealer response has been so enthusiastic that *we feel WXIX and Judy must be part of our operation from now on.*”

Become a WXIX booster yourself. You’ll find Milwaukee’s high regard for WXIX (and vice versa) creates the perfect climate for profitable selling.

Channel 19, Milwaukee • CBS Owned • Represented by CBS Television Spot Sales

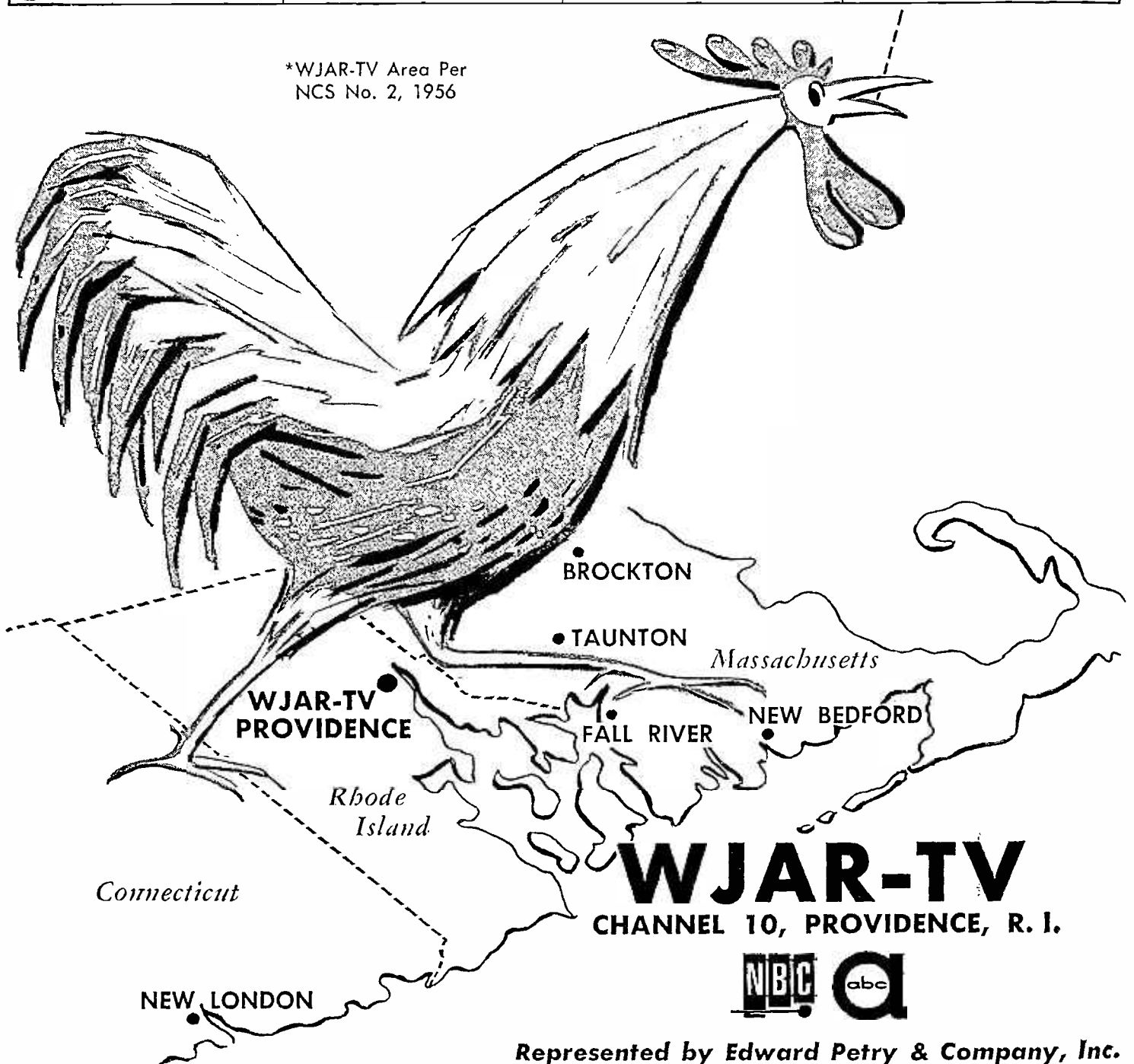
WXIX

You Can't Sell 'Em If You Don't Reach 'Em and **WJAR-TV** Reaches More Of 'Em in The Providence Market

SUMMARY DATA*

CALL LETTERS	TELEVISION HOMES	MONTHLY COVERAGE	WEEKLY COVERAGE
WJAR-TV STATION B	1,186,410 706,140	593,890 448,390	539,130 430,370

*WJAR-TV Area Per
NCS No. 2, 1956



RADIO WRAP-UP

A monthly review of events in network and national spot radio

186 MILLION HOME IMPRESSIONS FOR B & W

In the four-week period ending September 7, Brown & Williamson scored over 186 million home impressions, according to Nielsen. Following are the other advertisers who recorded the largest number of home impressions on a single network over the four-week period: Lever Brothers, Colgate-Palmolive, Wrigley, Scott Paper, General Mills, General Motors, Bristol-Myers, Simoniz and Bristol-Myers. Total impressions range from the 186 million for Brown & Williamson to over 40 million for Bristol-Myers. Since Bristol-Myers has large schedules on both NBC and CBS, the firm appears twice. Its total impressions on both networks: over 80 million.

NRI PROVIDES NEW STATISTICS

A wealth of new statistical material will be available to advertisers with the issuance of A. C. Nielsen's new radio pocketpiece. Beginning with the September report, the NRI makes available:

1. The number of different homes reached by an advertiser's full schedule on an average-week and four-week basis.
2. Single program audiences on a per-minute, per-broadcast and four-week basis.
3. The number of broadcasts of an advertiser's campaign heard by each family.
4. The number of minutes of commercial time achieved by a sponsor's schedule, so that a cost-per-thousand can easily be computed.

All information is given in terms of homes-reached, rather than on a basis of percentages. Full network quarter-hour audiences now include audience-share as well as average-audience figures. The sets-in-use chart has been switched from the back to the front of the report. Instead of hourly percentages, Nielsen now gives actual homes-reached figures.

Missing, however, is the television activity of these homes, and the comparison of both radio and TV activity with the same month a year ago. Also dropped is the ranking of programs on the basis of homes-reached, which enabled the top ten or top five programs in a given category to be quickly noted. Instead, Nielsen now ranks programs alphabetically.

The "Sponsor Cumulative Audience" section is divided into an NBC section and a CBS section. The commercial activity of non-subscribers ABC and *To page 34*

TOP TEN DAYTIME WEEKDAY SPONSORED NETWORK RADIO PROGRAMS NIELSEN, AUGUST 1957 (SECOND REPORT)

Program	Homes Reached
1. Ma Perkins—(CBS)—Scott	1,493,000
2. Ma Perkins—(CBS)—Lever	1,445,000
3. Ma Perkins—(CBS)—Lipton	1,396,000
4. Young Dr. Malone—(CBS)—Lever	1,348,000
5. Young Dr. Malone—(CBS)—Scott	1,348,000
6. Young Dr. Malone—(CBS)—Hearst	1,348,000
7. Helen Trent—(CBS)—Scott	1,348,000
8. Second Mrs. Burton—(CBS)—Colgate	1,300,000
9. Our Gal Sunday—(CBS)—Scott	1,300,000
10. Second Mrs. Burton—(CBS)—Hearst	1,300,000

TOP FIVE NIGHTTIME SPONSORED NETWORK RADIO PROGRAMS NIELSEN, AUGUST 1957 (SECOND REPORT)

Program	Homes Reached
1. People Are Funny—(NBC)—Ex-Lax, Sleep-Eze	915,000
2. Great Gildersleeve—(NBC)—Ex-Lax	819,000
3. Gunsmoke—(CBS)—Dodge	770,000
4. Gunsmoke—(CBS)—General Foods	770,000
5. Gunsmoke—(CBS)—General Mills	722,000

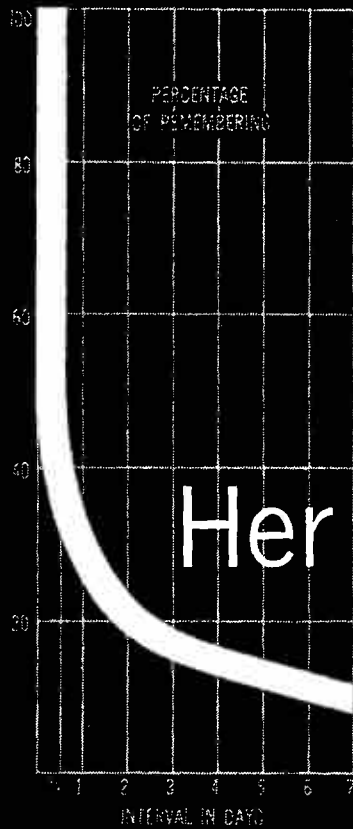
TOP THREE NIGHTTIME MULTI-WEEKLY SPONSORED NETWORK RADIO PROGRAMS NIELSEN, AUGUST 1957 (SECOND REPORT)

Program	Homes Reached
1. Lowell Thomas—(CBS)—General Motors	963,000
2. News—(NBC)—Participating	819,000
3. Amos 'n' Andy—(CBS)—General Mills	770,000

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

Hour*	Number of Homes	% Radio Homes Using Radio
6-7 a.m.	2,022,300	4.2
7-8 a.m.	4,044,600	8.4
8-9 a.m.	5,248,350	10.9
9-10 a.m.	5,248,350	10.9
10-11 a.m.	5,874,300	12.2
11-12 noon	5,922,450	12.3
12-1 p.m.	6,548,400	13.6
1-2 p.m.	6,596,550	13.7
2-3 p.m.	5,729,850	11.9
3-4 p.m.	5,344,650	11.1
4-5 p.m.	4,863,150	10.1
5-6 p.m.	4,766,850	9.9
6-7 p.m.	5,007,600	10.4
7-8 p.m.	4,333,500	9.0
8-9 p.m.	3,514,950	7.3
9-10 p.m.	3,418,650	7.1
10-11 p.m.	3,322,350	6.9
11-12 mid.	2,503,800	5.2

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



Her memory
is your headache

FROM "FORGETTING" PSYCHOLOGY IN ALBERTA 1937

And the remedy for one is the remedy for both! **Talk to her more often.** Her memory's too short for once-or-twice-a-month messages alone to register. Every advertiser knows this. The question is how to step up your advertising frequency today — at efficient costs. The answer is with CBS Radio daytime drama. Where as little as **\$10,000 delivers 20.7 billion commercial-minute impressions a week — 3.2 impressions on each of 64 million listeners.** And, equally important, where your product story is delivered to an audience tuned in on purpose...to listen.

THE CBS RADIO NETWORK

That's why drug product advertisers like Carter Products Inc., The Mentholatum Company and Pharma-Craft Company buy daytime dramatic serials on CBS Radio, to deliver their selling messages to an attentive housewife audience, on shopping days.



Mutual are omitted, but Nielsen says: "Advertiser and agency subscribers will be supplied with data for their respective buys . . . by means of confidential supplements."

FCC PROHIBITS MEDIA MERCHANDISING PLANS

FCC issued a new blast against stations which engage in merchandising arrangements with grocery chains and advertisers who buy time on such stations. FCC examiner Abner E. Lipscomb issued restraining orders against the following users of such plans: General Foods, Piel Brothers, Hudson Paper, P. Lorillard, Sunshine Biscuits and Groveton Paper. A number of advertisers are expected to appeal.

The FCC ruling does not apply to the "Chained Lightning" plan of NBC's owned stations, according to Thomas B. McFadden, v.p. in charge of NBC Owned Stations and NBC Spot Sales. "Our attorneys advise us that since the current 'Chain Lightning' plan gives every food store an equal opportunity to participate, it meets all legal requirements set forth in Mr. Lipscomb's decision," McFadden declared.

VITAL STATISTICS

New Nielsen figures report that seven out of ten families now own more than one radio. The same is happening in TV; over two-and-a-half million homes have more than a single set. . . . Radio reaches 85% of all radio homes in a single week—40.5 million homes. TV reaches 97% in a week—38.2 million. . . . Radio attracts the largest number of homes during morning hours—over 32 million in a week. TV gets the biggest audience at night—over 38 million in a six-hour period on a weekly basis.

NEW BUSINESS ON THE NETWORKS

Carnation returned to network radio with a simulcast buy of quarter-hour weekly segment of *Art Linkletter's House Party*, replacing *Simoniz*. . . . My-T-Fine signed for one-shot sponsorship of *A Christmas Carol*, December 22 on CBS. . . . Kraft renewed its heavy five-minute news schedule on Mutual and added announcements in the network's nighttime "multi-message" drama strip.

Comstock Foods and Knuse Foods bought into CBS daytime programming, the latter to use *Arthur Godfrey's* daytime strip. . . . Best Foods, already heavily entrenched in daytime radio, added four more CBS segments. . . . R. J. Reynolds for both Camel and Winston is expected to launch a heavy campaign of newscasts and adjacencies on Mutual. . . . 7-Up set a heavy December saturation for both TV and radio. Latter will include total of 15 segments in *Amos 'n' Andy* and four NBC daytimers.

Procter & Gamble, already buying NBC for Gleem toothpaste, may next schedule a short-term campaign for Tide. Big scale return of radio's top spender still hasn't materialized, however.

NEW BUSINESS—NATIONAL SPOT

Stations are faced with the usual fall deluge of new car announcement money—Oldsmobile, Ford, Mercury, Edsel, Pontiac, Cadillac and Plymouth among them. Ford will use 1,900 radio and 330 TV stations in a three-week push. Lincoln-Mercury dealers will buy about 135 markets in the East and mid-West, starting in mid-November.

New York's WCBS radio pulled off an important significant sale in signing BC Remedy to a 26-week contract under which the client will sponsor quarter-hour across-the-board newscasts of Allen Jackson. Contract is the first 15-minute program bought by an advertiser on a five-a-week basis in over five years. Even more surprising, the program is slotted in early-evening time rather than in radio's most sought-after segments, the early morning hours.

Grove Lab's Citroid will allocate 30% of its \$2 million budget to spot radio. Campaign will run in three cycles during the cold season. Stations will carry from 60 to 100 announcements per week as part of a super-saturation effort. . . . Home Insurance Co. sponsorship of *Jack Benny* has nudged many local agents into buying radio campaigns in their respective markets.

NEWS AROUND THE NETWORKS

Mutual Broadcasting appears to have turned the corner under its new ownership. President Paul Robert announced "an operational profit for the month of September." In an effort to further bolster the network Mutual will program *Kate Smith* in a new 25-minute daily strip. More "names" will be added, as advertiser interest continues strong for all network radio.

Following Bing Crosby's short-notice marriage, CBS substituted *Sez Who!*, a panel-quiz show hosted by Henry Morgan, as the follow-up to *Jack Benny* on Sunday evening.

ABC network is making a strong pitch to advertisers on two counts. All the network's programs are carried at the same time in each of the country's four time zones rather than the usual practice of broadcasting programs simultaneously throughout the nation (except possibly the West Coast). Also, any advertiser buying a segment in any ABC hour show will get protection against competing products during the entire hour.

NBC NETWORK BILLINGS UP 70% IN A YEAR

Sponsored hours on the NBC radio network rose 40% during the past year and gross billings rose 70%, NBC president Robert W. Sarnoff told a meeting of the NBC Radio Affiliates Executive Committee. During the same period, September 1956 to September 1957, aggregate station compensation increased 200%, and 300% for stations carrying NBC's full commercial schedule.

CBS STUDENT PROMOTION PLAN A SUCCESS

CBS has apparently hit the jackpot in its efforts to win new listeners among the nation's youngsters by promoting its nightly public affairs program, *The World at Large*, as part of the school-room curriculum. The network sent study material on the 9:30-10:00 p.m. strip, composed of *Capitol Cloakroom*, *The Leading Question*, *Update*, *Do You Know* and *So They Say*, to over 5,000 schools for use in their current-events classes.

Among four high schools in the New York area, selected as a controlled experiment, 25% of the students involved have said that they'll continue to listen to the program whether part of the curriculum or not.

The plan was evolved by Charles Steinberg, head of publicity and audience promotion, a former college instructor and Ph.D. in mass communications. END



OFFICIAL
SIZE - WEIGHT

It's a Matter of Reach

When you want to score in the St. Louis market, KMOX Radio reaches farther, penetrates deeper than any other station in the Mid-Mississippi Valley. "The Voice of St. Louis" builds its massive cumulative audience with strong diversified features . . . features never relegated to the role of background accompaniment. Cardinal baseball, college football, college and professional basketball, local personality features, comprehensive news coverage, and award-winning public service features PLUS the CBS Network line-up command attentive listening for both program content and commercial messages. Through diversified programming, KMOX reaches more homes daily than any other two St. Louis stations combined . . . 84.4% of the radio homes in the area in just one week.* When you're looking for scoring power in St. Louis, send in the first team . . . KMOX.

* Pulse Cumulative Unduplicated Audience Study, November, 1956.

CBS Radio

Represented by CBS Radio Spot Sales

KMOX
RADIO

THE VOICE OF ST. LOUIS



on tv at last!... 39 all new half-hour mystery dramas on film

MICKEY SPILLANE'S

MIKE HAMMER STARRING

DARREN MCGAVIN

Immediately available only to regional and local advertisers

FAST AND TOUGH!

America's fastest selling
mystery writer comes to television!

And 50 million avid Mickey Spillane fans are standing by for *action!* Here's easily the biggest advance audience ever tapped by a new television series — and it's being offered *only* to regional and local advertisers. Take your cue from two-fisted Mike Hammer, America's all-time detective idol:

Move fast... be tough... get 1958's great new thriller for your markets today!



... in Signet editions alone! One title — "I, The Jury" — had the largest pre-publication print order in publishing history (4,500,000).

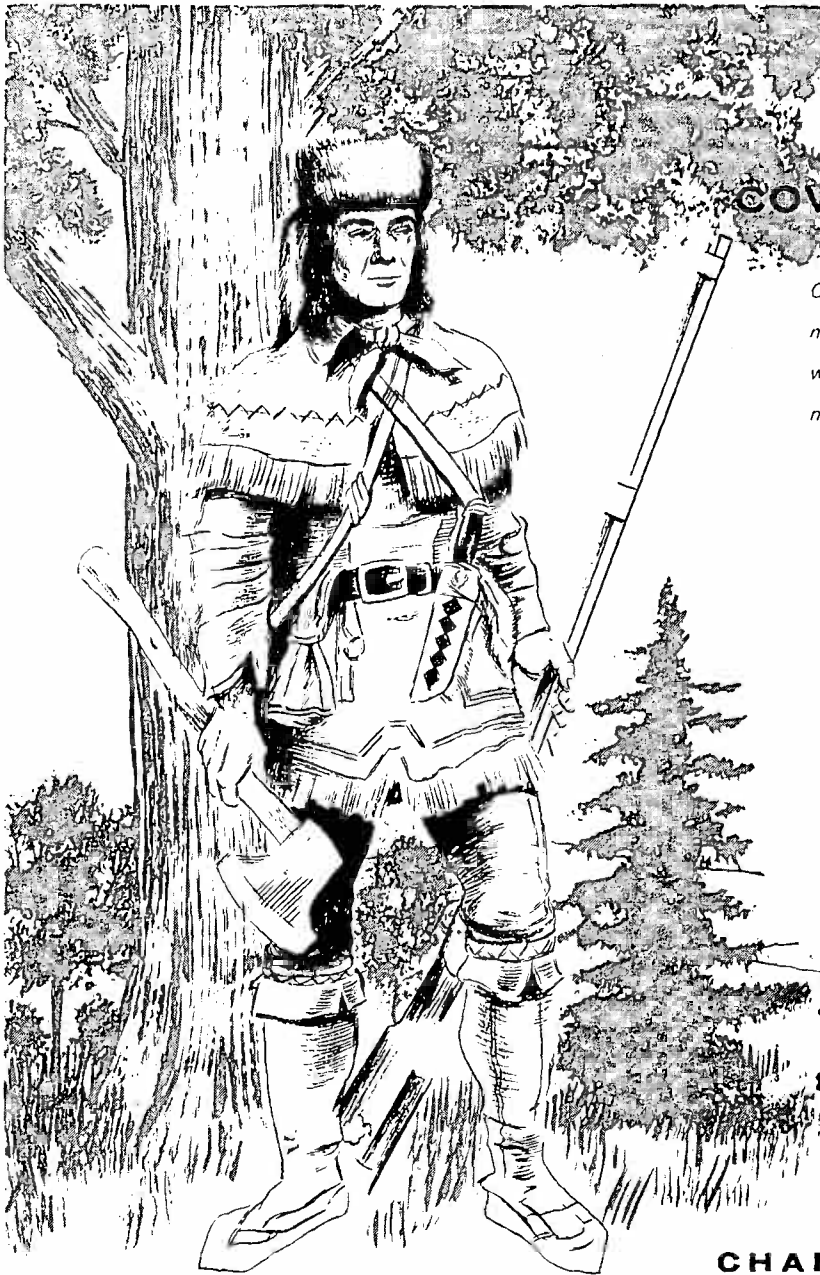
hurry! pre-sold in most major markets

Write, wire, phone your MCA TV film representative

mca tv

Film Syndication

598 Madison Avenue
New York 22, N. Y. (Plaza 9-7500)
and principal cities everywhere



Daniel Boone covered a vast territory . . .

One of that hardy and picturesque band of American frontiersmen who boldly pushed back the barriers to our country's westward expansion, Daniel Boone blazed the storied Wilderness Road that opened a new region to pioneer progress.

today

WGAL-TV covers

a vast MARKET territory

- 3½ million people
- in 1,015,655 families
- owning 917,320 TV sets
- earning \$6¼ billion annually
- buying consumer goods that add up to \$3¾ billion annually in retail sales

It's the coverage that makes WGAL-TV America's 10th TV Market!

CHANNEL 8 MULTI-CITY MARKET

WGAL-TV
LANCASTER, PA.
NBC and CBS

STEINMAN STATION
 Clair McCollough, Pres.

MR. CHANNEL 8
NBC and CBS
316,000 WATTS

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



A MONTHLY FEATURE

BY NORMAN E. CASH

President, Television Bureau of Advertising

WHAT'S WRONG WITH OUR OWN IMAGE?

Mounting criticism indicates that TV has been neglecting its corporate image

A current concern of a great many companies and industries in our nation is that of their corporate image—what people think of them as a company or as an industry. Entire industries are reconsidering the impressions of them held by their many publics, and many are taking positive steps to see that these impressions are the right ones. Among the various tools used by these corporations, television is today playing an ever-increasing role.

But something is wrong. Television has been building the corporate image of others and over-looking its own. Almost overnight, it has become smart and sophisticated and easy to criticize every aspect of television—the advertiser, the agency, the network, the station, even the advertiser's wife.

Critics' comments are rarely constructive

Comedians earning their livelihood through television make fun at their own right to be seen. Critics delight in publishing reviews of programs past, omitting constructive features which could be of benefit to programs future. Newspapers are quick to report a sponsor's leaving one show and slow to report his move to another.

The widely-published criticism of programs each season, the over-all tone with which the most vocal segment of the television public refers to television—this concerns all of us, whether our business is in television or not.

We believe that it is of vital concern to the manufacturers of America that their prime advertising medium be treated with the respect and with the knowledge it deserves. When *anything* can attract 100 million people in a single hour, that *anything* must be important, and he who ridicules it ridicules 100 million of his fellow men.

Television can stand the judgment of anyone when the average television home spends six hours a day

watching TV; when industry invests \$1,255,000,000 in television; when TV sections are the best-read sections of newspapers; when the fastest growing magazine, soon to have the largest circulation of any weekly, is devoted entirely to TV and its programs; when more people, through television, see a drama of Sophocles or Shakespeare than have seen either in recorded time; when people vote for candidates they know because they know them through television.

TV brings national leaders into the home

Or again, when the leaders of our country, through TV, are more familiar to our children than our local mayor is to us; when at 6:30 in the morning television causes a run on a virtually unknown book that very morning; when Hollywood is saved from becoming a desert by the production of films for television; when more talent is employed, and better employed, to produce more material faster than ever before—when all this happens, I repeat, television has little to fear.

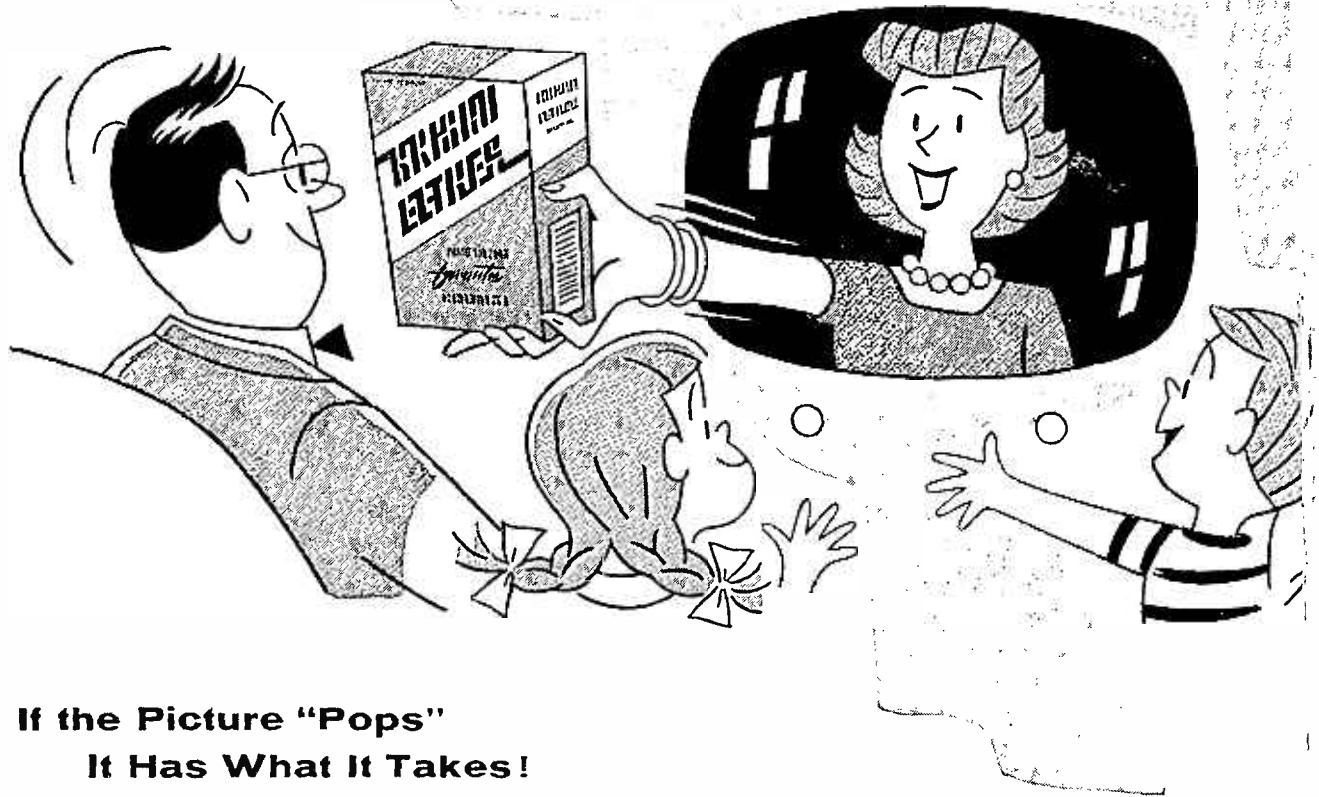
Critics may complain that a given program did not appeal to them, but Nielsen ratings will show how non-typical our critics are. And it is the vast viewing public who build these ratings, the vast buying public, which television is dedicated to serve—not the critics.

Some may not appreciate TV's contributions

What concerns me is not what people say about television, but the fact that they may fail to realize that, as one leader of advertising recently said: "Television has brought more pleasure to man than anything since the advent of the automobile."

The louder they cry, the more apparent their ignorance of what they speak. And sometimes when I close my Nielsen pocketpiece at night, and think of the newspaper critics' loud complaints about competitor-television, methinks they doth protest too loudly. **END**

GETTING THE MOST FROM



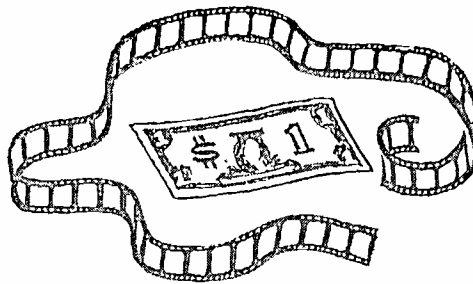
**If the Picture "Pops"
It Has What It Takes!**

Many a good film commercial has been ruined by a poor presentation "on-air." If the picture "pops" out at you, has sparkle and dimension, you know it's good. With modern RCA Film Equipment you can expect and get the highest quality reproduction and long term reliability in operation.



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

OUR FILM DOLLAR



How to Get the Kind of Picture Quality that Advertisers Want

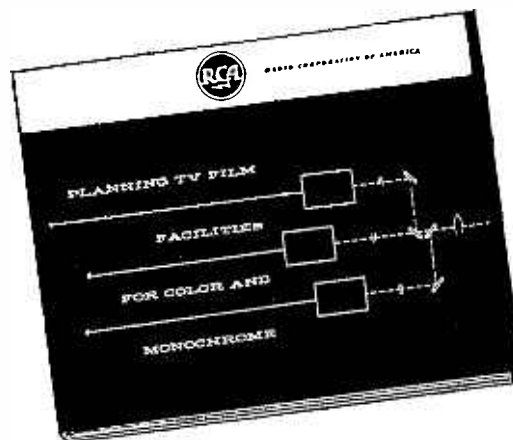
There are two ways to increase the quality of your film programs:

- (a) By using Vidicon film cameras
- (b) By using professional projectors.

Vidicon cameras give you sharp, clear, virtually noise-free pictures of live picture quality. The Vidicon will show every detail that is on the film. For example, night scenes are much clearer with new Vidicon cameras than with older Iconoscope equipment. Vidicon film cameras have *ideal* tone or gray scale range for high quality reproduction of film. A remote light control permits the RCA Vidicon camera to be adjusted to optimum operating conditions at all times.

Professional RCA projectors are another requirement for high picture quality. Professional film projectors provide a rock-steady picture, free from jump and jitter, as well as high fidelity sound. Precise optics in the RCA film and slide projectors assure evenness of illumination and excellent resolution.

Whether you are a station executive, program sponsor or agency man, you'll be helping the cause of good film programming by advocating the use of up-to-date film room equipment. Ask the RCA Broadcast Representative to show you our new film manual "Planning TV Film Facilities for Color and Monochrome."



Tmk(s) ®

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

1,311,000[†] PEOPLE waiting at the station*



*station KSL radio



Powerful KSL Radio toots a 50,000 watt whistle in the metropolitan areas as well as the thousands of cities and towns which make up the Greater Salt Lake Market!

So, get aboard this super express which runs to all points of this big, booming 111 county market . . . where *well over a million people* are just waiting for your arrival.

[†]NCS 1956 Basic Service Area



KSL radio

50,000 WATTS
CBS for the Mountain West
Represented by CBS
Radio Spot Sales

Reaches and sells a GREATER SALT LAKE!



A MONTHLY FEATURE

BY KEVIN B. SWEENEY

President, Radio Advertising Bureau

IS IT 'DRIVING TIME' OR NOTHING?

Here are answers to this and other questions asked by advertisers and agencies

Five thousand times a year, from San Francisco to the Empire State building, RAB's sales executives have a chance to answer agency and advertiser questions about radio. I thought you would like to know what the most-asked questions are (other than "how long is this presentation going to take?"), and what types of answers we provide.

Question: Is it worth going through with a radio campaign if I can't get availabilities in the 7:00-9:00 a.m. and 4:00-6:00 p.m. so-called "driving times"?

Answer: These periods were underestimated, under-sold and under-bought for 25 years. In the last five years, they have reached a position of being overestimated, over-sold, in some markets. The value of these periods lies in two facts: (a) the total audience, in and out of home, is larger; (b) it's one of the best opportunities to reach the male audience.

Stations have begun charging premiums for these times in line with their larger audiences, so that the cost-per-1000 skulls penetrated now is on a par with the costs of other periods. Hence, unless both men and women play roles in the brand decisions for your type of product, e.g. automobiles, cigarettes, etc., you may be shoe-horning your way into periods, taking less frequency than you need to get time that may not be as good a value as other daytime periods.

Whom you want to reach is critical. If it's the female audience, I'd look carefully at other daytime periods before I studied early morning and late afternoon.

How many jingles for a 26-week campaign?

Q: My client is going to run a 26-week campaign—about 15 announcements a week. We're thinking of making up three jingles. Is that enough?

A: It's not only enough; it's two jingles too many. The most successful radio advertisers understand that a jingle, like a popular song, is really successful only when the public can hum the tune and sing the lyrics.

No matter how catchy your jingle, it will require dozens of exposures to become fixed in their minds. If you have a good jingle, play it for *years*, not just for weeks.

Q: Are there ever going to be any figures on spot radio and network radio comparable to Media Records, PIB, etc., figures on other media?

A: Well, today you caught me in a pessimistic mood, so the answer is: not soon, anyway. Maybe never. RAB has tried every avenue that has appeared feasible to get total figures, figures by markets, figures by product classifications, figures by individual products. Thus far, we've gotten as far as Minneapolis Wesleyan would get against Oklahoma. But there is some encouragement.

We hope to issue quarterly a list of the 25 largest national spot advertisers and the 25 largest network advertisers. It will be a close approximation. And we have acquired some fairly good round-number corporate budget figures on the principal advertisers, if you're interested.

Number of announcements depend on purpose

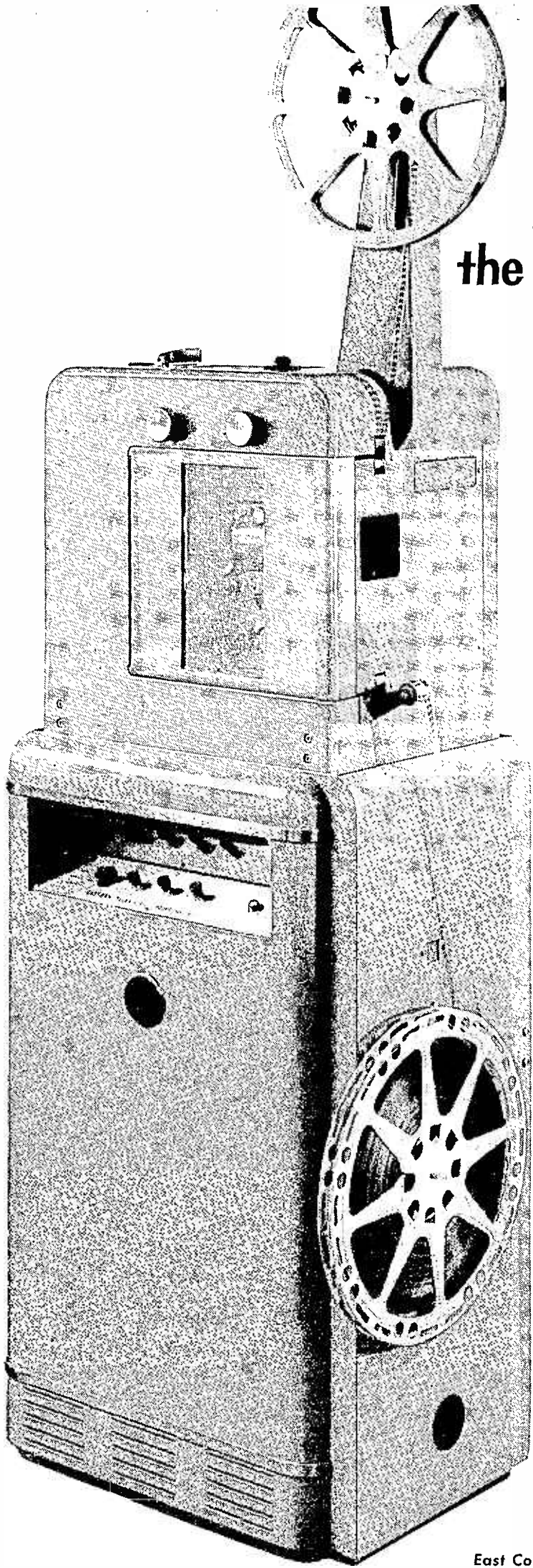
Q: How many announcements or participations should I buy a week to "really do a job"?

A: It depends wholly on whom you want to sell, what you want to get done, and how fast you want to do it—and if that answer doesn't win the annual award for obviousness, the judges have been bribed.

RAB espouses one point of view on the "how many" question. It is this: If you expect massive response, you can't expect it with schedules of two a week or three a week. If your aim is steady support for the product over a long period and slow but steady increase in its sales volume, or if the market is a specialized one, there's merit in these schedules. But only on that basis.

If your product can be or is used by everyone and you want to change your share of the market radically and fast, start thinking up above 30 per week. And you might want to think up as high as 100 to 200 per week, at least to start.

END



Introducing the **VERY VERSATILE** Eastman 275

... a new model 16mm Television Projector for use with Vidicon chains ... Designed to replace Model 250.

Features (Condensed for quick reading)

1. **Mechanism:** Heavy-duty for long life, low maintenance; oil reservoirs; unitized construction with isolated intermittent.
2. **Pulldown:** 8-tooth sprocket actuated by proved Geneva movement.
3. **Light source:** (500-watt tungsten lamp.) Standby lamp in lamp house easily put into operation by external handle.
4. **Application Time:** 30% of each TV field.
5. **Sound:** Equipped with optical sound. Includes provisions to add magnetic sound playback.

* 1. Equipped for remote control.

* 2. Provides facility for still-frame viewing by rotating main drive motor to open shutter. Lamp is at standby voltage during still-frame viewing.

* 3. Moderate price range.

For further information, consult your customary source for television station equipment or inquire direct.

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

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

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

Midwest Division
130 East Randolph Drive, Chicago 1, Ill.



A MONTHLY FEATURE

BY HARRY WAYNE McMAHAN

TESTING THE JANGLE IN A JINGLE

New research methods may be able to forecast hits and flops in commercial music

Comedy Click of the Season: Live action comedy is one of the toughest things to produce in this commercial business, so it's news when a spot like this one for Marlboro comes along. It's a "mouse-into-man" theme, expertly cast and directed by Universal Pictures in Hollywood. Forrest Lewis plays the hen-pecked husband and who tests the virility of a Marlboro and tames his shrewish Amazonian wife.

Credit to Don Tennant on script—a happy change-of-pace from the lusty "Marlboro Man" series. The whole spot doesn't use three dozen words—but what it does with a situation! This commercial is a good example of how humor can extend the dimensions of a strong product image to viewers.

Musical hits can now be predicted

Can you gauge the success of commercial music *before* broadcast? Well, now it looks like the researchers may have a new way to test the jangle in a jingle. Two of my favorite social scientists, Burleigh Gardner and Harriett Moore of Social Research, Inc., gave me a briefing on the new research method at lunch a few days ago.

One client is already testing many pop tunes. Early sales figures indicate that a "flop" can be pinned down with great accuracy—but a "hit" is tougher to predict. The researchers add that no amount of promotion will induce the public to buy a record on which previous testing has indicated "flop."

