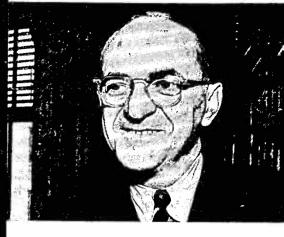


Exclusive White House interview with press secretary James Hagerty (I.) on TV's new role in government. Right, Jules Stein—the real story of MCA

OCTOBER, 1957

14th year of publication

Bus



Other highlights: Spot TV Buying Guide
... Portrait of the Agency President ...
Nighttime Radio ... Cole of Chevrolet
... Commercial Effectiveness: Dove Soap

There Must Be A Reason Why

Indiana University

OCT 26 1957

Library

Millions and Millions of Dollars

were invested in Spot TV advertising on GENERAL MERCHANDISE by leading manufacturers during 1956.

AD-1A	Albuquerque
SB-TV	Atlanta
RO-TV	Bakersfield
BAL-TV	Baltimore
GN.TV	Chicago
	Dallas
E2H-1A	Davidana David
TVD	Daytona beach Durham-Raleigh
ICU	Erie
NEM-TV	Flint-Bay City
ANE-TV	Fort Wayne
RC-TV	Houston
HTN-TV HIII	ntington-Charlestor
JHP-TV	Jacksonville
IRK-TV	Little Rock
OP	les Angeles

WISN-TV	Milwaukee
KSTP-TV	Minneapolis-St. Paul
WSM-TV	Nashville
WTAR-TV	Norfolk
KMTV	Omaha
WTYH	Peoria
WJAR-TV	Providence
	Sacramento
WOAI-TV	San Antonio
KFMB-TV	San Diego
KTBS-TV	Shreveport
	South Bend-Elkhart
KREM-TV	Spokane
KOTV	Tulsa
KARD-TV	Wichita

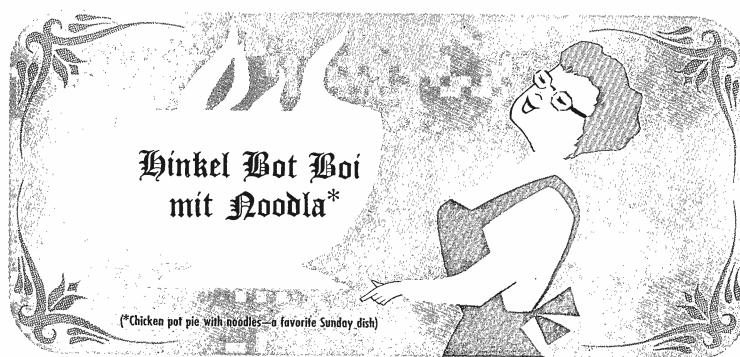
Morning ... noon ... afternoon ... night—no where else but Spot TV can General Merchandise advertisers pick just the members of the family they want to talk to with such rifle-shot accuracy! That's why you don't *spend* money in Spot TV, you *invest* it for greater sales returns. And Petry stations go into 1/3 of all American TV homes. Call Petry for the complete story.

Television Division

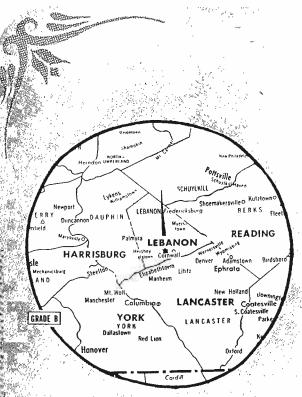
Edward Petry & Co., Inc.

THE ORIGINAL STATION REPRESENTATIVE

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



Pennsylvania Outch Favorites



THE VIEWING'S "WONDERFUL GOOD"

EVERY day and EVERY night, viewers agree their favorite dish is WLBR-TV, Lebanon-Lancaster. Proof from Trendex:

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

ONE-SIXTH THE COST

With 73.2% UHF conversion—31.6% in Lancaster County and 278,044 UHF-equipped homes in its coverage area, WLBR-TV delivers LEBANON, LANCASTER, HARRISBURG AND YORK at ONE-SIXTH the cost of nearest competitor! Ask Blair-TV Associates for rates and availabilities.

LEBANON-LANCASTER-HARRISBURG-YORK . . . AMERICA'S NUMBER 1 UHF MARKET

Sources: Trendex, Lancaster County, July 1957 /
Trendex, Five-City Area, August 1957 /
Television Magazine, September 1957

A TRIANGLE STATION

WLBR-TV

LEBANON-LANCASTER, PA.
INDEPENDENT. WORLD'S BEST MOVIES

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

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

WFBG-AM • TV, Altoona-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

Dominating Des Moines Television!



in 485 Quarter Hours

Source: JUNE A.R.B.

ONE
does it
in
IOWA'S
LARGEST
MARKET!

KRNT-TV....9 OUT OF TOP TEN MULTI-WEEKLY

*KRNT-TY		Average Rating
* 1. Russ Van Dyke News	10:00 P.M	37.7
* 2. Al Couppee Sports	10:20 P.M	27.0
* 3. Paul Rhoades News		
* 4. Guiding Light	10:45 A.M	13.7
5. Jack Shelley News		13.4
* 6. As the World Turns	11:30 A.M	13.4
* 7. Search for Tomorrow	10:30 A.M	12.5
* 8. Don Soliday News	12:30 P.M	12.4
* 9. Bill Riley		
*10. Love of Life		

KRNT-TV....7 OUT OF TOP TEN ONCE-A-WEEK

A COWLES OPERATION REPORT OF THE PROPERTY OF

Full Power Channel 8 In Iowa

*KRNT-TV	Average Ratin
* 1. Gunsmoke	40.0
* 2. Ed Sullivan	35.5
* 3. To Tell The Truth	35.4
* 4. The Lineup	34.0
* 5. Climax	
* 6. What's My Line	31.5
7. Lawrence Welk	
8. Panic	28.5
9. Wells Fargo	
*10. I Love Lucy	

TELEVISION

MAGAZINE

OCTOBER • VOLUME XIV, NO. 10

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NEW FRONTIERS OF TV-Ngt month, Warner S. Shelly, prident of N. W. Ayer & Son, ex. ines the opportunities and prolems inherent in a young and si expanding medium. He discues the role of the "creative spirit in advertising, the need for basic esearch, and the importance of ooperation within the indus, Other Highlights: An evaluam of the changing status of 100 media director and the challer 45 he faces today. . . . The independent stations and how they are farg. ... The TV strategy of a largergional advertiser. . . . Special eport on Daytime TV. . . . Rice Study: A status report on 10 Westinghouse stations.

Frederick A. Kugel, Editor and Publisher

Herman W. Land, V.P. & Executive Editor John Watson, Managing Eor Barton Hickman, Associate Editor

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WE'RE TOPS IN FLINT

nto by Henry Ries



WUIM-IIV

Michigan's Area Station . Proudly announces the inauguration of the First Local Live TV Service for the FLINT area . . . from its new FLINT studios Opening Sept. 15.

WJIM-TV now serves Lansing, FLINT and Jackson with

a Dominant 100,000 watt signal from its new 1023' tower located between Lansing and FLINT.

THE GRAY GHOST

Excitement-charged as a cavalry raid, THE GRAY GHOST dramatizes the life and legend of one of the Civil War's great soldier-statesmen. dashing Colonel John S. Mosby.

THE GRAY GHOST, starring Tod Andrews, documents the true-life adventures of Colonel Mosby and his famed Raiders, daredevils on horseback whose fearless exploits behind the Union lines comprise one of the most eventful chapters in America's colorful history.

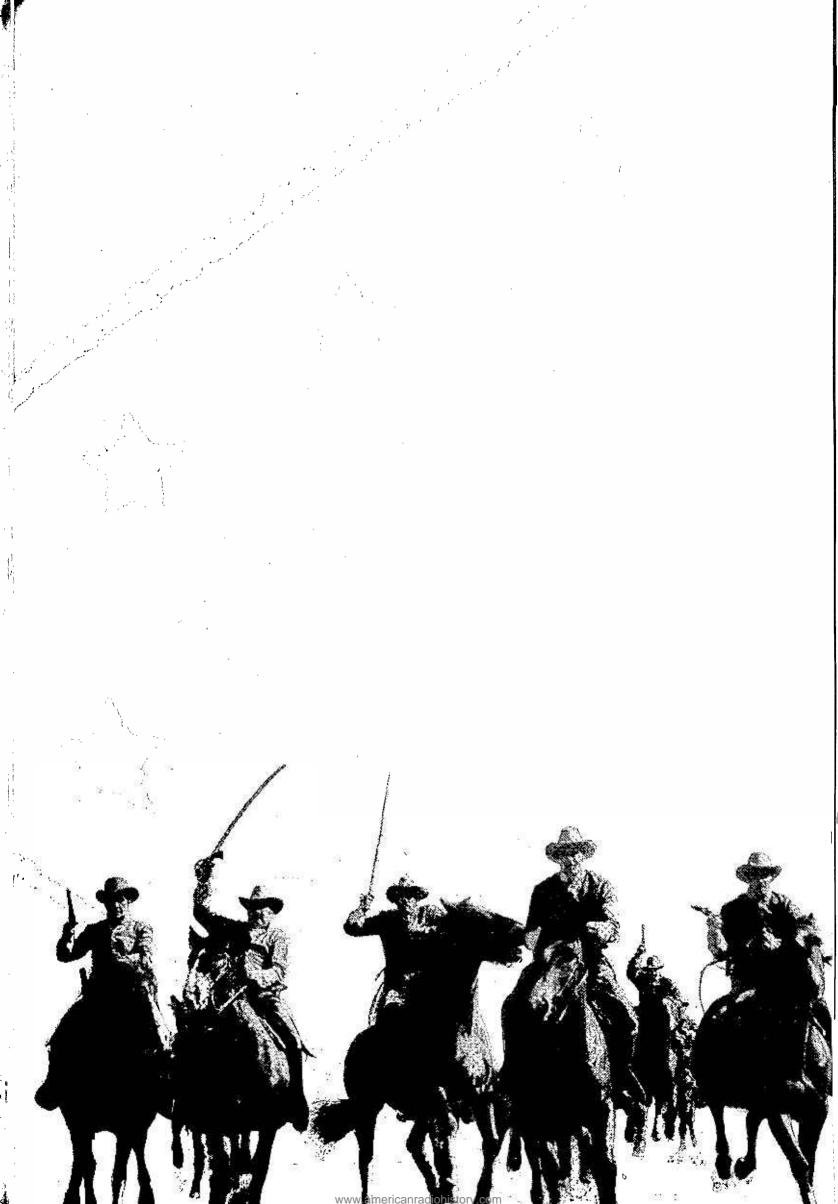
Epic in scope, universal in appeal— THE GRAY GHOST (39 half-hours) has already been sold to such major regional advertisers as Habitant Soups (throughout New England), Loblaw food chain (upper New York State and Erie) and Colonial Stores (Virginia, the Carolinas, Georgia and Alabama). *Other territories are going fast, so act quickly. Call...

VISION FILM SALES, INC. 🥌



.the best film programs for all stations"

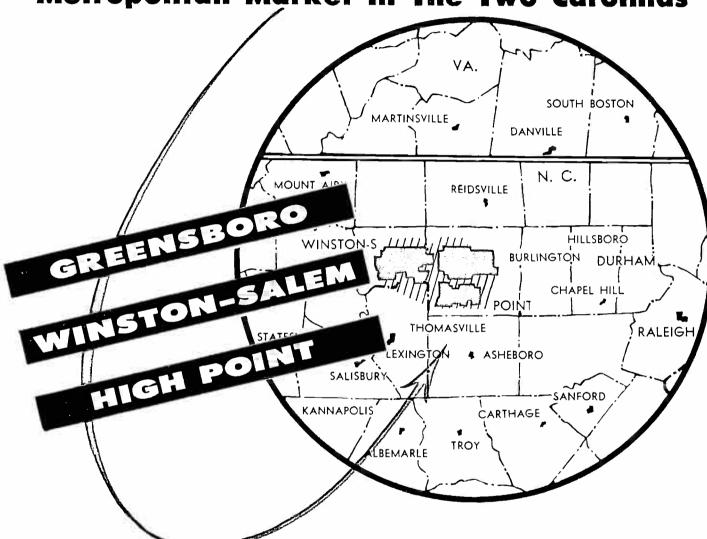
^{*}Also signed are Welch Grape Juice; Gunther Beer; Sears, Roebuck; Freihofer Baking Co.; Block Drug Co.; Adams Dairy; Foley's Department Store (Houston) and many others.



North Carolina's

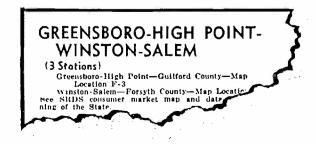
INTERURBIA

Producing More Food Sales Than Any Metropolitan Market In The Two Carolinas



dominated by wfmy-tv-channel 2

More people buy more grocery items in North Carolina's Interurbia than in any other metropolitan market in the two Carolinas. Get full coverage of this great market plus the entire Industrial Piedmont with WFMY-TV where total food sales exceed \$457,466,350.





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



october, 1957

The number of TV homes had passed the 40 million mark by the beginning of July; by September, it stood at a record 40,826,740, according to estimates by Television Magazine's research department.

Paralleling this set growth has been a rising audience level, as revealed by a Nielsen analysis undercaken for TvB. The average nighttime network program reached 1,-308.000 more homes (21%) during the first seven months of 1957 than during the corresponding 1956 period. The daytime increase was 294,-000 homes (11%).

Gross network billings for January through July totaled \$272,257,826, according to PIB, representing an increase of 6.3% over 1956.

In July, all networks showed an increase over the preceding year. JABC accounted for the largest portion of the gains, with \$816,466. CBS ¹added \$55,350; NBC, \$201,764.