Liking is often social, disliking personal

Most interesting is the fact that the researchers do not evaluate "hit" and "flop"—or positive and negative factors—by an identical scale. Some attitudes run from zero to minus, others from zero to plus. For instance, on the minus side, disliking a musical experience is normally a *personal* reaction. On the liking side, however, a per-



The classic comedy routine of the hen-pecked husband who turns from a mouse into a man—at the puff of a Marlboro—is the theme of this fine new spot. An amusing twist on the virile "Marlboro Man" series.

son is more apt to be influenced by his *social* group.

"It's easier to dislike than to like," says Dr. Gardner, "probably just because the grounds are so much more personal and individual."

"Another dimension to be tested is the presumed movement of the musical response," adds Mrs. Moore. "A jingle infers certain things about posture and movement that can augment or impede the message. In other words, a singing commercial for razor blades should communicate musically the clean coordination of a steady hand and a sure cutting edge; an automobile jingle should indicate sure mastery of a dynamic and moving medium of traffic."

Summing up, both point out that the / To page 116

RESTONIC
Sleep Products

FEDERAL MEN
RAY MILLAND





BUFFALO'S OWN AGENCIES
AND ADVERTISERS CHOOSE
WBUF, CHANNEL 17, AS THE

MOVING FORCE IN BUFFALO

To promote Restonic Mattress sales in Royal Bedding's retail outlets throughout Erie and Niagara Counties, Buffalo's Bowman & Block Agency buys syndicated film shows on WBUF.

SYNDICATED FILM SHOWS, BECAUSE:

They command a good-sized initial audience that grows fast. Ratings for Royal Bedding's "Ray Milland Show" and "Federal Men" have nearly doubled in the first six months on WBUF!

They give Royal Bedding valuable prestige as the "owner" of big-name talent dramatic shows.

They're highly merchandisable, not only to the public, but to the dealers who sell Restonic.

WBUF, BECAUSE, in the words of Bowman & Block partner Nathaniel Block: "Use any measuring stick you choose — circulation, share-of-audience, signal-strength, coverage area, program quality, community integration—the word for WBUF is *growth*. The station was an economical buy to begin with and has become even more so with the phenomenal increase in audience and decrease in cost-per-thousand."

Coverage—up! Ratings—up! Billings—up! WBUF is the fastest-moving force in Buffalo today. Interested in selling the Niagara Frontier market? Here's the force that will do the job for you!

WBUF·17

BUFFALO, N.Y.

SOLD BY  SPOT SALES

Left to right: Saul Kantor, President, Royal Bedding Company; Nathaniel Block, Partner, Bowman & Block; William B. Decker, WBUF Sales Manager.

THE OLDEST AGENCY LOOKS AT THE YOUNGEST MEDIUM

Much remains to be done before television realizes its full potential, says Warner Shelly, president of N. W. Ayer. These are some of the primary tasks

BY BARTON HICKMAN

In the space of 10 minutes, a reporter asked Warner Shelly three questions: What is the new frontier of television? What field of TV offers the greatest opportunity? What is the number one problem facing television today? Shelly, president of the nation's oldest and fifth largest advertising agency, N. W. Ayer & Son, answered each question with the same word: Color.

"Color is one of the most exciting areas on the horizon of television today," Shelly declared. "There is no question that color contributes a tremendous amount to the commercial message, as well as to program entertainment.

"But color is television's number one problem, too. Who is going to pay for faster growth of color? Will all television eventually be in color? Look at the motion picture business. It's still not all color. I don't know that color will be much of a factor in TV sports programs, for example.

"But the problem in color TV now is to get it rolling. I don't presume to know the answers and I'm certainly not going to try to tell the television industry how to solve its problems. But in the beginning, black and white television had its problems, too. How did they get black

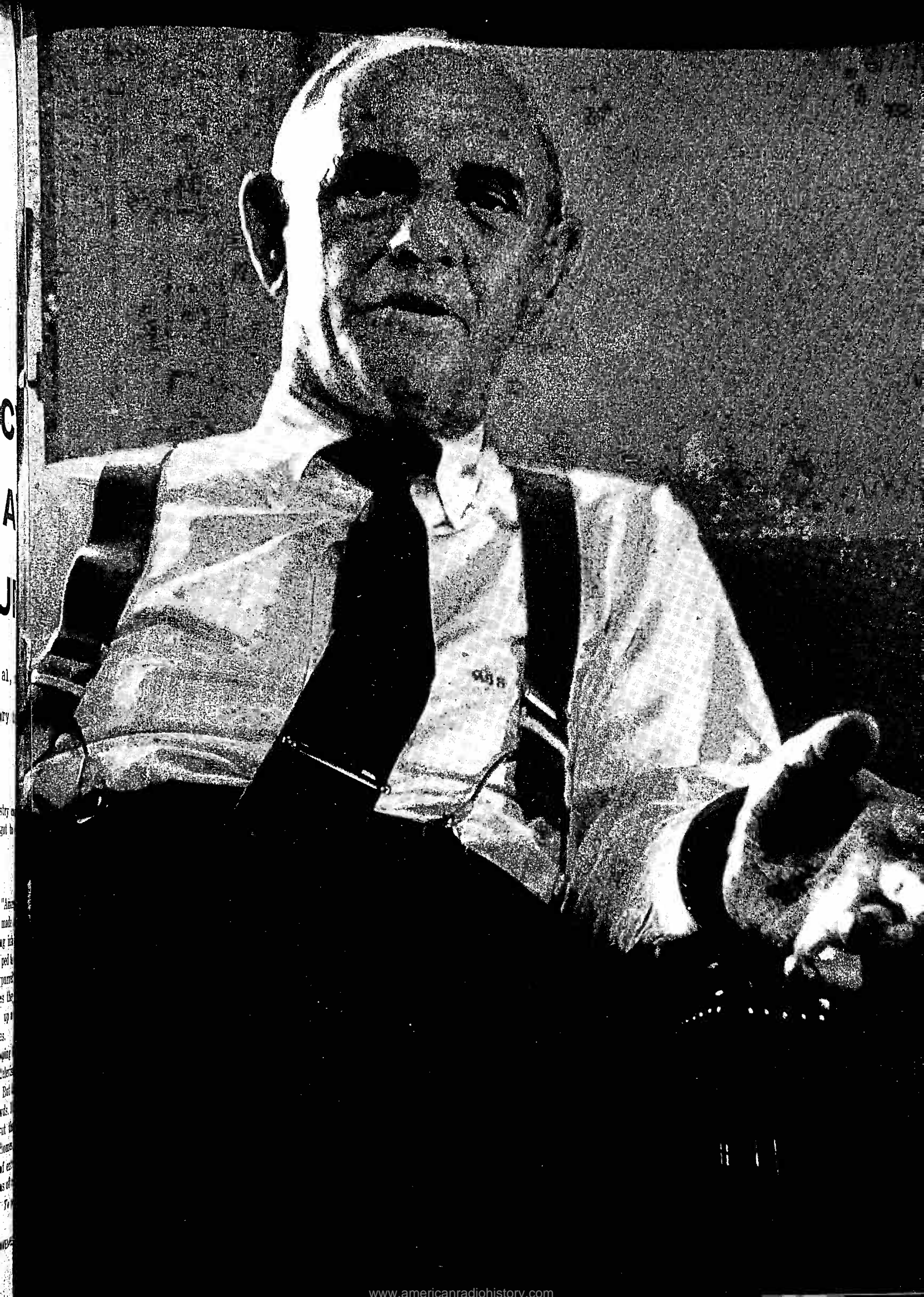
and white rolling? The answer was industry cooperation. And somehow, that's what they've got to do in color television now."

Television has stimulated agency creativity

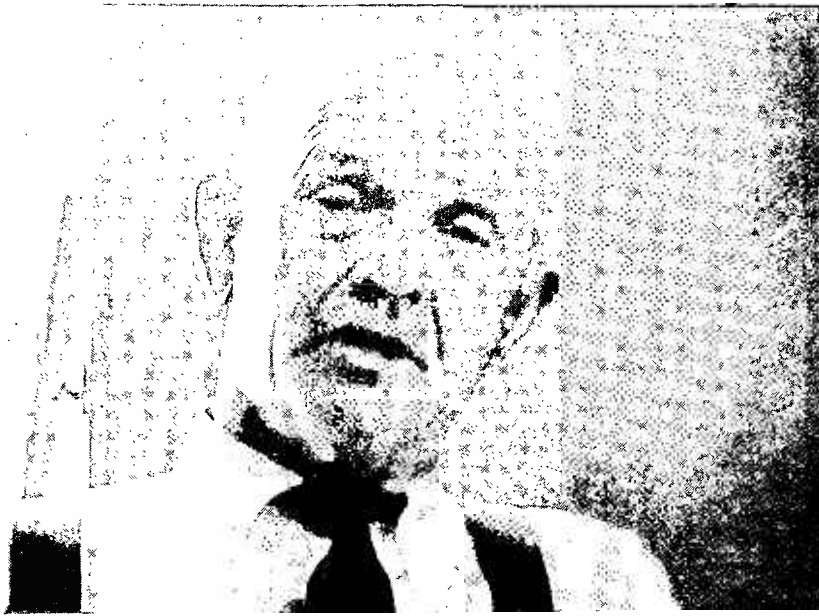
N. W. Ayer's president believes that, "Among the greatest contributions that television has made so far is the way it has stimulated ideas. Coming into commercial use soon after World War II, it helped to spur a big advance in the national economy. It spurred other types of media into improving the services they offered to the public and to advertisers. It opened up a whole new field of creative activity within agencies.

"We still have a long way to go in developing its full possibilities. Many people still think of television as a way of talking to huge crowds of people. But the TV audience does not exist in the form of crowds. Millions of people may be watching a program, but they are watching singly or in small groups in their homes. Thus television should not be presented in terms of entertaining a crowd or haranguing a mob, but in terms of coming into private homes as a friend.

/ To page 50



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SHELLY OF N. W. AYER *Continued*

Color and audience research are among the major problems facing TV today. Their solution calls for wider cooperation within the industry

"It is a sorry thing when we hear of great numbers of people turning away from their sets during commercials. This wouldn't happen if the commercial came as an interesting message from a friend, rather than as a fast line of chatter from a salesman trying to force his way into the house.

"We need to do a great deal of work in all kinds of audience research. The cost of television has become too great to permit rule-of-thumb operations. We need better ways of measuring the effect on the audience. We need more information on how much television advertising is needed to reach a planned objective. All these questions can be answered if we do not relax. Television has only been a commercial medium for about ten years, and its greatest development is still ahead of us."

Shelly thinks the industry's need for cooperation can be filled in the way that his own company has found success. The answer is in both *search* and *research*. To Warner Shelly, search in the broadest sense means freedom of the creative spirit, the kind of thinking that doesn't recognize fences or boundaries or formulas. Thus, *search* goes far beyond all the normal kinds of *research*.

The creative spirit, he believes, doesn't operate only when a brilliant copywriter dreams up a new and startling approach. The creative spirit is also at work "when your billing and accounting people sweat nights

"If no new advertising experiments are made, the agency and the client will stagnate, and both will start going downhill."

working out a new form that nobody has asked for, which we all want when we see it.

"It is at work when your client service man peeks around the client's plant and finds someone in the back room who knows a product advantage that nobody else has heard of.

"It is at work when a media selector finds that advertisements in Magazine X can produce a lot of engineering recruits for one of your clients, although nobody ever used Magazine X for that kind of recruiting in the past."

The creative spirit, Warner Shelly believes, works a fight on the frontier; it does not "follow the leader." It is always looking for a way to do a job better than it is being done. It is advertising *search*, and Warner Shelly believes in it.

"Our work in television is a good example," he says. "We hired one or two men to work in that field back in 1939. Their work kept on, and we hired others to join them. Our first commercial venture in television wasn't until 1946. But when the time came, we had ten specialists on our staff ready to handle it."

It is through these factors of search and the use of specialists that the great and exciting potentials of television and advertising can be achieved, Shelly feels. "Obviously," he said, "this is a service business we have here. And if you are going to run a service business worth anything, you have got to have a variety of services available to offer your customers.

Agencies today require many specialists

"You can't be a one-man band in this business anymore. You can get along for a while, writing your own copy, calling on clients, trying to do it all yourself. But not forever. Sooner or later, you'll come up against a job too big and complicated for a small group, no matter how brilliant that group may be.

"We have many men here, specialists in many fields, and they have been with us a long time. With manpower, specialists and length of service, you are able to expand fast when necessary.

"If you are going to run a good agency, you are going to have to be big, because you have got to have a lot of specialists. Also, you've got to be big so that you can offer them a career to hold them. You've got to be big in other ways, too, so that you can give them re-

"I don't think a large enough portion of many advertising investments is being devoted to creating the brand image."

onsibility, and the authority that must go with it. or continuing need is people—people who are creative, ople who are specialists. We are always looking for em."

Warner Shelly is 56 years old. But he talks with the thusiasm, job interest and wide-ranging conversation a man of 26. His hunger for new ideas doubtless is e of the reasons why 88-year-old N. W. Ayer & Son s more than doubled its business since Shelly became resident in 1951, although he disclaims personal credit r the growth.

Formula advertising is always a temptation

"I hate formula advertising," Shelly said. "In the pro- duction of advertising, there is always a temptation to rely on methods and techniques which have proved their value in the past. The agency and the client might benefit by trying a new method, but the play-it-safe adver- tising man hesitates to experiment. If the experiment goes wrong, he gets the blame. But if no new experi- ments are made, the agency and the client will stagnate and both will start going downhill.

"It is fine to rely on proven methods and techniques. up to a certain point. There is always the bedrock de- mand for good production, the factors that make for quality in any advertising endeavor. But new departures. ew ideas, are what keep a company growing and living."

One new departure comes up January 1, when Ayer moves its radio-TV timebuying staff of 40 from New



York to Philadelphia (the radio-TV department itself, including film and program personnel, stays in New York). To keep these displaced personnel happy, Ayer will go to considerable extra expense, will even buy several weeks of train tickets for anyone who would rather commute three hours a day than move right away.

This is not sheer largess. Shelly believes a man doesn't become fully useful until he's been with Ayer five to eight years. Thus he sees job turnover as more costly than employe benefits. "That training represents an investment of \$60,000 or \$70,000," Shelly observed.

To many another businessman, this might seem an enormous outlay for an investment that could quit and go to work for a competitor just when that investment is starting to pay off. Shelly doesn't look at it that way.

He says, "We have a number one rule here, the theory that we're going to be in business forever. This is an institution that has been in business 88 years and it will still be in business 100 years from now. To do that, you must maintain financial strength and internal promo- tion. The success of a business depends upon many things. But among the most important are: Who you hire; how you train them; and how they think."

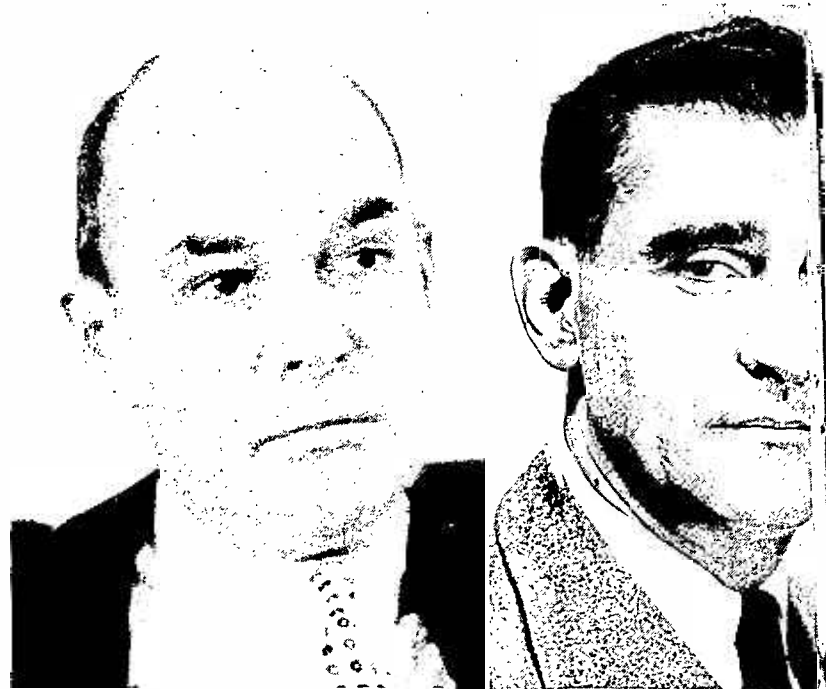
N. W. Ayer tries to hire people with the creative spirit. It trains them to encourage that spirit. / To page 117



"It is a sorry thing to hear of great numbers of people turning from their sets during commercials."

MEDIA TAKES ITS PLACE ON THE PLANS BOARD

In this high-cost marketing era, media plays a crucial role



ARTHUR PORTER,
Vice President & Media Director,
J. Walter Thompson

PETER LEVATHES,
V.P. & Director of Media Re-
Young & Rubicam

The rise in the stature of media to a level of equality with other agency departments is one of the most notable features of the new agency look in the TV era. Observes Arthur Porter, v.p. and media director for J. Walter Thompson:

"There are primarily two reasons for this. First, the tremendous competition in all categories of products. Second, rising advertising costs. They mean that you can no longer afford to make serious media mistakes. For example, if you have the wrong time period or a poor show, it can be fatal in the marketplace. Television has had much to do with the growth of media departments and with their increasing importance."

Media men are joining the basic planning team

Agency media chiefs seem to agree that the trend is toward making the media man an integral part of the basic planning team, at least in the larger companies.

Says Newman McEvoy, v.p. in charge of media at Cunningham & Walsh: "The tendency is to consolidate all specialized phases of advertising in relation to the marketing objective. It is a movement toward more integrated thinking. As I see it, this is a logical and sound development. In the past, agency thinking was often highly departmentalized, specialized; often the emphasis was put on consideration of individual magazines and newspapers as such, instead of as selling tools.

There has been a refreshing switch to a new perspective with magazines, radio, TV, outdoor and newspapers all brought into focus on the specific job to be done."

In practice, this usually means that a media department representative sits in as part of the account planning team, which may include an account supervisor, a creative head, a research director and others, depending on the agency and the account.

Deckinger also sees media as part of the basic group

The significance of this, according to E. Lawrence Deckinger, Grey's v.p. in charge of media, is that "media is now a party to the working out of the original blueprint of planning objectives for the account. Normally, of course, account planning starts with selling strategy. We interpret media strategy afterwards. But since media is represented in the top-level product group which creates the selling strategy, it is also active in the original, or basic planning, stage."

Thus, the media chief of today is far from being just the head purchasing agent. He is now called upon to make creative contributions to the selling strategy. This requires that he move with understanding and assurance in many areas of advertising and marketing, that he be able to evaluate a variety of factors ranging from marketing needs to TV program content.

This is why media directors today tend to agree that



WILLIAM C. DEKKER,
Vice President & Media Director,
McCann-Erickson

NEWMAN F. McEVOY,
Senior V.P. & Director of Media,
Cunningham & Walsh

PAUL E. J. GERHOLD,
V.P. in Charge of Media & Research,
Foote, Cone & Belding

E. LAWRENCE DECKINGER,
Vice President & Media Director,
Grey Advertising

the most important single asset required in a top-notch media man is—*creative imagination*.

It is stated in several ways. Arthur Porter says: "The major factor is the ability to think creatively in media terms. For example, it was not c-p-m that dictated our use of *Meet the Press* for Pan American. The show reaches the kinds of prospects who represent a good potential for Pan American. It offers prestige, stature and quality. These considerations are equally as important as cost, if not more so."

Says Peter Levathes, v.p. and director of media relations at Young & Rubicam: "There is no phase of advertising more needful of creative planning than media selection—not gimmicky, but bold, fresh approaches to the use of the various media."

Says Deckinger: "Media men must be creative. They must find new and better ways to do old things."

"Statistical operations are for clerks"

It is easy to see why there is virtual unanimity among media heads that the slide rule is a highly overrated media tool. Feelings on this are quite strong.

Peter Levathes says: "No able media director was ever a 'slip-stick slave.' The statistical operations of media buying are for clerks trained in calculation. The figures they come up with may be necessary and useful in making decisions, but marketing objectives, adver-

tising directions and the psychology of consumption are basically more important to the media buyer. His decisions are marketing judgments, as much so as any in the whole range of advertising."

Mathematics has its uses—and limitations

This does not mean, of course, that mathematics is thrown out of the window, but that statistical tools have to be used with an eye on their limitations. As Paul Gerhold, Foote, Cone & Belding v.p. in charge of media and research, puts it:

"In choosing between media of the same general character, a lot of decisions (but not all) are highly influenced by the available statistics. Decisions between types of media are mostly dependent on experience and judgment, because the mathematics stop a country mile from any point of absolute determination."

A somewhat different slant appears in the words of Benton & Bowles v.p. and media chief David P. Crane: "If the epithet 'slide rule' implies a primary concern with facts and figures, then I for one plead guilty. I do not know how to arrive at a judgment without full possession and study of the facts."

Actually, the difference in viewpoint is narrower than at first appears, since those who discount the slide rule do so only because they disapprove of an over-emphasis on mathematical measures. They would / To page 109

PROGRAMS	5 TO 7		8 TO 10		11 TO 13	
	ENCOUR.	DISAPP.	ENCOUR.	DISAPP.	ENCOUR.	DISAPP.
Disneyland	58.9%	—%	49.6%	.8%	39.4%	1.5
Lassie	49.2	.6	38.8	.8	32.6	1
Mickey Mouse Club	48.5	.4	32.1	.5	21.6	1
My Friend Flicka	27.5	.4	26.5	.5	22.9	1
Captain Kangaroo	36.9	.4	17.6	1.2	5.1	2
Cheyenne	17.8	3.6	21.5	1.4	17.8	2
Circus Boy	22.5	.2	17.6	.4	16.9	1
Fury	21.0	.6	18.5	.9	16.5	2
Wide Wide World	12.5	.8	21.1	.7	20.8	
Robin Hood	18.0	.8	20.3	1.2	15.7	1
Wyatt Earp	14.2	4.8	18.1	1.8	20.3	2
Ohio Story	11.9	1.0	21.4	1.1	18.6	
Flippo's Gang	23.3	1.3	15.9	1.1	11.9	2
Roy Rogers	18.9	1.3	17.5	.8	14.4	2
Mighty Mouse	22.2	.6	17.1	2.8	11.4	3
Lone Ranger	19.7	1.3	15.7	1.3	13.1	2
Annie Oakley	16.1	.6	14.2	1.2	12.3	
Let's Take a Trip	9.3	.2	14.0	.8	16.1	3
Buffalo Bill, Jr.	14.8	1.0	13.2	.8	11.0	1
Perry Como	9.5	.8	11.6	1.3	15.7	1
Sheriff of Cochise	9.1	4.4	13.8	2.3	11.9	3
Sky King	12.1	1.3	12.2	1.2	10.2	2
Kingdom of the Sea	10.4	1.9	12.8	.8	11.0	2
Oral Roberts	9.3	11.1	10.6	5.5	13.1	5
This Is the Life	9.7	1.5	10.9	.9	12.3	1
Aunt Fran	18.7	.8	8.7	1.3	5.5	2
Texas Rangers	10.6	2.3	10.8	1.8	11.4	2
Wild Bill Hickok	11.0	1.5	12.0	1.4	9.7	1
My Little Margie	10.2	1.5	10.8	1.2	10.2	1
Captain Midnight	8.5	2.3	10.1	1.6	10.2	2
Ed Sullivan	5.7	1.9	9.9	2.0	13.1	1
Big Top	13.3	.2	9.1	1.2	5.9	1
Crunch and Des	3.6	3.0	17.6	1.2	5.5	2
Blondie	10.0	1.5	9.5	.7	5.5	2
Tennessee Ernie	4.9	1.7	8.3	.8	10.2	1
Wonderland	12.1	.4	7.5	.8	4.7	1
Amateur Hour	5.5	1.5	8.6	.8	8.9	1
Western Roundup	5.3	2.5	8.3	2.0	8.1	2
Range Rider	6.6	1.5	7.5	1.4	7.6	1
Jackie Gleason	7.6	5.3	7.1	3.7	5.9	3
Sir Lancelot	5.5	1.7	7.7	1.9	6.8	2
Howdy Doody	8.9	2.1	7.0	2.8	3.8	4
Public Defender	3.2	15.9	7.9	7.0	8.5	5
Captain Gallant	5.3	2.1	6.6	.7	7.6	2
Zane Grey Theatre	4.0	6.0	7.8	3.5	6.8	2
Steve Allen	4.0	3.4	6.5	2.7	8.1	2
Omnibus	2.5	4.4	5.2	3.6	9.3	2
Winky Dink and You	10.4	1.5	5.1	1.7	.8	2
Phil Silvers	3.4	1.9	6.0	2.0	4.7	.4
China Smith	4.2	14.2	6.2	7.9	3.4	7
Noah's Ark	3.4	.8	4.3	.3	5.1	1
Voice of Firestone	4.2	1.7	3.4	1.5	3.8	3
Dragnet	1.7	25.2	4.6	15.9	5.1	9
Meet the Press	.4	5.5	2.4	2.6	3.0	5
Music for Young People	1.1	.2	.3	.1	2.1	—
Children's Corner	1.3	—	.7	.1	.4	—
Mr. Murgle's Musee	.2	.2	.1	.1	.4	—
Buckskin Bob	.2	.4	—	.1	—	—
Friendly Giant	—	.2	—	.1	—	—

Percentage of
Parents Who
Checked Specific
Programs That
They Either
"Encourage" or
"Disapprove"

By Age Groups

Listed in Order of Greatest
Encouragement

Editor's Note: Advertisers and broadcasters alike have always been concerned with the character of the program they offer youngsters. Obviously, it does little good to sell an impressionable child if in the meantime you have alienated the mother by what she regards as an objectionable program.

The following report of a study undertaken in Columbus, Ohio, by the Ohio State University, reveals a good deal about the kind of programming parents approve and disapprove of for their children.

It may be argued that it matters little if a program slanted purely toward the adult audience is frowned upon by parents, since children are usually asleep at the time of broadcast anyway. However, as researcher John R. Thayer found, the child's regular bedtime is late enough to encompass many a major nighttime show, and he is often allowed to stay up later than usual in order to see a special program.

"Consequently," says Thayer, "there are really no hours during which 'adult' programs can be shown without the probability that a larger or smaller number of young children will be included in the viewing audience."

This study is part of a series conducted by the Department of Speech, Ohio State University, under the supervision of Professor Harrison B. Summers. It was made under a grant given by the National Association of Educational Broadcasters, and was carried out with the cooperation of the office of the Superintendent of Schools of Columbus, Ohio. A previous Ohio State study, on the influence of children in parental purchasing of TV-advertised products, appeared in the April, 1956, issue of TELEVISION MAGAZINE.

John R. Thayer, author of this article, is a graduate student in the Department of Speech, Ohio State Univ.

BY JOHN R. THAYER

More parents disapprove of adventure drama and adult Westerns for their children than of any other program types. Individual leaders on the disapproved list, however, were *Draguet*, *China Smith*, *Public Defender*.

But children's Western and adventure drama were the most encouraged of all program types for youngster viewing. The outstanding parental favorite was *Disneyland*, followed by *Lassie*, *Mickey Mouse Club*, *My Friend Flicka*, *Captain Kangaroo*.

These are some of the findings of a study of the viewing habits of young children 5 to 13, and parental supervision of their TV activities, undertaken by Ohio State University in March of this year. We sought to obtain information on questions relating to television's impact

HOW PARENTS RATE TV SHOWS

A study of parental efforts to control TV viewing habits of their children, conducted by the Ohio State University

on family life that have long been discussed by advertisers, broadcasters, educators and social commentators.

That there is a considerable degree of parental concern with TV program content is amply demonstrated by the results obtained in Columbus. Parents do try to guide their children's viewing habits, though the degree of attempted guidance varies with age of the child and socio-economic status.

As the age of the child increases, the amount of parental encouragement to watch specific programs declines. Also, the amount of parental disapproval declines as the child grows older. In other words, parents exert less pressure on their children as they grow older.

In high status homes, parents try to control TV viewing to a greater extent than do parents / To page 102

*A protégé of George Washington Hill,
Paul M. Hahn has presided over American Tobacco
since 1950. Like his mentor before him,
he personally guides American's advertising strategy.*

HAHN OF AMERICAN TOBACCO

The biggest cigarette company in the world is winding up the biggest advertising year in its history. It is estimated that the 1957 advertising outlay of the American Tobacco Co. will exceed \$28 million; and television's share will amount to one of the biggest items in this total.

The man responsible for American Tobacco's advertising policies is Paul M. Hahn, chief executive of the firm for more than seven years. He is the hand-picked protégé of the late George Washington Hill, former president of American Tobacco, advertising genius and legendary terror of Madison Avenue admen.

Paul Hahn got his training with American Tobacco in the climate generated by Hill. For 15 years he worked in close proximity to an advertising genius with a razzle-dazzle, slam-bang style that, time after time, showed an almost uncanny touch, an empathy with the feelings of the common man. The experience shows up in Hahn's advertising philosophy today—but with a few personal touches of his own, including a bit more restraint.

Manufacturing policies are left to subordinates

Like Hill before him, Hahn normally leaves manufacturing and production decisions to the discretion of his subordinate executives in those areas. He concentrates principally on direction of the firm's overall advertising fortunes, with policy memos to his company's own advertising men, to the top account men at American's agencies, BBDO, SSC&B and Gumbinner, and to

the principal executives at American Tobacco who regularly confer with him on advertising strategy and policy.

American Tobacco, reflecting Hahn's personal advertising beliefs, has a virtually unwavering theory about the purchase of television. First of all, the company is primarily interested in prime time. Daytime may be used on a spot basis, or for occasional special-events coverage such as baseball, but since there are few males in the daytime TV audience, American prefers to hit both sexes at once rather than to try to reach women with one show and men with another.

A large audience is American's prime target

Since cigarettes have an almost universal adult sales potential, American Tobacco's chief criterion in the selection of a television show is simply this: that the audience be big.

The same reasoning applies to American's choice of markets. Roughly, the company will consider any market if it has a minimum of 25,000 TV homes.

In one respect, Hahn has stuck to the Hill tradition. He believes in repetition. The recent spot campaign introducing Hit Parade cigarettes probably set new records for intensity in spot, running as high as 600 radio-TV messages a week in major markets—up to 1000 in New York City.

The tremendous expense of launching the new brand was reflected in the company's quarterly income announcement to stockholders this May. Net income of American Tobacco the first three months / To page 108

of product
ential to
ing success



ALL WEATHER IS LOCAL

*Once a year, the 32 Atlantic
weathermen meet in Philadelphia for a review
of company policies. Below, an address
by advertising manager Richard Borden*



Five-minute weathercasts, combining market flexibility and program identity, have given Atlantic Refining the most effective campaign in its history.

Over half of Atlantic's \$4 million-plus ad budget goes into broadcast media

Quiz shows may come and go; some day even West-erns may lose their appeal. But there is one subject that has held mankind's undying interest ever since Noah built his Ark: the weather. With this theme as the foundation, the Atlantic Refining Co. of Philadelphia, ranking among the nation's top 15 oil companies with an annual gross of \$650 million, has come up with the most effective advertising program in its 87-year history. Within Atlantic's 17-state marketing area, a large share of the population now identifies the company with weather information—in addition to petroleum products. The Atlantic weatherman is no shoestring operation. Although each show is only five minutes long, it is seen five nights a week, 52 weeks a year, in 33 markets ranging from New England to Florida. Altogether, it represents a production and an expense that would put many a TV spectacular in the shade.

Atlantic's annual advertising budget, according to PIB, is over \$4 million. The company splits the pie something like this: Roughly 50 to 60 per cent goes for broadcasting, another 25 per cent is in outdoor, and the rest is used for newspaper and miscellaneous.

News-and-weather radio shows supplement TV

Of the share that goes for air media, most is for television, but radio gets a sizable portion too. In areas not reached by the TV weather show, Atlantic sponsors five-minute radio newscasts, five days a week. It's a combined news and weather show; Atlantic feels that people wouldn't be interested in five minutes of solid weather on radio.

Costs of the weather shows vary, naturally, from market to market, but in many cases they are surprisingly low. In one area, the show's cost-per-thousand is only 60 cents.

"We know that the most important thing in the gasoline business is the dealer's service," says Atlantic's advertising manager Richard Borden. "After that come things like location, cleanliness, the character of the

dealer. But I'm an advertising manager. I can't bring the station any nearer. But other things being equal—and I have to assume they are—I can create an interest in the virtues of our products and dealers' services."

Since quality and service are the cornerstones of this advertising theory, it puts certain limitations upon the choice of a vehicle. The weather show looked good in this light. It has strong public service values, and it fits the product. Everyone is interested in the weather, but motorists probably comprise the most weather-conscious major group in the nation. In addition, the weatherman doesn't hold merely seasonal interest as do football and baseball stars. Weather is a year-round business.

Programs match Atlantic's marketing pattern

The weather show also offers the flexibility of regional promotion, but with the identity virtues of a single show. Atlantic sells its products in Ohio, West Virginia, and all the Atlantic coast and New England states except Maine. Spot TV enables it to match its distribution pattern without waste. It also offers the asset of a TV personality in each market.

The key to Atlantic's success with its TV vehicle is undoubtedly the weatherman himself. The company imposes considerable demands and restrictions upon its weathermen. The whole show, for instance, must be completely memorized, including the commercials. However, there is never a shortage of applicants when a new market is about to be opened.

The prospective weathermen are given a careful screening, and the successful applicant has to get the approval of everyone concerned, including the oil company's district manager in the area, before he is finally chosen. As a result, there have been only four talent changes in the show's five-year history, and only one was initiated by the sponsor.

Atlantic's attention to detail is carried through the show from the inception, to production, to performance. Each weatherman comes to Philadelphia / To page 101

Out of the bedlam at Battle Creek emerged a new industry and a revolution in

CORNFLAKE

Television advertising today is bound by stringent rules and regulations laid down by networks, stations, industry associations and the Federal government, as well as by generally accepted standards of good taste. But it was not always so with advertising, as is evident in the following account of the often hilarious, sometimes incredible, adventures of the infancy of the dry cereal industry. It is taken from the book by Gerald Carson.

Battle Creek, Michigan, the home of Kellogg and Post cereals, got its special flavor from the religious-health-medical doctrine of the Seventh-Day Adventists. For 50 years Battle Creek was the world headquarters of this aggressive, dedicated, fundamentalist society. Devout believers in the Second Coming, the Adventists were convinced vegetarians who followed Genesis literally where it says, "Behold, I have given you every herb-bearing seed—to you it shall be for meat."

The Advent folk were steered into health reform by their astute prophetess, Mrs. Ellen G. (Sister) White. Inspired by a nocturnal vision of Sister White's, the Adventists opened the Western Health Reform Institute in Battle Creek in September, 1866. Sister White's husband wrote crisply to a colleague, "Hustle young men off to some doctor-mill, and get ready. Our Institute buildings are already larger than our doctors."

White's quick eye fell speculatively upon John Harvey Kellogg, the son of a quiet, devout Adventist who sat in the third pew, right beside the Whites, and whose \$500 had been the largest single contribution toward the sanitarium. Young Kellogg was small, the runt of the family, but bright as a new penny. He combined brains, idealism, and the faith of the church.

"Cornflake Crusade", which was published in October by Rinehart & Co.

It was in those lusty years of the latter 19th century that today's sober giants, General Foods (which began as the Postum Co.) and Kellogg, were born. Preliminary chapters of the book show how the stage was set to make possible the astonishing growth of the industry.

After the War Between The States, the nation wa

Never was the sound judgement of Sister White and her spouse more clearly demonstrated than in their perception that young John would become a dynamic medical evangelist. He was destined to take over the rather weird medical boarding house some years later, and to guide it for 65 years until the name of the Battle Creek Sanitarium was known all over the world.

The idea for a good breakfast dish is born

With the encouragement of Sister White and her husband, young Kellogg went to New York to study medicine at the Bellevue Hospital Medical College, graduating in 1875. While an intern at Bellevue, he breakfasted on oatmeal gruel, crackers, apples and one coconut a week, on which he gained 17 pounds at a total cost of 16 cents a day. Ever since then, the criteria existed in his mind for a good breakfast dish. He visualized a cereal in a form that would have good keeping qualities, require little or no preparation, be attractive in flavor, light, and easy on the digestion.

One answer to the need made an obscure and local appearance in the year 1893. It was Shredded Wheat, the creation of Henry D. Perky. First from Boston, then from Worcester and finally from Niagara Falls, came



the eating habits of the world

CRUSADE

...agued by food processors hampered by few restrictions, other legal or moral. There were no pure food laws. Formaldehyde, borax, coal-tar flavorings, copper salts and sulphite bleaches all found their way to the American table, unannounced. There was alum in the bread, flour in the mustard and methyl alcohol in the ice cream. When Battle Creek began offering its "health foods," public acceptance came in a landslide.

...the increasingly familiar little pillow-shaped biscuit in a carton which proclaimed the value of the secret of shredding by listing 43 patents on a side panel, a warning to all evil men who might be tempted to imitate it.

Dr. Kellogg vowed that he would find a substitute of his own. In an account which the Doctor related many times, the solution of the problem came to him as a result of a dream. Said the Doctor:

"I prescribed zwieback for an old lady, and she broke her false teeth on it. She demanded that I pay her \$10 for her false teeth. I began to think that we ought to have a ready-cooked food which would not break people's teeth. I puzzled over that a good deal. One night about 12 o'clock I was awakened by a phone call from a patient, and as I went back to bed I remembered that I had been having a most important dream. Before I went to sleep again I gathered up the threads of my dream and found I had been dreaming of a way to make flaked foods.