TV MARKETS SEPT. 1, 1957 1-channel markets 2-channel markets 3-channel markets 4 (or more)-channel markets Commercial stations U.S. & possessions 469 Number of U.S. TV homes 40,826,746 % of U.S. homes owning TV sets 82.5%

Source: TELEVISION MAGAZINE

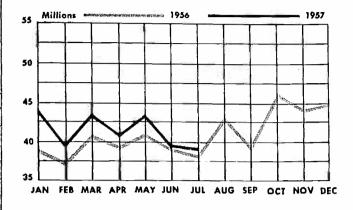
TV RECEIVERS

	July '57	July '56	
Production	360,660	336,931	
Retail Sales	426,294	405,310	

Source: EIA

focus on BUSINESS

TV NETWORK BILLINGS



	July '57	July '56		
ABC	\$ 6,348,496	\$ 5,532,030		
CBS	18,537,069	18,481,719		
NBC	13,935,529	13,733,765		
Total	\$38,821,094	\$37,747,514		

Source: PIB

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

Hour	FOR SPOT BU	FOR SPOT BUYERS: % Sets-in-use by Local Time			
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	% Sets-in-use by EST Total U.S.	
7 AM	2.7	2.9	2.0	1,3	
8 AM	7.6	9.4	3.9	4.8	
9 AM	9.9	11.2	10.2	8.2	
10 AM	9.9	17.0	11.6	9.1	
11 AM	17.2	17.5	12.7	15.1	
NOON	21.6	18.1	18. 7	18.2	
1 PM	15.6	16.5	18.0	15.5	
2 PM	14.0	18.0	14.3	14.6	
3 PM	17.2	20.3	11,3	17.6	
4 PM	19.6	17.0	14.1	19.6	

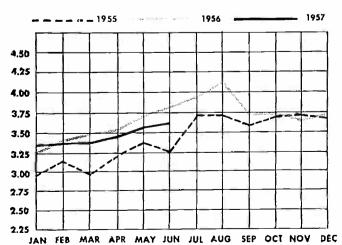
Source: ARB, July, 1957

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

Hour	FOR SPOT BUY	FOR NETWORK BUYERS: % Sets-in-use by EST		
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	Total U.S.
5 PM	19.0	18.7	20.6	17.6
6 PM	20.4	21.8	28.6	18.7
7 PM	24.9	29.7	39.8	22.5
8 PM	39.2	41.2	47.7	33.5
9 PM	53.8	48.7	59.5	45.8
10 PM	56.3	44.4	47.5	52.3
11 PM	37.6	27.4	25.5	41.8
MIDNIGHT	16.1	9.3	8.7	26.4

Source: ARB, July, 1957

TV NETWORK COST PER THOUSAND

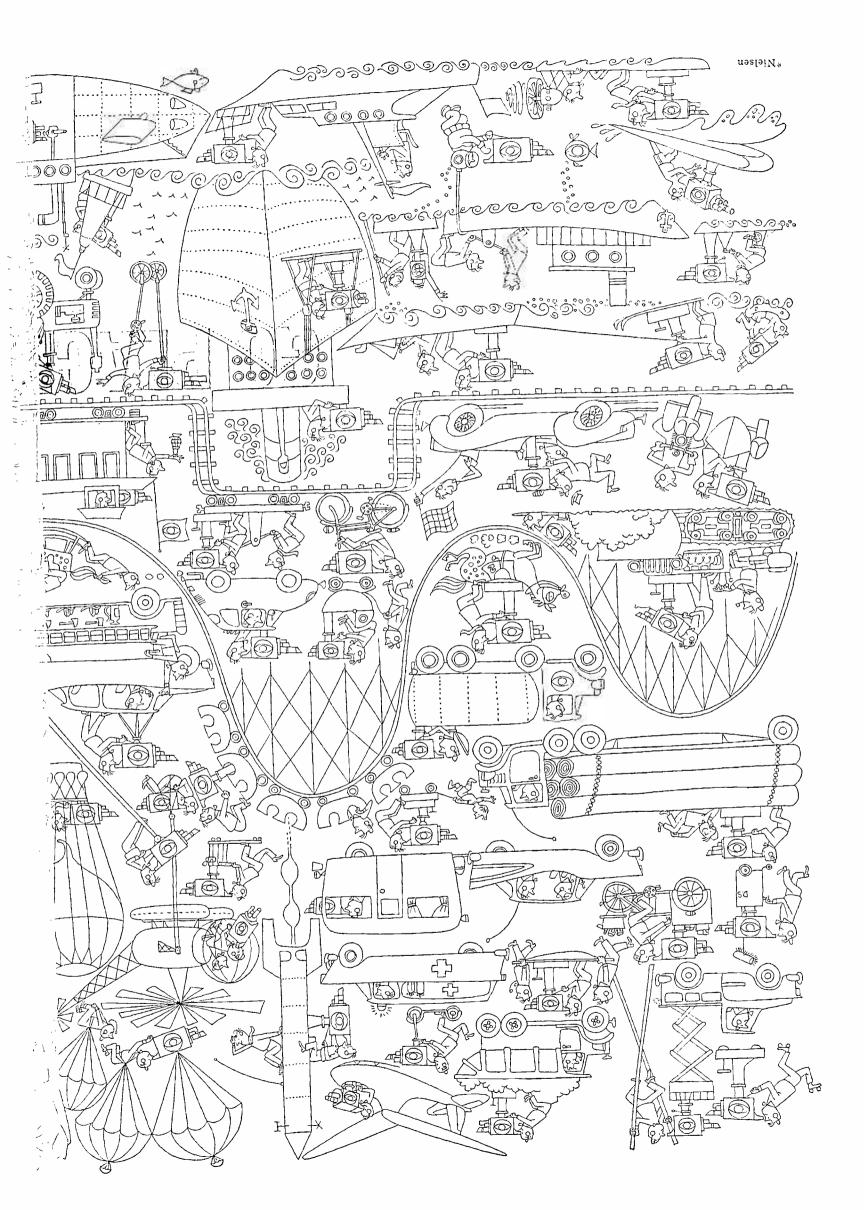


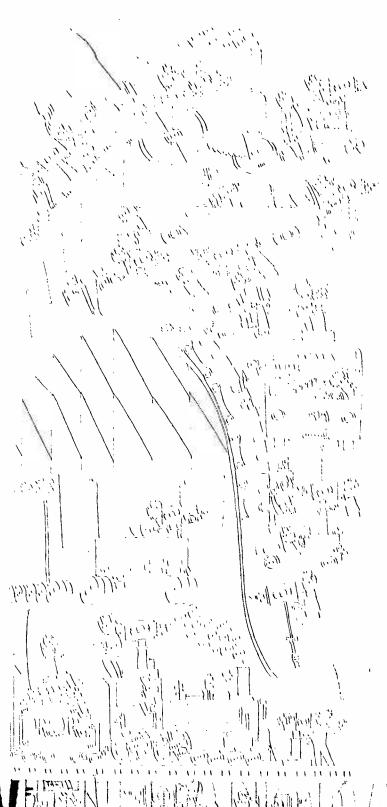
June 1957 index: \$3.63

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.1., 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





Things happen on this show. Cast and cameras get up and go underwater off Catalina behind the scenes at Santa Anita—turtle riding at Marine land. Panorama Pacific is live television—live wire. Pacific Coast audiences (and national advertisors) love it. Year in, year out, Pan Pacific is the Coast's top rated early morning network shows.

And the favorite with such consistent, long— had term spousors as General Mills, Westelox,—(1997)

Proctor & Gamble, Lyon Van & Storage, Maxwell House, Marlboro, Hilla Brothera Coffee, Saran Wrap, Polaroid—the fiat is long and impressive! Go places yourself: the eight stations telecasting Panorama Pacific deliver 98.0% of total California television families and 85.6% of all Pacific Coast television families for Pan Pac details, call the...

CBS TELEVISION PACIFIC NETWORK

Represented by CBS Television Spot Salos

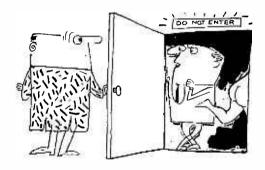
How to have fun,

even though you're in

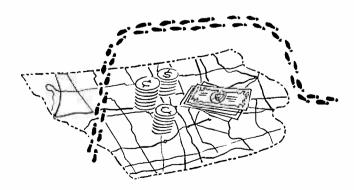
the advertising business



2. Believe an out-of-town client when he writes you not to meet him at the airport, naming airline and flight number.



4. Ignore the "Do Not Enter" warning outside the door of a photographer's darkroom.



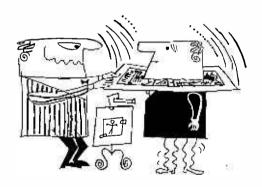
6. Bypass Eastern Iowa in developing a tv schedule for a product that requires buying power.



1. Phone home and tell your wife you're going to be working all evening, then arrive for dinner as usual.



3. Arrange with the friend of a friend of a friend to get a refrigerator wholesale, then return it because of the color.



5. Change a 4-color page to black-and-white after the comp is finished.

WMT-TV

Channel 2. CBS Television for Eastern Iowa Mail Address: Cedar Rapids. Reps: The Katz Agency locus on

PEOPLE

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

V-enthusiast James Hagerty expresses his views on he medium in this month's "Television's Friend in the Thite House." President Eisenhower's 48-year-old press ecretary performed a similar function for Governor homas E. Dewey for 10 years before being drafted for he Eisenhower campaign prior to the 1952 conventions.

founder and chairman of the board of Music Corporation of America, Jules Stein was originally an ophthalnologist. He became interested in booking talent during is college days when he organized a band to help mance his way through the University of Chicago. Now 3, he is still active in the business affairs of MCA, whose perations are described in this issue.

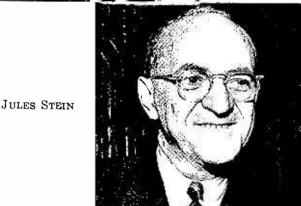
Edward N. Cole, general manager of Chevrolet, originally set out to be a lawyer, instead developed an interest n automobile mechanics which brought him to General Motors. A crack engineer, the 48-year-old Cole is responsible for a number of technical innovations. He discusses the role of TV in the coming marketing battle in the ow-priced field in "Cole of Chevrolet."

The president of the world's largest agency, Norman II. Strouse of J. Walter Thompson is one of the nine igency chief executives who describe their jobs in "The Agency President." Strouse has been with JWT since 1929, previously worked for the Seattle Post-Intelligencer. A golf enthusiast and collector of fine printing and early manuscripts, he also does hand printing in his spare time in a private press.

Harvey Spiegel of the Television Bureau of Advertising is primarily responsible for the TvB study upon which the "Spot TV Buying Guide," this month's Special Report, is based. Assistant research director at the Bureau since 1955, Spiegel formerly held the position of research director at Norman, Craig & Kummel.



JAMES HAGERTY





EDWARD N. COLE



Norman H. Strouse



HARVEY SPIEGEL



WBTV's proven sales power finds its firm foundation in audience domination. The remarkable extent of that domination has just been measured.

In ARB's brand new *total area* report of television viewing in the 80 counties served by both Charlotte stations *

- WBTV WINS 442 OUT OF 465 QUARTER-HOURS SURVEYED
- WBTV'S AVERAGE SHARE OF AUDIENCE FOR THE ENTIRE PERIOD IS 79.3%
- THE TOP 53 MOST POPULAR SHOWS ARE ON WBTV

WBTV's dominance is durable. Ask your WBTV or CBS-TV Spot Salesman to show you the complete ARB Total Area Report.

*The Charlotte Total Coverage Area ARB—June 25—July 1, 1957



JEFFERSON STANDARD BROADCASTING COMPANY

report on spot

 μ_{\parallel} How hair preparation, home permanent and shampoo advertisers use spot TV

sted below are hair preparations, home permanents and shampoos vertised on spot TV during a repentative week in the second quartof of 1957 in 19 major markets, as

reported by Broadcast Advertisers Reports Inc. 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."

AR PREPARATIONS		New York	109	spots	Cleveland	6	spots
		Philadelphia	28	spots	Detroit	6	spots
HERTO VO-5 HAIR DRESSING		Rochester	6	spots	Los Angeles	19	spots
e: Boston	3 spots	San Francisco	26	spots	Miami	1	spot
Chicago	2 programs	Washington	19	spots	New York	37	spots
	1 spot	CLAIROL HAIR TREATMENT			San Francisco	8	spots
i Dallas-Fort Worth	. 4 spots	Chicago	1	program	Washington	16	spots
i Milwaukee	5 spots	Detroit	1	program	POMATEX HAIR DRESSING		
Minneapolis	. 5 spots	Los Angeles	2	programs	New York	2	spots
. New York	5 spots	New York	1	program	RICHARD HUDNUT PRODUCTS		•
Philadelphia	4 spots	Philadelphia	1	spot	Atlanta	2	spots
: Pittsburgh	3 spots	DANDRICIDE HAIR RINSE			Baltimore		spots
St. Louis	7 spots	Detroit	3	spots .	Boston		spots
GCK HAIR PRODUCTS		DERMIT CURL LOTION			Chicago		spots
f Pittsburgh	2 spots	Cleveland	- 1	program	Cleveland		spots
YLCREEM HAIR DRESSING		DOUBLE DANDERINE			Dallas-Fort Worth		spots
Baltimore	4 spots	Atlanta	1	spot	Detroit		spots
· Boston	5 spots	Baltimore	1	spot	Los Angeles		spots
: Chicago	6 spots	Boston	2	spots	Miami		spots
- Cleveland	5 spots	Chicago	1	spot	Milwaukee		spots
2 Dallas-Fort Worth	1 spot	Cleveland	1	spot	Minneapolis		spots
Detroit	8 spots	Los Angeles	2	spots	Philadelphia		spots
Lancaster	4 spots	Milwaukee	1	spot	Pittsburgh		spots
. + los Angeles	4 spots	Minneapolis .	1	spot	Rochester		spots
Miami	6 spots	St. Louis	2	spots	St. Louis		spors
Milwaukee	4 spots	San Francisco	1	spot	San Francisco		spots
Minneapolis	6 spots	Washington	2	spots	Washington		spots
New York	1 program	DUSHARME HAIR CREME			•		spois
	2 spots	Miami	3	spots	RINSE AWAY DANDRUFF REMOVER	_	
· Philadelphia	4 spots	Milwaukee	11	spots	Chicago		programs
Pittsburgh	2 spots	Minneapolis	1	spot			spot
Rochester	3 spots	GRECIAN FORMULA NO. 16			Dallas-Fort Worth		spots
St. Louis	6 spots	Atlanta	1	spot	Milwaukee		spots
San Francisco	6 spots	Los Angeles	18	spots	Minneapolis		spots
Washington	6 spots	Miamí	1	spot	New York		spots
ARLES ANTELL PRODUCTS	•	New York	21	spots	Philadelphia		spots
Atlanta	12 spots	H-A HAIR ARRANGER			St. Louis	0	spots
Baltimore	19 spots	Chicago	2	spots	ROBERT CURLEY PRODUCTS		
: Boston	14 spots	Milwaukee	1	spot	Chicago		spots
Chicago	25 spots	Minneapolis	4	spots	Detroit		spois
Cleveland	20 spots	LUCKY TIGER HAIR PRODUCTS			Milwaukee		spots
Dallas-Fort Worth	9 spots	Dallas Fort Worth	1	spot	Minneapolis		spots
, Detroit	18 spots	Detroit	2	spots	New York		spots
Los Angeles	63 spots	Washington		spot	Philadelphia		spots
Miami	20 spots	PERMANETTE CURL CONTROL LOTION	4		San Francisco		spot
Milwaukee	6 spots	Boston		spots	Washington		spots
Minneapolis	7 spots	Chicago	4	spots		To	o page 16
		-					

Mark this marke

on your list!

CENTRAL AND SOUTHERN ALABAMA is the home of 1,000,000 people in 35 counties—one-third of Alabama's population and retail sales!

You reach this big and growing market only through WSFA-TV's maximum-power VHF signal. You cannot cover it with any other TV station or combination of stations!

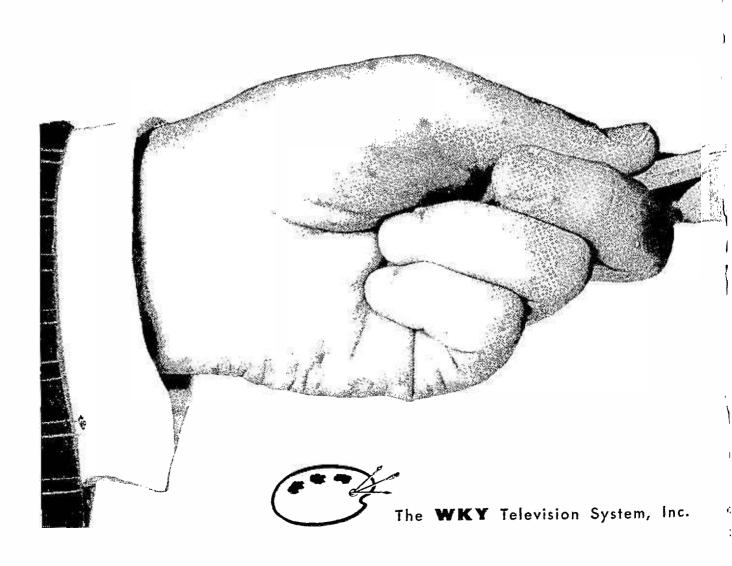
Mark Central and Southern Alabama on your list...and buy it with WSFA-TV!

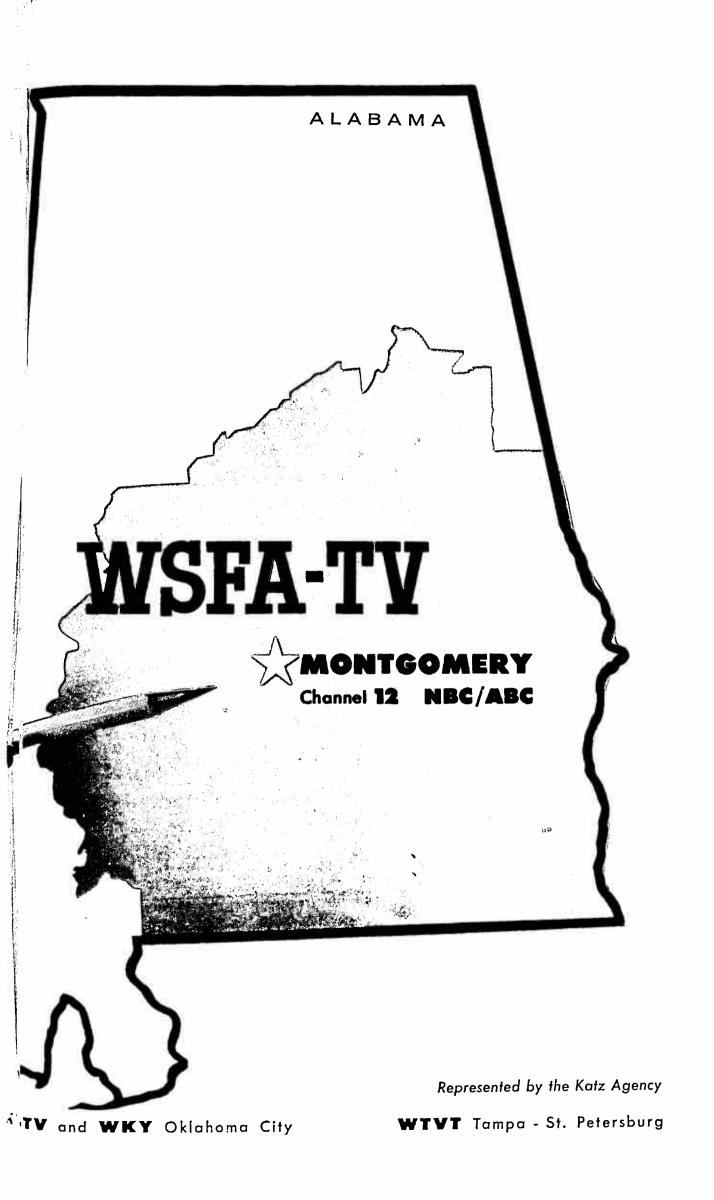
WSFA-TV's 35 Alabama counties*

Population	1, (3,
Retail Sales	\$ 741,67,
Food Store Sales	\$ 184,97,
Drug Store Sales	\$ 21,89,
Effective Buying Income	\$1,062,(0,1;

* Does not include 3 Georgia and 3 Florida bonus co-tive-

Source: Sales Management Survey of Buying May 1957.

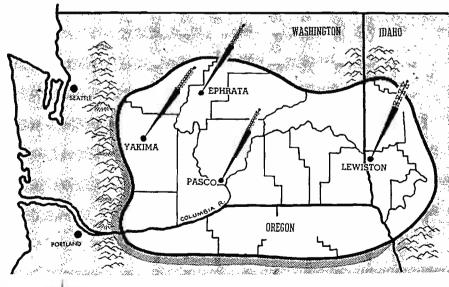








We can't afford to skip Cascade. It's the biggest TV buy in the West and let's not forget it, man! It's BIG and it's BASIC—one of the top 75 markets in the entire nation. A four-station network with three-state coverage. An exclusive TV market of more than half a million with nearly a BILLION dollars to spend annually. Now really, Smidley, isn't it obvious?





CASCADE BROADCASTING COMPANY

NATIONAL REP.: WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES

		- 1	
REPORT ON SPOT From page	ge	13	٠, ج،
SEBB DANDRUFF REMOVER Detroit			
TECHNIQUE HAIR COLORING Cleveland			
Dallas-Fort Worth	1	progr _i spot	e I
THERADAN DANDRUFF REMOVER Pittsburgh	2	spots	, 2
TINJETTE COLOR SET POMADE New York	12	spots	12 :
TINTAIR HOME HAIR COLORING Chicago	23	spots	23.2
Los Angeles	1 44	progr	111
Minneapolis New York	2	spots	2.5
TINT-N-SET HAIR SPRAY			
Boston			
Cleveland		spots spots	
Dallas-Fort Worth	21	spots	21 s
Detroit	9	spots	s 6
Los Angeles			
Milwaukee	11	spot spots	2 I
Minneapolis	11	spots	s- [[
New York			
PhiladelphiaSt. Louis	10		
Washington			
TONI PRODUCTS	.,	30013	
Milwaukee	1	spot	e I
Pittsburgh	3	spots	3 €
San Francisco	12	spots	12 s
VALCREAM HAIR DRESSING San Francisco	2	spots	2 s)
VAM HAIR DRESSING			
Dallas-Fort Worth		spots:	
VASELINE HAIR TONIC	′	shois	{z \
New York	2	spots	2 sş.
Pittsburgh		spot	
Rochester VITALIS HAIR TONIC	1	spot	isp.
Atlanta	5		
Dallas-Fort Worth	10	spots	
Miami New York	5	spots	: qa č
		spot	
WILDROOT PRODUCTS		•	!
Atlanta	5	spots	5 sp.:
Boston		spots	
Chicago		spots spots	
Dailas-Fort Worth	í	spot	ds I
Detroit		spots	gs C
Los Angeles		progra	
Miami		spots spots	
Milwaukee		spots	
Minneapolis	3	spots	3 sp :
New York	2	progra	2 121 11
Pittsburgh	2	spots spot	g ag a
Washington		spot	, qz 1
<u>-</u>			1
HOME PERMANENTS			
BOBBI HOME PERMANENT			1
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Baltimore	_	spots	98 9
Boston Chicago Chicago	1	spot spot	1 45
Cleveland		spot	1 4
Dallas-Fort Worth	1	spot	
Detroit		spot	<i>y</i> -
Los Angeles		spots spot	
Minneapolis		spots	
Philadelphia		spots	
Pittsburgh		spot spots	
San Francisco		spois	
Washington	4	spots	_
	To	page	2



KDKA-TV joins CBS. That means the folks in the Greater Pittsburgh Market can get all the famous and fabulous CBS shows on their favorite Channel 2. It also means that advertisers have an even greater reason for scheduling their product messages on KDKAATV

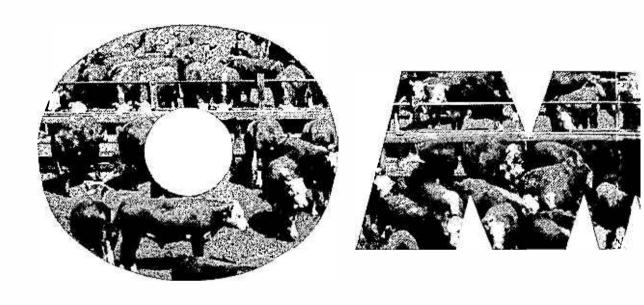
WESTINGHOUSE **BROADCASTING** COMPANY, INC.



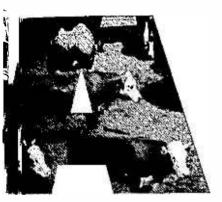
RADIO
BOSTON, WBZ+WBZA
PITTSBURGH, KDKA
CLEVELAND, KYW
FORT WAYNE, WOWO
CHICAGO, WIND
PORTLAND, KEX
TELEVISION
BOSTON, WBZ-TV
BALTIMORE, WJZ-TV
PITTSBURGH, KDKA-TV
CLEVELAND, KYW-TV
CLEVELAND, KYW-TV
WIND reoresented by AM Bat
WIND reoresented by AM Bat

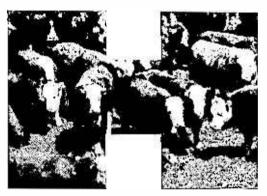
WIND represented by AM Radio Sales WIZ-TV represented by Blair-TV
KPIX represented by The Katz Agency, Inc.
All other WBC stations represented by

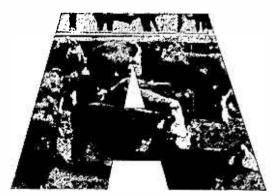
Now ABC-TV is packing 'em in in



ABC Television adds a brand-new live affiliate in Omaha. It's KETV Channel 7—— and with it, ABC-TV coverage is boosted to 93.5%*







Starting September 17, ABC-TV has its very own live outlet in Omaha—America's booming, beefy 34th television market in the heart of the Middle West. KETV is a full-time live affiliate. It is bringing all ABC-TV shows—as scheduled and programmed—to all Omaha.

Since January 1st, ABC-TV has corralled no fewer than eight new live competitive affiliates: in San Antonio, Tucson, St. Louis, Miami, Norfolk, Peoria, Indianapolis and New Orleans. Upcoming this season are Youngstown, Boston, Amarillo and Pittsburgh.

As you see, Omaha is just one of a whole herd of new-comers. You ought to get the complete count right now.





directors

can

dream



because a dollar goes farther at



CHEM-TRONIC PERMANENT WAVE		
Los Angeles	1	spot
New York	8	spots
NUTRI-TONIC HOME PERMANENT		
Chicago Dallas-Fort Worth		spot
Los Angeles		spot spots
PIN-IT HOME PERMANENT	,	spois
Boston	5	spots
Chicago	6	spots
Cleveland		spots
Detroit Los Angeles		spots
Philadelphia		spots spot
St. Louis		spot
		•
<u>SHAMPOOS</u>		
CONTI CASTILE SHAMPOO		
San Francisco	12	spots
ENDEN SHAMPOO	•-	3,00.3
Atlanta	5	spots
Baltimore	1	
Boston		spots
Chicago		spots
Cleveland		spots spots
Miami		spois
Milwaukee		spots
Minneapolis		spots
New York		spots
FITCH SHAMPOO	J	spots
Detroit	5	spots
HALO SHAMPOO	٠	36013
Atlanta	3	spots
Baltimore		spots
Boston		spots
Chicago		spots
Cleveland		spots spots
Detroit	_	spots
Los Angeles		spots
Miami	4	spots
Milwaukee		spots
Minneapolis		spots spots
Philadelphia		spot
Pittsburgh		spots
Rochester		spots
St. Louis		spots
San Francisco		spots spots
CURL SHAMPOO & SUPER KURL RINZ	,	spois
Los Angeles	6	spots
ADY MERVIN SHAMPOO		•
Minneapolis	1	spot
USTRE CREME SHAMPOO		
Los Angeles Pittsburgh		spot spot
AAJITINJE COLOR SHAMPOO	•	-200
Boston	2	spots
Miami		spot
Milwaukee		spots
New York		spots spots
AMPER SHAMPOO	-	. F
Dallas-Fort Worth		spot
Los Angeles		spot
Milwaukee		spot
RechesterPRELL SHAMPOO	1	spot
Baltimore	4	spots
Dallas-Fort Worth		spots
Philadelphia		spots
St. Louis		spots
San Francisco		spots spots
EVEN DAY SET SHAMPOO	,	Spois
Cleveland	2	program
SILVER CLEANSE SHAMPOO		
Minneapolis	1	spot



Incorporated



THINK OF ANYTHING...Your wildest dreams for commercials are practical and attainable at MGM-TV!

SETS? Anything from a castle to a Caribbean isle!

PROPS? Pick them from a warehouse of 160,000!

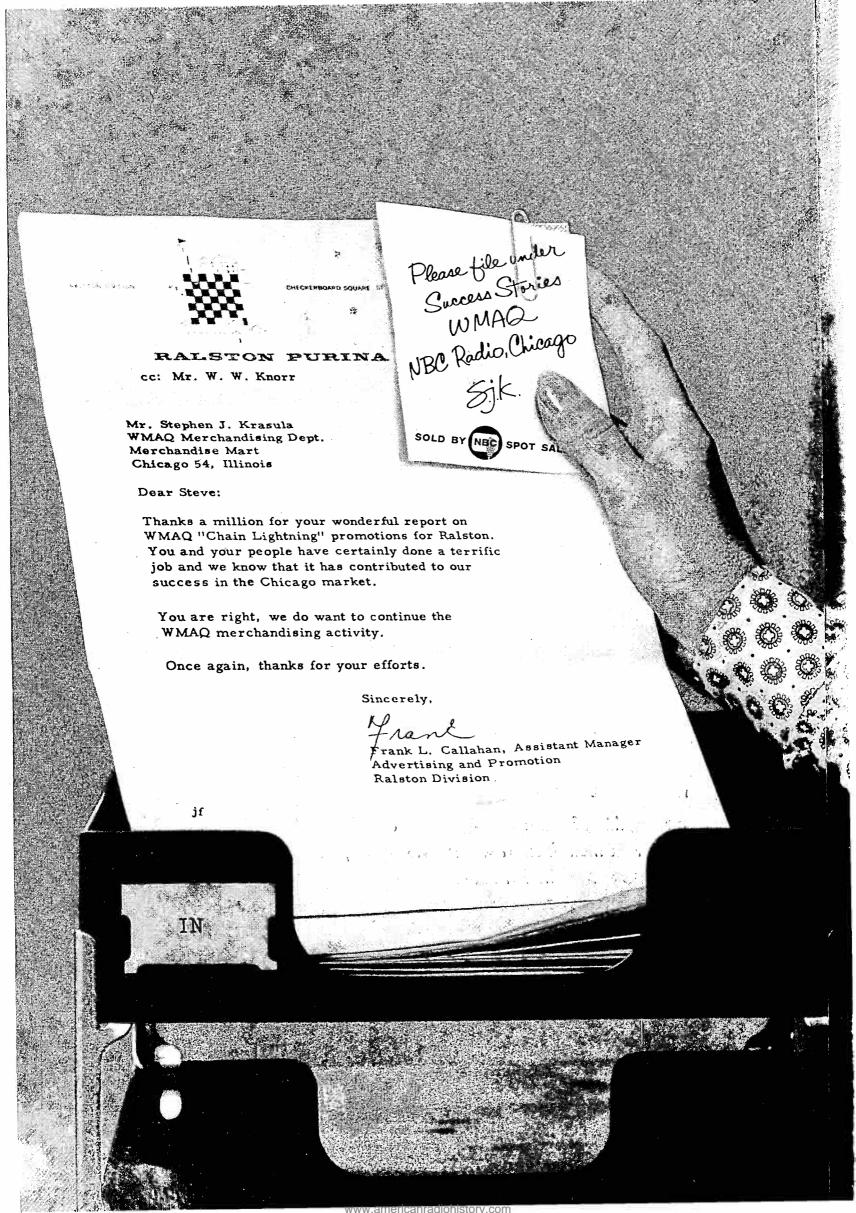
COSTUMES? Over half a million!