"The next morning I boiled some wheat and, while it was soft, I ran it through a machine Mrs. Kellogg had for rolling dough out thin. This made the wheat into thin films. I scraped it off with a case knife and baked it in the oven. This was the first of the modern breakfast foods." (Forgetting Shredded Wheat.) / To page 111

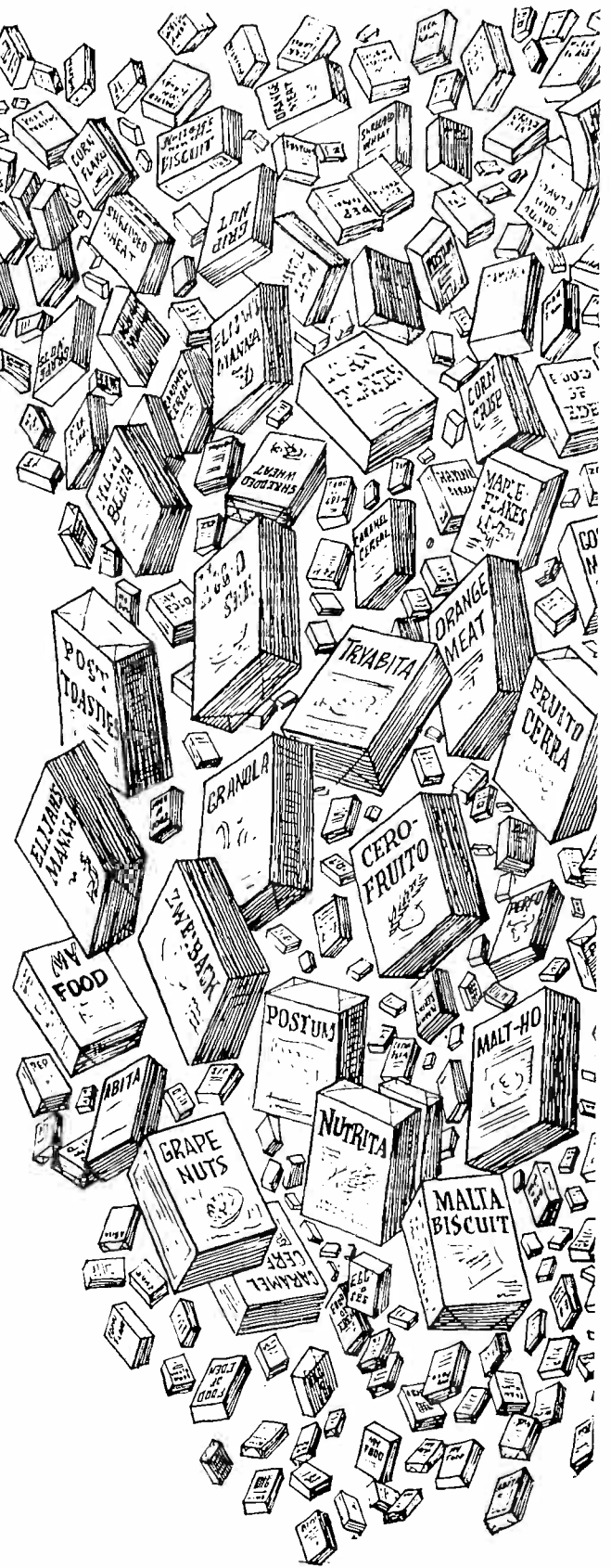


ILLUSTRATION BY CARL ROSE, COURTESY AMERICAN HERITAGE

Cornflake Crusade, Copyright 1957, by Gerald Carson

In
Louisville-

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

WAVE Radio

WAVE-TV

LOUISVILLE

NBC AFFILIATES

NBC SPOT SALES, EXCLUSIVE NATIONAL REPRESENTATIVES

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

NEW YORK

AUTOMOBILES, HEADACHE REMEDIES, TEAS, SOAPS AND DETERGENTS

For the latest in its series of brand trend reports, TELEVISION MAGAZINE commissioned Pulse to survey automobiles, headache remedies, soaps and detergents, and teas in New York. Drawing for comparison from studies made over the past two years, this report indicates changes in the extent to which TV commercials were recalled, and trends in product use, from November, 1955, to the present for all categories except automobiles, which were first surveyed in April, 1956.

The latest survey was conducted in August, 1957. One thousand viewers were asked the following questions for each product category: "What brands of _____ have you seen advertised on TV during the last two weeks?" and "Which do you use?"

Recall leaders in their respective categories were Mercury, Bufferin, Tide and Lipton.

Mercury leads in recall for 1956 and 1957

Mercury, first in brand recall of automobiles, also led the field in the last survey in July, 1956. Dodge made a sizable jump from sixth spot in 1956 to second in the August survey of this year. Down to fifth place was Chevrolet, which formerly held the second spot.

In product use in the New York area, the record remained substantially the same since the survey of April, 1956, with Chevrolet leading the field, Ford ranking second and Plymouth third.

Bufferin maintained its first place in recall of head-

ache remedies, while Anacin, previously in fourth position, moved to second. In use, Bayer Aspirin ranked first, with Bufferin in second spot and Anacin third.

In the November, 1955 survey, soaps were not included, so only detergents can be compared with the 1957 survey. In recall, Tide led its category by a substantial percentage. Cheer maintains its number two spot in detergents although Duz, a non-detergent, actually captured second place.

Tide maintains first place in use as well as recall

Substantial changes are reflected in the pattern of use in this survey. Tide continued in popularity, but Lux took a sizable move forward from eighth position to third while Cheer moved from second to fourth spot.

All, previously in fourth place, dropped to tenth, Dash moved from sixth to twelfth, while Ad, also in sixth spot in 1956, went down to nineteenth in 1957. The omission of soaps in earlier survey may help to account for this variation.

In teas, Lipton maintains first place in both recall and use with an overwhelming lead. In percent of recall, Lipton is more than three times higher than all other brands put together; in use, the percentage is more than twice that of the next leading brand, White Rose.

Next month, the results of a parallel survey of these same categories in Chicago will appear in TELEVISION MAGAZINE. (Recall and use tables on next pages.)

TEAS

BRANDS RECALLED—NEW YORK

Brand	AUGUST 1957		NOVEMBER 1955	
	Rank	%	Rank	%
Lipton	1	58.0	1	60.1
Tetley	2	5.0	4	6.1
White Rose	3	4.9	3	10.5
Salada	4	3.7	2	13.3
Tender Leaf	5	3.1	5	2.0
Savarin	—	*	—	—
A&P	—	—	—	*
Ehler	—	—	—	*
McCormick	—	—	—	*
Swee-Touch-Nee	—	—	—	*

* Less than 1%

TEAS

BRANDS USED—NEW YORK

Brand	AUGUST 1957		NOVEMBER 1955	
	Rank	%	Rank	%
Lipton	1	37.0	1	32.1
White Rose	2	15.7	2	17.8
Tetley	3	11.9	3	12.3
A&P	4	10.5	4	11.7
Salada	5	4.5	5	6.5
Tender Leaf	6	3.7	7	3.3
Swee-Touch-Nee	7	2.8	6	4.1
Savarin	8	1.0	—	—
Ehler	—	—	8	1.4
McCormick	—	—	8	1.4



SOAPS AND DETERGENTS

BRANDS RECALLED—NEW YORK

Brand	AUGUST 1957 (soaps & detergents)		NOVEMBER 1955 (detergents only)	
	Rank	%	Rank	%
Tide	1	36.0	1	40
Duz	2	18.8	—	—
Cheer	3	17.5	2	29
Ivory	4	14.4	—	—
Lux	5	14.2	6	9
Dove	6	9.4	—	—
Fab	7	8.3	3	19
Wisk	8	7.2	—	—
Rinso	9	6.4	4	14
Dash	10	6.3	5	10
All	11	6.0	7	8
Dial	12	4.8	—	—
Camay	13	4.6	—	—
Oxydol	14	3.1	—	—
Joy	14	3.1	9	4
Palmolive	16	3.0	—	—
Vel	17	2.7	8	4
Ad	17	2.7	9	4
Lava	19	2.5	—	—
Lestoil	20	2.3	—	—
Surf	21	1.2	11	3
Lifebuoy	—	*	—	—
Swan	—	*	—	—
Sweetheart	—	*	—	—
Dreft	—	—	12	1

* Less than 1%

AUTOMOBILES

BRANDS RECALLED—NEW YORK

Brand	AUGUST 1957		JULY 1956		APRIL 1956	
	Rank	%	Rank	%	Rank	%
Mercury	1	34.0	1	38.3	2	30.4
Dodge	2	30.6	6	20.6	4	25.0
Ford	3	28.0	3	26.9	1	34.8
Lincoln	4	18.5	5	22.8	8	19.3
Chevrolet	5	18.0	2	29.7	3	29.0
Plymouth	6	13.9	7	19.3	10	17.3
Chrysler	7	11.6	8	17.8	9	19.0
DeSoto	8	8.2	4	24.5	6	21.0
Oldsmobile	9	5.3	10	15.6	5	21.5
Buick	10	3.3	9	16.7	7	20.1
Nash	11	2.2	13	2.4	12	3.5
Pontiac	12	1.1	11	8.8	11	8.2
Packard	—	*	12	2.5	—	—
Studebaker	—	*	—	*	13	2.7
Cadillac	—	*	—	*	—	—
Hudson	—	—	—	*	—	—
Imperial	—	*	—	—	—	—

* Less than 1%



Mercury leads the field in recall of autos

Tide continues as a favorite in recall of TV commercials and in use in the detergent category

SOAPS AND DETERGENTS BRANDS USED—NEW YORK

Brand	AUGUST 1957 (soaps & detergents)		NOVEMBER 1955 (detergents only)	
	Rank	%	Rank	%
Tide	1	29.2	1	42.7
Ivory	2	26.9	—	—
Lux	3	15.5	8	5.6
Cheer	4	10.3	2	19.2
Rinso	5	10.2	5	13.1
Camay	6	9.5	—	—
Fab	7	8.2	3	17.4
Duz	8	7.9	—	—
Dial	9	7.6	—	—
All	10	7.5	4	14.5
Palmolive	11	5.9	—	—
Dash	12	4.6	6	6.5
Wisk	13	3.8	—	—
Vel	14	3.1	9	5.0
Oxydol	14	3.1	—	—
Dove	16	3.0	—	—
Joy	16	3.0	12	2.8
Lifebuoy	18	2.5	—	—
Ad	19	2.3	6	6.5
Sweetheart	19	2.3	—	—
Surf	21	1.8	10	3.8
Swan	21	1.8	—	—
Lestoll	23	1.2	—	—
Lava	24	1.1	—	—
Dreff	—	—	11	3.3

HEADACHE REMEDIES BRANDS RECALLED—NEW YORK

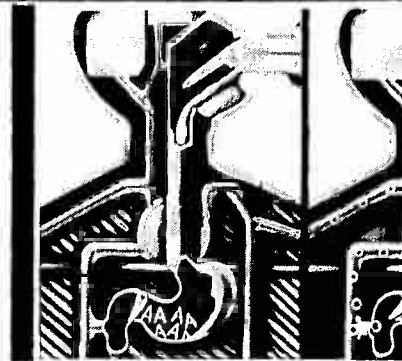
Brand	AUGUST 1957		NOVEMBER 1955	
	Rank	%	Rank	%
Bufferin	1	52.5	1	36.6
Anacin	2	19.9	4	15.2
Alka Seltzer	3	15.8	2	24.9
Bayer Aspirin	4	11.0	3	17.6
B.C.	5	3.5	5	6.4
Bromo Seltzer	6	3.1	6	5.5
St. Joseph Aspirin	7	1.2	7	1.6
Squibb Aspirin	—	—	—	*

* Less than 1%

HEADACHE REMEDIES BRANDS USED—NEW YORK

Brand	AUGUST 1957		NOVEMBER 1955	
	Rank	%	Rank	%
Bayer Aspirin	1	49.4	1	53.3
Bufferin	2	24.2	4	14.7
Anacin	3	20.2	2	20.7
Alka Seltzer	4	14.4	3	16.3
Bromo Seltzer	5	3.0	6	5.2
B.C.	6	2.9	7	4.5
St. Joseph Aspirin	7	2.3	8	3.2
Squibb Aspirin	—	—	5	6.1

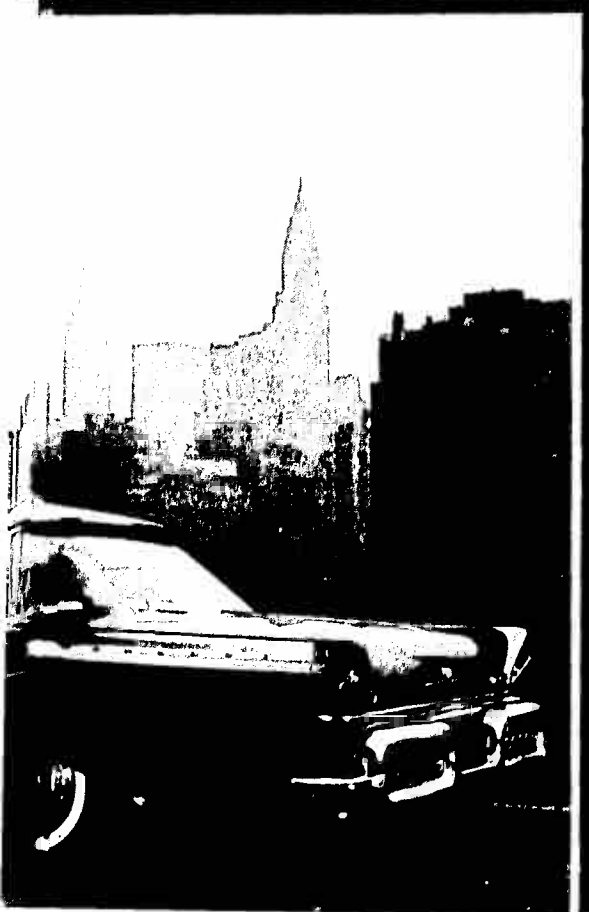
Bufferin placed first in recall in both the 1955 and 1957 surveys in New York

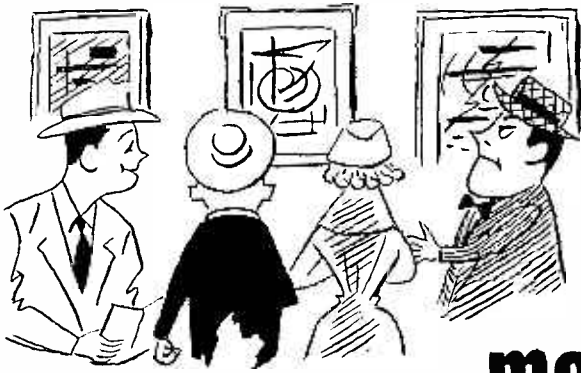


AUTOMOBILES BRANDS USED—NEW YORK

Brand	AUGUST 1957		JULY 1956		APRIL 1956	
	Rank	%	Rank	%	Rank	%
Chevrolet	1	13.0	1	12.9	1	12.3
Ford	2	12.4	2	10.7	2	9.5
Plymouth	3	10.2	3	6.8	3	7.6
Buick	4	6.2	5	6.0	4	6.4
Pontiac	5	5.9	6	5.7	5	6.3
Oldsmobile	6	5.4	4	6.3	6	5.9
Dodge	7	5.2	7	5.3	7	5.0
Chrysler	8	2.9	8	2.4	8	2.9
Mercury	8	2.9	8	2.4	8	2.9
Studebaker	10	2.3	12	1.4	11	1.7
DeSoto	11	2.0	10	2.0	10	1.9
Cadillac	12	1.2	12	1.4	12	1.5
Hudson	—	—	—	*	—	—
Lincoln	—	*	—	*	—	—
Nash	—	*	11	1.6	—	—
Packard	—	*	12	1.4	—	—

* Less than 1%

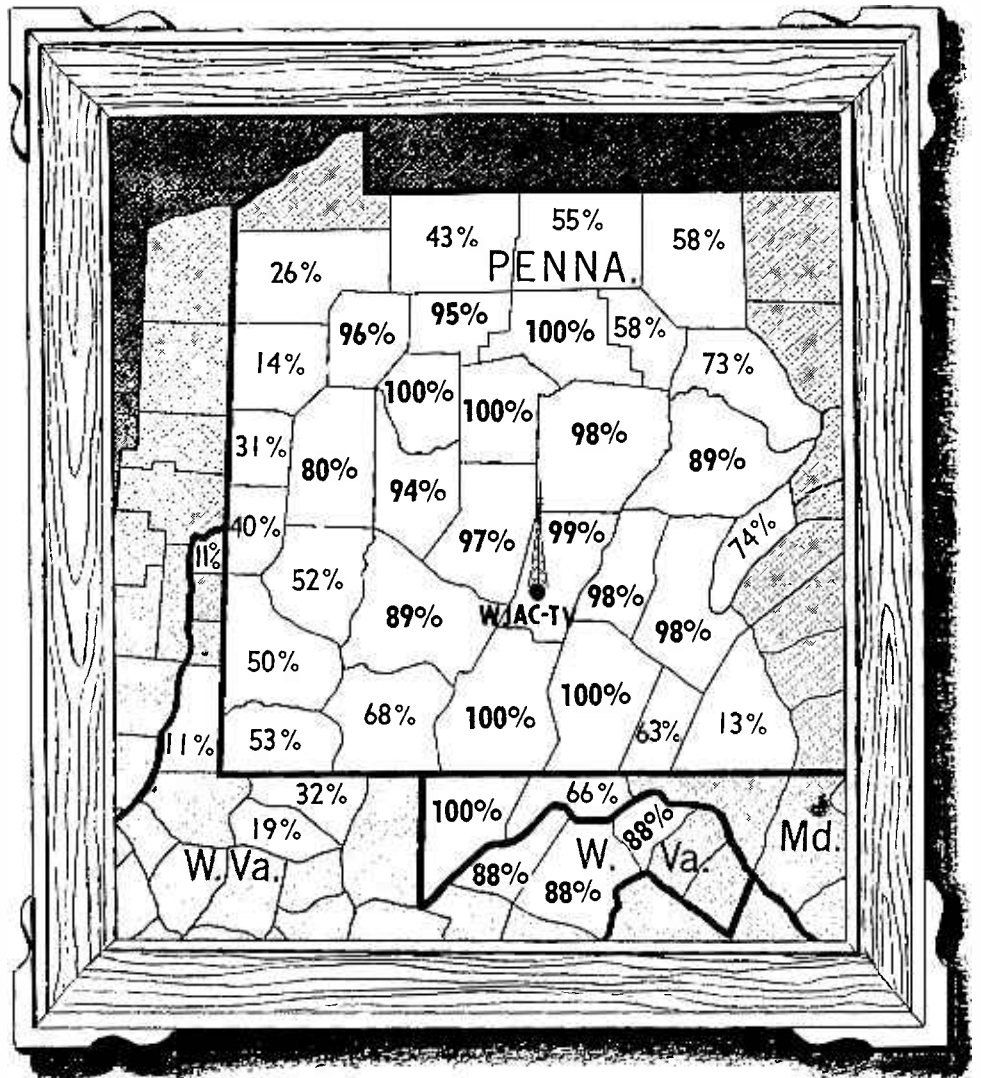




the kind of art media men appreciate!

*A
mighty
pretty
coverage
picture*

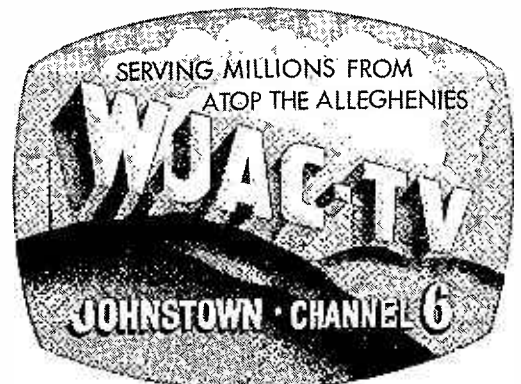
41 Counties in the
Southwestern Pennsylvania
Marketing Area!
80% to 100% coverage in
20 of these counties!
63% of more than a
million TV homes!



Sure, you get top coverage with WJAC-TV, but to make the picture even brighter, you get amazing audience loyalty and program appeal! In the Johnstown-Altoona area, during the 7:00 to 11:00 p. m. period, WJAC-TV leads in 105 periods, while the competition leads in only 7. Put yourself in this picture—cash in on Pennsylvania's 3rd TV market with WJAC-TV.

*Nielsen Coverage Services—Report No. 2 (monthly coverage percentages)

Ask your KATZ man for full details!



TELEVISION MAGAZINE SPECIAL REPORT NO. 15

daytime television

Advertisers are sponsoring more time on daytime network TV than ever before. This report, condensed from a study by the Television Bureau of Advertising, examines the nature of the daytime audience, advertiser activity, costs and programming. It includes a list of daytime network TV advertisers compiled by BAR. And for the first time, data on NBC's new study of the sales effectiveness of daytime.

Detroit's Torch Drive and **WWJ-TV**

... both built by

BELIEVABILITY



RENE JOHNSON ...
1957 Torchlighter

With "Give Once for All" as its rallying cry, the United Foundation Torch Drive has won the faith and support of all Detroit—and has set a national pattern for efficient, economical financing of private health and community services.

Faith in WWJ-TV is another notable Detroit characteristic—faith engendered by WWJ-TV's acknowledged leadership and emphasis on quality in every phase of television.

That's why seeing is believing to the great WWJ-TV audience—a priceless advantage to every advertiser.

channel 4
Detroit

WWJ-TV NBC Television Network

JACKSON ANN ARBOR TOLEDO DETROIT PONTIAC FLINT PORT HURON

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

THE STATUS OF DAYTIME NETWORK TV

Advertisers invested almost \$158 million in daytime network TV last year. And this season, the figure will be even larger

The 1957-58 season will find daytime network television with more sponsored quarter-hours than at any time since the launching of network programming in 1946. From January to April alone, PIB reports, 138 advertisers appeared on daytime—nearly 62% of the 221 advertisers who bought network TV during this period.

These advertisers, according to the Nielsen report of April 7-13, sponsored 66.44 hours weekly of daytime network programming. (The term "advertiser" refers here to a single company. Thus, Procter & Gamble is considered a single advertiser, although it places numerous products within its daytime schedule.)

In terms of actual money spent, advertisers invested over \$157 million in daytime network TV last year. This represents an increase of 357% since 1951.

DAYTIME NETWORK TV TIME CHARGES

	Amount	Increase Over Previous Year
1956	\$157,794,000	24%
1955	127,140,000	24%
1954	102,240,000	50%
1953	68,063,000	31%
1952	51,861,000	50%
1951	34,529,000	—

Source: PIB (Gross time charges; does not include production charges).

Advertisers are allocating a greater share of network expenditures to daytime network television. In 1956, one out of every three dollars was placed in daytime.

NETWORK TV EXPENDITURES BY DAY-PART

	% Daytime	% Nighttime
1956	32.3	67.7
1955	31.2	68.8
1954	31.9	68.1
1953	29.9	70.1
1952	28.7	71.3
1951	27.0	73.0

Source: PIB

A number of major advertisers have taken impressive daytime schedules in the 1957-58 season. Kellogg is sponsoring three-and-a-half hours of adventure and Western programs on ABC. General Foods has sharply increased its daytime use. Singer Sewing Machine has entered the medium for the first time. Peter Paul has scheduled a half-hour alternate-week buy. Sweets Co. of America has signed for three alternate-week half-hours. Procter & Gamble, Colgate, Lever, Sterling Drug, Kraft and Pond's are maintaining or increasing their daytime network campaigns.

Behind this increased activity is a growing awareness that while daytime TV cannot deliver the vast audiences of nighttime TV, it has certain important advantages.

1. A daytime campaign reaches the housewife at approximately the time she does her family marketing.

2. The advertiser enjoys greater commercial time by using a daytime network program rather than a comparable nighttime show.

3. Daytime costs and cost-per-thousand are lower than nighttime network shows.

4. Daytime network shows offer greater flexibility for short-term and limited-market campaigns than nighttime.

THE DAYTIME AUDIENCE

In the past five years, daytime television's audience has risen 111%, from 3.5 to 7.5 million homes viewing each day during the average minute.

HOUSEHOLDS VIEWING DAYTIME TV During Average Minute Daily, 6:00 a.m.-6:00 p.m., Mon.-Fri.

	Homes Viewing (000)
1957	7,546
1956	6,353
1955	5,270
1954	4,896
1953	3,569

Source: A. C. Nielsen, January 1953 through 1957 (last two weeks)

The TvB National Pulse Survey of September, 1956, uncovered the following information about the daytime viewing habits of the housewife, the most important segment of the buying population:

1. Housewives with large families are the heaviest viewers of daytime TV.

2. The most avid viewer is the young housewife who belongs to the heavy grocery-buying, car-owning, clothes-buying segment of the population.

3. Over half of all families make up the vitally important middle-income group in the U. S., and almost half of the housewives in these middle-income families watch daytime TV every day.

4. More than two out of five viewing homes—45.2%—have a housewife who watches daytime TV each day, and she spends 132 minutes before her TV set during these hours each day.

5. By September, 1956, daytime television attracted as many housewives in a single 12-hour period—17.5 million—as there were TV homes three years earlier—17.6 million homes in August, 1953.

Since this survey was made, 3.2 million new TV homes have become part of the medium's audience.

HOUSEWIVES VIEWING DAYTIME TV EACH DAY

1. By Size of Family

Size of Family	% Viewing Daytime TV in TV-Viewing Homes
1 and 2 Members	24.9
3 and 4 Members	59.5
5 Members and Over	51.6

2. By Age of Housewife

Age of Housewife	% Viewing Daytime TV in TV-Viewing Homes
18-34	52.9
35-49	46.5
50 and Over	35.6
Average	45.2

THE COMMERCIAL IMPACT

Based on an NBC Survey

Viewers
Sept. 1956 Dec. 1956 Advanta

It Could Be You—Welch "Fruit-of-the-Vine"

Brand Familiarity

Viewers	47.8%	72.6%	33
Matched Non-Viewers	47.8%	54.8%	

Brand Knowledge

Viewers	18.8%	30.1%	35
Matched Non-Viewers	18.8%	22.3%	

Purchase

Viewers	9.1%	17.2%	45
Matched Non-Viewers	9.1%	11.9%	

It Could Be You—Good Seasons Salad Dressing

Brand Awareness

Viewers	3.8%	10.2%	48
Matched Non-Viewers	3.8%	6.9%	

Interest Arousal

Viewers	43.5%	56.5%	38
Matched Non-Viewers	43.5%	41.0%	

Brand Preference

Viewers	24.2%	30.6%	18
Matched Non-Viewers	24.2%	26.0%	

An NBC study of the commercial impact of daytime TV (of which five reports are reproduced above), reveals that "they are not only noticed, but also have considerable sales effectiveness," reports Dr. Thomas E. Coffin, NBC director of research.

Survey shows they listen to daytime commercials

"The survey results," says Dr. Coffin, "effectively refute surveys of organizations such as the Bureau of Advertising (American Newspaper Publishers Association) which purported to show that people pay no attention to commercials on daytime television. The survey results, you might say, prove that daytime television commercials don't play to an empty living room."

Eleven cities were covered in the survey: Atlanta, Baltimore, Chicago, Des Moines, Louisville, New York, Salt Lake City, San Antonio, San Francisco, Seattle and Youngstown. A total of 2,218 housewives in these cities were interviewed in September, 1956, and again three months later. The purpose was to measure the effectiveness of daytime TV programs during this period. Some of the campaigns were just beginning at the time of the first interview, and were well under way at the time of the second.

OF DAYTIME TV—A STUDY OF VIEWERS VS. NON-VIEWERS

Conducted Among 2,218 Housewives in 11 Major Markets

	Sept. 1956	Dec. 1956	Viewers' Advantage
Brand Dominance			
Viewers	15.1%	15.6%	24%
Matched Non-Viewers	15.1%	12.6%	
Matinee Theater—Brillo			
Interest Arousal			
Viewers	39.1%	51.4%	65%
Matched Non-Viewers	39.1%	31.2%	
Slogan Identification			
Viewers	25.9%	41.6%	47%
Matched Non-Viewers	25.9%	28.3%	
Purchase			
Viewers	34.7%	42.0%	19%
Matched Non-Viewers	34.7%	35.4%	
Comparison Preference			
Brillo Viewers	36.9%	42.9%	19%
Brillo Non-Viewers	36.9%	35.9%	

Modern Romances—VO-5

Brand Awareness			
Viewers	4.7%	11.8%	64%
Matched Non-Viewers	4.7%	7.2%	
Brand Familiarity			
Viewers	22.5%	40.2%	29%
Matched Non-Viewers	22.5%	31.1%	

The NBC research department sought to measure such factors as brand awareness, familiarity, knowledge, preference, dominance, interest arousal and slogan identification, as well as to determine which brand the housewife bought, which others she had bought in the previous month, and her choice between two suggested brands.

Procter & Gamble survey was reported in 1956

Although studies of the recall of daytime television commercials are not new, relatively little research has been published in the area of their sales effectiveness. TELEVISION MAGAZINE of February, 1956, reported results of a Procter & Gamble survey which found that, "There appears to be no difference in percentage of commercial recall between daytime and nighttime."

The NBC study now being completed, however, is unique in its size, scope and direction, according to Dr. Coffin. Here are some of the survey's findings for the Welch Grape Juice Company's advertising on *It Could Be You*, an NBC-TV daytime show. This featured Welch's "Fruit-Of-The-Vine" commercials.

To determine brand familiarity, housewives were asked, "Here is a card with the names of some prod-

	Sept. 1956	Dec. 1956	Viewers' Advantage
Brand Knowledge			
Viewers	11.8%	25.4%	42%
Matched Non-Viewers	11.8%	17.9%	
Interest Arousal			
Viewers	12.4%	25.4%	95%
Matched Non-Viewers	12.4%	13.0%	
Slogan Identification			
Viewers	0%	6.5%	550%
Matched Non-Viewers	0%	1.0%	
Brand Last Bought			
Viewers	1.8%	5.3%	89%
Matched Non-Viewers	1.8%	2.8%	

Queen for a Day—Dash Dog Food

Slogan Identification			
Viewers	17.8%	24.6%	73%
Matched Non-Viewers	17.8%	14.2%	
Brand Preference			
Viewers	16.0%	21.6%	64%
Matched Non-Viewers	16.0%	13.2%	
Purchase			
Viewers	7.3%	9.2%	64%
Matched Non-Viewers	7.3%	5.6%	

ucts. Have you ever heard of any of these products?" In September, 1956, this question was answered "yes" by 47.8 per cent of the viewers. In the control group of matched non-viewers, the question was answered "yes" by exactly the same percentage.

Brand familiarity higher among viewers

Three months later, the same question was answered "yes" by 72.6 per cent of the same group of viewers. Only 54.8 per cent of the non-viewers answered "yes" the second time they were quizzed. In other words, brand familiarity was 33 per cent higher among viewers than non-viewers.

Such evidence as this, Dr. Coffin declares, shows that daytime TV is accomplishing the advertiser's objectives: increasing the housewife's familiarity with his brand, winning for it a greater "share of mind," and stimulating a higher rate of purchase.

Full survey will cover over 30 brands

Dr. Coffin points out that the case histories above represent only a cross-section of the brands studied. The full survey results, when available in another month or two, will include data on more than 30 different brands.

3. By Income Groups

Income Group*	% Viewing Daytime TV in TV-Viewing Homes
Under \$3,000	48.8
\$3,000-\$4,000	54.0
\$4,000-\$5,000	46.2
\$5,000-\$7,000	45.5
\$7,000-\$10,000	48.6
\$10,000 and Over	37.2

*\$4,000-\$10,000 comprises Middle Income Group

Source: TvB's National Pulse Survey, Sept., 1956

While the daily viewing audience of daytime TV is large—71.1% of all TV homes—the tremendous build-up of different homes that accumulates in a single week is even more striking. In the first week of March, 1957, 85.9% of all TV homes tuned to daytime TV each week, according to Nielsen. And these homes viewed 12 hours and 42 minutes per home, on a Monday to Friday basis.

A year earlier, March 1956, a similar Nielsen report showed 30,221,000 TV homes tuned to daytime TV, and a weekly viewing time of 11 hours and 23 minutes. Thus, while TV homes tuned in rose 3,538,000, the time each family spent watching daytime TV rose 1 hour and 19 minutes over a 12-month period.

The larger the family, the larger the percentage of homes tuning to daytime TV, and the greater the amount of time spent with the medium. Measuring the audience by the age of the housewife, the younger she is, the larger the percentage of homes tuning to daytime TV, and the greater the amount of time spent with it.

CUMULATIVE WEEKLY HOMES VIEWING DAYTIME TV

6:00 a.m.-6:00 p.m., Monday-Friday

1. By Family Size

	1-2 Member Homes	3-4 Member Homes	5 & More Members	Total TV Homes
% Homes Viewing	73.0	88.1	95.7	86.1
No. Hours Viewing	9:03	11:02	13:37	11:23

2. By Age of Housewife

	Under 35	35-49	50 & Over	Total TV Homes
% Homes Viewing	92.3	89.9	79.9	86.1
No. Hours Viewing	15:21	11:29	9:41	11:23

Source: A. C. Nielsen, March 5-9, 1956
Based on U.S. Television Homes

A breakdown of the daily daytime TV audience into 3-hour segments shows the following picture. From 9:00 a.m. to 12:00 noon, daytime TV reaches 10.7% of all TV homes during the average minute. During the 3-hour period, however, over 36% of all TV homes have tuned in, and these families spend one hour and 13 minutes each day watching TV.

A much higher percentage—better than one out of every two young housewife homes—are part of this morning audience. They spend one hour and 29 minutes each day watching TV.

As TV's audiences increase throughout the afternoon, this same pattern repeats itself. But a large number of

different homes and a far greater percentage of young housewife homes make up the viewing audience.

DAILY DAYTIME TV AUDIENCE BY 3-HOUR SEGMENTS

	9:00 a.m.- 12:00 Noon	12 Noon- 3:00 p.m.	3:00 p. 6:00 p.
% Homes Using TV Per Average Minute	10.7	14.0	19.0
% Different Homes Using TV Each Day	36.8	44.3	59.2
Hours Spent by Different Homes Using TV Each Day	1:13	1:19	1:21
% Different Young Housewife Homes Using TV Each Day	54.9	56.7	72.3
Hours Spent by Different Young Housewife Homes Using TV Each Day	1:29	1:20	1:27

Source: A. C. Nielsen, week ending Mar. 10, 1956, Monday-Friday
Based on U.S. Television Homes

On a weekly basis, daytime television's audience becomes even more formidable. Each week, 65% of all TV homes are part of the viewing audience between 12:00 noon and 3:00 p.m. These families watch a total of four hours and 28 minutes. Nineteen per cent more of the younger homes, or 77.4%, watch TV during this 3-hour period, and they spend four hours and 53 minutes each week.

Again, a higher-than-average percentage of the large-family homes are avid TV viewers, ranging each week from 70% to 93% of the total families in this category, during any 3-hour period.

WEEKLY DAYTIME TV AUDIENCE BY 3-HOUR SEGMENTS

	9:00 a.m.- 12:00 Noon	12 Noon- 3:00 p.m.	3:00 p.m.- 6:00 p.m.
% Different Homes Using TV Each Week	58.9	65.0	81.0
Hours Spent by Different Homes Using TV Each Week	3:47	4:28	4:55
% Different Young Housewife Homes Using TV Each Week*	75.0	77.4	90.5
Hours Spent by Different Young Housewife Homes Using TV Each Week*	5:27	4:53	5:49
% Different Large Family Homes Using TV Each Week**	70.2	76.4	93.3
Hours Spent by Different Large Family Homes Using TV Each Week**	4:38	4:47	5:35

*Housewife under 35

**Five or more family members

Source: A. C. Nielsen, week ending March 10, 1956, Monday-Friday
Based on U.S. Television Homes

Almost every set tuned in during daytime hours has a housewife as a viewer. For every 100 homes viewing TV, there are 94 women, 61 children, 30 men and 13 teens.

In late afternoon, when youngsters become an important factor in TV viewing, a network program such as *Mickey Mouse* delivers an exceptionally high portion of the younger set. From 5:00-6:00 p.m., 61% of *Mickey Mouse's* audience is children. The average program at this hour gets 44% children.

DAYTIME PROGRAMMING

Before TV, most daytime network radio programs were soap operas. That's not true of daytime TV. One-fourth of network programs are serial dramas. Although these offerings attract wide and loyal audiences, daytime TV aims to please a much broader group of viewer tastes. Programs include news, variety, quiz, audience-participation and situation comedy.

DAYTIME NETWORK PROGRAM TYPES
Fall Programming Line-Up as of August, 1957

Type	Number	Type	Number
Daytime Drama (Serials)	10	Children's	2
Audience-Participation	6	Situation Comedy	1
Quiz	6	General Drama	1
Adventure	4	Popular & Dance Music	1
Variety	4	Western Drama	1
News	3	Total	39

This listing refers to the number of program types. In number of hours, one general drama, of course, would be equivalent to several daytime serials.

Audiences want many types of programming. In January, 1957, according to Nielsen, the leading daytime shows included a soap opera, a children's show, a general drama series and an audience-participation program.

This season marks the first time that all three networks will program extensively in daytime hours. An advertiser will thus have an extremely broad choice of programming from which to make his selection.

The biggest increase in program-type will be the audience-participation show. The season also marks the first time a network program will have specific teenage appeal. The program is ABC's *American Bandstand* (3:00-4:30 p.m., Monday-Friday, EST).

Network Option Time

Currently, daytime network option time is as follows:
ABC: 9:30 a.m.-12:30 p.m.; 3:30 p.m.-6:00 p.m.

CBS: 7:00 a.m.-9:00 a.m.; 10:00 a.m.-1:00 p.m.; 1:30 p.m.-5:00 p.m.

NBC: 7:00 a.m.-9:00 a.m.; 10:00 a.m.-1:00 p.m.; 2:30 p.m.-5:30 p.m.

There is no set pattern on how networks carry daytime programs, as the following breakdown reveals:

ABC: All daytime programs are carried at "local time" in the various sections of the country. For example, *Mickey Mouse* is carried from 5:30-6:00 p.m. in the Eastern Time Zone, and at the same hour in each of the other three time zones. Thus, the West Coast receives the program three hours later than the East Coast. With rare exceptions, this procedure applies to all daytime network shows.

CBS: The four early-morning CBS shows (7:00-9:00 a.m.) are aired in the Eastern and Central Time Zones only on a "live" or simultaneous basis (7:00-9:00 a.m. in the East; 6:00-8:00 a.m. in the mid-West). They are not carried in the Mountain and Pacific Time Zones. CBS programs a network show, *Panorama Pacific*, which is carried exclusively on the West Coast from 7:00 to 9:00 a.m.

Programs carried by CBS from 10:00 a.m. to 12:00 noon in the East are re-broadcast on Ampex tape the same day from 2:00 to 4:00 p.m. on the West Coast.

From 12:00 noon, all CBS daytime programs are carried "live" throughout the nation. *Hotel Cosmopolitan*, for example, is carried at 12:00 noon in the East, 11:00 a.m. in the mid-West, 10:00 a.m. in the Mountain area and 9:00 a.m. on the Pacific Coast.

NBC: *Today*, NBC's big news show, is seen live in the East from 7:00 to 9:00 a.m. The mid-West also receives the program live from 7:00 to 9:00 a.m., with the second hour repeating the first hour of the show which was carried earlier only in the East. The West Coast carries three full hours, the first hour (6:00-7:00 a.m., PST) a live pick-up, the second hour (7:00-8:00 a.m.) an Ampex tape re-broadcast, and the third hour (9:00-10:00 a.m.) a kinescope recording of the 8:00-9:00 a.m. East Coast broadcast.

Unlike CBS, the NBC late-morning block of shows (10:00 a.m.-11:30 a.m.) is carried at the same hour (10:00 a.m.-11:30 a.m.) on the Pacific Coast, or three hours later than the East Coast counterparts, except for Los Angeles and Santa Barbara which carry the shows from 3:00-4:30 p.m., PST. From 12:00 noon on, however, all East Coast programs are beamed throughout the country simultaneously.

THE COST OF DAYTIME

Except for early morning programs on CBS and NBC, an advertiser buys a minimum number of stations for a campaign on either network.

On NBC, for example, he buys the "basic" line-up of 59 stations; on CBS, 58 stations. He can buy any additional number of stations on NBC up to 188 stations on the interconnected network. The same is true of CBS. However, if an advertiser has bought a quarter-hour of a program on 85 stations, the second advertiser who wishes to purchase time on the program customarily orders a matched station lineup.

ABC requires no minimum number of stations, but rather a minimum dollar volume.

An advertiser buying a quarter-hour of daytime TV gets three commercial spots within the program. Under the Horizontal Cross-Plug or Commercial Exchange Plan, he can trade one position with another advertiser who has a campaign on another day of the week. Or, if he is an alternate-week sponsor, he can exchange one spot with the second advertiser.