MAKE-UP, SOUND-EFFECTS, MUSIC—anything you might imagine or require is here.... under one roof, within the fabulous walls of the M-G-M studio.

And every dollar in your commercial production budget goes twice as far because it commands the creative and technical know-how of hundreds of experts. So think big!

SPEND LESS AND GET MORE!
YOUR DOLLARS GO FARTHER AT.....





RADIO WRAP-UP

GREND AWAY FROM "MUSIC AND NEWS"?

oradio station which concentrates on the Top 40 records it and five minutes of hourly news? Could be. The daddy or of them all, New York's WNEW, will switch to a more idexible policy. The station says that playing the most shoopular hits exclusively "almost eliminates the creative majorgramming urge . . . the ingenuity and imagination of noon which the future of radio will depend."

or Program manager Hal Moore feels the music business to as changed. Single records no longer reflect the tastes short the country (and with rock and roll declining in shoopularity, there's a change even within this category). With LP album sales booming, Moore believes a station should embody a wider selection of musical recordings sain its programming structure.

RETAILERS ARE TURNING TO RADIO

in Retailers are giving radio a second look because of confishantly increasing newspaper rates, a survey by the lonational Retail Dry Goods Association reveals. Over 80% and the stores replying to the NRDGA query said they were paying higher lineage rates today than they did a year ago. Today seven out of 10 stores (department and specialty shops) use radio. Thirty per cent have heapped their radio budgets this year, 13% have lowered heallocations.

HETATIONS STEP UP NEWS COVERAGE

in Edward R. Murrow, returning from a Far West vacation, treports that news has become radio's hottest commodity.

More stations, both independent and network-affiliated, and save stepped up their news coverage, with special emphanicis on more thorough reporting of local happenings. Most streamtening to Murrow is the number of advertisers who addre buying newscasts. Murrow, incidentally, for the first is sime in a number of years, is fully sponsored on his evening CBS radio program. His bankroller is the Ford redotor Co.

DWETWORK BILLINGS MAY HIT \$75 MILLION IN '57

taindustry sources predict that network radio will tally sevetween \$70 and \$75 million this year on a net basis. IBS should hit between \$35 and \$40 million, NBC between \$19 and \$23 million, ABC between \$9 and \$11 monillion and Mutual between \$5.5 and \$7 / To page 27

A monthly review of events in network and national spot radio

TOP TEN DAYTIME WEEKDAY SPONSORED NETWORK RADIO PROGRAMS

NIELSEN, JULY 1957 (SECOND REPORT)

	Program Home	s Reached
1.	Nora Drake—(CBS)—Scott	1,348,000
2.	Ma Perkins—(CBS)—Lever	1,348,000
3.	Ma Perkins—(CBS)—Lipton	1,300,000
4.	Young Dr. Malone—(CBS)—Hearst	1,300,000
5.	Helen Trent—(CBS)—Scott	1,300,000
ó.	Our Gal Sunday—(CBS)—Scott	1,252,000
7.	Road of Life—(CBS)—Hearst	1,204,000
8.	Young Dr. Malone—(CBS)—Lever	1,204,000
9.	2nd Mrs. Burton—(CBS)—Hearst	1,204,000
10.	Nora Drake—(CBS)—Woman's Day	1,204,000

TOP FIVE NIGHTTIME SPONSORED NETWORK RADIO PROGRAMS

NIELSEN, JULY 1957 (SECOND REPORT)

Program H		lomes Reached	
1.	People Are Funny—(NBC)—Participating	867,000	
2.	Great Gildersleeve—(NBC)—Ex-Lax, Pabst	867,000	
3.	Gunsmoke—(CBS)—Dodge	819,000	
4.	Gunsmoke—(CBS)—General Mills	722,000	
5.	Gunsmoke—(CBS)—Sterling	722,000	

TOP THREE NIGHTTIME MULTI-WEEKLY SPONSORED NETWORK RADIO PROGRAMS

NIELSEN, JULY 1957 (SECOND REPORT)

	Program Hom	es Reached
1.	One Man's Family—(NBC)—Ex-Lax, Sleep-Eze	1,204,000
2.	News of the World—(NBC)—Participating	1,011,000
3.	News—(NBC)—Participating	770,000

RADIO SETS-IN-USE (IN HOME ONLY)

NIELSEN, JUNE 1957

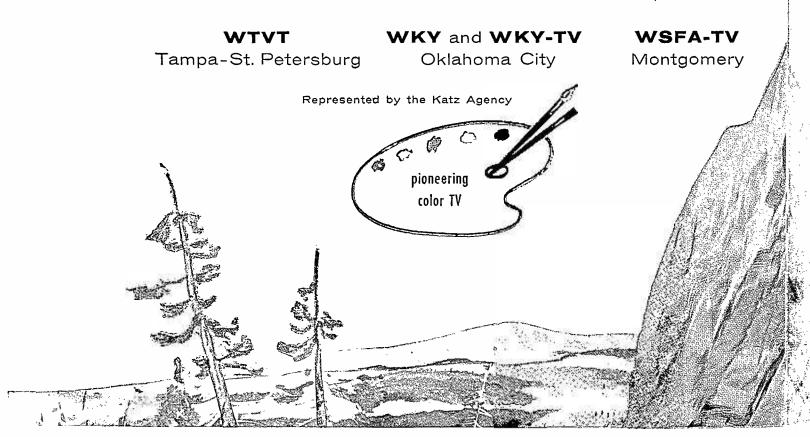
		Number of	% Radio Homes
Hour*		Homes	Using Radio
6- 7 a.m.		2,408,000	5.0
7-8 a.m.		5,634,000	11.7
8- 9 a.m.		6,837,000	14.2
9-10 a.m.		6,548,000	13.6
10-11 a.m.		6,789,000	14.1
11-12 noon		6,067,000	12.6
12- 1 p.m.		6,500,000	13.5
I- 2 p.m.		6,548,000	13.6
2- 3 p.m.		5,682,000	11.8
3- 4 p.m.		5,345,000	11.1
4- 5 p.m.		5,200,000	10.8
5- 6 p.m.		5,345,000	11.1
6-7 p.m.		5,537,000	11.5
7-8 p.m.		4,719,000	9.8
8- 9 p.m.	n com mon metallaterras a re	3,756,000	
9-10 p.m.		3,804,000	7.9
10-11 p.m.		3,611,000	7 . 5
11-12 mid.		2,889,000	6.0
* MonFri.	average before 6	p.m.; Sun.	Sat., 6 p.m. and after.

At the summit

In every community, there is always one station at the top. It has achieved leadership through excellence in facilities, perfection in programming, and serve to the community that goes beyond entertainment.

In Oklahoma City, Montgomery, and Tampa-St. Petersburg, those stations are WKY Television System stations—outstanding in their markets, and the logical choice for your advertising.







KANITY NOW SHOWING



EFFECTIVE OCTOBER 6th K M J - T V FRESNO, CALIFORNIA

KMJ-TV, FRESNO, CALIFORNIA PAUL H. RAYMER, NATIONAL REPRESENTATIVE

ADIO WRAP-UP From page 23

sillion. NBC and CBS are conducting a running battle $_{\rm II}$ billing figures. The former reports net figures, the atter gross.

According to Radio Advertising Bureau estimates, etwork billings will jump 14% (1957 vs. 1956), national spot 14% and local 6%. Gross figures are as allows:

1956	1957 (estimated)	
Spot\$162 Million	\$182 Million	
Network 85 "	89 "	
Local 352 "	372 "	
Total 599 "	643 "	

PONSORED NETWORK TIME ON THE RISE

the solid status of network radio is reflected in the number of hours of sponsored time. In September, 1956, he four-network figure was 89:17 hours per week. A ear later the figure is 104:18, up 16%. All signs point o continued growth for the last quarter of '57, with 14 f 15 top network spenders in pre-TV days now back in he medium. The fifteenth, Campbell Soup, has a heavy pot schedule in the works to introduce three new soups.

REVISED NIELSEN NETWORK REPORT

Nielsen will soon issue a revised network report which vill give advertisers much sought-after cumulative igures on their network campaigns. Reports will be ssued monthly, rather than semi-monthly, as is now be case

ABC and Mutual have cancelled subscriptions to the Nielsen Radio Index. Both networks feel Nielsen understates radio's audience. Although NBC concurs, it has renewed its agreement. However, NBC, along with ABC and Mutual, has subscribed to a new Pulse rating service which covers the country's top 26 markets.

VITAL STATISTICS

The number of radio stations has climbed to an all-time high of 3,626 as of July 1, 1957—an increase of 174 in a single year. . . Although radio's share of the advertising dollar has dropped from 14.8% in 1945 to 5.9% in 1955, revenue has risen from \$420 million to \$539 million. Profits have fallen from \$83.6 million in 1945 to \$68.2 million in 1950 and \$46 million in 1955.

But, as Charles H. Tower, NARTB official points out, with the current profit figure of 10% "many industries would be happy with half this margin." If radio continues to get the same share of the media budget in coming years, the industry will gross an estimated \$794 million in 1965.

Radio set sales continue strong. First seven months of 1957 show 4.2 million home and 3.2 million car sets sold—an increase of almost one million over the same period a year earlier.

NBC AND ABC SIMPLIFY RATE STRUCTURE

NBC and ABC have new rate cards, and in both cases the advertiser will benefit because of the more simplified buying structure. NBC will offer a five-minute segment for \$1,700 gross one-time rate; one-minute announcements are pegged at \$1,000.

Nighttime program buys will be somewhat lower than daytime and an advertiser must buy the full 188 station

line-up. Regional or fractional network buys are out, except for those now on the books. ABC will offer heavy discounts to advertisers who spread their campaigns among ABC's three programming blocks: mornings (10:00 a.m.-12:00 noon); afternoons (1:00 p.m.-3:00 p.m.); evenings (7:00 p.m.-9:00 p.m.).

Radio continues to get an excellent press, with numerous consumer publications running stories on the upswing in the aural medium. Recent stories have appeared in Life, Time, Look and U. S. News & World Report.

TOP 15 RADIO ADVERTISERS

Who are 1957's top 15 radio spenders (both network and national spot)? According to the Radio Advertising Bureau, they are, in alphabetical order: American Tobacco, Anheuser-Busch, Bristol-Myers, Brown & Williamson, Colgate-Palmolive, Ford Motor, General Foods, General Motors, Thomas Leeming, Lever Bros., Liggett & Myers, P. Lorillard, Philip Morris, R. J. Reynolds and Warner-Lambert.

What industries spent the most money in radio during the first half of 1957? Food and grocery products lead with gross time sales of \$17.5 million, followed by tobacco (\$14.3 million), drugs (\$8.9 million), automotive (\$7.6 million) and ale, beer and wine (\$6.5 million).

STATION CLEARANCE PROBLEMS

Despite the bullish state of network radio, clearance problems continue to plague both nets and clients. CBS, for example, was forced to place its huge Ford order on non-affiliated stations in 26 markets. CBS stations in such markets as Buffalo, Cleveland, Detroit, Miami and Washington turned down the business (mostly because bulk of business was in local time periods). At present, CBS is without affiliation in Milwaukee and at the end of the year will lose its Pittsburgh outlet.

Both ABC and NBC have bought stations in Pittsburgh to insure clearance in this top market. Meantime, ABC has lost member stations in such cities as Baton Rouge, Duluth, Oklahoma City, Peoria, Salt Lake City and Yuma. Mutual, at present, has no opening in Jacksonville, Ft. Wayne, Kansas City and Battle Creek.

NEW BUSINESS ON THE NETWORKS

Biggest news of the month was the return of Procter & Gamble to network radio via a 40-announcement per week schedule for Gleem toothpaste on NBC radio. Contract is for 52 weeks, renewable in 13-week cycles. . . . Colgate-Palmolive has renewed its schedule of 20 weekly segments on CBS radio for 52 weeks. . . . With Lever Bros. carrying schedules on both CBS and NBC, the nation's three top soap advertisers once again are represented in network radio.

Longines-Wittnauer returns to CBS and expands its Symphonette to 55 minutes each Sunday afternoon. . . . Coca-Cola renews its sponsorship of the Eddie Fisher Show on Mutual. . . . Bell Telephone, after much delay, will bring back its Telephone Hour on NBC in mid-October. . . . DuPont will sponsor Bea Wain and Andre Baruch in a 36-per-week series of five-minute weather and music shows on ABC. / To next page

RADIO WRAP-UP Continued

Pharma-Craft, for its Coldene products, has purchased a huge schedule of five CBS daytime shows, plus news programs preceding and following Mutual's coverage of Notre Dame football games. Client also will use 93 local shows in 46 cities. . . . Benrus will schedule a saturation campaign of newscasts on Mutual running from early November to late December.

Cigarette companies continue to expand network schedules: Philip Morris has renewed its Country Music Show and switches from a regional 70-station line-up to full CBS network. . . . P. Lorillard for Newport buys 20 segments of Bob and Ray and Fibber McGee and Molly on Monitor for 26-week campaign.

Dow Chemical will sponsor the *Red Foley Show* Saturday afternoon on NBC... A big plug for nighttime radio results from Aero Mayflower's contracting for 12 five-minute newscasts on CBS (nightly at 8:30 and 9:25 p.m.).

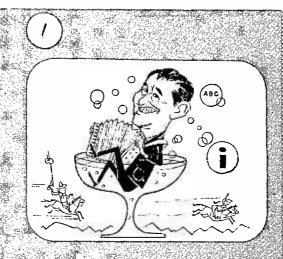
Auto business zooms upward: General Motors for Delco batteries renews Lowell Thomas evening newscasts... Chrysler Corp. for Chrysler buys one-third sponsorship of NBC's new nighttime Life and the World. Dodge division ups schedule of sport segments on Monitor. Chrysler also will use saturation nighttime buy on CBS to introduce whole line of new cars.

NEW BUSINESS-NATIONAL SPOT

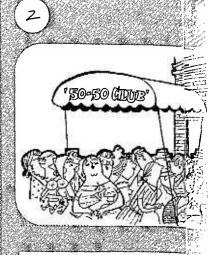
Very pleased with radio tests in three markets, Revlon, for its Top Grass hair tonic, will try heavy saturation radio-TV campaign in 10 western states. . . . Bab-O returns to spot radio with a nine-week campaign in 35 markets. . . . The New York Times, a heavy and successful user of spot radio, will expand its broadcast activity and sponsor a portion of New York's WCBS-TV professional football schedule.

Chrysler for Plymouth will expand its year-round spot schedule in big markets. The company will supplement with a new-car campaign in 50 to 60 markets for the balance of the year. . . . Radio gets a 26-week campaign, and TV 52-weeks, for Whitehall Pharmacal's Anacin. Over 100 markets will be used.

Prestone will triple its spot radio budget this fall (25% of total) and double its network TV expenditure (50% of total) for its anti-freeze campaign... Wheatena, a long-time print-only advertiser, will schedule a 10-week radio-TV campaign this fall.



The word's gone out
Across the Nation
About the SHOWS
On a new TV Station Crosley's new
WLW-I Sensation
With <u>full ABC</u>
Affiliation!



And with Crosley
Originating shows
Like the one-and-all
Everybody-knows
RUTH LYONS in COLR
As anything goes
On "50-50 Club"
With sponsor glow!





Do-ci-do and
The "Hayride" too
Is another big
Crosley smasheroo
Televised in
Crosley COLOR new Promenade out and buy
Your best buy - WLW-I!



indianapolis:

New WLW-I Indianapes has top programs with all ABC Network affiliatio—PLUS Crosley's own since. So get your products on WLW-I now. For your st buy . . . best buy WLW!!



WLW MAXIMUM POWER / MAXIMUM TOWER

newest member of the famous Crosl gre

Sales Offices: New York, Cincinnati, Chicago Sales Representatives: NBC of Sales Detroit, Los Angeles, San Francisco—Bomar Lowrance & Associates, Inc., Charlotte, Atlaa, Dal Full ABC Network Affiliation • Crosley Broadcasting Corporation, a division of



Like N.W. Ayer's Isabel Ziegler, you'll get full cooperation—availabilities, talent, promotion and merchandising. So before you buy, check with your Crosley WLW Representative. You'll be glad you did!

WLW-T

WLW-C

WLW-D

WLW-A

WLW

Cincinnati

Columbus

Dayton

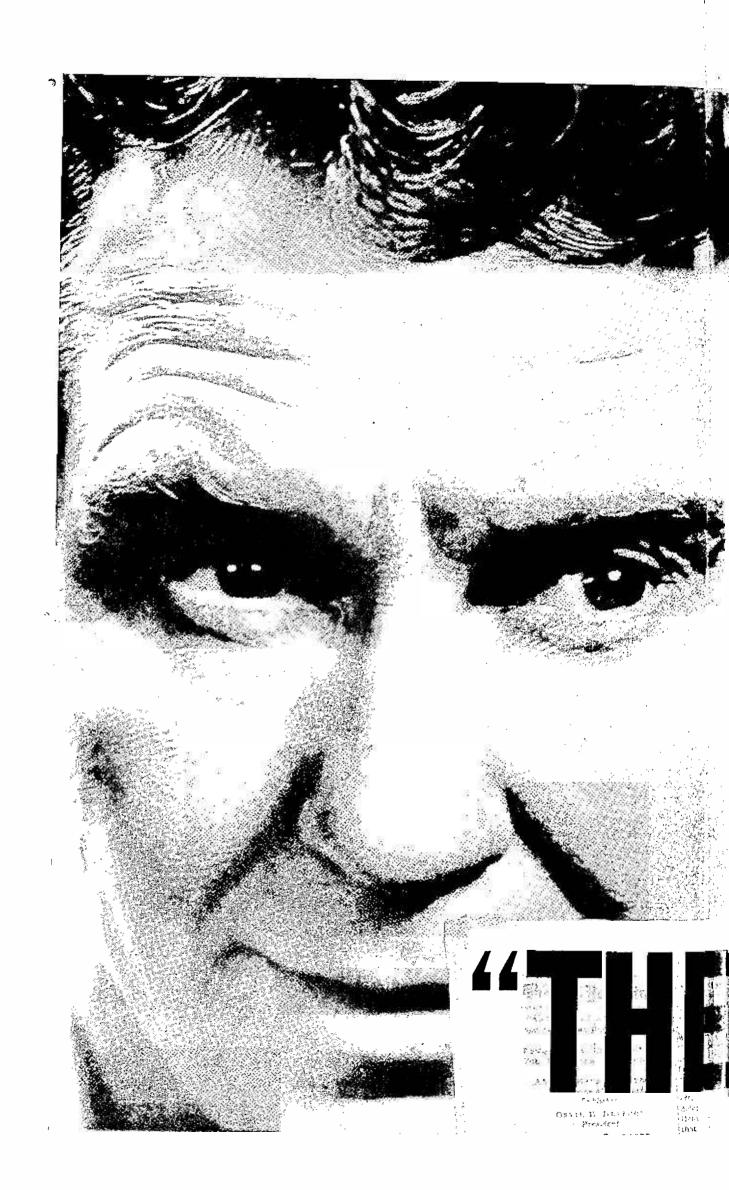
Atlanta

Radio

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





IRGESS

World famous for his stage and screen portrayals... acclaimed by critics and audiences ... Burgess Meredith now makes his first regular appearance on TV as host and narrator of the NEW "BIG STORY."

Top rated against every kind of competition . . . commended by outstanding church, civic and government leaders . . . winner of a host of national awards . . . "THE BIG STORY," now in its tenth year on radio and TV, remains unmatched for audience reaction . . . publicity . . . top sponsor results.

NOW, the new "Big Story" - as exciting as today's front page - takes you behind the headlines of America's top newspapers with thrilling, dramatic, inspiring stories told in vivid documentary style.

PRODUCED BY A PYRAMID PRODUCTIONS

Executive Producer - Everett Rosenthal

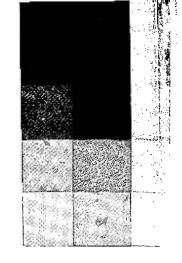
Call the man from



REPRESENTATIVES IN:

Beverly Hills, Chicago, Dallas, San Francisco, St. Louis, Boston, Atlanta, Philadelphia







COLOR LETTER

A MONTHLY FEATURE
BY HOWARD KETCHAM

Use of color on "Matinee Theater"; the pro's and con's of brighter-than-life commercials

he most effective TV backgrounds for general use seem to be those utilizing fairly deep, warm, neutral colors. These set off bright shades in the foreground and accent the complexions of actors and announcers to best advantage.

On a recent *Matinee Theater*, for example, one scene was enacted in a warm brown, panelled room. The actress was wearing a bright vermilion dress which stood out strikingly against the richer, heavier background tones. Naturally, this doesn't mean that every object or costume in the foreground must be in a bright color. Pastel shades can be employed very effectively when several are used together with contrasting neutrals in the background. Under this kind of treatment, they show up as well as brighter colors.

Matinee Theater deserves commendation for the way the producers use accent colors to enhance visual values. Bright blue, for instance, is a wonderful accent color, as are very bright green and bright violet.

Shades of red should be kept in the foreground

Bright red accents, also, have a striking visual effect, but red should be kept in the foreground. Shades of red

Editor's Note: This is the second in a new series of monthly columns written for Television Magazine by Howard Ketcham, noted color consultant and president of Howard Ketcham Inc., Color and Design Engineering.

Each month, Mr. Ketcham will review programs and commercials from the point of view of their color effectiveness, and discuss new developments in the field of color.

and pink, as background colors, have a tendency one spread into surrounding areas and neutralize other coles on the screen; furthermore, reddish backgrounds are play havor with complexions.

One final note on "seeing reds"—they should not en shown too near the sides of the screen because, in that position, they tend to suffuse a reddish tint along term edge of the picture.

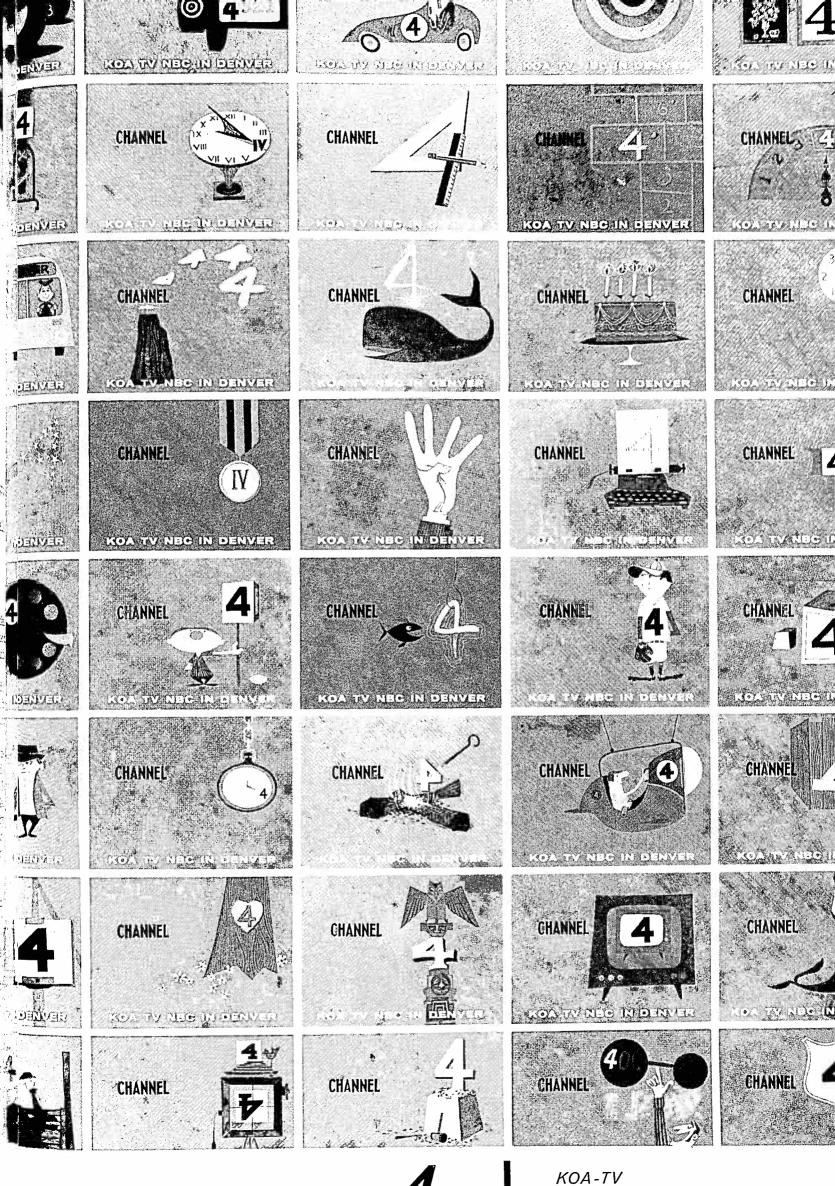
Although deep warm colors generally make the bit so backgrounds, cooler and lighter colors can and should be used for a change of pace. On the *Matinee Theory* lead-in, for example, announcer John Conte looked ver be well against a light blue background. His brighter blags shirt drew the viewer's eye to him, and his maroon picked up the warm shades of his hair and complexic.

"Avoid too much of any one color or value"

The blue shirt, of course, has long been the universal male attire for black-and-white, and is worn on color a programs for the benefit of the monochrome viewers. However, when Conte was the only object visible on the screen, the background blue tended to suffuse into the gray of his suit and become monotonous. Such effects can be counteracted by using multi-colored accents the near background. The conclusion: Avoid too multiple of any one color or value.

When Conte held up a bright red and yellow Tit package, it stood out brilliantly against the same light blue background. In fact, it was a little too brilliant this be completely real, and looked more dazzling than at package ever does on the market shelf.

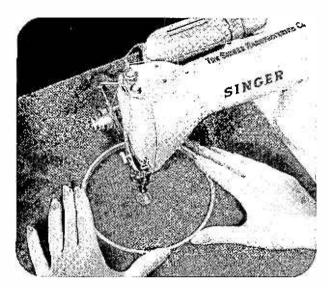
This effect leads us to consider an im- / To page in the



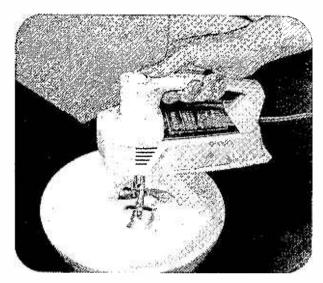
Wherever you look in Denver . wthere's anradiohistory.com

YOUNG & RUBICAM, INC. Advertising

 $NEW\ YORR\cdot CHICAGO\cdot DETROIT\cdot SAN\ FRANCISCO\cdot LOS\ ANGELES\cdot HOLLYWOOD\cdot MONTREAL\cdot TORONTO$ $LONDON\cdot MEXICO\ CITY\cdot FRANKFURT\cdot SAN\ JUAN\cdot CARACAS$



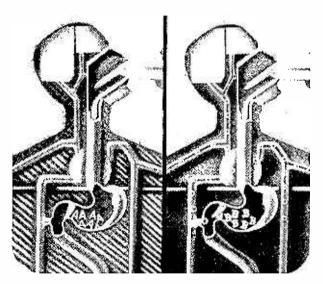
DARN IT



BEAT IT



PUSH IT



WATCH IT

Fads in television may come and go, but one principle always remains true: if you add "action" to "sight and sound" you get unusual results.

Knowing how to achieve this extra dimension of demonstration calls for a knowledge of the product you want to sell, the people you want to reach—and an understanding of what television as a medium will and can do.

portant question. Do brighter-thanife products and packages serve to impress the product or package on the memory of the viewer? Or do they make the actual product and package look drab by comparison at the point of purchase?

To my critical eye, the Tide comnercial was successful; the impact of that big, bright package will fix it irmly in the shopper's mind.

This is not always the case, howwer. A woman went into a supernarket presold on a certain dog food she had seen advertised on color TV. But she didn't buy it. It seems that he package in the store appeared lifterent than the package in the elevised commercial. It looked duller, older.

trand was obviously not selling

She thought she understood what nad happened. The package on the shelf obviously had been there for a long time, probably no one bought much of that brand, perhaps the contents had deteriorated.

How was she to know that the dog food package on TV was shown next to a color which made it look unnaturally bright, while in the store it was its natural, darker shade? This is the danger side of the "brighter-than-life" problem.

Previously, packaging was planned with an eye to shelf display and printed ads. Now, color and packaging, in many cases, may have to be redesigned for optimum color TV appeal.

Unfortunately and needlessly, nonprofessional use of color has hurt some other recent commercials.

Poor color ruined beer commercial

A client of mine saw a color TV commercial in which beer was being poured from a bottle. "How did they get that good beer to look so revolting?" he asked. "It looked like molasses."

Neither he, nor the producer of the commercial, knew that the beer would have looked as cold and refreshing as brew right out of the icebox—if only a light background had been placed behind the bottle for the close-up.