In this manner, he reaches millions of new families with his commercial message without any additional out-of-pocket expense. A typical plan with two advertisers each buying a quarter-hour per week would work as follows:

**HORIZONTAL CROSS PLUG
OR COMMERCIAL EXCHANGE PLAN**

	Week I	
	Monday	Wednesday
Sponsor A	2 Commercials	1 Commercial
Sponsor B	1 Commercial	2 Commercials
Week II		
	Monday	Wednesday
Sponsor A	1 Commercial	2 Commercials
Sponsor B	2 Commercials	1 Commercial

With the above plan, each advertiser doubles his frequency (from one to two days per week) and reaches considerably more new homes at no added cost.

Daytime TV provides more time for the advertiser to talk about his product than nighttime TV. He gets 20% more time for his commercial message per quarter-hour (daytime vs. nighttime) and 42% more per half-hour.

COMMERCIAL TIME ALLOTMENT

	Quarter-Hour Program	Half-Hour Program
Daytime	3:00 Minutes	4:15 Minutes
Nighttime	2:30 Minutes	3:00 Minutes
Daytime over Nighttime..	+20%	+42%

Source: NARTB, March, 1954

In terms of dollar efficiency, daytime network television offers an excellent buy to the cost-conscious advertiser. It is twice as efficient as nighttime.

COST PER 1,000 COMMERCIAL MINUTE IMPRESSIONS

Daytime Network Programs	\$1.63
Nighttime Weekly Network Programs	\$3.25
% Daytime Over Nighttime	-50%

Source: A. C. Nielsen, Jan.-Feb., 1957

A nighttime half-hour drama averages over \$35,000 for production costs, compared to \$5,000 for a daytime half-hour and less than \$2,500 for a quarter-hour of a daytime serial drama.

NETWORK PROGRAM COSTS — DAYTIME VS. NIGHTTIME

Average Half-Hour Daytime Program	\$ 5,000
Average Quarter-Hour Daytime Serial	2,300
Average Half-Hour Nighttime Drama	35,380
Average Half-Hour Nighttime Comedy Show	39,100
Average Half-Hour Nighttime Quiz Show	26,100

Daytime time charges range from one-half to one-third of nighttime costs. CBS and NBC have a "D" rate from 7:00-9:00 a.m., enabling an advertiser to buy at one-third the nighttime cost. From 10:00 a.m., both networks have a "C" rate which is one-half the nighttime cost. ABC has a "D" rate from 9:00-5:00 p.m. and a "C" rate from 5:00-6:00 p.m.

A quarter-hour of time (excluding discounts) costs the following:

DAYTIME NETWORK TIME COSTS—A QUARTER-HOUR

	Class C	Class D
ABC	\$13,359 (59 Stations)	\$ 8,906 (59 Stations)
CBS	\$16,055 (58 Stations)	\$12,041 (58 Stations)
NBC	\$16,400 (59 Stations)	\$13,120 (59 Stations)

Discounts Offered by the Networks

ABC offers the following:

1. *Weekly Discount*: A 5% reduction to an advertiser using from 15 to 29 minutes per week. A 7.5% discount for 30 to 59 minutes.

2. *52-Week Firm Discount*: The advertiser who signs for a solid year without a clause to drop out after a given number of weeks gains an additional 5%.

3. *Annual Rebate*: A consecutive 52-week advertiser gets a 12½% discount. An alternate-week year-long advertiser earns 6¼%.

4. *Special Daytime Discount*: In lieu of all other discounts, an advertiser may take a straight 25% discount provided he has invested a sufficient amount of money (180% of the hour in class "C" and "D" time periods).

5. *Contiguous Rate*: An advertiser who buys two quarter-hours on the same day earns an additional 25% discount.

CBS offers the following:

1. *Station Hour Discount*: Savings range from 2½% to 15%, depending on the number of stations bought and the amount of time purchased each week. Must be at least 26 consecutive weeks before discount applies.

2. *Annual Discount*: Savings range from 5% for an alternate-week year-long advertiser to 10% for a consecutive 52-week advertiser.

3. *Contiguous Rate*: An advertiser buying two quarter-hours per week on different days pays 40% of the hourly cost for each segment. If he buys the two segments on the same day, he pays 30% of the hourly rate for each segment. He realizes a 25% savings. Peter Paul recently bought seven half-hours of *Arthur Godfrey* on alternate weeks rather than a quarter-hour each week to take advantage of the bigger discount.

NBC offers the following:

1. *Weekly Discount*: A quarter-hour of daytime TV for 26 consecutive weeks earns a 5% discount. An alternate-week campaign over a 52-week period also earns a 5% discount.

2. *Annual Discount*: A 52-weeks consecutive advertiser receives a 10% discount.

3. *Contiguous Vertical Discount*: An advertiser who buys two quarter-hours of daytime programming on the same day earns an additional 25% discount. He saved 33½% on three programs and 37½% on four programs.

DAYTIME NETWORK ADVERTISERS

Listed below are all the advertisers who used daytime network TV during the week ending

Oct. 4, together with the brands and products featured. Programs are listed by network, day

and N. Y. time. This study was compiled by Broadcast Advertisers Reports.

ABC PARAMOUNT

Phonograph Records

ABC: Mickey Mouse Club, Mon 5:30 p.m.

ALBERTO-CULVER COMPANY OF HOLLYWOOD

Rinse Away

NBC: The Price is Right, Thu 11:00 a.m.

Truth or Consequences, Thu 11:30 a.m.

If Could Be You, Thu 12:30 p.m.

Queen For A Day, Thu 4:00 p.m.

AMERICAN HOME PRODUCTS CORPORATION

Aerowax

CBS: Love Of Life, Tue 12:15 p.m.

Secret Storm, Tue, Thu, Fri 4:15 p.m.

NBC: Queen For A Day, Wed 4:00 p.m.

Anacin Tablets

CBS: Love Of Life, Tue, Wed, Thu, Fri 12:15 p.m.

Secret Storm, Mon, Tue, Wed, Fri 4:15 p.m.

NBC: Truth or Consequences, Wed 11:30 a.m.

Queen For A Day, Wed 4:00 p.m.
Bisodol Powder and Mints
 CBS: Love Of Life, Wed 12:15 p.m.
Black Flag Insecticide
 CBS: Love Of Life, Fri 12:15 p.m.
 Secret Storm, Mon 4:15 p.m.
Chef Boy-Ar-Dee Food Products
 CBS: Love Of Life, Mon, Fri 12:15 p.m.
Easy Off Oven Cleaner
 CBS: Love Of Life, Wed 12:15 p.m.
 Secret Storm, Fri 4:15 p.m.
Freezone
 CBS: Love Of Life, Mon, Tue 12:15 p.m.
 Secret Storm, Fri 4:15 p.m.
Griffin Shoe Polish
 CBS: Love Of Life, Fri 12:15 p.m.
 Secret Storm, Tue 4:15 p.m.
Heat Liniment
 CBS: Secret Storm, Mon, Wed 4:15 p.m.
 NBC: Truth Or Consequences, Wed
 11:30 a.m.
Hills Cold Tablets
 CBS: Secret Storm, Tue 4:15 p.m.
Infra Rub
 CBS: Love of Life, Mon, Tue, Wed,
 12:15 p.m.
Kolynos Toothpaste
 CBS: Secret Storm, Thu 4:15 p.m.
 NBC: Truth Or Consequences, Wed
 11:30 a.m.
Kripton Cold Tablets
 CBS: Love of Life, Mon 12:15 p.m.
Neet Depilatory
 CBS: Secret Storm, Thu 4:15 p.m.
Outgro
 CBS: Love Of Life, Thu 12:15 p.m.
Sani-Flush
 CBS: Love Of Life, Thu 12:15 p.m.
 Secret Storm, Mon, Wed 4:15 p.m.
 NBC: Truth Or Consequences, Wed
 11:30 a.m.
 Queen For A Day, Wed 4:00 p.m.
Wizard Deodorizers
 CBS: Love Of Life, Thu 12:15 p.m.
 Secret Storm, Wed, Thu 4:15 p.m.
 NBC: Queen For A Day, Wed 4:00 p.m.

LAURENCE & COMPANY
Liquid Chiffon Detergent
 CBS: Godfrey, Thu 10:30 a.m.
Star Canned Meats
 NBC: It Could Be You, Wed 12:30 p.m.
Star Meats
 ABC: Mickey Mouse Club, Tue 5:30 p.m.
Star Turkeys
 CBS: Godfrey, Thu 10:30 a.m.

WALKER CARPET SWEEPER COMPANY
Carpet Sweepers
 NBC: Matinee Theatre, Fri 3:00 p.m.

WALTON COMPANY
Dairy Products
 NBC: Fury, Sat 11:00 a.m.

WALTON H. BRECK, INC.
Hair Set Mist
 NBC: Matinee Theatre, Fri 3:00 p.m.

WILSON MANUFACTURING COMPANY
Scouring Pads
 NBC: It Could Be You, Tue 12:30 p.m.
 Modern Romances, Fri 4:45 p.m.

BRISTOL-MYERS COMPANY
Ban Deodorant
 CBS: Godfrey, Mon, Wed 10:30 a.m.
Bufferin
 CBS: Godfrey, Mon, Wed 10:30 a.m.
Ipana Toothpaste
 ABC: Mickey Mouse Club, Wed, Thu
 5:30 p.m.

BROWN & WILLIAMSON TOBACCO COMPANY
Raleigh Cigarettes
 NBC: Queen For A Day, Mon, Thu
 4:00 p.m.

CAMPBELL SOUP COMPANY
Franco American Food Products
 CBS: Garry Moore, Mon 10:00 a.m.
 House Party, Mon 2:30 p.m.
Frozen Soups
 CBS: Garry Moore, Mon 10:00 a.m.
 House Party, Mon 2:30 p.m.
Swanson Food Products
 CBS: Garry Moore, Mon 10:00 a.m.

CARTER PRODUCTS, INC.
Rise Shave Creams
 CBS: Pro Football Kickoff, Sun 2:45 p.m.

CHESEBROUGH-PONDS, INC.
Ponds Cold Cream
 NBC: Comedy Time, Fri 5:00 p.m.
Ponds Dry Skin Cream
 NBC: It Could Be You, Fri 12:30 p.m.

CHURCH AND DWIGHT COMPANY, INC.
Arm & Hammer Brand Baking Soda
 NBC: Tic Tac Dough, Mon 12:00 noon
Cow Brand Baking Soda
 NBC: Tic Tac Dough, Mon 12:00 noon

COLGATE PALMOLIVE COMPANY
Ad Detergent
 CBS: Big Payoff, Mon, Wed, Fri 3:00 p.m.
Ajax Cleanser
 CBS: Strike It Rich, Tue, Thu 11:30 a.m.
Cashmere Bouquet Soap
 CBS: Big Payoff, Mon, Fri 3:00 p.m.
Colgate Dental Cream
 CBS: Mighty Mouse, Sat 10:30 a.m.
 Strike It Rich, Mon thru Fri 11:30 a.m.
 Big Payoff, Mon, Wed, Fri 3:00 p.m.
Fab Detergent
 CBS: Strike It Rich, Mon thru Fri
 11:30 a.m.
Florient Aerosol
 CBS: Strike It Rich, Thu 11:30 a.m.
 Big Payoff, Wed 3:00 p.m.
Palmolive Soap
 CBS: Strike It Rich, Mon, Wed, Fri
 11:30 a.m.
Vel Beauty Bar
 CBS: Strike It Rich, Mon 11:30 a.m.
Vel Liquid Detergent
 CBS: Strike It Rich, Mon, Wed 11:30 a.m.
 Big Payoff, Mon, Fri 3:00 p.m.
Vel Powdered Detergent
 CBS: Strike It Rich, Fri 11:30 a.m.
 Big Payoff, Wed 3:00 p.m.

CONTINENTAL BAKING COMPANY, INC.
Baked Goods
 NBC: Howdy Doody, Sat 10:00 a.m.

CORN PRODUCTS REFINING COMPANY
Karo Syrups

NBC: It Could Be You, Fri 12:30 p.m.
 Matinee Theatre, Fri 3:00 p.m.
Mazola Oil
 NBC: It Could Be You, Fri 12:30 p.m.
 Matinee Theatre, Fri 3:00 p.m.
 Queen For A Day, Fri 4:00 p.m.
 Modern Romances, Fri 4:45 p.m.
Niagara Starch
 NBC: Queen For A Day, Wed 4:00 p.m.
 Matinee Theatre, Fri 3:00 p.m.
 Modern Romances, Fri 4:45 p.m.
Nu-Soft Fabric Softener
 NBC: Queen For A Day, Fri 4:00 p.m.

DOW CHEMICAL COMPANY
Saran Wrap
 CBS: Garry Moore, Wed, Fri 10:00 a.m.

DRACKETT COMPANY
Drano Lye
 NBC: Today, Fri 7:00 a.m.
 The Price Is Right, Fri 11:00 a.m.
 It Could Be You, Fri 12:30 p.m.
 Bride and Groom, Fri 2:30 p.m.
Windex Glass Cleaner
 NBC: Today, Thu 7:00 a.m.
 The Price Is Right, Fri 11:00 a.m.
 It Could Be You, Fri 12:30 p.m.
 Bride and Groom, Fri 2:30 p.m.

EASTMAN KODAK COMPANY
Cameras and Film
 CBS: Beat The Clock, Fri 2:00 p.m.

FIRESTONE TIRE AND RUBBER COMPANY
Foamex
 ABC: Do You Trust Your Wife, Fri
 4:30 p.m.

FLAV-R STRAWS, INC.
Drinking Straws
 ABC: Texas Rangers, Sun 5:00 p.m.

FLORIDA CITRUS GROWERS
Citrus Juices
 CBS: Garry Moore, Fri 10:00 a.m.
 Edge Of Night, Fri 4:30 p.m.
Frozen Citrus Juices
 CBS: Garry Moore, Wed 10:00 a.m.
 Edge Of Night, Thu 4:30 p.m.

GENERAL FOODS CORPORATION
Bakers Angel Flake Coconut
 CBS: Godfrey, Tue, Thu 10:30 a.m.
Bakers Instant Chocolate Mixes
 ABC: Mickey Mouse Club, Thu 5:30 p.m.
Birdseye Frozen Foods
 CBS: Godfrey, Wed, Thu 10:30 a.m.
Jell-O Desserts and Pie Filling
 NBC: Truth Or Consequences, Wed, Fri
 11:30 a.m.
 It Could Be You, Wed 12:30 p.m.
 Comedy Time, Fri 5:00 p.m.
Post Dry Cereals
 CBS: Mighty Mouse, Sat 10:30 a.m.
 NBC: Fury, Sat 11:00 a.m.
Swans Down Baking Mixes
 CBS: Godfrey, Tue, Wed, Thu 10:30 a.m.

GENERAL MILLS, INC.
Betty Crocker Baking Mixes
 CBS: The Verdict Is Yours, Fri 3:30 p.m.
Betty Crocker Dry Cereals
 CBS: Lone Ranger, Sat 1:00 p.m.

- Bisquick**
CBS: Garry Moore, Thu 10:00 a.m.
Beat The Clock, Fri 2:00 p.m.
- Dry Cereals**
ABC: Mickey Mouse Club, Tues, Wed,
Thu 5:30 p.m.
CBS: Lone Ranger, Sat 1:00 p.m.
Garry Moore, Fri 10:00 a.m.
Beat The Clock, Fri 2:00 p.m.
- Gold Medal Flour**
CBS: Garry Moore, Fri 10:00 a.m.
The Verdict Is Yours, Fri 3:30 p.m.
- GENERAL MOTORS CORPORATION**
Dealers and Service
NBC: Wide Wide World, Sun 4:00 p.m.
Delco Batteries
CBS: News, Fri 8:45 a.m.
GM Automobiles
NBC: Wide Wide World, Sun 4:00 p.m.
- GENERAL TIME CORPORATION**
Westclox Clocks
NBC: Today, Thu 7:00 a.m.
- GERBER PRODUCTS COMPANY**
Baby and Junior Foods
CBS: Garry Moore, Tue 10:00 a.m.
Beat The Clock, Tue 2:00 p.m.
- GILLETTE COMPANY**
Foamy Shave
NBC: World Series, Wed, Thu 12:45 p.m.
Razors and Blades
NBC: World Series, Wed, Thu 12:45 p.m.
- B. F. GOODRICH COMPANY**
Koroseal Products
CBS: Captain Kangaroo, Sat 9:30 a.m.
- H. W. GOSSARD COMPANY**
Foundation Garments
NBC: Queen For A Day, Fri 4:00 p.m.
- HARTZ MOUNTAIN PRODUCTS**
Bird Foods
ABC: Paul Winchell, Sun 4:30 p.m.
- H. J. HEINZ COMPANY**
Canned Soups
NBC: Captain Gallant, Sat 11:30 a.m.
Ketchup
NBC: Captain Gallant, Sat 11:30 a.m.
- HOUSE OF WESTMORE, INC.**
Truglo Liquid Make-Up
NBC: Arlene Francis, Wed 10:00 a.m.
- JOHNSON AND JOHNSON**
Baby Products
CBS: Garry Moore, Fri 10:00 a.m.
Beat The Clock, Fri 2:00 p.m.
Surgical Dressings
CBS: Garry Moore, Fri 10:00 a.m.
Beat The Clock, Fri 2:00 p.m.
- KELLOGG COMPANY**
Dry Cereals
ABC: Superman, Mon 5:00 p.m.
Sir Lancelot, Tue 5:00 p.m.
Wild Bill Hickok, Wed 5:00 p.m.
Woody Woodpecker, Thu 5:00 p.m.
The Buccaneers, Fri 5:00 p.m.
CBS: House Party, Tue, Thu 2:30 p.m.
Wild Bill Hickok, Sun 12:30 p.m.
Gro Pup Dog Food
CBS: House Party, Thu 2:30 p.m.
- LANOLIN PLUS, INC.**
Lanolin Plus Products
NBC: The Price Is Right, Wed 11:00 a.m.
Queen For A Day, Fri 4:00 p.m.
- LEHN & FINK PRODUCTS CORPORATION**
Lysol Disinfectant
NBC: Truth Or Consequences, Thu
11:30 a.m.
- LEVER BROTHERS COMPANY**
Dove Toilet Bar
CBS: House Party, Wed, Fri 2:30 p.m.
Good Luck Margarine
CBS: Garry Moore, Mon 10:00 a.m.
Imperial Margarine
NBC: Truth Or Consequences, Wed,
Fri 11:30 a.m.
The Price Is Right, Fri 11:00 a.m.
Lux Liquid Detergent
CBS: Garry Moore, Mon, Fri 10:00 a.m.
House Party, Wed, Fri 2:30 p.m.
NBC: Comedy Time, Wed, Thu 5:00 p.m.
Rinso Detergent
CBS: Garry Moore, Mon, Fri 10:00 a.m.
House Party, Wed, Fri 2:30 p.m.
NBC: Comedy Time, Wed 5:00 p.m.
Wisk Detergent
NBC: Truth Or Consequences, Wed,
Thu, Fri 11:30 a.m.
The Price Is Right, Fri 11:00 a.m.
- LIBBEY-OWENS-FORD GLASS COMPANY**
Safety Plate Glass
NBC: NCAA Football, Sat 4:45 p.m.
- MARS, INC.**
Candies
ABC: Mickey Mouse Club, Tue 5:30 p.m.
- MENTHOLATUM COMPANY**
Mentholatum
NBC: The Price Is Right, Fri 11:00 a.m.
- MILES LABORATORIES, INC.**
Alka Seltzer
NBC: The Price Is Right, Thu 11:00 a.m.
Truth Or Consequences, Thu 11:30 a.m.
It Could Be You, Thu 12:30 p.m.
Queen For A Day, Thu 4:00 p.m.
Nervine
NBC: Comedy Time, Thu 5:00 p.m.
One-A-Day Vitamins
ABC: Mickey Mouse Club, Tue 5:30 p.m.
NBC: The Price Is Right, Thu 11:00 a.m.
Truth Or Consequences, Thu 11:30 a.m.
It Could Be You, Thu 12:30 p.m.
Comedy Time, Thu 5:00 p.m.
- MINNESOTA MINING AND MANUFACTURING CO**
Scotch Guard Brand Stain Repeller
NBC: Tic Tac Dough, Thu 12:00 noon
Scotch Tapes
NBC: Queen For A Day, Thu 4:00 p.m.
The Price Is Right, Fri 11:00 a.m.
- MOGEN DAVID WINE CORPORATION**
Wine
CBS: Beat The Clock, Wed 2:00 p.m.
- MUTUAL OF OMAHA INSURANCE COMPANY**
Insurance
CBS: Godfrey, Tue 10:30 a.m.
- NATIONAL DAIRY PRODUCTS CORPORATION**
Kraft All Purpose Oil
NBC: Modern Romances, Thu 4:45 p.m.
- Kraft Candies**
NBC: Modern Romances, Thu 4:45 p.m.
Comedy Time, Thu 5:00 p.m.
- Kraft Cheeses**
NBC: Tic Tac Dough, Thu 12:00 noon
Comedy Time, Thu 5:00 p.m.
- Kraft Dinners**
NBC: Tic Tac Dough, Thu 12:00 noon
- Kraft Mayonnaise**
NBC: Tic Tac Dough, Thu 12:00 noon
Modern Romances, Thu 4:45 p.m.
- NESTLE COMPANY, INC.**
Chocolate Morsels
CBS: Garry Moore, Thu 10:00 a.m.
Eveready Cocoa
CBS: Garry Moore, Thu 10:00 a.m.
Beat The Clock, Thu 2:00 p.m.
Nescafe Instant Coffee
CBS: Garry Moore, Thu 10:00 a.m.
Beat The Clock, Thu 2:00 p.m.
Quik Chocolate Mix
CBS: Lone Ranger, Sat 1:00 p.m.
- NORTH AMERICAN INSURANCE COMPANY**
Insurance
NBC: Today, Mon 7:00 a.m.
- OLIN MATHIESON CHEMICAL CORPORATION**
Pyro Anti-Freeze
NBC: Today, Fri 7:00 a.m.
- OWENS-CORNING FIBERGLASS CORPORATION**
Fiberglass Products
NBC: Arlene Francis, Wed 10:00 a.m.
- PARK AND TILFORD DISTILLERS CORPORATION**
Tilford Toiletries
NBC: Queen For A Day, Wed 4:00 p.m.
- PHARMA-CRAFT CORPORATION, INC.**
Coldene Cold Remedies
CBS: Godfrey, Tue 10:30 a.m.
- PILLSBURY MILLS, INC.**
Baking Mixes
ABC: Mickey Mouse Club, Thu 5:30 p.m.
CBS: As The World Turns, Thu 1:30 p.m.
House Party, Thu 2:30 p.m.
Best Flour
CBS: Edge Of Night, Thu 4:30 p.m.
Chilled Ready To Bake Products
CBS: House Party, Thu 2:30 p.m.
Edge Of Night, Fri 4:30 p.m.
Pancake Mixes
CBS: As The World Turns, Thu 1:30 p.m.
Edge Of Night, Thu 4:30 p.m.
- PROCTER AND GAMBLE COMPANY**
Big Top Peanut Butter
CBS: As The World Turns, Mon, Tue,
Wed, Fri 1:30 p.m.
Camay Soap
CBS: As The World Turns, Mon, Wed,
Thu, Fri 1:30 p.m.
Cheer Detergent
CBS: Brighter Day, Mon thru Fri 4:00 p.m.
Comet Cleanser
CBS: As The World Turns, Mon, Tue,
Thu, Fri 1:30 p.m.
NBC: Tic Tac Dough, Mon, Wed, Thu
12:00 noon
Crisco Shortening
CBS: Brighter Day, Mon, Tues, Wed,
Fri 4:00 p.m.

- NBC: Tic Tac Dough, Mon, Tue, Fri
12:00 noon
- Dash Detergent
CBS: As The World Turns, Tue, Wed,
Thu 1:30 p.m.
NBC: Queen For A Day, Mon, Wed,
Fri 4:00 p.m.
- Dreft Detergent
NBC: Tic Tac Dough, Mon thru Fri
12:00 noon
- Duz Detergent
CBS: Guiding Light, Mon thru Fri
12:45 p.m.
- Gleem Toothpaste
CBS: Brighter Day, Mon, Wed, Thu,
Fri 4:00 p.m.
NBC: Matinee Theatre, Tue, Fri 3:00 p.m.
Queen For A Day, Tue, Thu 4:00 p.m.
- Ivory Snow
NBC: Matinee Theatre, Tue, Fri 3:00 p.m.
Queen For A Day, Tue, Thu 4:00 p.m.
- Ivory Soap
CBS: Guiding Light, Mon thru Fri
12:45 p.m.
- Joy Liquid Detergent
CBS: Search For Tomorrow, Mon, Wed,
Thu, Fri 12:30 p.m.
- Lava Soap
NBC: Matinee Theatre, Tue 3:00 p.m.
- Oxydol Detergent
CBS: Search For Tomorrow, Mon, Tue,
Thu, Fri 12:30 p.m.
NBC: It Could Be You, Mon, Tue, Fri
12:30 p.m.
- Spic and Span Cleanser
CBS: Search For Tomorrow, Mon thru
Fri 12:30 p.m.
- Tide Detergent
CBS: Edge Of Night, Mon thru Fri
4:30 p.m.
NBC: Matinee Theatre, Mon, Tue, Fri
3:00 p.m.
- UREX CORPORATION LTD.
Sweetheart Soap
CBS: Beat The Clock, Wed 2:00 p.m.
- EADER'S DIGEST ASSOCIATION, INC.
Magazine
CBS: Godfrey, Tue 10:30 a.m.
- J. REYNOLDS TOBACCO COMPANY
Winston Cigarettes
NBC: NCAA Football, Sat 4:45 p.m.
- OCK OF AGES CORPORATION
Monuments
NBC: Today, Fri 7:00 a.m.
- AWYER, INC.
View-Master Stereoscope
CBS: Captain Kangaroo, Sat 9:30 a.m.
- IMONIZ COMPANY
Ivalon Sponges
CBS: Godfrey, Wed 10:30 a.m.
House Party, Wed 2:30 p.m.
Waxes and Polishes
CBS: Godfrey, Wed 10:30 a.m.
House Party, Wed 2:30 p.m.
- S.O.S. COMPANY
Scouring Pads
NBC: Tic Tac Dough, Fri 12:00 noon
Queen For A Day, Fri 4:00 p.m.
- A. E. STALEY MANUFACTURING COMPANY
Sta-Puf
CBS: House Party, Fri 2:30 p.m.
- STANDARD BRANDS, INC.
Blue Bonnet Margarine
CBS: Godfrey, Mon 10:30 a.m.
Edge Of Night, Mon 4:30 p.m.
NBC: Tic Tac Dough, Tue 12:00 noon
Queen For A Day, Tue 4:00 p.m.
Chase and Sanborn Instant Coffee
CBS: House Party, Mon 2:30 p.m.
Edge Of Night, Mon 4:30 p.m.
NBC: Tic Tac Dough, Tue 12:00 noon
Queen For A Day, Tue 4:00 p.m.
Chase and Sanborn Regular Coffee
CBS: House Party, Mon 2:30 p.m.
- Hunt Club Dog Food
CBS: Godfrey, Mon 10:30 a.m.
- Royal Desserts and Pie Filling
CBS: Godfrey, Mon 10:30 a.m.
NBC: Queen For A Day, Tue 4:00 p.m.
- Tender Leaf Regular Tea
CBS: House Party, Mon 2:30 p.m.
Edge Of Night, Mon 4:30 p.m.
NBC: Tic Tac Dough, Tue 12:00 noon
Queen For A Day, Tue 4:00 p.m.
- STAR-KIST PRODUCTS, INC.
Tuna Fish
NBC: Tic Tac Dough, Fri 12:00 noon
- STERLING DRUG, INC.
Bayer Aspirin
NBC: True Story, Sat 12:00 noon
Detectives Diary, Sat 12:30 p.m.
Arlene Francis, Tue 10:00 a.m.
Modern Romances, Tue, Wed 4:45 p.m.
- Bayer Nasal Spray
NBC: Detectives Diary, Sat 12:30 p.m.
Arlene Francis, Tue 10:00 a.m.
- Dr. Lyons Tooth Powder
NBC: True Story, Sat 12:00 noon
- Energine Cleaning Fluid
NBC: Modern Romances, Tue 4:45 p.m.
- Energine Lighter Fluid
NBC: Modern Romances, Wed 4:45 p.m.
- Fizrin Instant Seltzer
NBC: The Price Is Right, Tue, Wed
11:00 a.m.
- Fletchers Castoria
NBC: The Price Is Right, Tue, Wed
11:00 a.m.
- Haleys M-O Laxative
NBC: The Price Is Right, Tue, Wed
11:00 a.m.
- Ironized Yeast
NBC: Detectives Diary, Sat 12:30 p.m.
Modern Romances, Wed 4:45 p.m.
- Phillips Milk Of Magnesia
NBC: True Story, Sat 12:00 noon
Modern Romances, Tue, Wed 4:45 p.m.
- SUNBEAM CORPORATION
Electric Shavers
- NBC: NCAA Football, Sat 4:45 p.m.
Small Appliances
NBC: NCAA Football, Sat 4:45 p.m.
- SUNSHINE BISCUIT, INC.
Cookies and Crackers
CBS: Beat The Clock, Thu 2:00 p.m.
Garry Moore, Fri 10:00 a.m.
- SWEETS COMPANY OF AMERICA
Tootsie Roll Candies
ABC: Texas Rangers, Sun 5:00 p.m.
Superman, Mon 5:00 p.m.
Sir Lancelot, Tue 5:00 p.m.
Wild Bill Hickok, Wed 5:00 p.m.
The Buccaneers, Fri 5:00 p.m.
NBC: Howdy Doody, Sat 10:00 a.m.
Gumby Show, Sat 10:30 a.m.
- SWIFT AND COMPANY
Allsweet Margarine
CBS: The Verdict Is Yours, Tue 3:30 p.m.
- Brookfield Meats
CBS: House Party, Tue 2:30 p.m.
The Verdict Is Yours, Tue 3:30 p.m.
- Pard Canned Dog Food
CBS: The Verdict Is Yours, Tue 3:30 p.m.
- Premium Meats
CBS: House Party, Tue 2:30 p.m.
- TONI COMPANY
Adorn Hair Spray
NBC: Tic Tac Dough, Mon 12:00 noon
World Series, Wed 12:45 p.m.
- Pamper Shampoo
NBC: Tic Tac Dough, Mon 12:00 noon
- Paper-Mate Pens
NBC: World Series, Wed, Thu 12:45 p.m.
- Silver Curl Home Permanent
NBC: Queen For A Day, Mon 4:00 p.m.
- Tonette Home Permanent
NBC: Hit Parade, Sat 10:30 a.m.
Tic Tac Dough, Mon 12:00 noon
- Toni Home Permanent
NBC: Queen For A Day, Mon 4:00 p.m.
World Series, Wed 12:45 p.m.
- Twirl Home Permanent
CBS: The Verdict Is Yours, Fri 3:30 p.m.
NBC: World Series, Thu 12:45 p.m.
- White Rain Shampoo
NBC: World Series, Thu 12:45 p.m.
- UNION CARBIDE COMPANY
Prestone Anti-Freeze
CBS: Pro Football Kickoff, Sun 2:45 p.m.
- VICK CHEMICAL COMPANY
Cold Remedies
CBS: Garry Moore, Tue, Fri 10:00 a.m.
As The World Turns, Tue 1:30 p.m.
Edge Of Night, Tue 4:30 p.m.
Beat The Clock, Thu 2:00 p.m.
- WANDER COMPANY
Ovaltine
ABC: Sir Lancelot, Tue 5:00 p.m.
The Buccaneers, Fri 5:00 p.m.
- ZENITH RADIO CORPORATION
Major Appliances
NBC: NCAA Football, Sat 4:45 p.m.

Reprints of TELEVISION MAGAZINE Special Report No. 15 are available at 25c each. Bulk rates on request.



The Product

That Wasn't Very Good Looking

Once upon a time there was a Product that wasn't very good looking.

And that was a shame, too, because it was a nice little Product, a pleasant thing, harmless and unassuming. Even useful. But, it just wasn't very good looking.

For this reason, it dealt the Advertising Men a dilly of a fit. Heaven forbid that they should picture it. They certainly couldn't describe it. It was undemonstrable.

The Advertising Men were in a king-sized, filter-tipped Quandary. But one day when they were conferring, the Mailroom Boy walked into the Conference Tent with some fresh quills and risked a Suggestion: why not just *tell* the People what the Product *did*? Not describe it. Or picture it. Or demonstrate it. This was a Great Idea and they did it. And the Product sold like crazy. And the Mailroom Boy was made a Vice President. And all was well.

Moral: *Sometimes* words speak louder than action. Honestly now, is your product good looking? Demonstrable? If not, just tell the People what it *does*! For this, use Radio. We have several attache cases full of hard-hitting facts about our favorite medium. May we show them to you?

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

Radio Division

EDWARD PETRY & CO., INC.

The Original Station Representative

OPERATION SUCCESS

Five radio advertisers outline their media strategies

That radio can be used with effectiveness as a major advertising weapon is dramatically attested to by the campaign descriptions that follow. They illustrate the great variety of approaches possible in this flexible medium, and how wide and deep an impact can be achieved when it is employed with originality and imagination. The presentations reproduced here were given at the third National Radio Advertising Clinic, held in October

in New York, by the Radio Advertising Bureau. Following are major portions of the addresses of James J. Delaney, advertising manager, Sinclair Refining Co.; R. E. Krings, advertising manager, Anheuser-Busch; Edward Meyer, v.p. and account supervisor, Grey Advertising Agency; Julian T. Barksdale, v.p., marketing, Stephen F. Whitman & Son; and Milton Wolff, advertising manager, No-Cal Corp., Kirsch Beverages, Inc.



NO. 1

SINCLAIR'S POWER-PACKED FIVE SECONDS

BY JAMES J. DELANEY
Advertising Manager, Sinclair Refining Co.

As measured by different bases, there undoubtedly are other spot advertisers who may claim a bigger slice than Sinclair has in 1957 radio. But, using the base number of cities, number of stations, number of spots, number of weeks per year, we at Sinclair proudly claim honors for what is probably the biggest campaign, not only in 1957, but in the entire history of spot radio.

And we jumped onto this high and proud perch in record time—in less than one year. Here is the Sinclair story.

During the past year or so, a simple, soft-sell 12-word sentence has been working wonders. Surveys made in Sinclair's distribution area reflect a consumer and dealer familiarity of truly astonishing proportions. Here is the sentence on which Sinclair pegged the largest single

slice of its 1957 ad budget—a sentence that most of you have probably heard time and again:

*"Driving today? Remember to drive
with care—and buy Sinclair—
Power-X Gasoline."*

This sentence, easy on the ears, and with just a simple rhyme, coupled with a massive radio spot schedule, delivered three notable triumphs. First, more than half the population heard and remembered it. Second, an overwhelming majority of our Sinclair field personnel want it continued in 1958. Third, it was accomplished within a reasonable and affordable budget.

The metropolitan New York area was selected as the test market because Sinclair, with limited distribution here, had a relatively small advertising budget for the

area, and the radio campaign was considered an effective way of spreading the limited budget.

Our total station line-up in the beginning (that is in the fall of 1955) consisted of WRCA with 25 spots a week, and WFAS in nearby White Plains, a New York suburb, also with 25 spots a week. They were selected for several reasons: (1) they were easily monitored; (2) we could hope for a potential and fast reaction from friends, neighbors, and business associates; and (3) the cost was modest and reasonable.

Radio schedule produced results immediately

We got a favorable playback practically overnight. People began telling me they had heard Sinclair not only on WRCA, but on the small, community station as well. It should be pointed out here that this schedule was placed without fanfare. It was practically handled as a sneak-preview.

Since phase number one checked out with encouraging results, we set up an ambitious program of more and bigger ducks in a bigger row. Starting in January, 1956, still in the New York area, Sinclair announcements were placed on three additional suburban stations and five additional New York major stations. The playback increased as you might expect.

Radio, the so-called dead duck, was quacking as lively as you like, and laying eggs all over the place. In this case, solid gold eggs!

In January, 1956, among the 10 stations used in the New York area, Sinclair was scheduling some 260 spots per week, every week, with contracts to the end of the year. The major barrage was in the obvious time-slots—breakfast, driving-to, and driving-from-work hours, with a fair sprinkling on week-end afternoons—all calculated to catch customers where it counted most, in their cars.

In February, 1956, we ran our first survey. Advertest was instructed to conduct the survey not among automobile-owning homes, not among radio homes, but under the toughest possible conditions—in TV homes only.

The result was indeed an eye-popper. In one month we had reached 37% of the men interviewed. The next survey, one month later, under the same set of conditions, boosted that figure to 40%. As for cost, a little simple slide-rule juggling revealed that radio delivered this tremendous result at a cost of less than six cents per thousand impressions.

Heretofore, depending on funds available, sales and marketing reports, local competitive conditions, and so on, Sinclair had sponsored local football, basketball, news, sports, weather, one-minute spots—just about everything. We were swimming with the tide; following the usual pattern of activity common to our industry.

As far as it went it was all right. But with 36 states to cover and a comparatively thin budget, one fact kept knocking on our door and with increasing regularity. We were making a dent with hard-sell in our primary markets. But from a national coverage viewpoint, the name "Sinclair" had yet to make its full impact. To expand on the basis of what had gone before the Quickie was born was out of the question. No money.

But the new concept was within reach. We could

convert the once-in-a-while miscellaneous program into a 5-second spot schedule that would yield anywhere from 40 to 200 spots per week in primary markets. We could put Sinclair on the air, on the map, and on the road to public recognition and acceptance.

The proposal to convert from miscellaneous type programs to short-spot radio was presented. Here was a new deal, with no comparable, industry-performance chart. Would it really work? Was radio that good? We agreed a trial run would be in order.

Actual conversion began at a rather slow pace. Existing contracts with fixed terminal dates could not be disturbed, and so on. But we were on our way, as of next year 1956.

We gave the whole picture a cold analysis, and came up with some heart-warming results. We were reaching people—customers, prospects—millions of them every day, with a gentle admonition to stay alive, and do business with Sinclair.

We were still thinking in terms of about 100 cities in those 36 states. But a new and additional concept came to light. Here was a possibility of developing a new solution to an old problem.

Re-allocation of money could help reach smaller markets

If the scattered but nevertheless expensive TV and radio programming were re-allocated, there might be enough money in the normal budget to support the smaller markets where never before had there been company-paid radio advertising.

These markets had been covered with a cooperative campaign only. The cost-per-spot in those lesser markets would obviously be much less than that of the primary cities. If our estimates were fairly accurate, then Sinclair, for the first time in its history, could within its normal advertising allocation cover some additional 36 cities with a schedule of 15 spots per week, each week all year, while the major markets would get scheduled ranging from 40 to 200 spots per week.

Had to gather statistics on smaller cities

Since coverage of these smaller cities had never been a prime-point of discussion in our meetings with the division managers, we proceeded to gather pertinent statistics, costs, and so on. By fall of 1956, with full and enthusiastic approval of the Sinclair home office we were ready to start promptly in 1957.

We hit some unavoidable delays and our pilgrimage to the field was deferred until April 1957, when all bases were touched. The field response strongly favored expansion. All concerned were in perfect agreement.

Timebuying then began. Within a month, most of the schedules were stitched together, and by the end of June 1957, the whole business was completely sewed up.

How far did the 36-state effort go? Here is the over-all view, and here are the vital statistics: 445 cities, 900 stations, 10,000 spots per week, each week, to the end of the year. In Chicago, New York, Detroit, Philadelphia, and many others, Sinclair is on practically every station. In scores of other cities, Sinclair is on every station.

Recently, a survey was made by George Gallup in cities

in his national list that lie in Sinclair's territory, and representative of a true cross-section of Mr. & Mrs. America. The Gallup-authenticated number of men who said they had heard our Sinclair spots—47%!

A current Trendex survey in 12 of the smaller cities where schedules had begun as recently as mid-June this year, points up the degree of consumer recognition of the Sinclair announcement—from 38% to a high of 67%!

A survey was made of all the Sinclair petroleum marketers in cities where radio schedules were carried. The spots in those cities started this year between mid-May and approximately mid-June, and at survey time had been running from 10 to 14 weeks. The Sinclair petroleum marketers requesting continuation into next year—95%, and well they might because by their own assertion, it has helped them with their sales.

What of the future? Here is the answer. Most assuredly we are getting through to the public. Dealer enthusiasm is at an all-time high. The home office is

convinced that the radio messages are daily adding stature to, and good-will for, Sinclair.

Only a few weeks ago at the Syracuse State Fair, Governor Harriman of New York State stopped at the Sinclair Exhibition Booth, and smilingly greeted the Sinclair representative there with the sentence: "Drive with care and buy Sinclair." Now if this busy, number one man in New York State hears the Sinclair commercials, it is easy indeed to understand how these "quickies" sure do get around. And we hear the same story from New York City cab drivers, time and time again.

On the basis of last year's schedule alone, Sinclair received both the National Safety Council and the Alfred P. Sloan Highway Safety Awards. Recognition from public-spirited organizations such as these, is an affirmation that we are on the right track.

Our experience this past year has proved, beyond any doubt, that bold, unique, and imaginative use of radio pays off in public recognition and sales.

NO. 2

WHERE THERE'S LIFE THERE'S BUD

BY R. E. KRINGS

Advertising Manager, Anheuser-Busch



The other day a Norfolk newspaper carried an interesting item about a deacon of the church. During the week this deacon was a business man and things were going very well for him. His sense of well-being prompted him to whistle as he worked. What tune? Why, the first catchy ditty that popped to mind. But suddenly the deacon stopped short—because he noticed his associates glancing at him with amusement mixed with mild reproof. He was whistling the Budweiser song: "Where There's Life . . . There's Bud".

There's some question whether Anheuser-Busch discovered radio or radio discovered Anheuser-Busch. On the basis of the brewery's early experiences, if he were here today, the late August A. Busch, Sr. could expand upon his discovery of radio in 1929 as a selling medium.

Budweiser continues to be a major radio client

There have been many lean years in our radio budgets since that time, but today Budweiser is one of the medium's major advertisers—which is a pretty good indication that August A. Busch, Jr. is a firm believer in radio as his father was before him.

How did Budweiser *rediscover* radio? It came about after World War II. Our wholesalers began buying radio time on their own and asking for scripts. This, of course, prompted us to begin producing recorded radio commercials to meet the demand.

But Anheuser-Busch still had no radio program of its own. We decided in 1950 to sponsor Ken Murray's full-hour variety show on the CBS television network. But after two seasons, spiraling production costs made Budweiser's single sponsorship of the show unfeasible.

Company was reunited with radio through baseball

Early in 1953 the St. Louis Cardinals, the pride of our area for almost as long as time can remember, were in trouble, bad trouble. In fact, the Cardinals were under the hammer and St. Louis was face to face with the threat of losing the team. August A. Busch, Jr. stepped into this civic crisis with an offer for the Club that kept the Cardinals in St. Louis and paved the way for a welcome reunion between Budweiser and radio.

By the opening of the 1954 baseball season, Budweiser was airing the Cardinal games on a full sponsorship basis over approximately 100 radio stations in the mid-West. We also sponsored the games of eight minor league Cardinal farm clubs in other parts of the country.

What was the effect of this reunion? Well, Budweiser expenditures in radio in 1954 increased some 2,000% over the previous year. Most significant is the fact that Anheuser-Busch was boosting its investment in the medium at a time when many local and national advertisers were sharply reducing schedules. To further bolster radio coverage for Budweiser, we added a network ▶

show with Bill Stern doing a sports program across the board on 332 stations of the ABC network.

In addition to Cardinal baseball and Bill Stern, we began to pour larger and larger amounts into spot radio. This year, our spot campaign alone reaches out to 292 stations in 178 markets and adds up to an expenditure of over \$2,000,000. That total covers only Budweiser and does not include schedules for our new Busch Bavarian beer.

"Where there's life" was Bud's first musical theme

The record speaks for itself in terms of our use of radio, but it doesn't say what we're doing with radio. That brings me to our "Where There's Life . . . There's Bud" theme, now in its second year. It was the first musical approach ever used in a Budweiser campaign, and we're particularly proud of the gold record award it received in 1956 from the Radio Advertising Bureau.

Perhaps you'd like to know how the series was developed. The spots are the brain child of D'Arcy's Bob Johnson, writer-producer and head of the agency's creative department for radio and television in St. Louis. Confronted with the problem of translating our dramatic print ads into sound, Bob turned to music and few words. His concept was to create a sound picture of Budweiser pointing up the prestige of the product, and at the same time to create a mood to hold the listener while we got across our low-pressure selling message.

Johnson first chose a musician, Russ David, to write, score and arrange the music. Then he picked an announcer, Frank Babcock, to be the "voice of Budweiser." Each commercial was put together as carefully as a concert program. There are spots patterned in Glenn Miller style, dixieland, country-style, and even in waltz tempo. In all, there are 22 variations of "Where There's Life . . . There's Bud".

The public's reaction has been gratifying. But equally important, we've proved to our own satisfaction

that radio commercials can be good listening and delivery, a selling wallop at the same time. On this point of hearing, perhaps you noticed how, in doing a campaign, a special package, we have done it without deserting background theme. We see in this a real advantage in terms of total Budweiser impact delivered against radio audience.

The resurgence of radio during the last two years demonstrates that advertisers, who had grown dubious of the power of radio, are coming back to the fold in increasing numbers and with substantial budgets. We Anheuser-Busch and D'Arcy like to feel we have been an influence in this direction. We're just a little proud of the part we've played. And why not?

With slight revisions, a message for advertisers

With a minor change, the words of "Where There's Life . . . There's Bud," have a message for advertisers. Here's the revised version.

Where there's life, there's radio.

In a penthouse or a bungalow

Where bright sun shines or candles glow

Radio is for those who know . . .

. . . for those advertisers who know that the ear offers direct passage of impulses to the mind . . . for advertisers who know that customers are won by an appealing mental image which, through repetition, spurs sales action . . . for advertisers who know that this medium offers rich rewards to ingenuity in the presentation of ideas . . . for advertisers who know that music is a universal language . . . for advertisers who know that millions on millions of new radios are sold every year because people want to listen.

Yes, radio is for advertisers who know that, since people want to listen, a sustained campaign to sell a product effectively and efficiently needs radio as a basic element, because—as the Radio Advertising Bureau will tell you—radio is everywhere.



NO. 3

THE OFF-BEAT PAYS OFF FOR HOFFMAN

BY EDWARD MEYER

Vice President, Account Supervisor, Grey Advertising Agency

Hoffman is a full-line bottler of soft drinks. Distributing its drinks in the Greater New York area, Hoffman has, for forty years, been the leader in this turbulent market. But it hasn't been easy. The New York market is too inviting a plum; over the years competition has multiplied, waxed more frenzied.

At the outset of 1957, Hoffman stood to face many severe challenges. Coke and Pepsi, two upstart firms

engaged in pushing a new flavor known as "Cola," were getting ready to launch their big bottles in this market. Regional bottlers, always looking covetously at New York, were trying to fight their way into the metropolitan market. And our long-standing local competition, as always, had to be reckoned with.

In this set of circumstances, Hoffman and its new agency—Grey Advertising, New York—brooded! After

EASY!

Buying time on radio has become an increasingly complex function. We've made it easy. In the mails this week, and effective December 1, is a brand new system of rates for our stations—the end result of intensive research and preparation.

On the 6 new CBS-Owned Radio Station Rate Cards the same basic structure applies for all the cards. Once you understand one, you understand all six. The cards are uniform.

The streamlined format (especially net-cost-per-unit rates in whole dollars) simplifies your job of computing complicated schedule costs.

If the test of a rate card is its efficient use—then we know you'll find ours a marked improvement.

ANOTHER LEADERSHIP STEP BY THE CBS-OWNED RADIO STATIONS...

GO

WEEI, BOSTON
WBBM, CHICAGO
KNX, LOS ANGELES
WCBS, NEW YORK
KMOX, ST. LOUIS
KCBS, SAN FRANCISCO

Represented by
CBS Radio Spot Sales

**CBS-OWNED
RADIO
STATIONS**

that, we jointly set up the following as the objectives for 1957 advertising:

First, the Hoffman name had to be vigorously replanted smack up in the front of every New Yorker's mind; new attention had to be called to Hoffman, not easy when a name has been "around" for over forty years.

Just how do you go about refocusing interest, provoking new attention, bringing new excitement, to a name and a line that's been on the scene and perfectly well accepted for over forty years? But Hoffman had to do just this, because the biggest single thing our competition had in their favor was the excitement of newness—new bottle sizes, new flavors, new names.

That then was objective number one, overriding everything else—to bring a new and provocative kind of interest, excitement, and if you will, notoriety to Hoffman and its products.

Secondly, we wanted to do this within the framework of the character of the products we make. Hoffman makes soft drinks; they're pleasant products; they're fun to drink. Nobody takes a soft drink particularly seriously—except possibly soft drink manufacturers. It's hardly a "serious type" purchase, like an ice-box or an Esther Williams swimming pool. So, we decided our copy should convey the sheer fun of our quality product. Copy must be light, breezy, fun, in good taste—and as we have said, above all, provocative. How?

First, we decided we'd nickname our flavors—drinks with "happy taste." It seemed fitting. We had all detected a sprightly, happy quality in Hoffman Orange soda; we were charmed with the gurgling, devil-may-care spirit of Hoffman Black Cherry; the irrepressible frivolity of Hoffman Lemon soda.

Nobody had a kind word for Sarsaparilla

But frankly, as we sat around the table late one night at the office, a terrifying fact emerged. Nobody, nobody in that whole room of twelve executives and one cleaning lady—nobody, not even the cleaning lady—had a single kind word to say about Hoffman Sarsaparilla.

Yes, Hoffman Sarsaparilla—a drink that twenty years ago had led the line, a flavor that Tom Mix in countless Westerns had ordered up in bar after bar from Dodge City to Santa Fe—Sarsaparilla seemed today to be a "has been."

The restless, inquisitive, jaded minds in that room were suddenly provoked, stimulated. "What's wrong with Sarsaparilla?", they asked themselves excitedly. Eyes growing more feverish, cigarette butts overflowing the ashtrays, discussion careened on, and on, into the night.

Four weeks later, the Hoffman flavor advertising campaign for 1957 broke simultaneously on six radio stations in the New York market. The campaign was born, conceived and bred for radio, just as surely as soft drinks were meant to have bubbles.

From an execution point of view it amounted to this:

1. We set up poor old Sarsaparilla as the butt of our flavor line. With that opening sentence of the first commercial: "Every Hoffman flavor has happy taste except Sarsaparilla"—we felt we spun the audience around and into a kind of stunned obedience.

2. There, as they stood at what we hoped was "puzzled attention"—we had a delightful opportunity to sing hymns of praises to our other jolly flavors.

3. And finally, when we had to explain Sarsaparilla's predicament, we blamed it all on the patent ridiculousness of its antiquarian name.

That was the execution. From a selling point of view, we felt it did the following:

1. It got attention, and seemed to emblazon the Hoffman name in everyone's consciousness.

2. It began to build an image of the Hoffman drinks as happy, irrepressible, fun. We think Hoffman flavors began to appear more perky, more joyful, more good fun and more delightful than anyone else's.

3. It set up a kind of character, a buffoon named Sarsaparilla in our midst, that lent itself beautifully to merchandising stunts, to promotional gambits, to trade joking and the like.

4. Overall, it brought Hoffman to life with a roar as an alive, imaginative and jolly concern.

Some results of the new Hoffman campaign

But enough for what we think it did. Let's tell you now about some of the results of this combination of imaginative copy and the strength of radio.

The week the campaign broke, the editor of one of the major soft drink trade books called up from a pay station at the far side of the George Washington Bridge, stammering like a lunatic. He'd heard the commercial; completely lost control, swerved out of his lane, and was being threatened with a ticket by a policeman who had thought he'd gone nuts. Of course, Hoffman got a front-page story in that trade book.

A New York radio station at this time happened to be running a contest to pick a name for the earth satellite. Over 250 entrants proposed that the earth satellite be named "Sarsaparilla."

Hoffman received an unprecedented amount of mail from people with difficult, unpronounceable, and five-syllable last names, praising us and expressing kind sympathy with Sarsaparilla's woeful predicament. All were written in the whimsical style of our commercials.

One hundred and seventy-three ladies, at last count, had written suggesting we change the name of the drink to Sass, Good Ole Sass, Sassy Sue, Susie Sass and such; and swearing loyalty forever to Sarsaparilla under any name.

An imaginative couple in Irvington, New Jersey, went to a county masquerade party dressed as two bottles of unhappy Sarsaparilla and won first prize.

Little boys began hailing passing Hoffman truck drivers as Sass, Big Sass, and such.

Sales calls to retailers became copy discussions

Hoffman salesmen reported that some of their sales calls were turning into "creative" copy discussions with retailers, who had all manner of comments to make on this campaign. Hoffman salesmen and Hoffman retailers practically became part of a copy group on the account.

Our objective, as we said earlier, was to bring renewed interest to the Hoffman name, the Hoffman brand, the

Hoffman line. If you'll pardon the levity of the examples we have purposely chosen—it seems clear that we succeeded in this goal.

And last but not least—what about sales?

In one of the most intensely competitive years the soft drink business has seen in New York, Hoffman Sarsaparilla sales shot up 34%, and carried the whole Hoffman line to a triumphant summer. Production lines are bub-

bling over at Hoffman; the sales forces is carbonating; and there's plenty of "happy taste" over at the agency.

The moral? The intrigue of the copy and the power of radio have been such that, as far as last summer goes, the real question we've all been asking ourselves over at Hoffman is: "Could we ever have been really happy if our name were anything other than Sarsaparilla?"

NO. 4

RADIO WINS THE CANDY MEDIA TEST

BY JULIAN T. BARKSDALE

Vice President, Marketing, Stephen F. Whitman & Son



Today, Whitman's chocolates are distributed through 23,000 drug and department stores using our own sales force. The product which has always accounted for the greater portion of our sales, of course, is the Sampler. In addition to the Sampler, we have well over fifty other different assortments of candy. We attribute our success to four key factors:

1. Our quality.
2. Our direct sales policy.
3. Our packaging.
4. Our advertising.

Our research studies have revealed that the market for box candies is the age group 21 to 55, earning roughly \$500 a year and over, and in the urban and suburban areas. The major share of sales of our boxes priced at \$1.50 per pound and over are accounted for by men and are purchased approximately 80% for gift giving. This market then represents the backbone of our current business, and it is the market to which we pay particular attention in our advertising.

The buyer of a box of gift candy has two motivations

We know that in selecting a box of gift candy the consumer, and the male in particular, is interested in two main benefits. First, an identity of prestige and recognized quality for his gift. Second, an emotional benefit, probably best summed up as ego reward, satisfaction that he receives in being recognized for his stature.

To sell the consumers on how Whitman's can provide these benefits and to get across our product story, we have traditionally relied heavily on print. Specifically, the well-known national mass circulation magazines.

Our print advertising has been national since 1899—when we ran our first ad in the *Saturday Evening Post*. And I'm sure that you know we continue to use the top publications in the print field. This year, for example, and for the first time, we are in the *Reader's Digest*.

After many years with the Ward Wheelock Agency, N. W. Ayer & Son, Inc. became our advertising agency just about three years ago. When Ayer arrived on the scene we had—just prior to that time—been forced to raise the price of the Sampler package from \$2.00 to \$2.50 a pound, a move necessitated by sharp increases in the prices of the raw materials and ingredients. Despite the fact that we feel we have the prestige package in the boxed candy field, we encountered definite consumer resistance in going abruptly from \$2.00 to \$2.50 a pound.

Whitman refused to use substitutes as prices rose

Candy manufacturers everywhere were resisting the price increases in raw materials by using various substitutes, but not so with Whitman's. Their action helped to halt the increases, and prices at this stage of the game did show a small turndown. With this as an indication of what might be coming, we gambled and reduced our price back to \$2.00 and set about aggressively to correct the downward sloping sales curve we had been experiencing.

At this juncture, mid-1955, broadcast advertising was introduced into our advertising plans. We invested the major percentage of our budget in spot TV, 10- and 20-second ID's. Although we recognized that this was only reminder advertising, our purpose was to prompt immediate sales from people who had been purchasing our products prior to the price increase.

Our marketing and advertising year is on a fiscal basis, and we placed our TV spots in the first half of our 1955-56 year in 45 major markets. What happened? Our first measurement was the 1955 post-Christmas inventories. These indicated nationally a 10% better sell-through in the 45 TV cities than in the non-TV cities.

With this trend as encouragement, we went into the last half of that fiscal year, the first half of 1956, continuing this formula but broadening our TV spot coverage from the original 45 to a total of 61 major market areas. For the 1956-57 advertising year, we continued ▶



How well do you know the Boston market?

Boston: A city where old and new blend in perfect harmony. How many of the above scenes from past and present Boston do you recognize?

A. William M. Harnett's painting "Old Models." The Museum of Fine Arts, Boston.

B. Detail from statue of Edward Everett Hale in Public Gardens, Boston.

C. Pepper pots on display at the Nantucket Historical Association.

D. WEEI's Mystery Theater—a recent addition to the Boston entertainment scene. This new program block consists of 10 half-hour shows, heard Monday through Friday from 10 to 11 pm, a vital boost to nighttime radio in and around Boston.

E. Old Indian arrowheads. Collection at the Nantucket Historical Association.

F. Priscilla Fortescue, seen here as a child; now a popular WEEI personality whose show features celebrity interviews, home-making news, music and personal reminiscences of distant lands and close friends.

In any city where tradition blends with progress, you'll find people with varied tastes. They choose their surroundings, entertainment and products differently. But *all* of Boston agrees on its first choice in radio: WEEI.* That's because WEEI is the only full-time major network station in the market. It's the one station that can afford to give every listener what he wants. Take the nightly 10:00 to 11:00 pm slot, for instance:

While all other Boston stations carry music or news, WEEI's vast nighttime audience, which wants and deserves something different, is now listening to the new Mystery Theater. Once again—WEEI programs for the people...and remember, these are the same people who buy your products.

*Latest C. P. A. of Boston.



spot TV in 60 major market areas. The Whitman spot television network covered markets that accounted for over 80% of the nation's TV sets and over 70% of the population.

N. W. Ayer had advised us to set aside a certain portion of our budget each year for testing new approaches and new media. Accordingly, in the fall of 1956 we decided to test spot radio in place of spot TV. There were two main reasons behind this test. Number one, we had to find a way to hedge against the increased cost of TV. The same amount of money in 1956-57 in spot TV just wouldn't buy the same number of spots that it did a year earlier. And second, we wanted to know just how productive radio was.

We took three cities in which we had formerly used TV spots. They were Phoenix, Dayton and Mobile. We budgeted the same amount of money for radio in these cities for 1956-57 as we had spent the previous year for TV spots. Actually, as opposed to TV prices, this was really a saving because TV rates had gone up in those cities and it would have cost us more to provide the same amount of coverage.

If, in our test cities, sales wound up as good as the national average, we would be ahead of the game because it would have cost us less money to achieve this result in radio as opposed to TV. What happened? The national sales average increase for the six months ending December 1956 was 8.6%. Sales in the three test cities were substantially better than the national average, with Phoenix up 12%, Mobile up 11.5% and Dayton up 17%.

In New York City, for the first time, we also tested radio. This city is recognized as one of the tough national markets, if not the toughest. We didn't have a lot of money to spend, but somehow we managed to pierce the consciousness of the consumer in New York City at the point where sales increased appreciably for the first time in several years. The sales force and retailers were enthusiastic about the new media effort.

Philadelphia store showed significant sales increase

In Philadelphia, where we were utilizing TV also, we bought a special spot package on one of the local radio stations. In Philadelphia we have our only retail store. This store was mentioned quite frequently in our radio spots. When the store's sales figures were added up after the Christmas season, we had a sales increase in our candy department that was better than the previous year's. This increase was significant because our store's candy sales were one of the few that were up in the city of Philadelphia, to the best of our knowledge.

As these test figures became available in December of 1956, we were planning our 1957-58 advertising year. We had every evidence that our change to test radio was paying off. Incidentally, these sales increases held through the latter half of the year, with the exception of Phoenix. In this particular city, instead of the increase of 12% which we had at the end of six months, we were up 23.2% by the end of the year.

Because our sales curve was again pointed healthfully upwards, and because we felt we had a definite trend,

we increased our advertising appropriation for the 1957-58 advertising year. Predicated on the success of our radio test, we decided to move nationally from spot TV to one-minute announcements on radio.

With the exception of one lone experiment, all of our broadcast budget is in spot radio this year. The schedule consists of a series of pre-holiday flights beginning several weeks prior to Christmas, Valentine's Day, Easter and Mother's Day. We are in 63 major market areas, and we are throwing a little bit more frequency weight against the Class AA major city markets.

Last year, our advertising was focused predominantly on the Sampler and on the Sampler as a gift item. In our spots and in our print advertising, we used a slogan that we have used for many years: "*A woman never forgets the man who remembers.*"

Company launches new self-service line of candies

This year, we have a whole host of new marketing considerations to take into account. During the last year, we've launched a new corporate activity—a line of self-service candy items aimed at developing the vast self-service market potential. This new division of our marketing activities is a distinct one. It's a different style of candy, a different priced candy, and it is handled by brokers rather than our own sales force. The only thing that it has in common with our drug store-department store line is the traditional Whitman quality.

As we shift out of our historical channels of distribution and outlets, we are required to make similar shifts in our marketing and advertising strategy. This year, in our print and in radio we will be selling harder the Whitman's chocolates corporate identity rather than placing the primary emphasis on the Sampler.

We are continuing to test apportioning part of our budget for this purpose. This year, our testing will be solely in the broadcast area. We are testing mixes, that is, spot radio with TV. We are testing radio mixes, that is, minutes, 30-seconds, 20-seconds, 10-seconds in various combinations and frequencies. We are testing promotional radio advertising for our new self-service line. We are doing all these things because we think that radio is here to stay, and while it's here, we want to use it in its most efficient and effective fashion.

One other test which we made last year was that of using dealer name tags at the end of our spot announcements.

Dealer tags in combination with our radio spots proved to be a natural, and where we tried it we had wonderful results. The dealers seemed to love this personalized Whitman advertising. Our salesmen in the test cities were literally welcomed with open arms.

This year we're broadening the tag concept, and we've created commercials which allow for the addition of dealer tags on a local basis. This is a quality of radio which we think is important—its market flexibility and for us its almost neighborhood flexibility.

We are anticipating a new birth in our advertising program for 1957-1958 with the use of radio. We feel there will be many blessed events from this venture into radio.



NO. 5

RADIO SPEARHEADS NO-CAL CAMPAIGN

BY MILTON WOLFF

Advertising Manager, No-Cal Corp., Kirsch Beverages

It was in March of 1952 that No-Cal was first marketed. Here was a revolutionary carbonated beverage with no calories to be derived therefrom. We knew that diabetics and others on salt-free diets would readily go for this new soft drink. But, at best, this was a limited market.

Research showed that more than twenty per cent of the public was overweight and that the time was ripe to sell the advantages of No-Cal to this segment of the market. In particular, we felt that our attention should be focused mainly on the women. Women had always been more figure-conscious and were the ones to instruct the menfolk in the family on the benefits of a trim waistline.

We had a limited budget for advertising and promotion. We had to analyze the product and examine all the possible media. What we did was not unique. Once we'd decided that women were our targets and that they used radio extensively in their chores around the house, we took to the air.

New product required one-minute of solid sell

We realized, too, that a new product had an educational job to do and that we needed straight one-minute commercials, or 160 words of solid sell, to get our message across. We knew that research studies showed that body copy in print ads received relatively poor readership, and that using newspapers and magazines alone would not get the necessary results.

It was decided, then, that radio would be the backbone of our advertising, and that newspapers and magazines would be used to complement it.

We chose radio, too, because of its low cost-per-thousand and in the belief that participations in personality shows could give No-Cal the greatest initial impact to help move it off dealers' shelves. This idea of using the radio biggies was an immediate success. The audiences of these radio personalities were easily convinced by their idols and, prompted by them, tried No-Cal.

With the fans of radio personalities as a consumer nucleus, No-Cal sales soared. Chain store after chain store stocked the item. We went from personality to personality: The Fitzgeralds; Tex & Jinx; Dorothy & Dick; Carleton Fredericks; Dean Cameron; Galen Drake . . . I think we must have used them all.

After the first year, we went more deeply into radio.

We picked news broadcasts for No-Cal, because we felt that a commercial, surrounded by factual information had an increased aura of believability about it. In addition, we felt that the product received prestige by bringing news to the public in co-sponsorship with large national advertisers.

We used radio with a good deal of common sense, always adjusting our commercials and our use of radio to the growth and campaign phase of our product.

To test the pulling power of each of our radio announcements, we offered, free to listeners, this little 16-page booklet called "Food Facts for Fun & Health."

After almost two years of personality and news broadcast purchases, we went into a saturation spot campaign. Up to the present, radio has accounted for almost 60% of our advertising budget every year. Our policy has been to use radio for continuity and to carry us through the dull winter months. In fact, in most January's and February's, radio was our exclusive medium.

You might like to know, too, that the bulk of our announcements were scheduled for Thursday, Friday and Saturday—the heaviest shopping days of the week. We wanted No-Cal to stand out in Mother's mind when she went to the supermarket and to make sure that No-Cal was included on her shopping list, if hubby had to bring home the groceries. In passing, I should mention that we chose radio because the name No-Cal was euphonious and lent itself to audio exploitation.

Success in New York radio expanded No-Cal's market

Our success in the New York market naturally brought requests from franchise bottlers for No-Cal. At the present time, we are in twenty American cities and the entire Dominion of Canada. Each time we open a new market, we attempt to stick to the pattern that was so successful in New York City. Radio is the spearhead of our advertising and promotion. Generally, we try to buy the local radio personalities and, as sales increase, branch out to other programs. The opening phase of our campaign also calls for supplementation by newspaper ads. So far we have found this a most economical and productive way to advertise in franchise territories.

Radio will continue to have an important place in future No-Cal advertising budgets. And radio commercials will constantly remind Mrs. Housewife that No-Cal is "the best friend her figure ever had." ENT

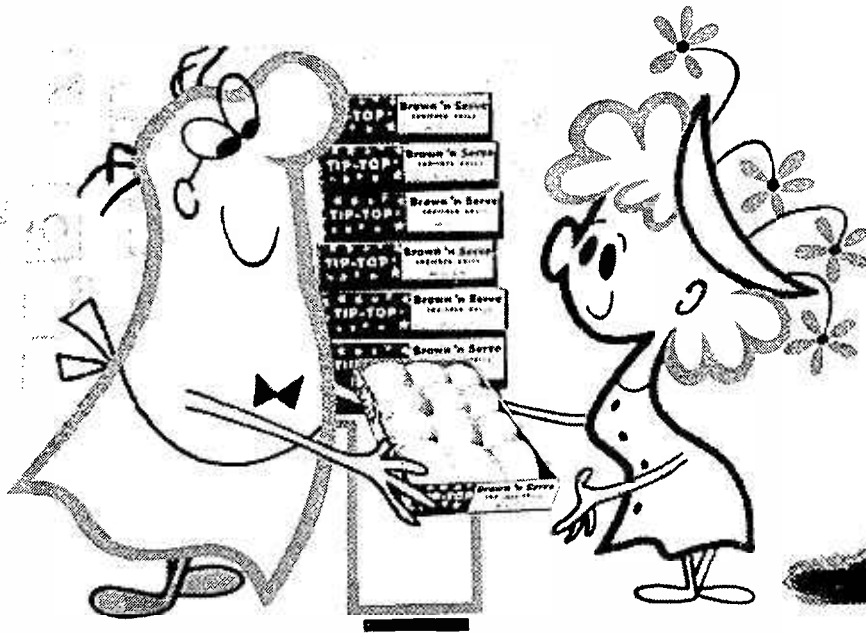
Reprints of this study are available at 25c each. Bulk rates on request.

Why J. Walter Thompson Timebuyer Selects
Crosley WLW Stations for Ward Baking Company

"WLW Stations do more than just take your time dollars. Their staff of merchandising-promotion experts work right along with the advertiser's sales people and follow through with trade contacts--buyers, brokers, distributors, store managers. Yes, I'd sure say that the WLW Stations offer Tip-Top service everytime, all the time!"

Mario Kircher

Mario Kircher, J. Walter Thompson Timebuyer.



Like J. Walter Thompson, you'll get top service for your products on the WLW Stations. So before you buy, always check first with your WLW Stations' Representative. You'll be glad you did!

WLW
Radio

WLW-T
Cincinnati

WLW-C
Columbus

WLW-D
Dayton

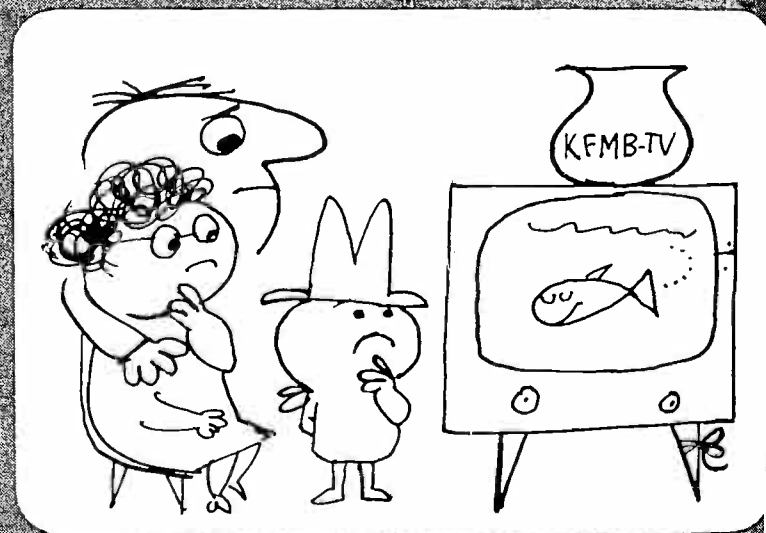
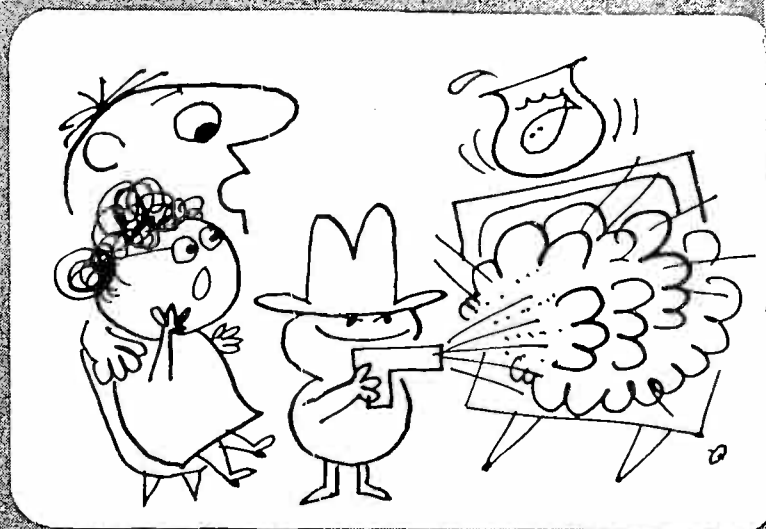
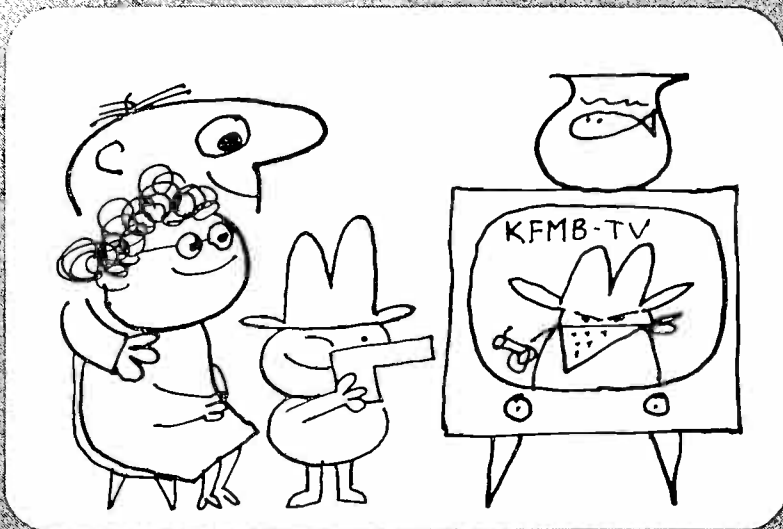
WLW-A
Atlanta

Network Affiliations: NBC; ABC; MBS **Sales Offices:** New York, Cincinnati, Chicago

Sales Representatives: NBC Spot Sales: Detroit, Los Angeles, San Francisco

Bomar Lowrance & Associates, Inc., Charlotte, Atlanta, Dallas Crosley Broadcasting Corporation, a division of





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

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

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

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

KFMB 8 TV
 WRATHER-ALVAREZ BROADCASTING, INC. Represented by Edward Pe...
SAN DIEGO
 America's more market

Television Magazine's Exclusive **RECEIVER**

CIRCULATION

REPORT FOR NOVEMBER

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

Set count estimates which appear in this section are based on TELEVISION MAGAZINE's projections of the "National Survey of Television Sets in U.S. Households" for June 1955 and March 1956, two reports made by the U.S. Bureau of Census for the Advertising Research Foundation. In addition, totals for the four census regions were adjusted by the August 1956 ARF report.

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

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

A comparison of the ARF county figures of March 1, 1956, and those of TELEVISION MAGAZINE of the same date, shows a difference of less than 1%. TELEVISION MAGAZINE's March 1 estimates were based on projections of the previous ARF study of June 1955. This study correlated NBC's and TELEVISION MAGAZINE's estimates with census data to arrive at nationwide county-by-county figures. In order to enable its Research Department to arrive at updated figures for television markets, TELEVISION MAGAZINE will continue to project the ARF figures on a county-by-county basis every month.

The sets credited to each market are those covered by the station with the maximum coverage in that market. It must be remembered that the statistics for each market are based on the coverage of one station only. Figures for other stations in the market will vary according to channel, power, tower height, etc.

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

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

A 92.5% ceiling on TV penetration has been established for all markets. Many rating services show higher penetration in metropolitan areas (e.g., 93.5% in Providence) but the available evidence shows that penetration drops off outside the metropolitan area itself and that 92.5% is the most logical theoretical ceiling for the TV market as a whole. This does not mean that penetration may not actually go higher in some markets. Penetration figures in markets with both VHF and UHF outlets refer to VHF only. ▶

CIRCULATION AS OF NOVEMBER 1, 1957

TOTAL U.S. TV HOMES 40,991,811

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 Oct. 1, 1957.