All elements must be color controlled and color coordinated to insure effective visual results. Color TV producers and sponsors must recognize the vital importance of color psychology. Color has strong effects on people—it makes them "feel blue" or "see red." Color, scientifically applied, can greatly influence human emotions.

AS OF OCTOBER . . .

NBC plans to program approximately 83 hours in color this month; CBS has increased its schedule to $9\frac{1}{2}$ hours... Latest estimates show 42 stations are equipped to originate local live color, 95 stations are able to handle color film and/or slides, and 260 stations can transmit network color.

COLOR IN CUBA

The first color television station outside the United States will go on the air October 24 in Havana, Cuba.

To be known as Canal 12, S.A., it will feature a 20-hour color schedule daily. A two-hour film program will be repeated ten times daily with news insertions as they become available.

Station head Gaspar Pumarego expects one thousand demonstration color sets to be located in public places and homes by October 24 and estimates that 10,000 sets will be sold during the first year. It will take approximately 20,000 sets-in-use to enable Canal 12 to begin live programming.

COLOR AROUND THE COUNTRY

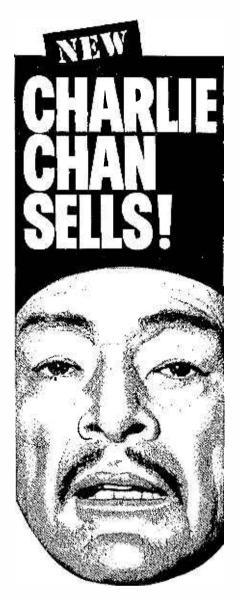
More than 750 colorcasts will be seen on KMTV, Omaha, Nebraska, in the next six months. As part of its Color Carnival, the Omaha station has increased its live color programming by over 110 per cent, coinciding with the 67 per cent increase in NBC color. With network and local live programming, KMTV now telecasts over 30 hours of tint weekly.

As the result of increased color programming and the promotion of color TV, set sales in the Ohio Valley shot up nearly 800 per cent during one four-week period of campaigning, according to William E. Boss, color television coordinator for RCA. Boss reports that three-day home demonstrations resulted in sales in six out of ten cases.

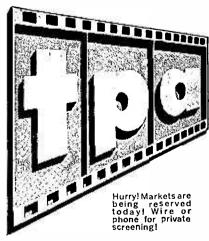
COLOR SET SALES

The sale of color television sets is "beginning to make the difference in the dealer's profit margin," according to Roger L. Drew, manager of color TV market development at RCA.

In several major cities, the dollar volume on color averaged over 25 per cent of total RCA-Victor TV set sales before RCA began its current color promotion campaign. Drew cited a survey which showed that one million people were "ready and willing" to buy color.



78 markets snapped up in first six weeks! Coca-Colain Atlanta! NBC O-&-O in Los Angeles! Regal Beer! Bowman Biscuit! Prescription 1500 in 10 markets! J. Carrol Naish, the NEW Charlie Chan, "the best ever to do the role." See it today, and you'll have to agree the new CHARLIE CHAN sells!



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

LaSalle covered a vast territory.

Rene Robert Cavelier, the Sieur de La Salle, explored the entire Mississippi Valley, from Canada to the Gulf of Mexico, in the 17th century—establishing forts for France, planting colonies, developing trade.

today

WGAL-TV covers

a vast MARKET territory

- 3½ million people
- in 1,015,655 families
- owning 917,320 TV sets
- earning \$61/4 billion annually
- buying consumer goods that add up to \$3³/₄ billion annually in retail sales

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



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



A MONTHLY FEATURE
BY NORMAN E. CASH

President, Television Bureau of Advertising

THE UNKNOWN FACTORS IN PAY TV

finaltural, political and economic questions becloud the future of box-office TV

o one who buys, sells or watches television can afford to stand aloof from the possible encroachent of pay TV. Yet what can be said or done about toll levision until its exact characteristics are spelled out? IN TV, at best, is a complicated issue, but there can be doubt of the fantastic stakes involved.

It isn't just a matter of what television programs the iblic will and won't buy. Some people are beginning worry about a pay-as-you-see TV system that's local id not under the control of any U. S. governing body—spite the "hot breath" warning of recent date. All over e United States, communities are being petitioned for ired toll TV franchises.

In contrast to this rather vague promise for the dure, the American people now receive free the best levision service in the world. TV, in ten short years, is become a vital part of American life. As an adversing medium it has grown and, by its very existence, is lifted living and educational standards. Already or 40,000,000 homes are equipped with television sets, if 92% of these are in use every day.

ho should control culture and the arts?

In our society, there is a very real problem with regard who and what controls our creative arts. Let us uppose that the final form of toll TV is one in which obscribers pay a certain amount of money each month are given fare consisting largely of movies, first-run are revens, as currently is the case in the Oklahoma st. Who then, in this type of situation, is the primary biter of popular culture?

There are those who believe that TV can perform 'eative programming miracles once it is untied from the limiting apron strings of advertising revenue. Yet pay television emphasizes the "cultural", many subtribers may be expected to think twice before renewing their initial subscription.

On the other hand, pay television might be operated

to select that fare which would provide entertainment which appealed to the largest number of customers. How would this contrast with our present system? It seems to me that pay television could not be expected, on any rational basis, to free our "creative artists" any more than is the case at present.

Another possibility must be considered. Advertisers are always interested in conveying their messages to the largest possible audience. If the larger audiences would choose to pay for television entertainment, there could not help but be tremendous pressure brought to bear on the operators of pay TV by those who would wish to use the medium to expose their products to this potential buying public.

Advertising would bolster faltering TV tolls

In this same area of consideration, if toll TV were to falter once the pay system equipment has been installed in people's homes, we can predict the cry from toll telecasters . . . "to protect the investment of the American home, toll TV must have increased revenue." The source of this would most logically be advertisers. So we would find substituted for free TV with its sponsor support—pay TV, also with its sponsor support. Only now the customer would have to pay to see it.

Americans are rabid sports enthusiasts. Here again, TV viewing, which is now free, would have to be paid for. Under pay TV, the viewer's selection would no longer be whether or not he was interested in seeing a specific sports event; but rather, being interested, whether he would pay to see or go without.

These are some of the economic questions surrounding pay TV. They have nothing to do with the additional problems of freedom of the air and the rights of all people to receive or reject mass communications at will.

Until now, TV has flourished under a truly American system—the freedom to listen and the freedom to look. As I see it, based on the facts of the / To page 118





WRC IS THE SPEAKER OF THE HOUSE!

On Saturday morning, WRC Radio commands by far the greatest share of Washington area audience. From 6 AM to 12 Noon, WRC averages a 20% share of the total audience... an 18% advantage over the second station.

WRC's Saturday morning lead can be a great advantage to you, too. For shopping is a weekend affair in Washington. Just as their menfolk do, a great number of women go to business through the week in the nation's Capital . . . a joint working effort that has boosted Washington's family income right to the top of the national averages.

This double-duty workweek means double-duty shopping on the weekend. And when the working family brings home the groceries on Saturday afternoon, chances are you'll find an abundant assortment of WRC-advertised products.

What goes on in shoppers' minds reflects what goes on WRC. To put your product in more weekend shopping bags, have WRC speak for you in the nation's Capital!

WASHINGTON, D.C. SOLD BY NBC SPOT SALES
Source: NSI Report, Total Station Audience-Washington, D.C., Area-July, 1957



A MONTHLY FEATURE
BY KEVIN B. SWEENEY

President, Radio Advertising Bureau

STATIONS IN FERMENT

eross the U.S., stations are showing a new vitality in programming and selling

ive weeks, 13,000 miles, 72 hours of meetings, and six cocktail parties later, I am back in New York. ith me is that stalwart RAB band of gypsies who have en out conducting Regional Management Conferences d who, like myself, have all learned much more about die than we knew August 16.

What we've learned from listening to the 355 radio ration executives who attended these conferences should of more than casual interest to buyers of advertising, because it is a blueprint of a part of radio's future.

In one phrase, radio stations are "on the make," the aggest, best and most prosperous as well as the station the market of 15,000.

They are willing to try anything within reason in the elds of programming and promotion to widen their udience and increase their influence as an advertising redium. This is a very different attitude from that which revailed only a few years ago, when there was a conderable body of opinion which held that there was othing new to be learned.

any stations are beginning to editorialize

Here are some "for instances":

The interest in editorials is strong and growing. irrually every day, another station takes the step that akes it a greater influence in the life of its community declaring for fluoridated water, for more school rossings, or against the state insurance commission.

An even larger group of stations has opened its air the public's editorials—brief "vox pop" opinions, sually broadcast after the news, in which Josephine ublic is likely to blast the raising of public utility rates some other irritant.

Obviously, this is a great change from the opinionless idio of less than a decade ago. Obviously, too, it will hange the life of many cities where, by and large, literials in other media are easily ignored. Ignoring an literial broadcast 15 to 50 times per week on a station

that reaches half of the area's families in that week is next to impossible.

Weather is another program commodity that stations are emphasizing. America's dependence on radio for the latest weather information has been established for 25 years. Now, dissatisfied with the details available or the dependability of the government service, hundreds of stations are creating their own weather services or buying commercial services that make them the unquestioned authority in their area.

New experiments in nighttime programming

Nighttime programming is producing some of the most important "laboratory" work in the radio program field in a generation. Talk—just a guy telling folks what he thinks, or the public talking via "party line" programming—seems to have a real future in after-dark radio. In other markets, programs that interrupt a music format as often as 15 times an hour to let its listeners hear the pulse of the city have carved themselves a secure niche.

Out of stations' willingness to experiment in this important time segment will certainly come this year important gains in radio's evening audience.

Listening, as we did, to the announcements developed by a station in a city of 30,000 for its important local accounts, might make some advertisers spending \$500,000 or more in radio wonder why they don't change agencies. "Improving the sell" is an abiding concern for about two-thirds of the station managements in the nation. And some of the best work is being done in the smallest markets, where stations are paying \$300 to \$500 to jingle factories to get big-market quality for an advertiser's commercials.

The big markets are working on this "improving the sell" problem, too. Some are recording every station-break sequence on tape over and over again until the live announcements "sing." Others are / To page 118

T. V. spot editor

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

SARRA

NEW YORK: 200 EAST 56th STREET CHICAGO: 16 EAST ONTARIO STREET



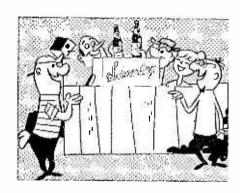
Even a cracker can be dramatic—the Sarra way! In fact, the cracker is the entire cast in 60-second Nabisco commercial which combines outstanding stop-motion sequences with It key live action food shots. The artistry of this spot stems from startling lighting and open effects achieved right in the camera to emphasize the "Golden Glow" cracker. Producecom SARRA for the NATIONAL BISCUIT COMPANY (NABISCO) through McCANN-ERICKS INC.

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



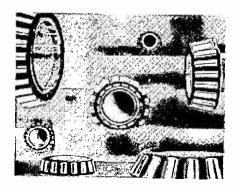
This third series of 20-second and 10-second commercials and 8-second 1.D.'s, created by Signary for Rainbo Bread and Colonial Bread, demonstrates once again the effectiveness of ingenishmal full animation. New musical arrangements of a well-established jingle make each of the styles of animation used in this series real attention-getters. Another good example of commercials that sell the brand in an entertaining and memorable manner. Created by SAI/A for CAMPBELL TAGGART ASSOCIATED BAKERIES, INCORPORATED.

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



This is Sarra's fourth series of spots for Schoenling Beer. This time, full animation sells the or theme—"Pass the good word—Schoenling." The Schoenling character used in print media of stars in this series, while lively lyrics of a jingle help sell the "bouncing, bubbling, luscing brew." Created by SARRA for THE SCHOENLING BREWING CO. through ROLLM ADVERTISING AGENCY, INC.

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



How to humanize roller bearings? Sarra makes them act! Via stop motion a Timken roller being rolls, then zooms into stirring shots of the product in-use . . . in planes, trains, far equipment. A switchback to stop motion at the end underscores the Timken slogan: "At Timk, we have a word for it—betterness." An exciting commercial that opens and closes the Tim's show. Produced by SARRA in Eastman color and in black and white for The TIMKEN ROLL: BEARING CO. through BATTEN, BARTON, DURSTINE & OSBORN, INC.

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



A MONTHLY FEATURE

BY HARRY WAYNE McMAHAN

THOSE SLY, SUBCONSCIOUS SPOTS

The Vicary method of "subliminal" projection is of doubtful value on TV

ommercial of the Month: One of the slickest "high fashion" production series of TV's first ten years as just rolled out of Eliot, Unger & Eliot, New York reative film house. It's the new series for Pabst beer nd it's blessed with smart jingling, good casting, errific camera work and very bright editing.

The series is designed by EUE for the TV translation ob of Norman, Craig & Kummel's print series on "Pabst lakes it Perfect." Cleverest of its many tricks is the use f high-speed camera to slow down the graceful, well-irected action. The staccato cutting of the initial scenes asily blends into a fluid, free-flowing progression in the iter stages of the films. A fine production job!

To quibble this much, strictly on the advertising heme: Now that they have a smart television commercial—does it answer Pabst's problems? Does "high fashion" ell a beer? Especially, could it lose the old two-fisted ght crowd that has long been the core of Pabst's windling share of the market?

Time will answer these questions, but there can be

scant question at any time of the merit of the very fine production job done on this particular series.

Projecting commercials to the subconscious

Much ado these recent weeks over "subliminal" projection of commercials. We've followed the hush-hush work on this for more than a year, and we must admit we've been a bit skeptical all along. It's all very exciting, but none of the recent developments change our mind.

True, the Vicary method of projecting a message with such rapidity (up to 1/3000th of a second) can reach the subconscious mind—while the conscious mind remains unaware it is being "brain-washed."

But this has been going on all along. Your subconscious mind can record a remote Coca-Cola sign from the corner of your eye as you walk down the street. An odor from a sizzling grill can subconsciously excite another sense. Sounds and music and color often work below the thresholds of conscious perception.

Outside of the serious ethical, moral / To page 118



Moving from staccato flashes to graceful slow-motion, the camera work in this series by Eliot, Unger & Eliot is outstanding. Bright jingles, good

casting and fine editing combine in this dramatic transfer of Norman, Craig & Kummel's "Pabst Makes it Perfect" theme from print to TV.

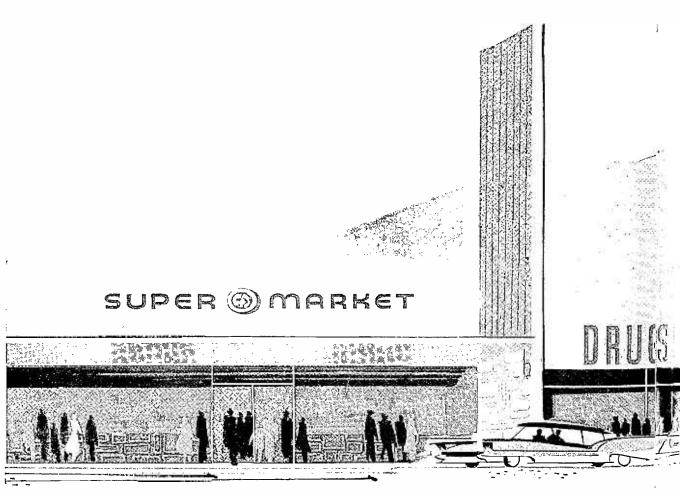
Tampa - St. Petersby

Now 10th in retail sales per capita

-as stated by U.S. Department of Commerce!

Dominated by WTVT

-ask your Katz representative for the latest ARB!

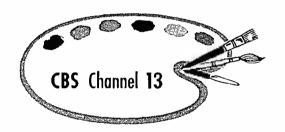


34th in Total Retail Sales
(Up from 36th previous year)

3 9 th in Food Store Sales
(Up from 44th previous year)

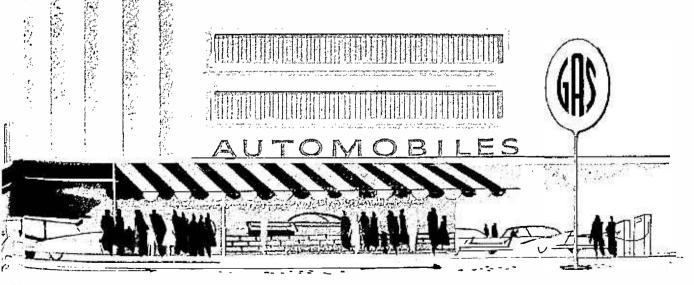
3 Tst in Drug Store ales (Up from 33rd previous yc)

n cities of the South



The WKY Television System, Inc. WKY and WKY-TV Oklahoma City **WSFA-TV Montgomery** Represented by the Katz Agency

STUKE



(Up from 37th previous year)

in General Merchandise Sales 29th in Automotive Sales 35th in Service Station Sales

(Up from 34th previous year)

(Up from 39th previous year)

(Source: Sales Management Survey of Buying Power, 1956 & 1957)



TELEVISION

MAGAZINE

medicident Eisenhower and James (M) gerty, who first opened Presidential masses conferences to "all media"

TELEVISION'S FRIEND IN THE WHITE HOUSE

all has assumed a new importance in the functioning of the Presidential office.

aid this development, press secretary James Hagerty has played a leading role

A NIJACK ADAMS

emit's time everyone realized that we are now in the builsecond half of the twentieth century—and that TV doughs much a medium for informing the public as newsoms pers and radio."

sequence in the speaker is Presidential press secretary James C. ; vigerty; the place, the White House. "And TV has the more intimate impact on the public because it comes not vectly into the living rooms of the country. Through subsets medium, the American public sees the people in members medium, the American public sees the people in members and hears what they are saying, and also has trook opportunity to see and hear the leaders of other negativernments.

"We think television is tremendously important and buld be treated on a completely equal basis with all homer media of public communication. Let's put it this and y. In a press conference, I think the camera has the drime rights as the pencil.

"The President shares these views."

I so James Hagerty is not just an admirer of television— IT is a TV enthusiast, both personally and professionally. And his handling of White House news, he has probably prome more than any other man in government to increase mutic estature of television as a disseminator of information and molder of public opinion. But Hagerty told Tele-VISION MAGAZINE in an exclusive White House interview: "My successor here will have to do more, because television has really come of age."

Hagerty cannot understand why complete telecasting facilities were not "built in" to the White House when the Executive Mansion was completely renovated from the inside out a number of years ago. He hopes to leave such facilities to the next White House occupant.

"We want to see a new White House office building started on the old State Department site across the street, one which will include a completely modern press conference hall, with perfect acoustics and built-in lighting, and designed to accommodate television cameras behind optical glass partitioning. The President cannot succeed himself, so we surely can't be accused of any selfish motive."

Hagerty to enter the broadcasting field?

Hagerty's enthusiasm for the medium prompted the interviewer to comment that it sounded as if there might be something to those reports one hears that after Mr. Eisenhower has finished his second term, / To next page



In his contacts with TV, the President has relied most on the two men shown with him here: Hagerty and TV adviser Robert Montgomery





TV'S FRIEND IN THE WHITE HOUSE Continued.

"Television should be on an equal bais

his press secretary may be found in the broadcas 19 field.

Hagerty grinned, something he does easily and requently. "It is a challenging business," he said sloly "and it certainly is here to stay."

The 48-year-old White House secretary, once a police; reporter for *The New York Times*, has been in hopolitical arena for quite a while. He was press secretary for Governor Thomas E. Dewey for 10 years, before based drafted as a key driver for the Eisenhower bandwice prior to the 1952 nominating conventions.

Now he feels personally grateful to television or revolutionizing political campaigning by making posola a streamlined operation "that doesn't kill off both catidates and news reporters."

"The campaign-train technique is out"

"The torch-light parade died off years ago. Nowhd campaign-train technique is out. Instead, we have quick plane hop to the key city, the coast-to-coast bridcast seen and heard by millions, then back to home law all in a few hours. It's great."

Hagerty recalls that it was at his first meeting (the newsmen after coming to Washington in 1953 that he announced that White House press conferences wouldnot only be continued by the new President, but would be expanded to include "all communications media." .so, that the new administration expected to make "more of all media than in the past."

Thus, for the first time, the doors of the Preside ial press conferences were opened to the TV cameraby Hagerty, with resulting benefits to the entire 1388 world.

TV sound recorded the President verbatim, and release of the film for public viewing and listening followed the old taboo that the President must never a quoted directly in print, except on the rare occapies when he gave specific consent to quotation marks. Tunnone of the most awkward formats in the newspaper siness (Asked about so-and-so, the President said Nobel didn't think so) went down the drain.

In policy-conscious Washington, the White House etc.

TELEVISION MAGAZINE . OCTOBER 957

ith all other media of public communication. The President shares these views"

ne pace. Almost overnight, the TV camera became a sture in press conferences throughout the government. ut Hagerty feels that politics can be overdone on TV, specially during campaigns. He is opposed to indistiminate pre-emption of network time that deprives TV and of a choice of what they want to watch.

"When a family buys a TV set," he says, "it costs not family money, but it is willing to pay it for the intertainment, information and education it gets in reminion. During the last (1956) campaign, we felt we should low the home-viewer a freedom of choice of what to be and hear. That is why we never took all three TV etworks at one time. I think a large segment of the ublic appreciated it."

Hagerty describes as absurd the hour-after-hour teleasting of the last two national conventions during eriods when nothing, or next to nothing, was going on, nd for which prime-time programs had been taken off ne air. He reports having been advised that while these monotonous" sessions were being broadcast, Washing-m's only independent station, WTTG, showing film, encyed the highest ratings in its history.

agerty would limit convention coverage to highlights

Hagerty would like to see a streamlined coverage orked out for such conventions which would limit teleasts to the call to order, the keynote speech, the nomations, the balloting and the acceptance speech, with egular commercial programming continuing in between hese high spots. Under such an arrangement, he notes, he networks could not be accused of slighting a great ational news event, and the general public would be ery much better satisfied.

Laughing, Hagerty asked a question:

"Do you remember the criticism that went around hen Robert Montgomery was made TV adviser at the Vhite House? You don't hear such criticism any more, o you?"

He told this story:

"When I came down here, I had had some experience n arranging kine's for the man-in-the-street interview eries which Governor Dewey used so successfully in his 1950 gubernatorial campaign. But I realized that what we needed for handling TV at the White House was first class technical advice and assistance—the best. I thought of Robert Montgomery, who had demonstrated on his own programs his complete grasp of TV know-how. The President also knew Mr. Montgomery, and so we invited him to come in and help us out.

TV know-how paid off in the last campaign

"There was quite a lot of criticism, mostly from Democrats, about Bob Montgomery's role as TV adviser. But in the last campaign, we knew the mechanics for making the most effective use of TV and the other side did not—and they realized it, too late. After that, the criticism about Montgomery just stopped cold. I haven't heard any of it since."

One of the difficulties that had to be confronted in introducing TV cameras into President Eisenhower's press conferences was the lighting. The lights, beamed on the President facing an audience of reporters, had to be sufficiently bright to put him into clear focus, but the required brightness hampered the President in seeing who was asking a question. Newly developed, more sensitive film overcame this problem.

The press conferences are filmed, then cleared for use after a playback before Hagerty. The press secretary will not sanction live conference telecasts, for a reason which he considers both sound and practical:

A few years ago, during a grave Far Eastern crisis, the President was having a fast give-and-take with reporters on the most important story of the day. Inadvertently, and apparently because of a similarity in names, he referred to a nation not involved as the focal point of the trouble.

"Everyone in the room knew what he meant, and no one present took advantage of the situation to embarrass the nation's foreign relations," says Hagerty. "But suppose this had been live? Can't you see the Communists leaping at the opportunity to create friction and spread anti-American propaganda in that part of the world, with never a thought of correction or explanation of the true circumstances? The press conferences are / To page 109



THE

AGENCY PRESIDENT

Nine chief executives outline the personal qualities, the skills and training required by the agency president of today, and the major challenges he factorises

BY HERMAN LAND

he agency president used to be a leader in advertising skills. Today he is becoming a manipulator of skills that are not his. The men who build the agencies are generally creative leaders. Later the administrators take over."

This observation by the president of Cunningham & Walsh, John Cunningham, points to the transition that agency management tends to go through during a company's major growth period. The larger and more complex the agency becomes, the greater the emphasis on the managerial functions as such.

It is interesting to note that none of the chief executives of the largest agencies represented on the following pages—J. Walter Thompson, Young & Rubicam, N. W. Ayer & Son, McCann-Erickson—have come from the creative ranks.

Still, most agency presidents tend to regard themselves as primarily advertising men rather than pure managers, despite the high esteem in which they hold administrative ability.

The heads of the younger companies tend to place greater stress on the value of creative experience in the executive background. At the same time, some are frank in stating that they would be better off today had they enjoyed previous business and management training.

Indeed, the backward glance toward a might-have-lever training in the managerial art is one of the most mpressively recurrent themes to emerge from discuss with agency presidents.

Those who have had creative experience insist is a primary source of future managerial strength, although those without it do not appear to feel its lack. With Lewis of Kenyon & Eckhardt goes so far as to sugest that some agency executives might well be able to training in the creative side of the business.

Portrait of the ideal chief executive

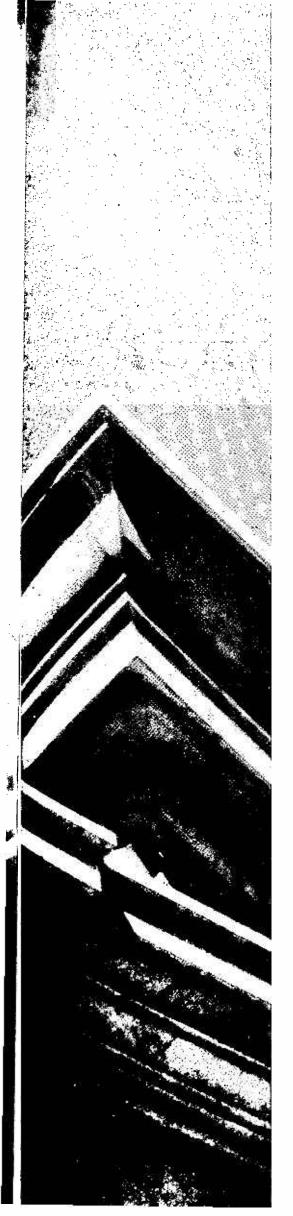
From their own evaluations of the presidential oil it is possible to construct an ideal model of the agree chief executive:

He combines high administrative skill with the alify to work with and inspire creative people. He is an alify round advertising man with long experience in, and knowledge of, every facet of the agency business. At the same time, he has a broad and solid understanding business in general and of the fields his clients represent in particular. He has the stature to deal directly a equal with the top echelons of the client organization. He is a good spokesman for the agency, and an effective new-business getter.

/ To page 1979







From its headquarters at 598 Madison Avenue, the Music Corporation of America extends its activity over the face of the globe. The world's largest talent agency and a predominant influence in U.S. entertainment, MCA's power in the television industry is second only to that of the networks

THIS IS MCA

BY BARTON HICKMAN

ate each afternoon, most weekdays, a shiny gray Bentley limousine is parked at 57th Street on Madison Avenue. A liveried chauffeur stands alongside waiting for Jules Stein, board chairman of the Music Corporation of America. The stone facade of the building entrance frames the waiting car and driver. Over the Madison Avenue doorway is the number 598. Above the number is a stone globe with the continents of the Earth etched upon it. And surrounding the Earth are three black letters: MCA.

It is a very valid emblem. MCA is—apart from the three networks—the most powerful single company in the television industry. For half a generation, indeed, MCA has held a dominant position in the entire entertainment world. The firm, which started 32 years ago as a booking agency for musicians and band leaders, is today a billion-dollar business. Its gross bookings for talent alone exceed \$100 million a year.

What is the real story of this giant? Who are the men that run it? What is MCA's success formula? How broad is MCA's influence in television?

From acrobats to animals, MCA represents all forms of talent

As the number one talent agency, MCA represents more top TV stars than any other firm in the industry. But in addition to actors and actresses, MCA also represents top-flight writers, producers, directors, musicians, singers, dancers, acrobats, songsmiths, designers, trained animals and the various other show-business sundries. MCA hands them job assignments singly or in wholesale lots for TV broadcasts, TV films, movies, radio shows, county fairs, / To next page

nightclubs and dance halls and Broadway productions. In fact, the odds are better than 50-50 that any time you see a television show, go to the movies, listen to a major radio broadcast, see any live theater entertain-

ment, visit a nightclub or cocktail lounge, dance to a famous orchestra or attend a large-scale lodge benefit,

MCA has had a hand in it.

At least 11 packages owned or represented by MCA will be shown on NBC this fall: Wagon Train, This is Your Life, M-Squad, Truth or Consequences, Gobel-Fisher, Gisele MacKenzie, Wells Fargo, The Restless Gun, Suspicion, Dragnet and Red Barber's Corner, MCA shows on CBS include these five: Hitchcock, G. E. Theater, Schlitz Playhouse, Burns & Allen and Jack Benny. The MCA line-up on ABC includes Ozzie & Harriet, Date With the Angels and possibly one other show.

As a matter of fact, its heavy NBC schedule put MCA in an awkward position a few weeks ago on the Sept. 22 Steve Allen Show. NBC decided to use the Allen show to display its wares for the new season. It made a pretty impressive showcase and most of it was MCA talent.

What made MCA uncomfortable was that Ed Sullivan, who is practically MCA's favorite son, occupies the CBS time slot opposite Allen. Variety gleefully headlined the predicament, "It's MCA Versus MCA!" To extricate itself, MCA tried to stop the "showcase" idea when it was being planned, but NBC wouldn't hear of it. The show went off on schedule.

Growth of the "supermarket" talent agency

There have probably been talent agents as long as there have been entertainers. Talent is the principal commodity of the entertainment business and talent agents perform a vital function in the business. Through the agents, talent is bought and sold, pushed and paid, advised and advertised. Early talent agents operated like small grocers: they handled tomatoes and pumpkins and the usual share of lemons.