Market & Stations—% Penetration	TV Homes
ABILENE, Tex.—69.7 KRBC-TV (N)	71,811
ADA, Okla.—65.3 KTEN (A,C,N)	82,955
AGANA, Guam KUAM-TV (C,N)	††
AKRON, Ohio—40.6 WAKR-TV† (A)	*†80,380
ALBANY, Ga.—59.9 WALB-TV (A,N)	67,283
ALBANY-SCHENECTADY-TROY, N.Y.—91.5 WCDA-TV†††(C); WTRI† (A); WRGB (N) (WCDA-TV, Albany, N.Y. operates satellite WCDB-TV, Hagaman, N.Y.)	502,601 †166,863
ALBUQUERQUE, N.M.—61.0 KGGM-TV (C); KOAT-TV (A); KOB-TV (N) (This market is in the process of being re-evaluated.)	78,572
ALEXANDRIA, La.—54.9 KALB-TV (A,C,N)	73,446
ALTOONA, Pa.—91.9 WFBG-TV (A,C,N)	378,597
AMARILLO, Tex.—66.2 KFDA-TV (A,C); KGNC-TV (N)	90,507
AMES, Iowa—84.5 WOI-TV (A)	325,058
ANCHORAGE, Alaska—77.5 KENI-TV (A,N); KTVA (C)	27,113

Market & Stations—% Penetration	TV Homes
ANDERSON, S.C.—75.2 WAIM-TV† (A,C)	*†88,870
ANN ARBOR, Mich.—21.9 WPAG-TV†	†22,640
ARDMORE, Okla.—77.8 KVSO-TV (N)	78,851
ASHEVILLE, N.C.—62.6 WISE-TV† (C,N); WLOS-TV (A)	329,321 †33,854
ATLANTA, Ga.—72.9 WAGA-TV (C); WLW-A (A); WSB-TV (N)	597,926
AUGUSTA, Ga.—65.8 WJBF-TV (A,N); WRDW-TV (C)	161,804
AUSTIN, Minn.—81.3 KMMT (A)	140,321
AUSTIN, Tex.—79.2 KTBC-TV (A,C,N)	163,662
BAKERSFIELD, Cal.—87.8 KBAK-TV† (A,C); KERO-TV (N)	168,112 †74,221
BALTIMORE, Md.—85.1 WJZ-TV (A); WBAL-TV (N) WMAR-TV (C)	656,254
BANGOR, Me.—88.8 WABI-TV (A,N); W-TWO (C)	116,857
BATON ROUGE, La.—63.1 WAFB-TV† (C); WBRZ (A,N)	237,441 *†87,314
BAY CITY-SAGINAW, Mich.—89.3 WNEM-TV (A,N); WKNX-TV† (A,C) (Includes Flint)	305,740 †83,191
BEAUMONT, Tex.—77.0 KFDM-TV (A,C)	151,407
BELLINGHAM, Wash.—81.7 KVOS-TV (C) (This does not include "A" contour in Vancouver & Victoria, British Columbia)	*83,719
BETHLEHEM-ALLENTOWN-EASTON, Pa.—53.1 WLEV-TV† (N); WGLV† (A)	†69,531
BIG SPRING, Tex.—83.8 KEDY-TV (C)	29,821
BILLINGS, Mont.—49.1 KOOK-TV (A,C)	35,400
BINGHAMTON, N.Y.—91.7 WNBF-TV (A,C,N)	354,618
BIRMINGHAM, Ala.—71.0 WABT (A,N); WBRC-TV (C)	415,062
BISMARCK, N.D.—78.3 KBMB-TV (C); KFYZ-TV** (A,N) (KFYZ-TV operates satellite KUM-TV, Williston, N.D.)	75,544
BLOOMINGTON, Ind.—84.3 WTTV (N) (Includes Indianapolis, Ind.) (For ranking purposes, consider this market Bloomington-Indianapolis)	700,670
BLUEFIELD, W. Va.—57.1 WHIS-TV (N)	134,976
BOISE, Ida.—65.8 KBOI (C); KIDO-TV (A,N)	63,373
BOSTON, Mass.—92.2 WBZ-TV (N); WNAC-TV (A,C)	1,380,778
BRIDGEPORT, Conn.—13.7 WICC-TV† (A)	†66,976
BRISTOL, Va.-Tenn.—55.9 WCYB-TV (A,N)	225,663
BRYAN, Tex.—66.9 KRTX-TV (A,C)	30,593
BUFFALO, N.Y.—92.0 WBEN-TV (C); WBUF-TV† (N) WGR-TV (A)	568,439 †183,037
BURLINGTON, Vt.—84.7 WCAX-TV (C)	*156,192
BUTTE, Mont.—55.4 KXLF-TV (A,N)	30,933
CADILLAC, Mich.—86.5 WWTW (A,C)	190,174
CAPE GIRARDEAU, Mo.—66.7 KFVS-TV (C)	212,000
CARLSBAD, N.M.—61.2 KAVE-TV (C)	30,434

Market & Stations—% Penetration	TV Homes
CARTHAGE-WATERTOWN, N.Y.—82.5 WCNY-TV (A,C)	*82,000
CASPER, Wyo.—57.3 KTWO (A,N); KSPR-TV (C)	11,670
CEDAR RAPIDS-WATERLOO, Iowa—85.0 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	336,910
CHAMPAIGN, Ill.—78.6 WCIA (C,N)	377,130
CHARLESTON, S.C.—64.4 WCSC-TV (A,C); WUSN-TV (N)	189,380
CHARLESTON-HUNTINGTON, W. Va.—71.2 WCHS-TV (C); WHTN-TV (A,C); WSAZ-TV (N)	409,560
CHARLOTTE, N.C.—69.5 WBTV (A,C); WSOC-TV (A,N)	594,130
CHATTANOOGA, Tenn.—71.1 WDEF-TV (A,C); WRGP-TV (N)	145,130
CHEYENNE, Wyo.—60.2 KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Neb.)	**66,100
CHICAGO, Ill.—91.6 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,120,630
CHICO, Cal.—61.3 KHSL-TV (A,C)	77,800
CINCINNATI, Ohio—86.6 WCPO-TV (A); WKRC-TV (C); WLW-TV (N)	615,260
CLEVELAND, Ohio—90.9 WEWS (A); KYW-TV (N); WJW-TV (C)	1,172,140
CLOVIS, N.M.—58.4 KICA-TV (C)	17,570
COLORADO SPRINGS-PUEBLO, Colo.—61.7 KKTV (A,C); KRDO-TV (N); KCSJ-TV (N)	70,280
COLUMBIA-JEFFERSON CITY, Mo.—68.2 KOMU-TV (A,N); KRCG-TV (A,C)	119,350
COLUMBIA, S.C.—68.0 WIS-TV (A,N); WNOK-TV† (C)	193,430 †43,550
COLUMBUS, Ga.—62.8 WTVM† (N); WRBL-TV (A,C)	173,460 †65,070
COLUMBUS, Miss.—65.2 WCBI-TV (C,N)	81,150
COLUMBUS, Ohio—91.1 WBNS-TV (C); WLW-C (N); WTVN (A)	438,460
CORPUS CHRISTI, Tex.—69.6 KRIS-TV (A,N); KSIZ-TV (C); KVDO-TV† (A)	95,910 †70,710
DALLAS-FT. WORTH, Tex.—78.9 KRLD-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV (N)	602,900
DANVILLE, Ill.—73.8 WDAN-TV† (A)	†65,210
DAVENPORT, Iowa-ROCK ISLAND, Ill.—87.1 WOC-TV (N); WHBF-TV (A,C)	386,410
DAYTON, Ohio—90.7 WHIO-TV (C); WLW-D (A,N)	441,110
DAYTONA BEACH, Fla.—68.6 WESH-TV	148,720
DECATUR, Ala.—77.4 WMSL-TV† (C,N)	*†30,910
DECATUR, Ill.—78.3 WTVP† (A)	†156,510
DENVER, Colo.—83.6 KBTW (A); KLZ-TV (C); KOA-TV (N); KTVR	315,710
DES MOINES, Iowa—84.8 KRNT-TV (C); WHO-TV (N)	273,410
DETROIT, Mich.-WINDSOR, Can.—91.1 WJBK-TV (C); WWJ-TV (N); WXYZ (A); CKLW-TV	1,419,310
DICKINSON, N.D.—48.5 KDIX-TV (C)	25,910
DOTHA, Ala.—50.1 WTVY (A,C)	62,810
DULUTH, Minn.-SUPERIOR, Wis.—72.4 KDAL-TV (A,C); WDSM-TV (N)	151,810
DURHAM-RALEIGH, N.C.—67.4 WTVB (A); WNAO-TV† (A,C); WRAL-TV (N)	327,810 *†113,110
EASTON-BETHLEHEM-ALLENTOWN, Pa.—53.1 WGLV† (A); WLEV-TV† (N)	†69,510

11th in the Nation
in per Family
Income
(\$7,339.00)

Columbus, Ga.

... and in Columbus —

1st IN **97.3%**
OF ALL QUARTER HOURS*

* Area Pulse
May—1957

Channel 4 WRBL-TV

COLUMBUS, GEORGIA

CALL **HOLLINGBERY** CO.

Market & Stations—% Penetration	TV Homes
EAU CLAIRE, Wis.—75.0 WEAU-TV (A,N)	110,370
EL DORADO, Ark.—55.0 KRBB (N)	34,515
ELKHART, Ind.—(See South Bend, Ind.)	
EL PASO, Tex.—JUAREZ, Mex.—79.2 KILT-TV (A); KROD-TV (C); KTSM-TV (N); XEJ-TV	86,053
ENID, Okla.—(See Oklahoma City)	
ERIE, Pa.—92.5 WICU (A,N); WSEE-TV †(A,C)	*88,060 *†69,707
EUGENE, Ore.—68.1 KVAL-TV (N) (Operates satellite KPIC-TV, Roseburg, Ore.)	**99,833
EUREKA, Cal.—66.7 KIEM-TV (A,C,N)	40,143
EVANSVILLE, Ind.—HENDERSON, Ky.—66.7 WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	192,380 †108,887
FAIRBANKS, Alaska KPAR-TV (A,N); KTVF (C)	††
FARGO, N.D.—70.7 WDAY-TV (A,N) (See also Valley City, N.D.)	145,035
FAYETTEVILLE, N.C.—79.0 WFLB-TV† (A,C,N)	*†21,830
FLORENCE, S.C.—56.3 WBTW (A,C,N)	164,877
FT. DODGE, Iowa—49.4 KQTV† (N)	†22,739
FT. LAUDERDALE, Fla.—(See Miami, Fla.)	
FT. MYERS, Fla.—62.6 WINK-TV (A,C)	17,848
FT. SMITH, Ark.—56.3 KFSA-TV† (A,N); KNAC-TV (C)	56,149 †33,099
FT. WAYNE, Ind.—85.0 WANE-TV† (A,C); WKJG-TV† (N); WPTA-TV†	†200,514
FT. WORTH-DALLAS, Tex.—78.9 KFJZ-TV; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	602,912
FRESNO-TULARE, Cal.—85.6 KFRE-TV (C); KJEO-TV† (A) KMJ-TV† (N)	221,759 †188,673
GALVESTON-HOUSTON, Tex.—83.5 KGUL-TV (C); KPRC-TV*** (N); KTRK-TV (A) (KTRE, Lufkin, Tex. optional satellite of KPRC-TV, Houston, Tex.)	564,569
GRAND FORKS, N.D.—71.3 KNOX-TV (N)	33,305
GRAND JUNCTION, Colo.—45.5 KREX-TV (A,C,N)	15,781
GRAND RAPIDS, Mich.—89.3 WOOD-TV (A,N) (For ranking purposes, consider this market Grand Rapids-Kalamazoo.)	457,508
GREAT BEND, Kan.—68.1 KCKT-TV (N)	106,349
GREAT FALLS, Mont.—49.4 KFBB-TV (A,C,N)	36,052
GREEN BAY, Wis.—81.3 WBAY-TV (C); WFRV-TV (A,C) (See Marinette)	380,810
GREENSBORO, N.C.—74.0 WFMY-TV (A,C)	415,133
GREENVILLE-SPARTANBURG, S.C.—63.7 WFBC-TV (N); WSPA-TV (C)	298,838
GREENVILLE-WASHINGTON, N.C.—60.8 WNCT-TV (A,C); WITN (N)	213,148
HANNIBAL, Mo.—QUINCY, Ill.—76.1 KHQA-TV (C); WGEM-TV (A,N)	161,315
HARLINGEN-WESLACO, Tex.—54.8 KGBT-TV (A,C); KRGV-TV (N)	72,492
HARRISBURG, Ill.—44.1 WSIL-TV† (A,N)	†40,750
HARRISBURG, Pa.—89.1 WHP-TV† (C); WTPA† (A)	*†174,136
HARRISONBURG, Va.—64.3 WSVA-TV (A,C,N)	78,254

Market & Stations—% Penetration	TV Homes
HARTFORD-NEW BRITAIN, Conn.—78.6 WTIC-TV; WHCT† (C); WNBC† (N)	†† †321,668
HASTINGS, Neb.—68.9 KHAS-TV (N)	110,109
HATTIESBURG, Miss.—61.0 WDAM-TV (A,N)	84,848
HENDERSON, Ky.—EVANSVILLE, Ind.—66.7 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	192,380 †108,887
HENDERSON-LAS VEGAS, Nev.—66.1 KLRJ-TV (A,N); KLAS-TV (C); KSHO-TV	24,740
HONOLULU, T.H.—80.7 KGMB-TV (C); KHVH-TV; KONA-TV (N); KULA-TV (A) (KGMB-TV operates satellites KHBC-TV, Hilo, and KMAU-TV, Wailuku. KONA-TV operates satellite KMVI-TV, Wailuku)	**109,675
HOUSTON-GALVESTON, Tex.—83.5 KPRC-TV*** (N); KTRK-TV (A); KGUL-TV (C) (KTRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	564,569
HUNTINGTON-CHARLESTON, W. Va.—71.2 WHTN-TV (A,C); WSAZ-TV (N); WCHS-TV (C)	409,565
HUTCHINSON-WICHITA, Kan.—75.7 KTVH (C); KAKE-TV (A); KARD-TV (N)	288,111
IDAHO FALLS, Ida.—64.4 KID-TV (A,C,N)	44,407
INDIANAPOLIS, Ind.—85.2 WFBM-TV (N); WISH-TV (C) (See also Bloomington, Ind.) (For ranking purposes, consider this market Indianapolis-Bloomington.)	729,600
JACKSON, Miss.—59.9 WJTV (A,C); WLBT (N)	226,725

Market & Stations—% Penetration	TV Homes
JACKSON, Tenn.—53.0 WDXI-TV (C)	73,844
JACKSONVILLE, Fla.—62.5 WFGA-TV (N); WMBR-TV (A,C)	251,804
JEFFERSON CITY-COLUMBIA, Mo.—68.2 KRCG-TV (A,C); KOMU-TV (A,N)	119,357
JOHNSON CITY, Tenn.—52.6 WJHL-TV (A,C)	117,377
JOHNSTOWN, Pa.—90.9 WARD-TV† (A,C); WJAC-TV (N) (Circulation shown includes Pittsburgh, Pa.)	1,079,625 ††
JOPLIN, Mo.—PITTSBURG, Kan.—67.4 KODE (A,C); KOAM-TV (A,N)	143,528
JUNEAU, Alaska KINY-TV (C)	††
KALAMAZOO, Mich.—88.9 WKZO-TV (A,C) (For ranking purposes, consider this market Kalamazoo-Grand Rapids.)	648,858
KALISPELL, Mont.—42.8 KGEZ-TV (C)	7,611
KANSAS CITY, Mo.—83.7 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	558,662
KEARNEY, Neb.—66.7 KHOL-TV (A,C) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**115,580
KLAMATH FALLS, Ore.—45.4 KOTI (A,C,N) (Optional satellite of KBES-TV, Medford, Ore.)	14,165
KNOXVILLE, Tenn.—62.1 WATE-TV (N); WBIR-TV (C); WTVK-TV† (A)	231,610 †80,994

a great new Joplin



created for you by
KODE-TV

143,528 TV HOMES* IN THE JOPLIN MARKET
Larger than Duluth, Phoenix, Ft. Wayne
\$776,919,000 Buying Income; 669,800 Total Population


*NOW 28% HIGHER TOWER — HIGHEST IN 4-STATE COVERAGE AREA

*NOW 29% MORE POWER — 71,000 WATTS MORE THAN
ANY OTHER STATION IN THE AREA

*NOW COVERS 139,399 TV HOMES IN JOPLIN
MARKET — AN ALL-TIME HIGH

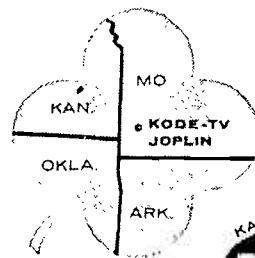
*Television Magazine Set Count, November, 1957

You'll have more luck with **KODE-TV-JOPLIN, MO.**

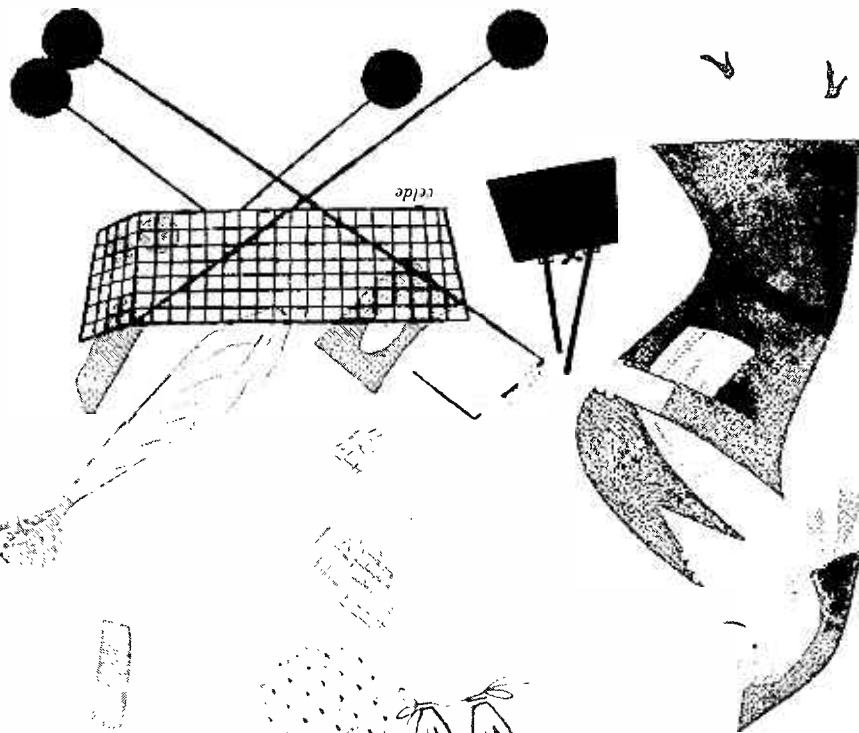
316,000 WATTS Designed Power 
101 miles Northeast of Tulsa • 150 miles South of Kansas City
203 miles East of Wichita • 250 miles Southwest of St. Louis



A Member of the Friendly Group • KODE, KODE-TV, Joplin • WSTV, WSTV-TV, Steubenville
WPAR, Parkersburg • WBOY, WBOY-TV, Clarksburg • WPIT, Pittsburgh



Harry D. Burke, V. P. & Gen'l Mgr
Represented by AVERY-KNODEL



7 BILLION

DOLLARS!

**SPENT
IN STORER MARKETS
IN FOOD SALES
IN 1956***

Food sales of 7 billion...
and much of it accounted
for by advertisers on
television and radio stations
owned and operated by the
Storer Broadcasting Company



STORER BROADCASTING COMPANY

WSPD-TV
Toledo, Ohio

WJW-TV
Cleveland, Ohio

WJBK-TV
Detroit, Mich.

WAGA-TV
Atlanta, Ga.

WVUE-TV
Wilmington, Del.

WSPD
Toledo, Ohio

WJW
Cleveland, Ohio

WJBK
Detroit, Mich.

WAGA
Atlanta, Ga.

WIBG
Philadelphia, Pa.

WWVA
Wheeling, W. Va.

WGBS
Miami, Fla.

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

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

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

*1957 Sales Management "Survey of Buying Power"

Ratings are up 5th straight time on Channel 5 ... in Mobile



With Nielsen and A.R.B. already showing WKRQ-TV leading by a country-mile in Mobile, the new TELEPULSE (Sept. '57) shows Channel 5 out in front even more.

WKRQ-TV Leads 372 to 89

TELEPULSE (Sept. '57) reports WKRQ-TV leading Station X in 372 quarter hours to 89 (one tie). WKRQ-TV has 15 of "Top 15 Once-a-Week Shows" . . . 7 out of 10 "Top Ten Multi-Weekly Shows."

Sunday through Saturday (6 P.M. to Midnight) WKRQ-TV leads in 155 quarter hours to 12 for Station X. Monday through Friday (7 A.M. to 6 P.M.) WKRQ-TV leads in 165 quarter hours to 55 for Station X. WKRQ's Saturday daytime lead is 4-to-1. WKRQ-TV's Sunday daytime lead is 5-to-1.

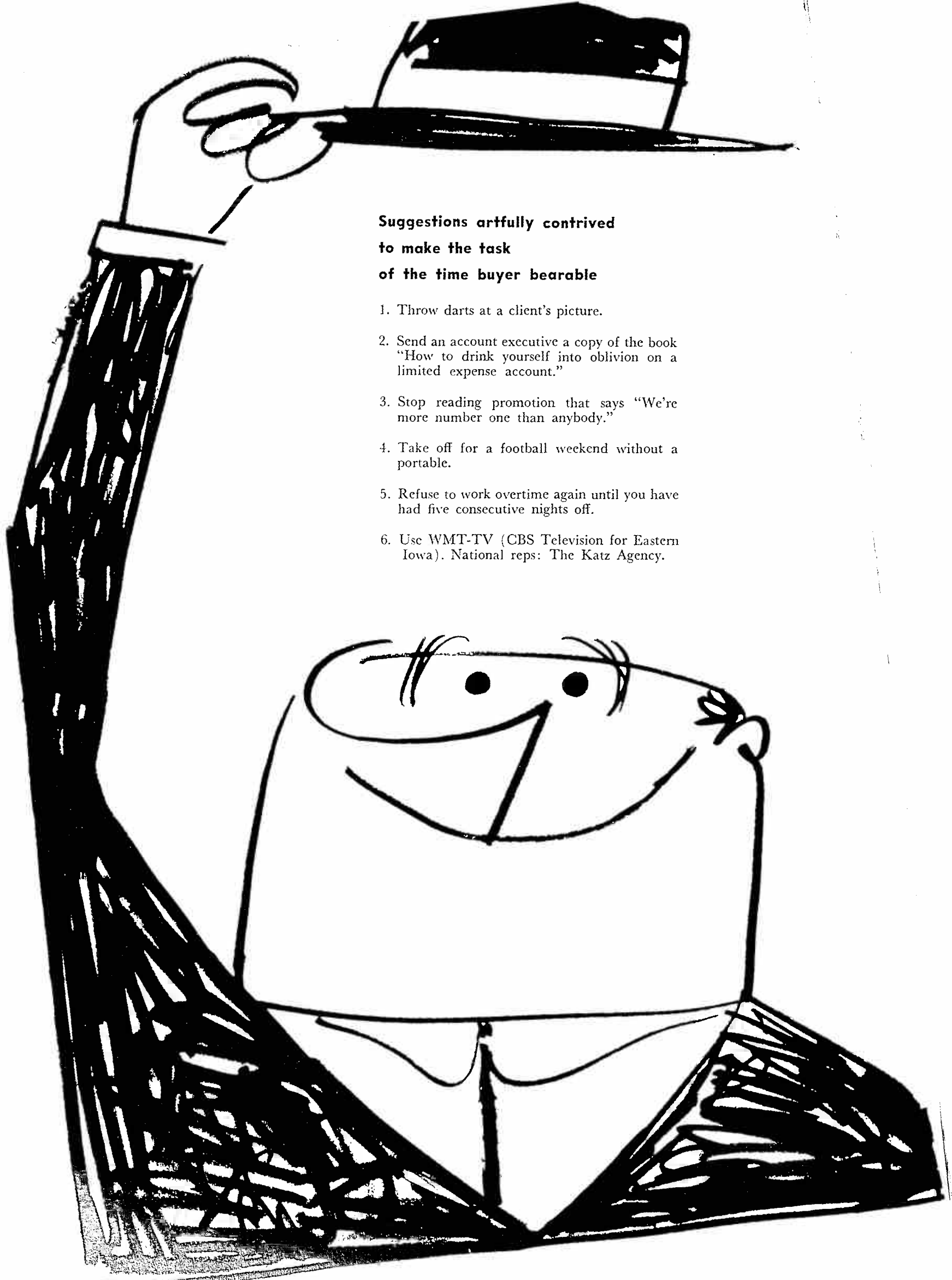
How else can we say any time is better time on WKRQ-TV! For availabilities, call your Avery-Knodel office or C. P. Persons, Jr., Vice-President and General Manager.

Channel **wkrg-tv** REPS: **AVERY-KNODEL**
 CBS



Market & Stations—% Penetration	TV Homes
LA CROSSE, Wis.—70.1 WKBT (A,C,N)	124,904
LAFAYETTE, Ind.—87.4 WFAM-TV† (C)	•†56,771
LAFAYETTE, La.—56.9 KLFY-TV (C)	101,582
LAKE CHARLES, La.—72.3 KPLC-TV (A,N); KTAG-TV† (C)	137,996 •†52,234
LANCASTER, Pa.—90.2 WGAL-TV (C,N)	568,949
LANSING, Mich.—88.5 WJIM-TV (A,C,N) (Includes Flint)	436,721
LAREDO, Tex.—54.7 KHAD-TV (A,C,N)	*8,155
LAS VEGAS-HENDERSON, Nev.—66.1 KLAS-TV (C); KSHO-TV; KLRJ-TV (A,N)	24,740
LAWTON, Okla.—76.8 KSWO-TV (A)	62,095
LEBANON, Pa. WLBR-TV†	††
LEXINGTON, Ky.—37.0 WLEX-TV† (A,N); WKXP-TV†	•†38,856
LIMA, Ohio—73.5 WIMA-TV† (A,C,N)	•†68,692
LINCOLN, Neb.—78.1 KOLN-TV (A,C)	186,976
LITTLE ROCK-PINE BLUFF, Ark.—64.9 KARK-TV (N); KTHV (C); KATV (A)	259,276
LOS ANGELES, Cal.—91.0 KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	2,466,443
LOUISVILLE, Ky.—75.7 WAVE-TV (A,N); WHAS-TV (C)	466,538
LUBBOCK, Tex.—75.4 KCBD-TV (A,N); KDUB-TV (C)	127,574
LUFKIN, Tex.—62.3 KTRE-TV (N) (Optional satellite of KPRC-TV, Houston, Tex.)	62,073
LYNCHBURG, Va.—64.9 WLVA-TV (A)	157,795
MACON, Ga.—54.6 WMAZ-TV (A,C)	88,856
MADISON, Wis.—84.6 WIS-TV (C); WKOW-TV† (A); WMTV† (N)	233,526 †111,449
MANCHESTER, N.H.—91.8 WMUR-TV (A) (Circulation shown does not include Boston, Mass., where station has sizable share of audience.)	970,426
MARINETTE, Wis.—80.9 WMBV-TV (N) (Covers Green Bay)	193,806
MARQUETTE, Mich.—85.4 WDMJ-TV (C)	43,200
MASON CITY, Iowa—79.1 KGLO-TV (C)	183,186
MAYAGUEZ, P.R. WORA-TV (C)	††
MEDFORD, Ore.—54.2 KBES-TV (A,C,N)	30,695
MEMPHIS, Tenn.—60.5 WHBQ-TV (A); WMCT (N); WREC-TV (C)	441,926
MERIDIAN, Miss.—60.3 WTOK-TV (A,C,N)	96,171
MIAMI-FT. LAUDERDALE, Fla.—87.7 WKCT (N); WITV† (A); WTVJ (C)	357,555 †188,432
MIDLAND-ODESSA, Tex.—71.9 KMID-TV (A,N); KOSA-TV (C)	75,511
MILWAUKEE, Wis.—91.9 WISN-TV (A); WITI-TV; WTMJ-TV (N); WXIX† (C)	569,823 †259,953
MINNEAPOLIS-ST. PAUL, Minn.—81.5 KMGM-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	705,867
MINOT, N.D.—57.3 KCBJ-TV (A,C,N)	28,903
MISSOULA, Mont.—57.1 KMSO-TV (A,C)	42,575

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
MOBILE, Ala.—63.8 WALA-TV (A,N); WKRG-TV (C)	205,189	PUEBLO-COLORADO SPRINGS, Colo.—61.7 KCSJ-TV (N); KKTV (A,C); KRDO-TV (N)	70,283	SCRANTON-WILKES-BARRE, Pa.—82.6 WARM-TV† (A); WDAU† (C); WBRE-TV† (N); WILK-TV† (A)	†247,239
MONROE, La.—60.2 KNOE-TV (A,C,N)	144,898	QUINCY, III.-HANNIBAL, Mo.—76.1 WGEM-TV (A,N); KHQA-TV (C)	161,315	SEATTLE-TACOMA, Wash.—82.2 KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW	466,836
MONTGOMERY, Ala.—60.0 WCOV-TV† (C); WSFA-TV (N)	138,643 †74,451	RALEIGH-DURHAM, N.C.—67.4 WNAO-TV† (A,C); WRAL-TV (N); WTVD (A)	327,828 *†113,122	SEDALIA, Mo.—76.4 KDRO-TV	29,125
MUNCIE, Ind.—80.9 WLBC-TV† (A,C,N)	†90,647	RAPID CITY, S.D.—58.8 KOTA-TV (A,C,N)	25,409	SHREVEPORT, La.—68.3 KSLA (A,C); KTBS-TV (A,N)	220,066
MUSKOGEE, Okla.—79.8 KTUL-TV (A) (Includes Tulsa, Okla.)	235,405	REDDING, Cal.—54.6 KVIP (N)	40,668	SIoux CITY, Iowa—80.0 KTIV (N); KVTV (A,C)	241,821
NASHVILLE, Tenn.—63.3 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	355,259	RENO, Nev.—64.1 KOLO-TV (A,C,N)	44,867	SIoux FALLS, S.D.—72.4 KELO-TV (A,N) (Operates satellite KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	**197,642
NEW BRITAIN-HARTFORD, Conn.—78.6 WNBC† (N); WHCT† (C); WTIC-TV	†† †321,668	RICHMOND, Va.—74.6 WRVA-TV (C); WTVR (A); WXEX-TV (N) (Petersburg, Va.) (For ranking purposes, consider this market Richmond-Petersburg.)	250,421	SOUTH BEND-ELKHART, Ind.—81.5 WNDU-TV† (N); WSBT-TV† (C) WSJV-TV† (A)	†176,277
NEW HAVEN, Conn.—92.2 WNHC-TV (A)	891,218	ROANOKE, Va.—70.6 WDBJ-TV (C); WSLS-TV (A,N)	308,363	SPARTANBURG-GREENVILLE, S.C.—63.7 WSPA-TV (C); WFBC-TV (N)	298,838
NEW ORLEANS, La.—76.3 WDSU-TV (A,C,N); WWL-TV (C); WJMR-TV† (A,C)	434,971 †134,841	ROCHESTER, Minn.—82.5 KROC-TV (N)	104,543	SPOKANE, Wash.—73.5 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	229,421
NEW YORK, N.Y.—91.7 WABC-TV (A); WABD; WATV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	4,770,806	ROCHESTER, N.Y.—91.9 WROC-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	*302,320	SPRINGFIELD, Ill.—72.1 WICSt (A,N)	*†107,429
NORFOLK, Va.—82.1 WAVY (A); WTAR-TV (A,C); WTOV-TV†; *†163,002 WVEC-TV† (N)	316,455 *†163,002	ROCKFORD, Ill.—76.6 WREX-TV (A,C); WTVO† (N)	204,773 †129,826	SPRINGFIELD-HOLYOKE, Mass.—90.7 WHYN-TV† (C); WWLP† (A,N)	*†197,820
OAK HILL, W.Va.—56.7 WOAY-TV (A)	92,152	ROCK ISLAND, Ill.-DAVENPORT, Iowa—87.1 WHBF-TV (A,C); WOC-TV (N)	386,426	SPRINGFIELD, Mo.—72.8 KTTS-TV (C); KYTV (A,N)	92,502
ODESSA-MIDLAND, Tex.—71.9 KOSA-TV (C); KMID-TV (A,N)	75,511	ROME, Ga.—69.5 WROM-TV	110,829	STeUBENVILLE, Ohio—89.0 WSTV-TV (A,C) (Circulation shown includes Pittsburgh, Pa.)	1,014,374
OKLAHOMA CITY, Okla.—78.5 KWTW (C); WKY-TV (N); KGEO (Enid) (A)	380,307	ROSWELL, N.M.—59.2 KSWs-TV (A,C,N)	45,693	STOCKTON, Cal.—83.0 KQVR (A)	578,880
OMAHA, Neb.—85.6 KETV (A); KMTV (A,N); WOW-TV (C)	382,382	SACRAMENTO, Cal.—79.5 KBET-TV (C); KCRA-TV (N)	338,333	SUPERIOR, Wis.-DULUTH, Minn.—72.4 WDsM-TV (N); KDAL-TV (A,C)	151,898
ORLANDO, Fla.—65.3 WDBO-TV (A,C,N)	164,890	SAGINAW-BAY CITY, Mich.—89.3 WKNX-TV† (A,C); WNEM-TV (A,N) (Includes Flint)	305,740 †83,191	SWEETWATER, Tex.—80.3 KPAR-TV (C)	58,247
OTTUMWA, Iowa—72.9 KTVO (C,N)	153,196	ST. JOSEPH, Mo.—79.9 KFEG-TV (C)	194,859	SYRACUSE, N.Y.—90.9 WHEN-TV (A,C); WsYR-TV*** (N) (WsYR-TV operates satellite WsYE-TV, Elmira, N.Y.)	471,816
PADUCAH, Ky.—61.0 WPSD-TV (N)	112,081	ST. LOUIS, Mo.—84.3 KSD-TV (N); KTVI (A); KWK-TV (C)	761,776	TACOMA-SEATTLE, Wash.—82.2 KTNT-TV (C); KTVW; KING-TV (A); KOMO-TV (N)	466,836
PANAMA CITY, Fla.—46.4 WJDM-TV (A,C,N)	19,416	ST. PETERSBURG-TAMPA, Fla.—78.5 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	312,675 †174,456	TALLAHASSEE, Fla.—(See Thomasville)	
PARKERSBURG, W. Va.—41.9 WTAP-TV† (A,C,N)	*†37,582	SALINAS-MONTEREY, Cal.—81.1 KsBW-TV (A,C,N) (Includes circulation of optional satellite KsBY, San Luis Obispo.)	135,738	TAMPA-ST. PETERSBURG, Fla.—78.5 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	312,675 †174,456
PENSACOLA, Fla.—61.4 WEAR-TV (A,C)	172,652	SALISBURY, Md.—71.3 WBOC-TV† (A,C)	*†57,603	TEMPLE-WACO, Tex.—74.3 KcEN-TV (N); KWTX-TV (A,C)	149,054
PEORIA, Ill.—83.8 WEEK-TV† (N); WTVH-TV† (A)	*†185,390	SALT LAKE CITY, Utah—81.8 KSL-TV (C); KTVT (N); KUTV (A)	205,509	TERRE HAUTE, Ind.—78.2 WTHI-TV (A,C)	217,703
PETERSBURG, Va.—74.6 WXEX-TV (N) (Includes Richmond, Va.) (For ranking purposes, consider this market Petersburg-Richmond.)	250,421	SAN ANGELO, Tex.—61.2 KCTV (A,C,N)	23,387	TEXARKANA, Tex.—58.1 KCMC-TV (A,C)	93,983
PHILADELPHIA, Pa.—91.3 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N) (For ranking purposes, consider this market Philadelphia-Wilmington.)	1,797,492	SAN ANTONIO, Tex.—68.7 KCOR-TV†; KENS-TV (C); KONO (A); WOAI-TV (N)	256,893 ††	THOMASVILLE, Ga.-TALLAHASSEE, Fla.—56.4 WCTV (A,C,N)	107,636
PHOENIX-MESA, Ariz.—80.9 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	172,231	SAN DIEGO, Cal.-TIJUANA, Mex.—90.3 KFMB-TV (C); KFSD-TV (N); XETV (A)	277,009	TOLEDO, Ohio—88.9 WSPD-TV (A,C,N)	370,478
PINE BLUFF-LITTLE ROCK, Ark.—64.9 KATV (A); KARK-TV (N); KTHV (C)	259,276	SAN FRANCISCO, Cal.—87.2 KGO-TV (A); KPIX (C); KRON-TV (N); KsAN-TV†	1,240,934 †213,192	TOPEKA, Kan.—78.3 WIBW-TV (A,C)	176,344
PITTSBURG, Kan.-JOPLIN, Mo.—67.4 KOAM-TV (A,N); KODE-TV (A,C)	143,528	SAN JOSE, Cal.—90.6 KNTV	211,573	TRAVERSE CITY, Mich.—74.2 WPBN-TV (N)	50,395
PITTSBURGH, Pa.—89.5 KDKA-TV (A,C); WHIC (N)	1,226,172	SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††	TUCSON, Ariz.—84.6 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	81,471
PLATTSBURG, N.Y.—82.8 WPTZ (A,N)	110,755	SAN LUIS OBISPO, Cal.—(See Salinas-Monterey)		TULARE-FRESNO, Cal.—85.6 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	221,759 †188,673
POLAND SPRING, Me.—87.8 WMTW (A,C) (Mt. Washington, N.H.)	*314,592	SANTA BARBARA, Cal.—81.3 KEY-TV (A,C,N) (Does not include Los Angeles, where station claims additional coverage.)	46,275	TULSA, Okla.—77.5 KOTV (C); KVOO-TV (N); KTUL-TV (A) (Muskogee, Okla.)	321,085
PORTLAND, Me.—87.4 WCSH-TV (N); WGAN-TV (C)	210,719	SAVANNAH, Ga.—64.6 WSAV-TV (N); WTOG-TV (A,C)	97,865	TUPELO, Miss.—50.4 WTWV (N)	32,884
PORTLAND, Ore.—77.0 KGW-TV (A); KOIN-TV (C); KPTV (N)	424,779	SCHENECTADY-ALBANY-TROY, N.Y.—91.5 WRGB (N); WCDA-TV†*** (C); WTRI† (A)	502,601 †166,863	TWIN FALLS, Ida.—65.6 KLIX-TV (A,C,N)	28,465
PRESQUE ISLE, Me.—88.9 WAGM-TV (C)	35,302	(WCDA-TV, Albany, N. Y., operates satellite WCDB-TV, Haganan, N.Y.)		TYLER, Tex.—61.0 KLTV (A,C,N)	99,984
PROVIDENCE, R.I.—92.5 WJAR-TV (A,N); WPRO-TV (C)	755,814				



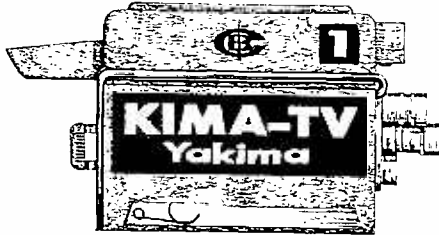
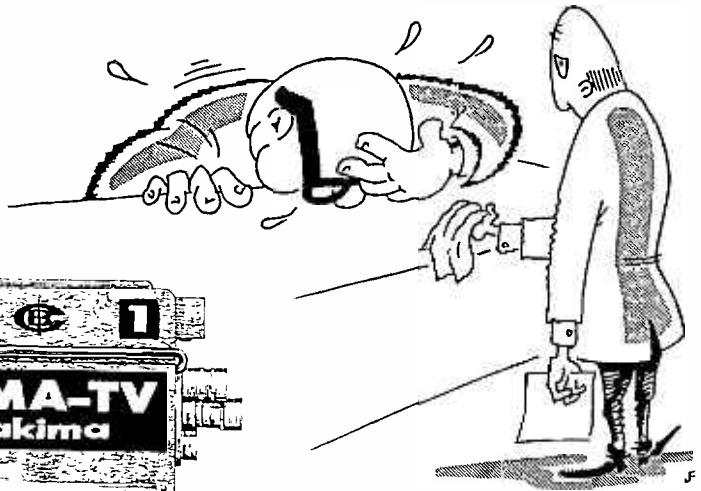
**Suggestions artfully contrived
to make the task
of the time buyer bearable**

1. Throw darts at a client's picture.
2. Send an account executive a copy of the book "How to drink yourself into oblivion on a limited expense account."
3. Stop reading promotion that says "We're more number one than anybody."
4. Take off for a football weekend without a portable.
5. Refuse to work overtime again until you have had five consecutive nights off.
6. Use WMT-TV (CBS Television for Eastern Iowa). National reps: The Katz Agency.

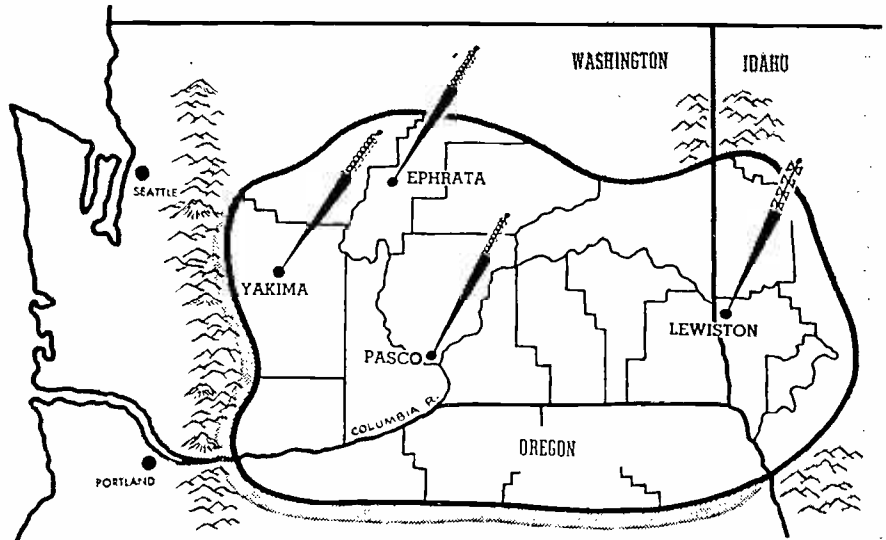
Market & Stations—% Penetration TV Homes

UTICA-ROME, N.Y.—92.5 WKTV (A,C,N)	146,241
VALLEY CITY, N.D.—69.6 KXJB-TV (C) (See also Fargo, N.D.)	159,169
WACO-TEMPLE, Tex.—74.3 KWTX-TV (A,C); KCEN-TV (N)	149,854
WASHINGTON, D.C.—83.4 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	745,849
WASHINGTON-GREENVILLE, N.C.—60.8 WITN (N); WNCT (A,C)	213,148
WATERBURY, Conn.—88.8 WATR-TV† (A)	†161,370
WATERLOO-CEDAR RAPIDS, Iowa—85.0 KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	336,910
WAUSAU, Wis.—72.1 WSAU-TV (A,C,N)	89,046
WESLACO-HARLINGEN, Tex.—54.8 KRGV-TV (N); KGBT-TV (A,C)	72,492
WEST PALM BEACH, Fla.—80.2 WEAT-TV (A); WPTV (C,N)	94,252
WHEELING, W. Va.—83.9 WTRF-TV (A,N)	431,604
WICHITA-HUTCHINSON, Kan.—75.7 KAKE-TV (A); KARD-TV (N); KTVH (C)	288,111
WICHITA FALLS, Tex.—69.0 KFDX-TV (A,N); KSYD-TV (C)	131,434
WILKES-BARRE-SCRANTON, Pa.—82.6 WBRE-TV† (N); WILK-TV† (A); WARM-TV† (A); WDAU† (C)	†247,239
WILMINGTON, Del.—91.5 WVUE (Circulation shown includes Philadelphia, Pa.) (For ranking purposes, consider this market Wilmington-Philadelphia.)	1,362,897
WILMINGTON, N.C.—51.5 WMFD-TV (A,N)	137,846
WINSTON-SALEM, N.C.—83.9 WSJS-TV (N); WTOB-TV† (A)	316,083 †69,222
YAKIMA, Wash.—68.4 KIMA-TV† (A,C,N) (Operates satellites KLEW-TV, Lewiston, Ida. KBAS-TV, Ephrata, Wash., KEPR-TV, Pasco, Wash.)	***†110,851
YORK, Pa.—38.6 WNOW-TV†; WSBA-TV† (A)	†102,842
YOUNGSTOWN, Ohio—72.1 WFMJ-TV† (N); WKBN-TV† (A,C)	†176,817
YUMA, Ariz.—86.7 KIVA-TV (C,N)	*26,951
ZANESVILLE, Ohio—60.9 WHIZ-TV† (A,C,N) • Due to conflicting research data, this market has not been re-evaluated pending further study. † U.H.F. †† Incomplete data. * U.S. coverage only. ** Includes circulation of satellite. *** Does not include circulation of satellite.	†51,682

Why, Oh Why, Smidley!



I've searched high and low and still no Cascade order here. Just don't feel we could use one of the nation's largest television markets, eh, Smidley? Why in 20 years, this Cascade market has gained millions of acres of new farms, billions of dollars in new industry and thousands of new families. And still, Cascade Television alone serves the entire region. The biggest single buy in the West and you missed it again, Smidley. For shame, Smidley!



OPENED IN OCTOBER: 2

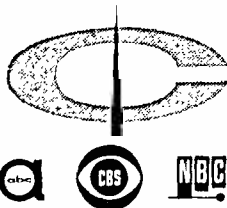
Market	Station	Channel
Indianapolis, Ind.	WLW-I	(13)
Youngstown, Ohio	WKST	(45)

DUE TO OPEN IN NOVEMBER: 2

Market	Station	Channel
Boston, Mass.	WHDH-TV	(5)
Clarksburg, W.Va.	WBOY-TV	(12)

OFF THE AIR IN OCTOBER: 1

Market	Station	Channel
Jacksonville, Fla.	WJHP-TV	(36)

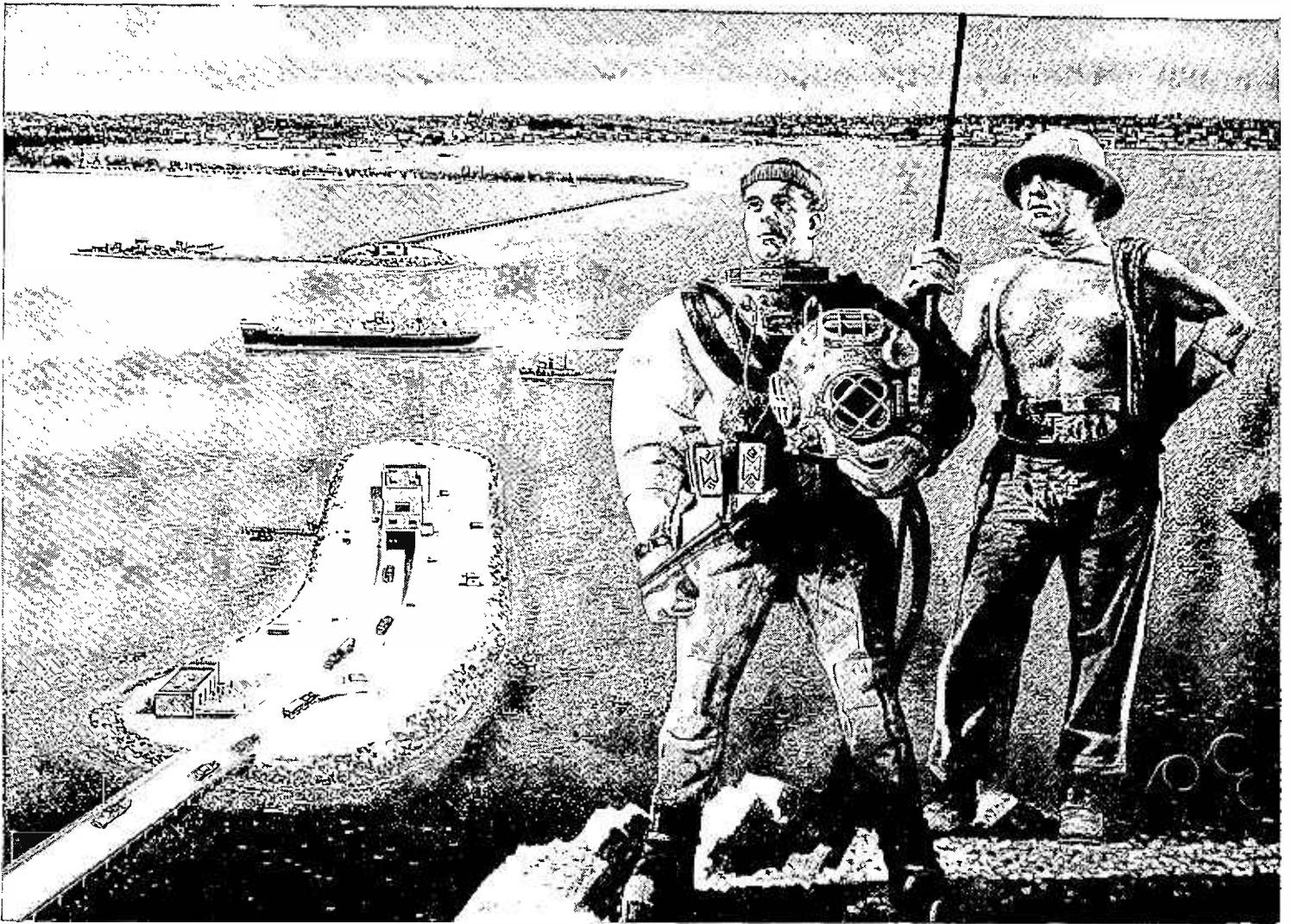


CASCADE

BROADCASTING COMPANY

NATIONAL REP.: WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES



Our Cities Are Growing Together

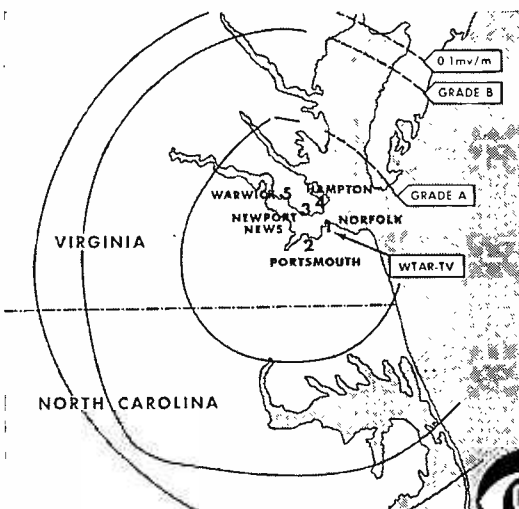
The November 1 opening of a new \$58,500,000 bridge-tunnel between Norfolk and Hampton, and a merger of the cities of Newport News and Warwick, are current events of significance to marketing men.

The new Newport News created by the merger will be Virginia's largest city in area, third in population.

The new bridge-tunnel completes a five-city circuit: Norfolk—Portsmouth — Warwick — Newport News — Hampton.

Etherwise, the cities of Tidewater Virginia always have been a single urban area—delivered by one dominant station, WTAR-TV. Now the oneness comes down to earth. Our cities are *growing together*.

Even more significant than the merger and the new underwater link themselves is the *area* growth that brought them about. Keep your eyes on the Hampton Roads area, one of the fastest growing markets in the nation!



(Based on Measured Contour Map by Jansky & Bailey)
5 of Virginia's Busiest Cities are
within WTAR-TV's Grade-A Signal.



Foremost Communications Medium in Virginia's Greatest Market

WTAR-TV

CHANNEL 3, NORFOLK, VIRGINIA
Business Office and Studio—720 Boush Street, Norfolk, Va.
Telephone: MADison 5-6711

REPRESENTATIVE: Edward Petry & Company, Inc.

In the past year, Atlantic has launched its weather show in 20 new markets

once a year for an indoctrination on company policies and method of broadcasting.

Atlantic is careful to make sure its weathermen understand that their job is "to report the weather, not predict it." Atlantic wants none of its customers to get the wrong idea such as the magazine cartoon which showed a little old lady watching TV on a stormy night and saying, "They certainly have their nerve sponsoring weather like this!"

When he is on the air, an Atlantic weatherman is encouraged to smile and be folksy, but when he is talking about the weather he does it straight.

In Baltimore and Miami, the weathermen have full-time jobs. They regularly visit service stations in the area and take part in all kinds of company promotions.

Elsewhere, the Atlantic weatherman may be one of the staff announcers at the TV station with his weather duties only a profitable sideline. Even in such cases, however, the weatherman will attend station-openings, visit dealers and participate in other Atlantic promotional activities.

When the weatherman is a station announcer, Atlantic hedges its bet with all kinds of restrictions: He must not appear on the air in any capacity within an hour before or after the weather show; he must not advertise a competing petroleum product at any time; and so on.

The principal prop of the show, the Atlantic weatherboard, is a specially designed showpiece, costing about \$1,000 and consisting of sliding panels, swinging doors, a large assortment of weather cards and a special compartment full of accessories. The weatherboards are all the creation of a set builder at station WBTV, Charlotte.

In the past 12 months, with Atlantic's expansion of the show into more than 20 additional TV markets, the set builder in North Carolina has been busier than a cat on a hot tin roof.

The way the program operates now makes it look as if the weather show was a natural vehicle for gasoline advertising. The truth is that Atlantic advertising men and their agency colleagues at N. W. Ayer & Son spent more than five years, plus untold thousands of dollars, in tests, trials and talent.

Until a few years ago, Atlantic

used radio sports broadcasts to cover its marketing area. Its radio sponsorship of football games dates back 21 years. Baseball was included, too. With the advent of television, the company's advertising program naturally followed into the new medium.

Emphasis shifted away from sports

But about seven years ago the company began shifting the emphasis of its advertising. There was no single reason. The oil company had long felt something less than full satisfaction about football and baseball alone as advertising vehicles. They were fine as far as they went, but Atlantic wanted something with year-round interest.

In Baltimore in 1951, Atlantic was using TV coverage of baseball games. Then two competing brewers started bidding against each other for time on the show.

At this point Atlantic decided to let the brewers fight it out among themselves. Atlantic had been considering a weather show and this seemed a good time to try it.

Atlantic started its weather show in Baltimore with animated cartoons. Then the admen decided to use a live personality—an announcer dressed in an Atlantic service station attendant's uniform—with cartoons only for the commercials. Gradually, the present format emerged and the live personality now carries the whole show.

Happily, Atlantic started its weather venture in Baltimore with Al Herndon, such a strong personality that he has made almost every TV viewer his friend. He has achieved such acceptance and recognition in Baltimore that people throughout the city stop him on the streets and talk to him about the weather.

Cautiously, Atlantic tried the same show in Miami. Weather interest in Miami? Why certainly! What effect will it have on the fishing? Here again, Atlantic picked another winner.

Jim Dooley, the man tapped for the job in Miami, loves fishing and kids. He talks about both during his five-minute weather stint, and has organized the Jim Dooley Fishing Club—now numbering about 14,000 members. This, and other civic work, has earned him a special commendation from the governor.

With its success in Baltimore and Miami, Atlantic began weather

shows in other TV markets in the South. The shows were particularly necessary in this area because, since the South lacks any major league baseball teams, Atlantic's baseball broadcasts don't have the same appeal they have in the North. By November, 1956, Atlantic had weather shows in 11 southern cities.

Meanwhile, however, Atlantic and Ayer had conducted a costly 12-month survey to determine the relative effectiveness of Atlantic's sports and weather broadcasts. The results indicated the weather show was Atlantic's best vehicle. The survey also showed, however, that the combination of weather and sports was far more effective than either one alone.

Armed with this information, Atlantic decided to "weatherize" its northern marketing area as fast as possible. To offset the added cost, Atlantic decided to drop its football coverage and use only baseball to supplement its weather broadcasts.

A big advantage to baseball, from Atlantic's point of view, is that the summer baseball season neatly coincides with the biggest motoring months, when Atlantic wants to talk to more prospective customers.

The decision to "weatherize" the North came on September 25, 1956. It was a major advertising operation, but it was handled with the secrecy of a wartime invasion to avoid tipping off the competition. Atlantic wanted the TV weather show in some two dozen northern markets. Counting the 11 it had in the South, the goal was 35 in all.

Atlantic prefers consistent time slot

To complicate things, Atlantic also wanted the show, where possible, in the same time slot that had proved so effective in the South: 11:00 p.m., or at least somewhere in the 11:00-11:15 p.m. period, where most stations run their nightly news-weather-sports trio.

Atlantic wants the 11:00 p.m. time period because its research has shown this is when the TV audience composition has a favorable percentage of male viewers.

To Atlantic's credit (and also to N. W. Ayer's), the oil company now has—or will have by the end of this year—its weather show operating in 33 TV markets. The missing two: Pittsburgh and Atlantic's home town, Philadelphia. Needless to say, Atlantic's admen hope to straighten out this little problem. END

Over 40% of children studied are allowed to stay up for special program

in low status homes, both in encouraging and disapproving specific programs.

Over 40% of the children in this study were permitted to stay up later than their regular bedtime to watch "special" programs. This is true more so in the case of the younger child than it is in the case of the older child. The practice of allowing children to stay up later is also more common in high socio-economic families than it is in the lower socio-economic levels.

When parents were asked to name "special" programs for which exceptions from normal bedtime hours were made, it was hoped that "special" programs would be considered by respondents as being those programs not regularly scheduled—special children's programs on spectaculars, etc.

However, in many cases the word "special" apparently meant "any" programs, regardless of whether they were weekly, spectaculars, movies, or what have you. In tabulating the results, all programs were recorded.

The three programs most frequently mentioned as those children are allowed to stay up later to view were *I Love Lucy*, *Disneyland* and *Broken Arrow*, in that order.

Bedtime is affected by program

One very interesting phenomenon occurs on Monday evening. More respondents indicated that their child's regular bedtime hour was between the hours of 9:00 and 10:00 on this night than between those same hours on any other weekday night. This probably can be explained by the fact that more parents answered *I Love Lucy* to this question than any other program. It seems quite plausible that these children may have been allowed to stay up for the *Lucy* show over such a long period of time that 9:30 has now become the established bedtime hour.

Most Columbus children spend between an hour-and-a-half and two hours-and-a-half each day watching television—at least during cool weather. This is a little more time than they spend playing outdoors. However, from the various comments received from their parents, it would appear that TV becomes a second choice in the summertime.

The majority of parents admit
To page 106

TYPES OF TELEVISION PROGRAMS WHICH ARE "DISAPPROVED" BY PARENTS

Figures are Average Percentages for Programs of the Types Named

Program Types "Disapproved"	By Parents of Children Aged		
	5-7	8-10	11-13
Children's Western or adventure dramas (18 on list)	2.0%	1.5%	2.3%
Programs with educational values (11 on list)	1.5	1.2	2.1
Non-dramatic programs for children (10 on list)	.8	1.2	1.9
Adult Western or adventure dramas (7 on list)	9.0	4.7	4.0
Variety and comedy variety programs (7 on list)	2.1	1.8	1.9
Comedy dramatic programs (4 on list)	1.4	1.1	1.4

TYPES OF TELEVISION PROGRAMS WHICH CHILDREN ARE "ENCOURAGED" TO WATCH BY THEIR PARENTS

Figures are Average Percentages for Programs of the Types Named

Program Types "Encouraged"	By Parents of Children Aged		
	5-7	8-10	11-13
Children's Western or adventure dramas (18 on list)	15.4%	14.7%	12.8%
Programs with educational values (11 on list)	11.2	12.5	11.4
Non-dramatic programs for children (10 on list)	17.1	10.4	6.1
Adult Western or adventure dramas (7 on list)	7.7	13.0	10.8
Variety and comedy variety programs (7 on list)	7.2	8.7	9.6
Comedy dramatic programs (4 on list)	6.7	7.6	6.4

PERCENTAGE OF CHILDREN WHOSE PARENTS "ENCOURAGE" OR "DISAPPROVE" THE VIEWING OF ONE OR MORE TELEVISION PROGRAMS

Percentage of Parents	Children Aged		
	5-7	8-10	11-13
Encouraging the viewing of one or more specific programs	73.8%	66.7%	59.9%
Disapproving of or prohibiting the viewing of one or more programs	39.9	28.9	31.8
Exerting no influence on selection of specific programs	20.3	27.9	29.7

Tables continued on page 105

Look What's Happening
Down in "Big D"

WFAA-TV



THE NEW LEADER!

**American Research Bureau Reports:*

WFAA-TV *First* in network vs. network television shows with Channel 8 leading more nights than any other Dallas-Fort Worth Station! (7 - 10 PM)

WFAA-TV *First* in network *plus* local shows, with Channel 8 leading more nights than any other Dallas-Fort Worth Station (5-to Signoff)

WFAA-TV *First* with more viewers weekdays from 3 to 6 PM than any other Dallas-Fort Worth Station.

*ARB, Sept., '57

See Your PETRYMAN For The Complete Story

WFAA-TV 
DALLAS **CHANNEL 8**



OF GREAT ACCOUNT
Vera Brennan

“From KMTV, we expect and get excellent programing, tailored merchandising and experienced production. Our schedules on KMTV have resulted in fine sales in the Omaha market.”

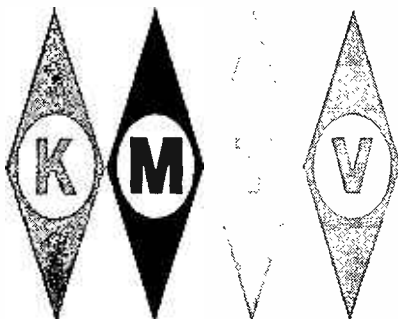
VERA BRENNAN
Broadcast Coordinator

**SULLIVAN, STAUFFER
COLWELL AND BAYLES — N. Y.**

Photo by BERNARD BACHRACH

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

COLOR TELEVISION CENTER



NBC-TV

OMAHA • CHANNEL 3

Represented by
EDWARD PETRY & CO., INC.

PROGRAMS MENTIONED MOST FREQUENTLY
AS THOSE CHILDREN ARE ALLOWED TO STAY UP LATER TO VIEW

Percentages are Based on 1452 Respondents

Program	No. Mentions	Percentage
I Love Lucy	169	11.6%
Disneyland	88	6.1
Broken Arrow	45	3.1
Jack & the Beanstalk	44	3.0
Wyatt Earp	34	2.3
Wizard of Oz	27	1.9
December Bride	23	1.6
Red Skelton	20	1.4
Roy Rogers Rodeo	19	1.3
Peter Pan	17	1.2
Lawrence Welk	15	1.0
Helen Keller Story	14	1.0
Cheyenne	14	1.0
Father Knows Best	13	.9
Ozzie and Harriet	11	.8

ORDINARY BEDTIME HOURS FOR CHILDREN OF DIFFERENT AGES

Figures are Averages of Hours Named as "Regular Bedtime"

Ordinary Bedtime (Average)	For Children Aged		
	5-7	8-10	11-13
Monday thru Thursday	8:51	8:52	9:06
Friday night	8:55	9:19	10:40
Saturday night	9:06	9:26	9:48
Sunday night	8:32	8:47	9:17

MOST FREQUENTLY IMPOSED RULES GOVERNING VIEWING OF CHILDREN

Figures Show Percentage of Children in Each Age Group Subject to Each Rule

Rule Imposed	Children Aged		
	5-7	8-10	11-13
Must sit at specified minimum distance from TV set	20.3%	17.3%	10.6%
Must finish homework or chores before watching TV	7.0	21.2	19.9
May not allow TV viewing to interfere with regular meals	14.0	11.8	3.4
May not watch programs not approved by parents	7.2	6.7	2.5
Must not watch over a certain length of time at one sitting	4.6	3.4	2.5
Must observe regular bedtime hours	2.8	2.6	3.4
Must sit quietly while watching programs	2.3	2.0	3.0
Must take turns with others in selecting programs	2.5	1.3	3.0
Must have light on in the room while watching programs	2.3	2.0	1.7
Must keep audio volume at normal level—not too loud	1.7	1.6	1.7

Tables continued on next page

NAME
OUR



CHANNEL 12

Clarksburg, W. Va.

WBOY

AND WIN

- A fabulous week for 2 at
THE GREENBRIER
White Sulphur Springs, W. Va.
- ELECTRIC-EYE MOVIE CAMERA
By Bell and Howell
- POLAROID LAND CAMERA
- 12 other wonderful prizes

USE THIS INFORMATION TO

help you name the symbol of Clarksburg's new high-power TV station

- Covers the virgin market of Central W. Va. (Clarksburg—Fairmont—Morgantown)
- Rich in coal, oil and gas
- Untouched to date by a direct TV signal
- Captive audience—666,315 population
- Buying income \$1,119,746,000
- \$200/hr. AA network time: \$250 national spot.

Contest open to all readers of this magazine. Ends January 5, 1958.

FY2

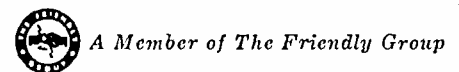
MAIL YOUR ENTRY TODAY TO

WBOY-TV
CHANNEL 12

Exclusive in Clarksburg, W. Va.



George Clinton, Gen'l Mgr. • Rep. by Avery-Knodel



I suggest the following name:

Name _____

Company _____

Address _____

that at least "once in a while" their children regard household chores and homework as secondary to television. As the child grows older, he apparently neglects his chores and personal duties to a greater extent.

In high socio-economic families, a greater percentage of children "hardly ever" neglect household duties and a lesser percentage neglect duties "very often," in comparison to the "low" and "middle" socio-economic groups.

A little over half of the Columbus parents in this study signified that they had one or more rules about television which their children must follow. These rules are less profound in the case of older children (11 to 13), and the imposition of rules is more common in high socio-economic families than in those of lower status.

The TV set's location in respect to the dinner table helps determine whether or not a child watches television during regular mealtimes. For instance, 74.5% of all 8 to 10-year-olds who could see TV from the table were allowed to watch while eating.

On the other hand, only 29.5% of the children in the same age group who could not see TV from the table were allowed to take meals away from the table to watch. **END**

NUMBER OF CHILDREN WHO WATCH TV WHILE EATING REGULAR MEALS

Percentages are Relative to Total Number Who Can or Cannot See Set from Table

	Children Aged		
	5-7	8-10	11-13
Respondents	472	744	236
Can see set from table	73	110	40
Allowed to watch during meals	55	82	26
Percentage allowed to watch	75.3%	74.5%	65.0%
Cannot see set from table	397	633	196
Allowed to take meals to set	123	187	57
Percentage allowed to take meals to set	31.0%	29.5%	29.0%

PERCENTAGE OF CHILDREN WHO NEGLECT DUTIES BECAUSE OF TELEVISION

By Age Groups

Degree of Neglect	Children Aged		
	5-7	8-10	11-13
Hardly ever	38.1%	28.0%	32.6%
Once in a while	51.3	59.1	50.9
Very often	8.1	10.9	14.8
No answer	2.5	2.0	1.7
Totals	100.0	100.0	100.0



Ruth Babick. Time Buyer Earle Ludgin & Company, Chicago, Illinois

"Just want you to know that I think the new features in the Radio and TV SRDS are great, especially the maps*. Don't know how we did without it before."

*Now with market maps and data in the Standard Rate Newspaper, Spot Radio and Spot TV editions every month, agencies have convenient access to market information at the time they're making advertising plans and media decisions.

NUMBER OF HOURS CHILDREN DEVOTE TO TELEVISION

—CLEAR AND STORMY DAYS COMBINED

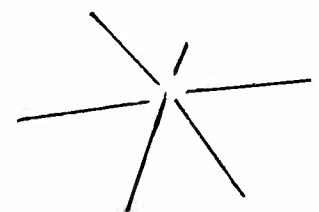
By Age Groups

Hours Watching	Percentage of Children			
	5-7	8-10	11-13	All Ages
Less than 1 hour	10.2%	9.9%	8.9%	9.7%
From 1 to 2 hours	39.0	35.5	38.1	37.5
From 2 to 3 hours	30.7	30.2	25.4	28.8
From 3 to 4 hours	11.0	12.8	11.9	11.9
More than 4 hours	2.3	3.5	8.5	4.7
None	5.1	4.7	5.5	5.1
No answer	1.7	3.4	1.7	2.3
Totals	100.0	100.0	100.0	100.0

AVERAGE HOURS SPENT WATCHING TELEVISION AND PLAYING OUTDOORS ON EACH SCHOOL DAY

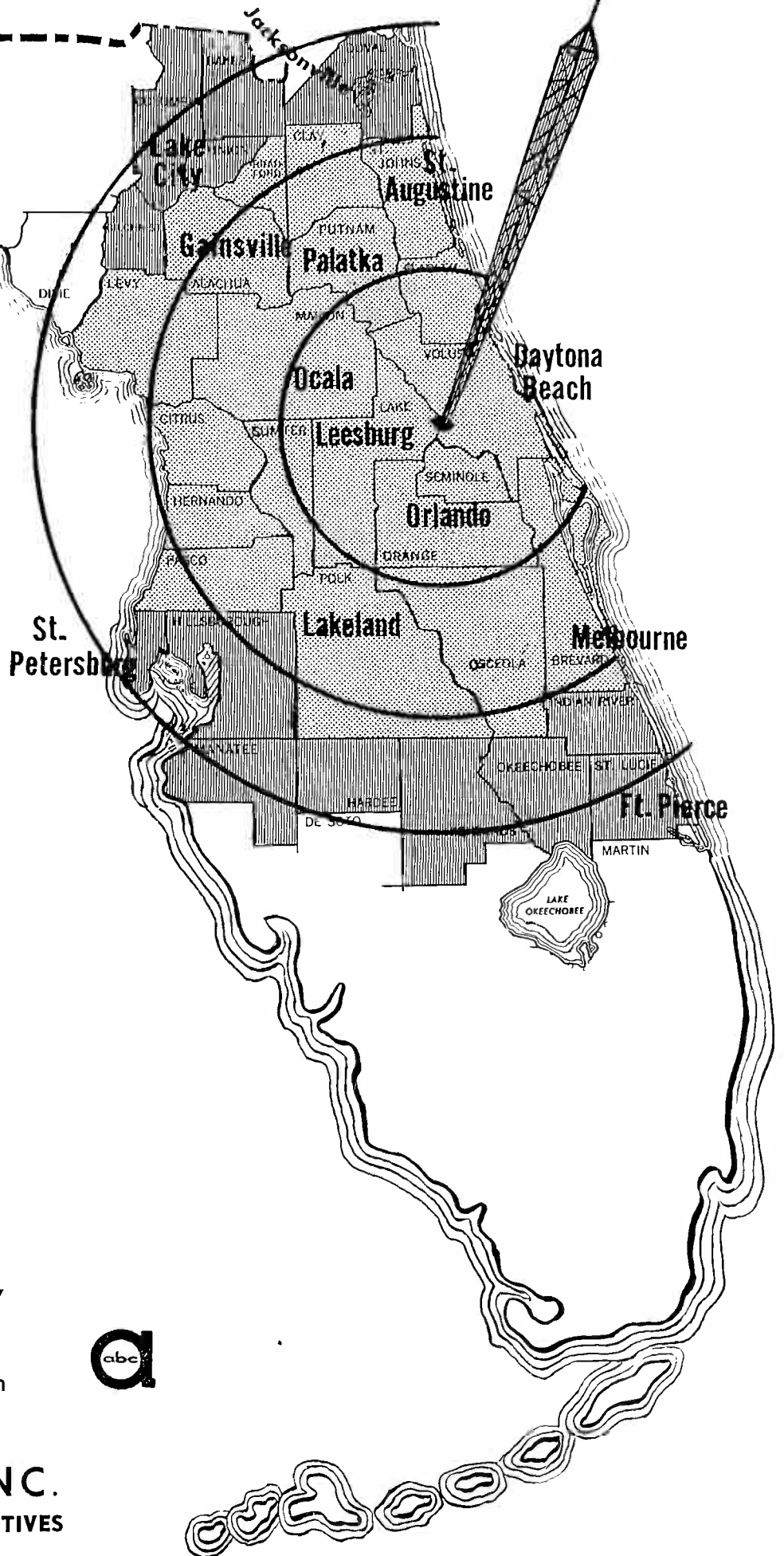
Average Hours Spent per Day	Children Aged		
	5-7	8-10	11-13
Watching TV	1.89	1.94	2.05
Playing outdoors	1.80	1.59	1.61

NOW CHANNEL 2, FLORIDA



100,000 WATTS
1,000 FOOT TOWER

**COVERS MORE OF
FLORIDA THAN
ANY OTHER
TV STATION**



CHANNEL 2 MARKET FACTS

1. 1,881 new residents move in this market weekly
2. Billion dollar retail market
3. Retail sales up 12% 1955-56
4. Furniture-household-appliance sales up 76% since 1952
5. 17,793 students enrolled in Channel 2 area colleges
6. 180,788 TV homes



WESH-TV

Box 1712
Daytona Beach
Florida




AVERY-KNODEL, INC.
EXCLUSIVE NATIONAL REPRESENTATIVES

EXPECT RESULTS

(and you'll get them)

when you present
your product over

KMSO-TV



191,000 watts
KMSO-TV
TRANSMITTER
100 MILE RADIUS
ATOP
TELEVISION
MOUNTAIN
ELEVATION
7000 FT.

The
ONLY
SINGLE
MEDIUM
Selling all
Western
Montana

MISSOULA, MONTANA



Holly Shively, Head Time Buyer
Ruthrauff & Ryan, Chicago, Ill.

"This is a big help to us*...saves us time and steps. Just yesterday I used a state map to plot coverage areas of several TV stations throughout the state. After that, I just turned the page to find the population of cities in each coverage area and then turned a few more pages and there was all the regular SRDS information on rates, etc. This is a wonderful idea."

*Market maps and data every month in *Standard Rate's Newspaper, Spot Radio and Spot TV Books.*

HAHN OF AMERICAN TOBACCO From page 56

of 1957 was equivalent to \$1.43 per share of common stock. The income for the same three months in 1956 was equivalent to \$1.62 per common share.

"The first quarter net earnings for 1957 reflect heavy initial advertising and sales promotion expenditures for the company's newest product, Hit Parade filter tip cigarettes," explained the announcement to stockholders. But at 1957's half-way mark, the firm's net earnings were only 7.5 per cent under the figure for the first half of 1956. And at the three-quarter mark, the net was at a new peak for the company, an increase of 4 per cent above the nine-month total for 1956.

Commercial approach stresses honesty

American Tobacco's commercial approach stresses good taste, honesty and integrity. The company will not use a testimonial unless the celebrity is a regular smoker of the cigarette. There is also a cautious selection of models: they should not appear to be too young and thus indirectly encourage school-age smoking.

The day is past for campaigns like, "Nature In The Raw Is Seldom Mild—And Raw Tobaccos Have No Place In Cigarettes." Today, a more suave, subtle kind of sell pervades cigarette advertising, along with other advertising as well. And suavity is the word for Paul Hahn.

Hahn has also built a different type of management operation. Unlike Hill, who followed a strict pattern of one-man rule, Hahn is a believer in the committee method of management. He favors consultation rather than the spur-of-the-moment decision.

Hahn was hired from outside

Hahn's arrival at American Tobacco was unusual. Unlike executives who came up through the ranks, Hahn was hired from outside the company and entered the firm as Hill's assistant. It is safe to assume that he was Hill's personal choice—in view of Hill's remarkable personality, it is doubtful that anyone else told him whom to hire as his assistant. A company publication reports the event this way:

"The year 1931 saw an unusual departure in management practice. A young lawyer with the company's attorneys had attracted the officers' attention for his alertness and knowledge of the tobacco business. They decided to bring him into the company as a director and assistant to the president, a title that was

changed to vice president inside of a year."

Events soon proved that Hill had made a wise choice. Hahn was "policy man" almost from the first. He supervised the company's legal affairs and public relations, and figured prominently in its advertising and sales planning. Hill disliked the nuisance of attending annual stockholders' meetings; he felt he could spend the time more profitably attending to other matters. So Hahn usually handled the meetings for him.

He made his mark with Pall Mall

But it was with American's low volume, high-quality cigarette, Pall Mall, that Paul Hahn really made his mark. Formerly a high-priced blend of Turkish tobaccos, Pall Mall was changed to a more popular blend in king size.

An advertising campaign for it was launched in 1939, and the next year Hahn was named president of the subsidiary that handled the cigarette. Hahn masterminded a mass promotion for the king size cigarette. "Modern Design Makes The Big Difference" was the tag line.

The campaign doubled Pall Mall sales within one year. Although Hill was usually preoccupied with Luck Strike, he was profoundly impressed by Hahn's success. Sensing a shift in public preference, American chose another from its stable of small-selling brands, lengthened it, and began pushing it like Pall Mall.

With the cork tip Herbert Tareyton, American now had three major cigarette styles which were the firm's principal products until filter tip Tareyton was added in 1954 and Hit Parade with the all-white filter was added last fall.

These were the events that set the stage for Hahn's rise to the top. His education and early business experience also served him well. He is a native New Yorker and he still lives there. He was graduated from the City College of New York in 1914 and from the Columbia University Law School in 1917.

Later he joined the law firm of Chadbourne, Parke, Whiteside & Wolff. It was a fortunate move; the firm was legal counsel for the American Tobacco Co.

After George Hill died another member of the American Tobacco executive team, Vincent Riggio guided the firm. Four years later, in 1950, Riggio stepped down because of ill health and Hahn, then 55, was the logical successor. ED

agree that a sound media judgment must always begin with a solid, factual base.

A middle ground is described by William C. Dekker, v.p. and media director of McCann-Erickson: "Slide rules are a tool. The tool produces data for calculated judgment. There is no substitute for judgment. I would say that it is 50% judgment and 50% slide rule."

Obviously, the media man of today must be far more than an accomplished mathematician if he is to apply the judgment required of him in media evaluations. Indeed, it is significant that the media chiefs themselves maintain that a broad, wide-ranging background is of far greater importance in the development of a top-notch media man than any set of specific skills.

Dekker says: "I have found that a general arts education in the wide field of language, economics, political science, history, etc., is the best educational background for media men."

"There are no indispensable training and educational qualifications that I know of for a media director," says Gerhold. "You have to know about marketing and media, and the general nature of mass communication, but generally, sound judgment is more important than any one kind of specific training."

background in marketing is important

But David Crane comments: "While I do not believe that there are any specific educational qualifications for a media director, I do believe that a considerable experience in marketing is part of the necessary training."

One of the most provocative observations comes from Arthur Porter: "An important qualification of a media man is the ability to express himself well, to present his views in interesting and understandable terms. He has to express his views before groups in the agency, and to the client when necessary."

"This ability is not always easy to find in a media man. Yet it may be crucial in his career. It can make the difference between success and mediocrity."

Levathes goes so far as to state that a media director "should be a good writer, appreciative of the editorial mind." He also needs an "understanding of how people respond to media, and should be capable of judging the quality of publications and broadcast programming."

Ideally, the training and educational qualifications of a media di-

rector are "those of any responsible business executive, including some training in economics and marketing."

Since television has been one of the major factors in the growth of media departments, it might be thought that the logical road to a media directorship is through time-buying. But this is not necessarily so.

For example, William Dekker believes that "any good media buyer (not necessarily a timebuyer) is a logical man to promote to the media director's job. Other good avenues are from any part of the general marketing field."

Paul Gerhold feels that "a timebuyer may be a logical man to promote to a media director's job if he has trained himself to think broadly and fairly about the whole media field."

So important is the broad outlook to Levathes, that although he regards sound time or space buying experience as valuable in a media director, he maintains that "he can do without the specialized training more readily than without the ability to grasp the larger issues of advertising."

There are some who wonder wheth-

er the new status of media means that future agency presidents will come from media departments.

Deckinger takes a cautious view: "Certainly, Ben Duffy of BBDO and Bill Steers of Doherty, Clifford, Steers & Shenfield are ex-media men. But I'm not sure that it follows that they became presidents because of their experience in media."

"No, I wouldn't say that media has become the quickest road to the top. The best road is probably still account service. Media, for all its importance, is still, and always will be, a detail operation. Media will never control agencies. If any area is pre-eminent, it is and should be the creative area."

As they look toward the future, the media men see an increasing need for a broad knowledge of business and advertising in those who will become media directors.

Then as now, a major problem will be finding the right media talent; finding, in the words of Peter Levathes, "subordinates capable of developing into something more than purchasing clerks. Otherwise, a media department becomes by default an adjunct of accounting." **END**

Fun for everyone

AIR - CONDITIONED

at the New **General Oglethorpe**

HOTEL GOLF CLUB • COTTAGES



One of the world's finest resorts offers every facility and activity—swimming, tennis, boating and salt water fishing . . . 18-hole championship golf course at door . . . dancing nightly in the beautiful Riverside Room . . . social director—organized activities and entertainment.

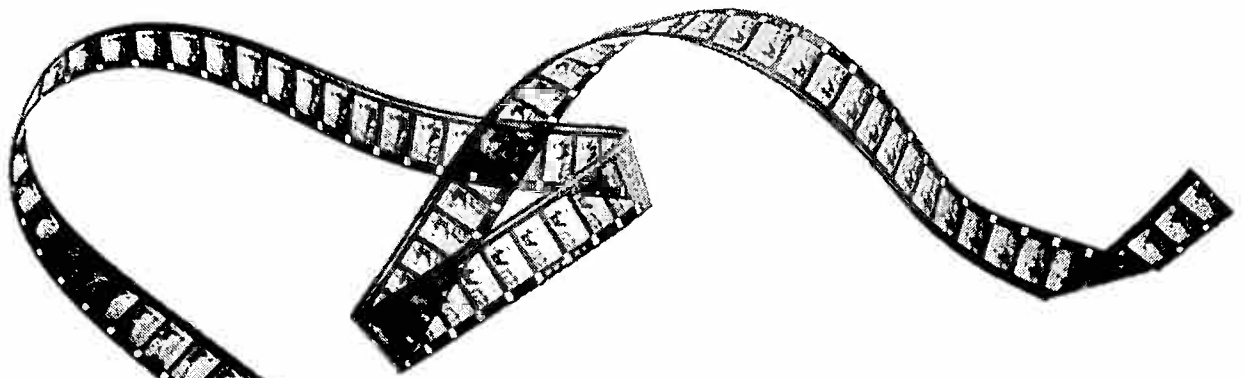
Choice of American or European Plan.

COMPLETE FACILITIES FOR GROUPS AND CONVENTIONS

On Wilmington Island near historic **SAVANNAH, GEORGIA**

LOYD BUMPAS, General Manager

Write today for **FREE** illustrated Brochure or see your Travel Agent



ACCURACY

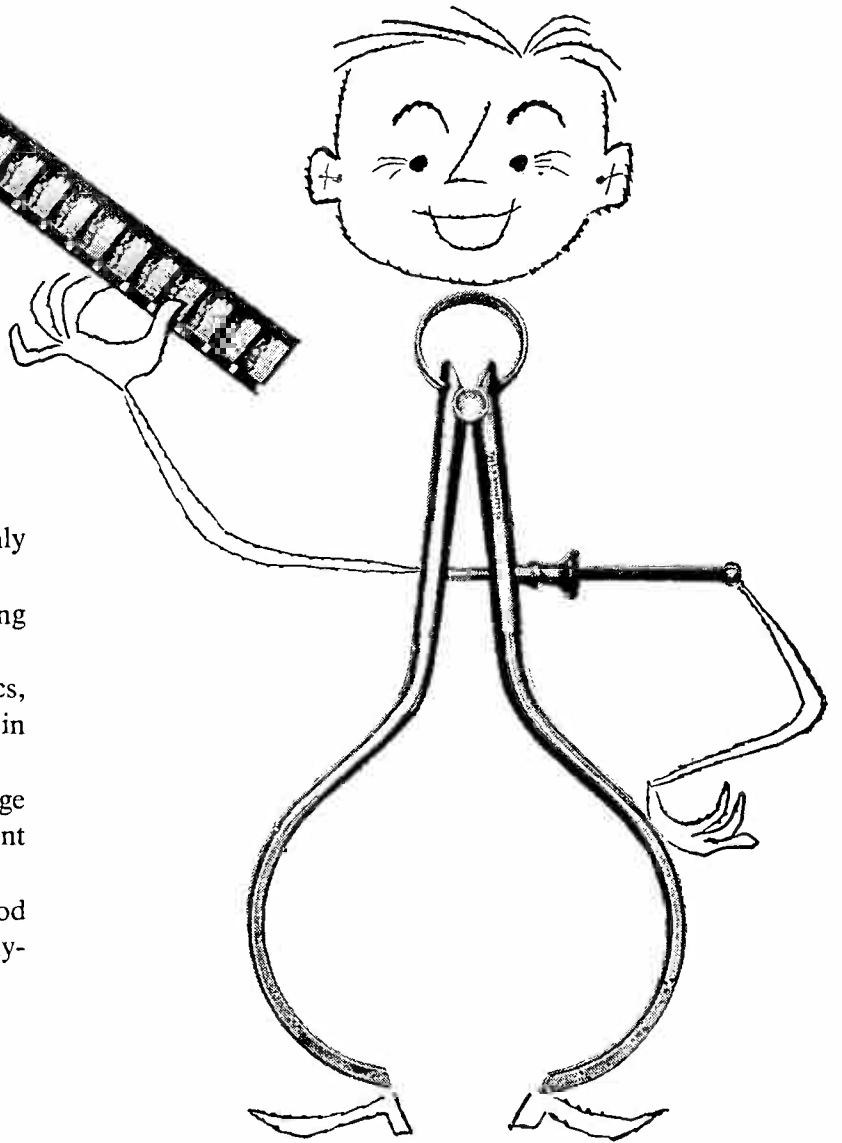
— in film processing, in film printing, is highly important.

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

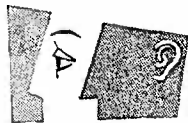
Accuracy in engineering, in chemistry, in optics, in mechanics, in electronics, in operations, in teamwork.

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

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



you'll see



and hear

PRECISION

FILM LABORATORIES, INC.
21 West 46th Street, New York 36, New York

A DIVISION OF J. A. MAURER, INC.

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

The commercial production of flaked breakfast food began in 1896 in a little barn behind the Sanitarium main building. The word spread that wily Dr. Kellogg out of the "San" had hit upon a magic process which would turn a 60-cent bushel of wheat into a fascinating breakfast food with a retail value of about \$12.

Despite threats and promises, fines, affidavits, door guards, employe contracts, courts, sheriffs and the county jail, details of the process leaked out. Eventually all of Battle Creek went on a flaked food binge. An estimated 44 breakfast food concerns started up in Battle Creek during the early 1900's.

Whole families put their lifetime savings into a fanciful trade name, recipe, and some old machinery. Manufacturing was started in sheds, ten tents, and cappers met the rains to accommodate any stranger who would like to take some stock in a food factory.

Battle Creek was subject of humor

"Battle Creek, Mich., has a population of 21,647 persons," said *Jabs*, a Chicago humorous magazine, "all of whom are engaged in the manufacture of breakfast cereals. I spent a Sunday there lately," continued the *Jabs* reporter, "noting that they sold Grape Nuts, Grip Nuts, for commercial travelers only, Postum Cereal, Hullo Boena, Hello-Billo, Cro-Fruito, Shredded Wheat, Fruit-Cerro, Malt-Ho, Flake-Ho, Ojita, Tryachewa, Corn Crisp. . . ."

The *Chicago Tribune* reported, "You sit out on the front porch at night with your host, and as the cigars turn into ashes he tells you the fortune that awaits the man who can invent a near-cigar, full of tar-tobacco, which will look like a cigar, and smoke like a cigar, and sell for 10 cents like a cigar, but which will not be a cigar at all, but some pure, sweet, wholesome combination of noninjurious ingredients, giving all the characteristics of a cigar, but none of its harmful and debilitating effects."

A few of the many cereal names which flourished for a time during the exciting first decade of this century may be cited as representative of all. Cro-Fruito was wheat flakes flavored with apple jelly. Tryachewa was "peptonized and celery impregnated," made a few miles out of town at Gull Lake and the only Battle Creek breakfast food to carry the Union label. There was also Nutrita,

Malta-Biscuit, My Food, and Orange Meat, a whole-wheat product despite its vibrant name.

Of all those who felt the urge to agitate "the food question" at a profit, the majority proved to be inadequate in the areas of finance, production, or merchandising. One always turns back to C. W. Post as the man who knew the ropes. Money, product, distribution, advertising—he knew the importance of all, and their interrelationships. Business, like diplomacy, has its *Realpolitik*. C. W. played the game consummately according to the rule book in force at the time.

Charles W. Post (1854-1914) was born in Springfield, Ill., and arrived in Battle Creek when he was approaching middle age, a health seeker in a wheel chair. He had tried many businesses and made several inventions, including some patent suspenders which he sold by mail, but each time he got into a new venture his health broke.

Now he was seeking, through a combination of diet, exercise and mental therapy, what he later called "The Road to Wellville."

Post did not find his elixir at the Kellogg Sanitarium. His treatment there was, by his own estimate, a complete failure. But he spent a lot of time in the laboratory where Dr. Kellogg's helpers were experimenting with cereal coffee, using a variety of grains.

Post proposed a partnership

A born promoter, Post approached the Doctor with a plan to go it together on a campaign for Minute Brew, the Doctor's current enthusiasm. Kellogg turned him down flat. From then on, Post scoffed at the Sanitarium, and Kellogg was ever after to believe that Charlie Post had stolen his ideas.

With one helper, Post started the first commercial batch of Postum Cereal Food Coffee. They hoped it would be commercial on January 1, 1895. Postum was later joined by Grape-Nuts and Post Toasties. Finally, Post rounded out his creations with Instant Postum.

As an early and massive user of national advertising, Post put a "halo" around Postum, using a powerful brand of farmer English: "If Coffee Don't Agree, Use Postum."

Within less than a decade, the Postum plant became a spectacular White City of wooden factory buildings painted white with green trim, recalling to thousands the happy memories of their visit to the White

City of the Columbian Exposition at Chicago in 1893.

Post gathered up all the bubbly forces which had been working in Battle Creek for a generation, some elements of religion, and certain aspects of vegetarianism, Right Living, hydropathy and Christian Science. He dropped the altruism overboard and turned the health movement into an attractive businessman's risk.

Introduced new methods of distribution

Post introduced consumer-unit packaging and a standard, uniform product manufactured on a large scale. He contrived new methods of mass distribution. And he taught the public to use his product by a new kind of argumentative advertising which he wrote himself.

"Makes Red Blood," the Postum advertising proclaimed, and they did not mince words about the "poisonous alkaloids" in coffee. Coffee was also tagged as a cause of rheumatism. "Coffee Heart" might send the palpitating reader "to his or her long home."

Postum cereal was first put up in
To next page

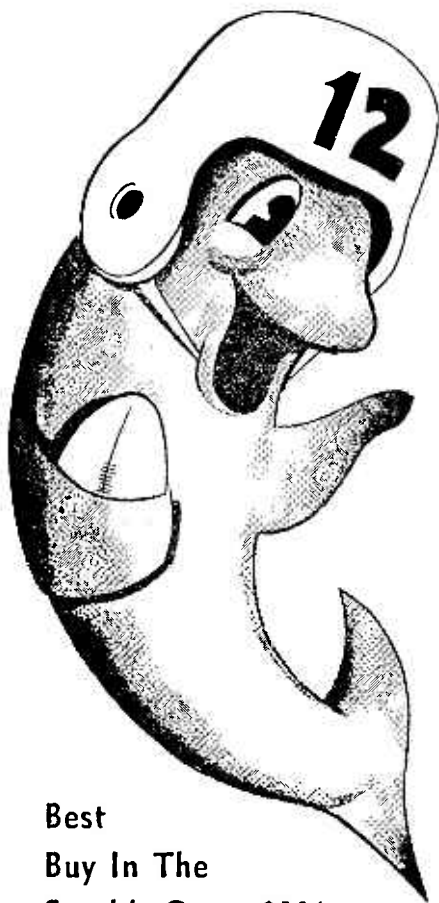


Edward R. Fitzgerald, Tom Bossert, Walter Thompson Company, Chicago

"There's so much pertinent material in SRDS now—market data, maps, ranking tables, sales figures—that we couldn't possibly use all of it within a single month. Don't misunderstand, we want all of it—every month. Just knowing it's all there is wonderful. We can reach for one book now to answer practically any question that's aimed at the media department."

*Every month in Standard Rate & Newspaper, Spot Radio and Spot TV editions

YOU'LL SCORE WITH "JAXIE" ...



Best
Buy In The
South's Great \$1½
Billion Market!

Basic NBC Affiliation

Represented by
Peters, Griffin,
Woodward, Inc.

WFGA-TV Channel 12

Jacksonville, Florida
Home of the Gator Bowl

CORNFLAKE CRUSADE *Continued*

paper bags and sold around Battle Creek from a hand cart. In February, 1895, C. W. went to Grand Rapids with a supply of Postum Cereal Food Coffee, a pot of cream, and an alcohol lamp to demonstrate his new product.

Post boiled his vegetarian brew in the office of Willis H. Turner, the editor of the *Evening News*, and demonstrated to Turner the fragrance, potability, caffeine-free characteristics of his brain child. He left with a credit of \$1,000 for advertising.

By April, total sales amounted to \$856. In December they were \$5,000. The next year they jumped again—\$265,000 was the closing figure. Growth continued at an almost geometrical ratio.

Industrious Charlie Post invented a disease called "coffee neuralgia," and poured on more advertising. "Lost Eyesight through Coffee Drinking," Post wrote of a sad case reported from Aurora, Ill. The moral: Quit coffee. Take up well-boiled Postum.

Post needed a new seasonal product

Postum, a hot drink, developed a seasonal pattern of sales with the peak in the winter. Post needed another cereal product to sell in the summer. For several years he had prepared a granulated food, twice-baked in his kitchen range, for his own use. It was then ground up in a home coffee grinder.

The brown, hard-to-chew granules were christened Grape-Nuts; Grape, because the product contained maltose which Post called grape sugar, and Nuts in honor of the nutty flavor. In January, 1898, the new food product made its bow in a small black-and-tan package, bearing a facsimile of Post's signature. The box was small because the food was "concentrated."

Grape-Nuts and Postum made an ideal team. They supplemented each other seasonally in sales, and the bran which had to be removed from the wheat in the manufacture of Grape-Nuts cereal was used to make Postum.

Grape-Nuts received a generous infusion of the Post advertising magic. The new cereal food was advertised as an alternative to surgery for an inflamed appendix. It was recommended for consumption, malaria, and loose teeth. It was a special food for the brain.

With this sure touch on popular psychology, Post might have become a Dowie or a Mrs. Eddy. But he

chose the manufacture of breakfast foods as his métier and found in advertising an outlet for his mesmeric talents.

Others joined Post in competition

Makers of similar products quickly appeared on the scene. To C. W. they were not colleagues in a great health crusade. They were, rather, "buzzards roosting on the fence"; Post rates "commercially seeking a life's blood."

Dr. Kellogg watched Charlie Post with anguish over his imitators with amusement. "The Sanitarium rejoices," he said, "that our reformatory ideas have reached such a point of public esteem as to acquire commercial value."

Meanwhile, at the Battle Creek Sanitarium, the search for The Simple Life became one of our glossier folkways. Dr. Kellogg's Monday evening parlor lectures grew more popular than ever, as he discussed questions submitted by anxious patients. Was psyllium seed better than agar-agar? What did Dr. Kellogg think of Horace Fletcher's advice to chew every bite 32 times, one chew for each tooth?

Across the street from the Sanitarium was a shanty restaurant called the Red Onion. It was conducted by a sinner, William Gammanthaler, who specialized in steaks and chops with French fries on the side and steaming cups of strong, hot coffee.

The clientele sometimes include fugitive patients who couldn't take the nut butter and protose regime any longer. Even the staff member of the San often fell off the peanut wagon. Dr. Kellogg's efficient intelligence agency reported to him upon such defections. He took them with philosophic calm. "They'll come back," he insisted, "to biologic living."

Like Columbus, the U. S. vegetarian crusaders sought one end and achieved another. Looking for a grain-fed City of God, they found instead a City of Pure Food. Out of all the prophesying and pamphleteering, out of all the macerating, malting, advertising and selling, came fame and fortune for a few while U. S. folklore acquired new legends.

The practical effect was to accomplish a wider diffusion of the grain foods, a substantial contribution to the enjoyment and the well-being of the world. Out of the argument between the vegetarians and the butchers has come the sensible mixed diet of today.

NO. 1 SALESMAN

in Detroit and Southeastern Michigan

NO. 1 IN RATINGS!

TOPS AGAIN IN SEPTEMBER! In 4-station Detroit, here's the way WJBK-TV rated on TOP ONCE-A-WEEK SHOWS:

7 OUT OF 11 (Sept., 1957 ARB)

14 OUT OF 17 (Sept., 1957 PULSE)

NO. 1 WITH VIEWERS!

The station they tune to most regularly, not only in Detroit, but all over Southeastern Michigan. Most welcome guest in 1,700,000 TV homes . . . 900,000 in metropolitan Detroit, plus 800,000 outside Wayne County in such heavily populated areas as Flint and Port Huron.

LET CHANNEL 2 DO THE SELLING FOR YOU IN THE NATION'S 9 BILLION DOLLAR 5TH MARKET!

WJBK-TV

CHANNEL  DETROIT

MAXIMUM POWER . . . 100,000 watts, 1,057-ft. tower

COMPLETE STUDIO FACILITIES FOR LOCAL PROGRAMMING IN FULL CC

TOP CBS AND LOCAL PROGRAMS



ESMAN

IS BEST BECAUSE IT'S VIEWED MOST IN DETROIT AND SOUTHEASTERN MICHIGAN

For two successive months, July and August 1957, of the 4 Detroit stations, Channel 2 had

7 out of the 10 TOP SHOWS

And 2 out of those 7 were NON-NEWSHIPS. ARB and Pulse ratings prove there are the top 10 ARB and Pulse ratings in the station that is first choice with viewers in metropolitan Detroit and Southeastern Michigan.

PICK THE STATION THAT SATURATES WHERE BUYING POWER CONCENTRATES

WJBK-TV
CHANNEL  DETROIT

STATION POWER
COMPLETE FACILITIES FOR
LOCAL AND NATIONAL
PROGRAMMING IN FULL COLOR
PROGRAMS AND LOCAL PROGRAMS



represented by
AGENCY, INC.

STORER NATIONAL SALES OFFICES: 625 Madison, New York 22, N.Y.; 230 N. Michigan, Chicago 1, Ill.; 111 Sutter, San Francisco

of the dancers—a startling dramatic effect. When a red light was cast, the flame-colored tights faded out altogether, imparting a statuesque, nude-like appearance to a dancer.

The carrousel number showed the singer in closeup, wearing vermilion shirt and dark blue-gray slacks. Only parts of bright blue horses and yellow uprights suggested the carrousel behind him. The background was so dark as to appear black—always the most successful foil for bright colors. Since the singer's face was shown in closeup, it held the viewer's attention against the brilliant surroundings.

This was excellent color design. Note that in these good examples of background color, costumes, properties, lighting and camera work all had to be integrated to give a strong and pleasing visual impact.

The other promising sequence was a song-and-dance number in a factory. Figures in simple blue-black

overalls created an unusual pattern against a neon-pink light background. The dancers, in lighter neon-pink costumes, also showed up well.

However, against the same background, the directors featured a banquet table, a man in a dinner jacket (showing too much white shirt), a girl in blue and, for good measure, a gold harp. Chaos reigned.

Commercials were badly planned

Now let's look at the expensive, badly planned, easy-to-forget commercials for the *Fisher* show.

Chesterfield cigarettes had a good cartoon sequence in black-and-white, sandwiched in between color views of their package. The package in color had absolutely no impact. It appeared against a whitish background that reflected the same pale colored shadows as the package itself. No contrast and no appeal.

The same combination of color and black-and-white was used by

Oasis cigarettes. I think something very interesting could be made of this combination—artistically, memorably, or to sell. But there's little relation between the black-and-white Oasis advertising story and the package shown before and after.

Whirlpool washing machines get good value for its color TV dollars. One commercial showed a low washing machine that stood out against a blue background. The demonstrator was a woman crowned with pale gold hair, wearing a shimmering pale gold dress. This pale gold provided just the right touch to emphasize, but it detracted from, the brighter yellow of the Whirlpool product.

The RCA television cabinets were shown very badly. Too many sets appeared on the screen at one time and the bright but pale-blue background diffused the light too much, adding to the kaleidoscope effect.

In color TV, you can't use a color just because you like it, or because you think it will show up well. You've got to select the right shade for your medium and your message.

Despite the costly color mistakes, my professional hat is off to the *Eddie Fisher Show*, for actually featuring color on color television. It gives me hope that sponsors and producers will soon realize the value, the appeal, and the sell of correct color coordination.

AS OF NOVEMBER . . .

NBC plans to program approximately 80 hours in tint this month; the CBS schedule has gone down to three hours. A CBS spokesman stated that the cutback over last year's heavier color scheduling is on an individual program basis and does not represent any set company policy.

Several programs which were on the air in tint last year are no longer running on the network. *The Big Record*, which was colorcast early in the season, went into black-and-white in order to use a studio which could hold a larger audience.

Latest estimates show 42 stations are equipped to originate local live color, 95 can handle color film and/or slides, and 267 stations are able to transmit network color.

WHDH, Boston, scheduled to go on the air November 17, will carry color facilities for local live programs, films and slides, as well as facilities for the transmission of network shows in tint. The station will carry approximately 13¼ hours of color each week. EN



Going Places

with "The Sheriff of Cochise"

Breaking all speed records — that's "The Sheriff of Cochise," which has been scoring fantastic ratings all over the map, of which the one above is just a sample. It's moving so fast that 39 new episodes are now being made. So if you haven't got behind this great adventure series, what's holding you up?

A Desilu-NTA Presentation



60 West 55th Street
New York City 19, N. Y.
PL 7-2100

Pittsburgh's **NEWEST** Look!

WIIG CHANNEL 11

Now On the Air

316,000 watts ERP

serving

1,237,000 TV Homes

in the nation's

EIGHTH MARKET

with effective buying income of

\$8,731,815,000



REPRESENTED NATIONALLY BY

BLAIR TV

BASIC

NBC

AFFILIATE



Is your client getting his share?

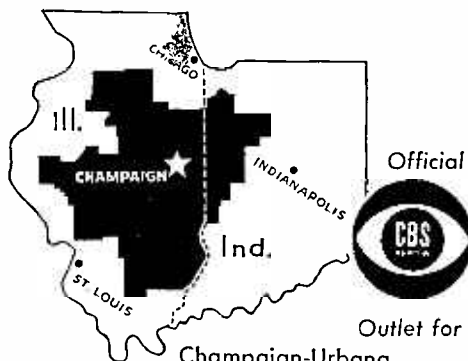
WCIA covers 6 Standard Metropolitan Markets plus 52 surrounding counties.

45th U. S. Television Market

Centered between Chicago, Indianapolis and St. Louis

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

*Consumer Markets SRDS & NCS No. 2



Champaign-Urbana
Bloomington · Springfield
Danville · Decatur

GEO. P. HOLLINGBERRY, Rep.

WCIA Channel 3
CHAMPAIGN, ILLINOIS

McMAHAN From page 45

objectives of this jingle research are quite reasonable. Many negatives can be eliminated before broadcast money is expended; the likelihood of warm acceptance of the musical ingredients in a jingle can be increased.

All this seems plausible. And it's encouraging to find a research group willing to stick its neck out before the client's money is spent on broadcast. We'll follow this one with keen interest.

New Chesterfield jingle is good

Speaking of jingles, we like the new one for Chesterfield that is reminiscent of Chevrolet's "Alcan Highway." After two utterly absurd tangents this last year, this begins to look like some of the best TV advertising Chesterfield has done.

It isn't a moment too soon. The 4-A's asked Chesterfield to tone down on their frenetic teenage TV films last year, and that 1920-vintage cartoon "King" series abdicated not a moment too soon. Whether the new series stole from Chevrolet or not, we hope it's pursued. It's good!

L & M has a bright new jingle we also like. It's an improved second step in their "Live Modern" campaign.

Hit Parade, after quite a shake-up all around, comes up with a fresh look for fall. Nicest thing about these, though, is Del Scharbutt, one of our favorite announcers. Good to see Del so busy. Ditto: Jack Narz and Ed Reimers, two favorite voices on the West Coast.

"Club Oasis" in bad taste

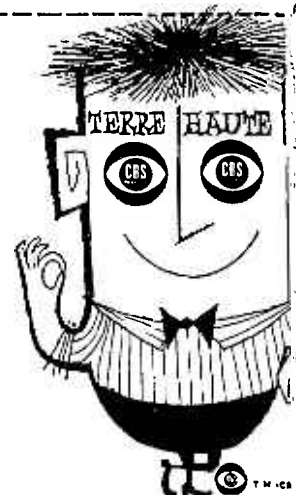
One cigarette on TV we'll try to avoid in the future is Oasis. We thought "Club Oasis" a violation of just about every principle of good taste and showmanship in the book. All this—and Hy Gardner.

Among commercial formats that favorably intrigued us this month, Purex makes a magnificent attempt to give a "family resemblance" to all its products with a variety of abstract openings that animate into the octagonal Purex label, and a statement that says something like: "Another fine product from the makers of Purex."

This is getting close to being right. It may be that this belongs at the end of the spots (all on *Perry Mason*), but until someone figures out a better way, this is a fine start.

And a final thought: From here, it looks as if most of the new commercials are better than the new shows this fall. **END**

TERRE HAUTE,
Indiana's 2nd Largest
TV Market



251,970
TV Homes

BOLLING CO.
NEW YORK
CHICAGO



Statement of the ownership, management, and circulation required by the Act of Congress of August 24, 1935 as amended by the Acts of March 1, 1933 and July 2, 1946

Of TELEVISION, published monthly at New York, N. Y., for October 1, 1957.

1. The names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, Frederick A. Kugel, 600 Madison Avenue, New York, N. Y.; Executive Editor, Herman Land, 600 Madison Avenue, New York, N. Y.; Managing Editor, John Watson, 600 Madison Avenue, New York, N. Y.; Business Manager, Jack L. Blas, 600 Madison Avenue, New York, N. Y.

2. The owner is: Frederick Kugel Company, Inc., 600 Madison Avenue, New York 22, N. Y.

Frederick A. Kugel, 600 Madison Avenue, New York 22, N. Y.; William Forbes, 737 S. Hill St., Los Angeles, California; George Moskovics, 787 Torreyson Drive, Los Angeles, California; Hamilton D. Schwarz, 1 Wall Street, New York, N. Y.; Estate of Thomas Clark, 65 Broadway, New York, N. Y.

3. The known bondholders, mortgagees, and other security holders, owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, also the statements in the two paragraphs showing the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, holders of stock and securities in a capacity other than that of a bona fide owner. JACK L. BLAS, Business Manager. Sworn to and subscribed before me this 18th day of September, 1957. Abe Gottfried. (SEAL) My commission expires March 30, 1958.

Shelly hopes that every Ayer employee feels he is assigned part-time to the field of searching for new and better ways to do things. When an Ayer man does get hold of a new idea, Shelly is ready to let him put in a good deal of time working on it. "We have one idea right now," Shelly said. "I can't tell you too much about it, but we're working on it with a prominent client. It may become an entirely new medium. More cars are coming on the roads each year. More people are traveling than ever before. How do you reach these people? Radio? Outdoor? Soon, we hope to come up with another way."

The success of any agency depends on the clients it has, and Shelly screens new client possibilities with the same scrutiny that he screens leads.

"They call me the turn-down department," Shelly said. "I turn down the opportunity of soliciting two or three accounts, on the average, every week. The clients we want don't have to be big, but we want a client who wants to be number one in his field. "We want a client who will treat

us as a partner, not only in the area of the preparation and placement of advertising, but in the area of counsel to management on new opportunities."

Shelly doubts that the new "subliminal" technique will become a major method in advertising. "You'll note," he said, "that in all the tests they've done, it was with an already-known product. 'Eat Popcorn.' 'Coca-Cola.' But an invisible promotion of an unknown product, I believe, would be of doubtful effectiveness.

"What is necessary is to first create a brand image for a product, and then to continually reinforce that brand image. The subliminal idea can never 'revolutionize' advertising. And, of course, it has certain built-in problems, such as whether or not such advertising is ethical."

It is in just this area of the brand image, Shelly said, that most advertising needs a major revision in concept.

The brand image should be developed

"I don't think that a large enough proportion of many advertising investments is being put into advertising to create the brand image. Over the long pull, that is what will sell the brand. I think too much is being spent on the short haul.

"Institutional advertising? No, that's not what I'm talking about. I don't mean promoting the company as an institution. I'm talking about the product. Maybe a good name for it would be 'institutionalizing the product.'

"Reason-why advertising is still with us, and always will be. It is a tremendously effective way of stating the case for a product. But it is not always the best way.

"It may be better at times to go at it indirectly, and create advertising which will induce people to work out their own reasons for wanting a product.

"Look what we're doing for diamonds, for DeBeers Consolidated Mines of Africa. The retail jeweler would like every diamond ad to show a boy and girl in a clinch. We're using a more subtle approach.

"Look at Plymouth. More young people are buying Plymouths than ever before. It used to be a car more favored by older people. That's changing a brand image, isn't it? And to find new ways to do it, better ways to do it, is a constant challenge. It all boils down to a demand for ideas. It is a major need in any business. It is the greatest need in this business." **END**

BIG and still growing



ROCKFORD
Area of
market power!

New industries continue to come to Rockford . . . and companies already here continue to expand. That is why Rockford has become the NO. 1 City in Illinois (outside Chicago) . . . and a rich market for your products or services. Rockford is the 2nd largest machine tool center in the world . . . 34th in the USA in expendable income . . . 38th in buying power . . . and 13th in Postal Savings.

BIG and still growing

- Survey after Survey of 14 counties indicates Uncontested Dominance of Northern Illinois-Southern Wisconsin area by WREX-TV.
- Combined rural and industrial following . . . ideal for test campaigns.

WREX-TV
Tops in
sales power!

WREX-TV — "The Viewers' Choice" DELIVERS your message to the buyers in this rich industrial and agricultural market.

The consistent high quality in production, promotion and merchandising of both spots and programs has earned many major awards for WREX-TV this year. For the best medium to reach this Rockford area market consult H-R for the WREX-TV story.

J. M. BAISCH, General Manager
REPRESENTED BY H-R TELEVISION, INC.

WREX-TV
CHANNEL 13



ROCKFORD
ILLINOIS



BASIC

in
**SHREVEPORT
LOUISIANA**

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

KSLA-TV
channel **12**

SHREVEPORT, LA.
PAUL H. RAYMER CO., INC.
National Representative

proposals that will need Congressional approval.

The proceedings could take the form of public hearings; or the Commission could order the submission of views by all interested parties in writing, to be followed by oral arguments, FCC consideration, and final action. This would take several months at least.

Lawyers express views on future

Most FCC lawyers contacted on the matter prefer anonymity "at this time," but each in turn expresses the view that things are likely to go this way:

FCC will be given time to act on the revolutionary changes proposed in the Barrow Report. If it does not take any action, then the Justice Department's Antitrust Division will move in the courts. And if this doesn't happen, Congress itself will act to change the face of television as we now know it.

As a practical matter, nothing will happen right away because the mills of administrative procedure must make their appointed turns first. At this point, the Barrow staff report has only been submitted to the FCC's three-man Network Study Commit-

tee, composed of Chairman John C. Doerfer and Commissioners Rosel H. Hyde and Robert T. Bartley.

These three are now engaged in perusing the 1,407 pages of mimeograph. After this mass of words has been digested, they will themselves make recommendations to the full seven-man Commission in relation to indicated action. The best bet is that the FCC committee will make its report before the turn of the year.

In this connection, it must be remembered that Congress returns to Washington in early January, and that the Senate Interstate Commerce Committee has pointedly asked FCC to make a report to it within 90 days after submission of the Barrow study.

FCC must then indicate what it proposes to do about the network practices which the Senate Committee staff has criticized as having anti-competitive effects.

And still to come up before the Commission is the study on the business of programming. Here again, the proposals will probably be as far-reaching in their threat to the structure of broadcasting as those already made.

Chairman Celler (D-NY) of the House Judiciary Committee, who also heads the Antitrust Subcommittee, is already fuming about what he calls "the apparent inordinate delay" on the part of Justice in getting some action in relation to TV networking. Especially in connection with the Antitrust Division's announced lengthy inquiry into whether networks tie the sale of choice viewing hours to the sale of programs in which they have a financial interest.

Celler hopes for prompt action

The quote at the start of this report about the "hope" of "prompt" FCC action in relation to "the public interest" is Celler's. Said the New York City Congressman:

"The unanimity of the findings of three separate impartial groups, each of which has independently examined into the operations of television networks, makes it imperative that the Committee of Commissioners and the entire Federal Communications Commission consider carefully, objectively and without delay, each of the recommendations contained in the Barrow report, and take prompt action thereon."

Also on the Congressional front, Senator Bricker of Ohio, ranking Republican on the Senate Commerce Committee, doffed his hat to the Barrow Study Group. He announced

he would ask Chairman Magnuson (D-Wash.) of that Committee to hold early hearings on the Bricker bill, pending for three years, to put networks under FCC licensing and direct Commission regulation.

Bricker believes FCC already has the authority for such direct regulation, but has expressed the view that adoption of this bill would be a Congressional mandate to the Commission to get going in this field.

Magnuson was out of the country when the Barrow Report was made public and reserved comment pending his return to Washington.

Congress will follow FCC action

One highly-placed Congressional source, intimately associated with the TV investigations of the last three years, says of the Barrow Report:

"It is a very comprehensive thing and some of the recommendations are very strong. What will take place in Congress will depend basically on what FCC does about recommending legislation or taking action itself. The best clue will appear in what FCC's three-man Study Committee reports to the full Commission."

Although many of the lay experts prefer not to be directly quoted on the Barrow report, an exception is outspoken Leonard Marks, long associated with the broadcasting industry as a radio and TV attorney.

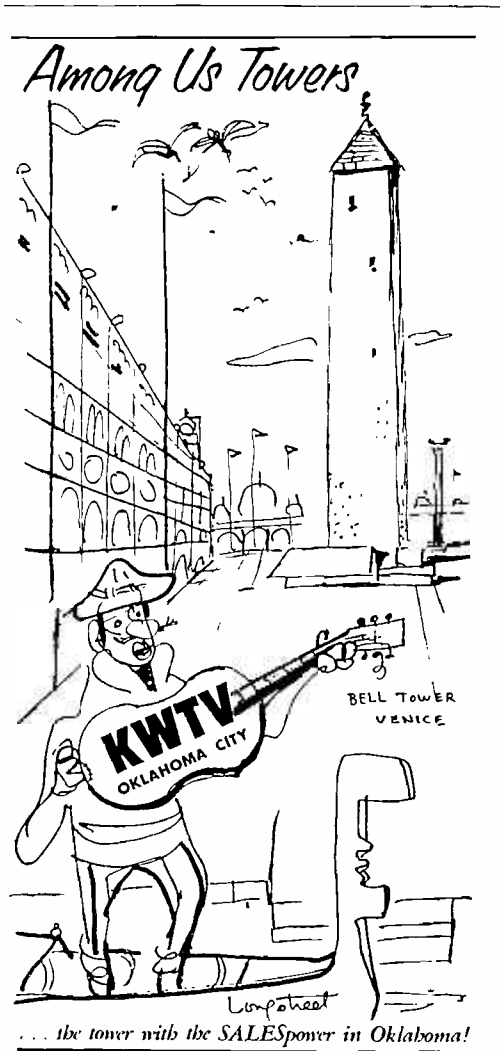
Marks recalls that he predicted in an article written for TELEVISION MAGAZINE in January, 1955, that a report such as this would someday be issued by a government agency. Of the Barrow findings, he says:

"I feel this represents the most serious threat to the present pattern of TV broadcasting that the industry has faced since the Communications Act was adopted in 1934.

"In view of the nature of the report, I'm afraid that the FCC will adopt most of the major recommendations and that these changes will be supported by Congress.

"If this happens, the importance of network programming will be considerably diminished, and TV will become more of an independently-programmed service with greater emphasis on film and local programs.

"This will be a sad day for the most powerful of all communication forces. Whatever problems those in the industry face, they are minor compared to the loss incurred by the public if the network structure as we now know it is so drastically weakened because the Barrow recommendations are adopted." EN



52-week schedules in Spot-TV keep Robert Hall sales rolling,"



ONE OF A FULL PAGE SERIES...
 ...
 ...
 ...

says Jerry Bess, Vice President of the Frank B. Sawdon agency, reporting sales effectiveness of Station WABC-TV, New York

Your mention of 52 weeks is a surprise, Mr. Bess. In the clothing field, don't most advertisers' budgets have sharp seasonal peaks?

True—but Robert Hall has a different philosophy.

Definitely? In what way?

We feel it's a costly mistake to let customer-enthusiasm cool off, ever. Of course we intensify our efforts in spring and fall. But between seasons we keep soiling steam in our boilers all the time.

How do you accomplish that?

In most markets, we use at least one basic medium as a main exposure, 52 week basis. In New York City, for example, Robert Hall is a 52 week advertiser on WABC-TV.

How can TV become your main selling force?

In 1953. Prior to that time, Robert Hall had been one of radio's biggest advertisers. In fact, at least to date, Robert Hall is still radio's No. 1 retail advertiser. We used newspaper schedules, too, for a visual impression.

How do you integrate the means of combination advertising with the visual?

Precision plus the tremendous advantage of color. At the outset, our TV selling approach was very direct. An announcer handled our commercials, "we wearing the clothes about which we talked."

Could you describe the animation test?

Yes, we had a few selling points registered through the animation. Also, in showing Robert Hall's clothes, we felt it's more effective to have a woman in a store—in situations familiar to the TV audience. Being active in so many ways, Robert Hall is among the top Spot-TV advertisers. In the fall of '56, for example, Robert Hall is No. 8 among Spot-TV advertisers.

Does Spot-TV give you the ball for Robert Hall?

Yes, we want a majority of radio and television spots. We want Spot-TV. We want WHEN WE WANT. WHEN WE WANT.

BLAIR-TV

Lowest cost
 Largest audience
 National
 Responsive



NEW YORK
 ALBANY
 BOSTON
 CHICAGO
 CINCINNATI
 CLEVELAND
 DENVER
 DETROIT
 HOUSTON
 LOS ANGELES
 MEMPHIS
 MILWAUKEE
 MINNEAPOLIS
 MOBILE
 NEW ORLEANS
 PHOENIX
 PORTLAND
 RICHMOND
 SAN ANTONIO
 SAN FRANCISCO
 SEATTLE
 TAMPA

BROADCASTING IN PERIL

The Barrow Report, in our opinion, is a dangerously unrealistic appraisal of not only the networks but the entire broadcasting business. If the Federal Communications Commission should, by and large, adopt most of its recommendations, broadcasting as we know it today will be completely destroyed. Stations will be reduced to not much more than movie outlets. Networks will become syndicators of programs.

It is obvious that those who are responsible for the Barrow Report have not been able to grasp the nature of the broadcasting business. Regardless of the integrity, intelligence, and diligence of Dean Barrow, you cannot bring a man out of the academic world and expect him to be qualified to make recommendations so drastic as to alter the entire structure of broadcasting, regardless of how thorough his investigations may be.

One of the biggest problems in all government regulation of business is an attitude which makes it almost impossible for the government to understand the mechanism and structure of industry.

With over forty million homes owning at least one television receiver, and with the average viewing per home coming close to six hours a day, the responsibility of the Commission is almost overwhelming. Whatever action it undertakes or recommendations it makes to implement the Barrow Report will have far-reaching consequences that can affect not only the broadcasting industry, but our economy and our social mores as well.

Admittedly, the problems facing the FCC have been highly complicated. And no solution of any major problem can be completely satisfactory to all interests. Still, this does not excuse the hopeless inadequacy of the Commission's approach to past industry problems.

The record of the Federal Communications Commission has been one of dismal failure for many years.

It wasted four years during the new-station freeze, only to come up with a new allocations plan which it botched up badly. Against the advice of the industry,

it went right ahead allocating V's and U's in the same markets. The tragic results of this great error are readily apparent in the over 70 UHF stations that have gone off the air. It even botched up color. It okayed the wrong system and eventually had to make a complete turnabout.

Certainly, there are a few intelligent men on the Commission. Certainly, they must be aware of the grave responsibility that they are now facing in their study of the Barrow Report. And one of the intelligent men on the Commission is the chairman, John Doerfer. A little courage from the Commission to face headline-seeking men like Congressman Celler, who irresponsibly uses such phrases as the "rape of the networks," and the exercise of bold leadership on the part of chairman Doerfer, can see the FCC come into its own as a positive, constructive force in the industry.

The Commission and Congressional leaders in their final weighing of the Barrow Report must ask themselves whether, in their desire to protect a few independent stations who might be having a difficult time, a handful of film companies who would like less option time so that they can sell more product, and a few local advertisers who claim they cannot buy prime time (these instances are so isolated that they cannot possibly be taken seriously), they are not seriously weakening, and not destroying, the most powerful communications force ever developed by mankind, a medium which now reaches over 80% of the population of this country.

It is urgent that a select committee of individual stations, representing all parts of the country, get together immediately and present their story forcefully—not only before the Commission and all the investigating committees, but most important of all, before the public.

Broadcasters will be guilty of shirking their responsibility if they do not use their own medium to bring home to the public what might well happen to it if the major source of entertainment and information if the Barrow Report is adopted.

Fred Rugg