Then chain stores came along and the same company was able to deliver merchandise, when needed, to any city in the nation. The latest development is the supermarket, where you can now place an order for anything

from an individual tomato to a pre-packaged TV dily: with a spring chicken, all the dressing and lotion gravy. MCA is today's entertainment supermarket, T: its merchandise is available in wholesale or retail qu tities, in packages or individual items.

From the entertainers who are its clients, MCA colputhe standard 10 per cent commission. Or MCA 62 wrap up several clients in a package show and ultimate buyer pays MCA a commission on the wo works. To cover the many areas of the entertainment business, MCA has more than a score of subsidir corporations including its own movie company, Rea Productions, which films TV shows for the network for syndication to individual television stations.

Revue is largest producer of Hollywood TV film

Revue is Hollywood's biggest TV film producer. is production budget alone is \$25 million-one-fourther all TV film production in Hollywood this year-a-Revue owns all or part of most of the 16 different series of shows it now has scheduled or in production

Another subsidiary, MCA-TV, distributes the fil For this service, MCA-TV also collects a fee, MCAmay not be the biggest film syndicator, but it certain is one of the top three. It currently has a stable of shows with a twenty-second, Mickey Spillane, now be produced (by Revue) for release after the first of be year. Some of the MCA-TV shows are:

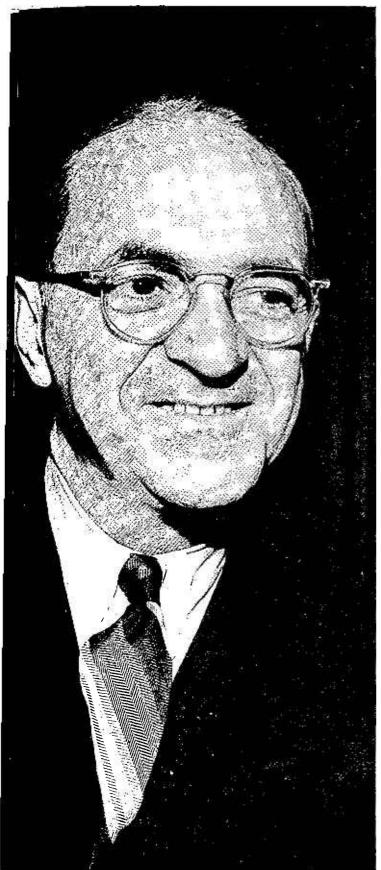
Rosemary Clooney, Roy Rogers, Guy Lombardo, Way: front, If You Had a Million, Dr. Hudson's Secret Je nal, State Trooper, Ray Milland, Gene Autry and It. Behind the Badge.

In Canada, MCA-TV Canada has shows available it syndication that are not available in the U.S. becass they are still on network, or for other reasons. The include Jack Benny, Alfred Hitchcock and Soldiers? Fortune.

Elsewhere around the world MCA-TV offers many. its shows from Tokyo to Trinidad.

The remarkable thing is that the extent of this T pervading influence is so little known, not only to be general public but to many executives within the ter vision industry itself. The anonymity of MCA is no alAlready a giant by the end of World War II, MCA burgeoned in the age of TV. Through its subsidiaries, it now flourishes as agent, producer, syndicator

Founder and board chairman of MCA, Jules Stein shuns all forms of personal publicity. This portrait was taken in 1946.



dent. The man who is Mr. MCA wants it that way. For more than a decade, nothing of significance has been published about MCA in any book, magazine or newspaper that is publicly available.

The organizational structure of MCA somewhat resembles that of the Mexican army recruited by Pancho Villa a generation ago: All generals and no privates. Throughout MCA and its more than 20 subsidiary corporations (MCA Artists Ltd., Management Corp. of America, the MCA Corp., Revue Productions Inc., MCA-TV, etc.) there are dozens and dozens of vice presidents. Unlike most corporations, MCA's management table does not resemble a pyramid. It looks more like the spokes of a wheel. The axle is one man, the co-founder and now board chairman, Jules Stein.

In 1925 he was a promising young Chicago eye doctor, Dr. Julian Caesar Stein. He had just published a scholarly treatise called "The Use Of Telescopic Spectacles And Distil Lensen" and he enjoyed a good measure of respect among his medical colleagues. The future looked good. But another pasture looked greener.

From the hiring of a college band—the idea of MCA

He could play the violin and, to help pay his way through the University of Chicago, he had organized a band. Sometimes he had offers to play two engagements at once. On such occasions he would hire a second band to play the other engagement, thus earning an extra fee as a booking agent. To the young eye doctor, it seemed a more lucrative business than ophthalmology. He was so right.

The physician dropped his title, changed his first name and became plain Jules Stein. Today he is reportedly one of the richest men in America, although his name does not even appear in Who's Who. He does not like the limelight, never grants interviews and is seldom photographed. MCA is equally reticent about its corporate affairs. Its policy is to seek all the publicity and promotion it can get for its packages and programs and for the stars who are its clients, but never to disclose anything about the company or its executives.

The ubiquitous investigators of Dun & Bradstreet, who uncover and publish credit information / To page 98

Joining Chevrolet as chief engineer in 15%.

Edward N. Cole is today general manager of the division. U40

his leadership, Chevrolet is banking heavily on an expanded TV schele

to win its battle for leadership of the "low-priced this

COLE OF CHEVROLE

he big question of the coming 1958 auto sweepstakes is this: Will Chevrolet be able to recapture leadership of the "low-priced" field? Car sales for the first seven months of 1957 stood as follows, according to Automotive News:

> Ford : 901,199 Chevrolet : 857,848 Plymouth : 375,393

The all-out battle will see the Big Three pitting the largest ad budgets in auto history against each other. Chevrolet will have sole sponsorship of one and a half network hours every week for 52 weeks— the hour-long Chevy Show every Sunday night on NBC, starring Dinah Shore three times a month and a guest star the fourth week, and the new half-hour Pat Boone Show on ABC. Dealer organizations around the country will add the weight of heavy spot schedules on both TV and radio. In addition, Chevrolet will continue its weekend radio news package on CBS radio.

Two show time-and-talent costs of \$15 million

Gross time and talent expenditure for the *Chevy Show* is estimated at approximately \$11,000,000, for the *Pat Boone Show* at \$4,680,000.

Guiding the grand strategy of Chevrolet's marketing and manufacturing policies will be division general manager Edward N. Cole, who took office early in 1956. His is basically a background of engineering and research, to which has been added a solid overlay of sales and advertising experience in recent years.

Although Cole does not directly supervise the adultising policies of Chevrolet, leaving that task to adultising director William Power, he does concern him with the division's TV activities. He watches each show as well as those of the competition, and studies not commercials carefully.

"We should do our share of pioneering in color"

Last year Cole saw a Dinah Shore color program with had black-and-white commercials. He told his advertised department: "If you're going to have a beautiful conshow, it doesn't make much sense to switch to black-all-white for commercials. Following color, black-and-wife is flat. Furthermore, color is in its pioneering stream. We should do our share of pioneering." For the result the year, all Chevy commercials on color shows were not color, as they will be this season.

Along with his wife and two children, Cole is a Nan, and like most men usually bows to the TV taster his family. For Chevrolet programming, Cole insists on a good wholesome show which would not be excluded firm any home for lack of good taste."

This is no mere public relations bromide, but a blice ingredient in the over-all Chevrolet approach to its wadvertising. Television has the function of implant the "product image" of the "family car" in the pulice mind. Dinah Shore is considered by the company's wertising men to be a "family star", one who appeals to men and women alike.

The car image is given a youthful / To page 16



VIDEO

Hand holding package, full screen.

Match dissolve to girl's right hand holding bar of Dove and turning it around to show its shape.

Her left hand takes bar of Dove and puts it in palm of right hand. Dove's functional shape is further demonstrated.

Full screen close-up of the bar in palm of her hand.
Super: Dove top screen above hand. Super:
Completely new bottom screen below hand.

Dissolve to beginning of pouring sequence.

Beaker pours cream into bar of Dove. Super:

14 Cleansing Cream below bar.

Super: Dove above bar when beaker goes off.

Side angle shot, closeup, against dark limbo, of woman's hand covered with rich, creamy lather.

Camera follows woman's hands up to her face. In extreme closeup we see her cleansing her face using circular motions, with Dove creamy lather. Super:

Dove Cleans.

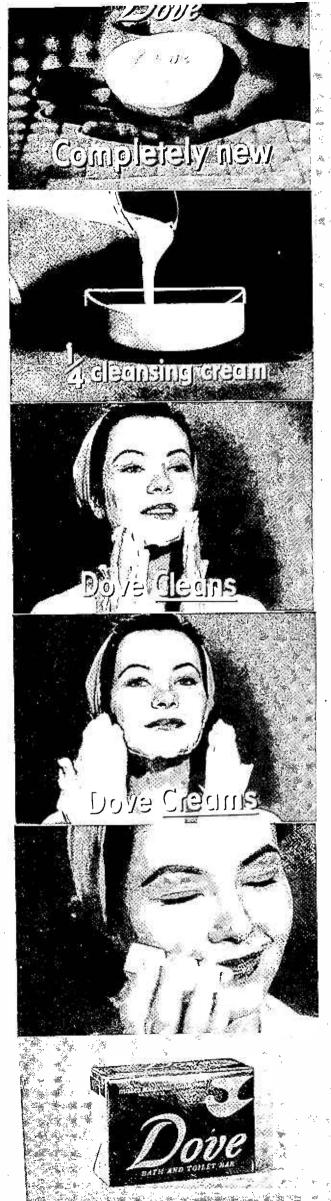
Super: Dove Creams
replaces Dove Cleans as she
creams her face with
Dove's lather—using
upward, creaming motions.

Extreme closeup of her face as she holds bar of Dove next to her cheek.

She moves bar from cheek to nose and smells it.

Dissolve to woman's face, eyes closed, hair swept back, against a dark limbo background. Man's hand stroking her cheek gently.

Package of Dove, full screen until words "...than any soap."
Dolly back for Super: CREAMS WHILE YOU WASH.



AUDIO

MALE ANNOUNCER:

You are looking at Dove the amazing new beauty discovery!

See—even the shape of this new bath and toilet bar is different . . . modern! Curved to fit your hand!

You use Dove like soap, but Dove is completely new, revolutionary, much better for your skin!

WOMAN ANNOUNCER: (Voice Over)

Every bar of Dove is onequarter cleansing cream. Dove is one-quarter cleansing cream.

Soap dries your skin, but Dove <u>creams</u> your skin while you wash.

Dove's rich lather cleans ...

... and <u>creams</u> your skin at the same time! Dove is two blessings in one!

RETURN TO MALE ANNOUNCER:

You can <u>feel</u> the cream in Dove!

You can <u>smell</u> Dove's creamy fragrance!

Dove leaves your face, your hands, all of you soft and smooth!

Lever Brothers guarantees
that Dove is better for
your skin than any soap
or your money back.
Dove creams your skin
while you wash!

STUDIES IN COMMERCIAL EFFECTIVENESS: DOVE SOAP

The Institute for Motivational Research analyzes an outstanding TV campaign

EDITOR'S NOTE: This is the second in a series of articles lesigned to answer the most basic question confronting the television advertiser—that of "commercial effectiveness". Why are some commercials able to make a profound impression on the viewer and induce sales action, where others, superficially as well executed, fail utterly? Evaluations of outstanding commercials will be made by the Institute for Motivational Research on the basis of its own research findings. Each article will deal with a TV commercial campaign which scored a high rating in one or more of the Pulse surveys conducted for Television Magazine's Continuing Brand Study.

The first article in this series, on Hamm's beer, appeared in the June, 1957, issue of Television Magazine.

BY ALBERT SHEPARD

Executive v.p., Institute for Motivational Research

Just as suddenly the Dove commercial has become the exemplar of the "new-fashioned" TV commercial. Consumer response to the Dove commercials has been noteworthy. In a survey conducted in the Chicago area by TELEVISION MAGAZINE last December, the Dove commercial was credited by a greater number of people with stimulating them to buy than was any commercial for any other product.

In the same Brand Study interviews, conducted among 500 families, not one of the respondents reported that he reither "liked" or "disliked" the Dove commercials. Our experience has indicated that the "like-dislike" response is always partial, and sometimes quite misleading.

In this case it would have given us no indication that

this was, by the consumers' own report, the most effective commercial they had seen during a two-week period, and that it had actually stimulated purchases despite the fact that nobody had "liked" or "disliked" it.

Our Institute did the preliminary research for Lever Brothers on the development of Dove's potential appeals and the range of consumer response to its new shape. This is the background against which we considered the psychological effectiveness of the Dove commercial.

"Total integration" marks Dove commercials

The Dove commercial is characteristic of a group of commercials — among them Hamm's beer, Marlboro cigarettes, Imperial margarine and Wisk — possessing a new type of effectiveness. They have one thing in common: they are so devised that every single element sells the same powerful, central appeal.

We find that the great strength of the Dove commercial is chiefly rooted in precisely this concept. Every part of the "merchandising" hits consistently and single-mindedly on one basic, persuasive theme: "This product is new—and this new product is for you."

Whether any part of the commercial deals with the price, the shape, the ingredients or the use of the product, it stresses the same characteristics believably and with a documentary sharpness and clarity. This, in our language, represents a "total integration" of the advertising appeals.

Let us analyze briefly the details expressed in the Dove commercials, see how they are integrated into the basic theme and how they reinforce it.

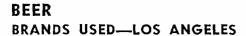
1. The Shape. The viewer is shown a pair of lovely feminine hands holding, turning and using this uniquely-shaped bar. Everything, in both word and picture, is directed to the fact that this bar of Dove / To page 117

LEFT, SCRIPT AND STILLS FROM A TYPICAL DOVE SOAP COMMERCIAL Agency: Ogilvy, Benson & Mather; Producer: A.T.V.; Supervisor: Tony Rizzo; TV Copy: Reva Fine; Art Director: Robert Patterson

BEER BRANDS RECALLED—LOS ANGELES

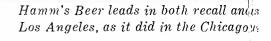
	JUNE	1957	JUNE	1956	OCTOBER	1955
Brand	Rank	%	Rank	%	Rank	%
Hamm's	I	28.8	2	30.5		34.4
Schlitz	2	17.9	7	13.3	6	11.4
East Side		16.4	3	29.3	3	23.8
Pabst	4	I 5.5	4	24.4	4	20.7
Burgermeister	5	14.5	8	11.3	5	13.1
Lucky Lager	6	13.2	5	17.9	7	8.01
Falstaff	7	11.9				
Rheingold		10.4	ļ l	38.9	2	24.8
Budweiser	9	8.0	9	6.5	01	5.2
Regal Pale	9	8.0	6	17.5	8	9 . 5
Old Tap		2.7	—		<u></u>	
Brew 102	12	2.0	10	3 . 5	9	6 . 2
Miller High Life						
Olympia						
Ballantine		—	11	*	12	1.5

^{*}Less than 1%



	JUNE	1957	OCTOBER	1955
Brand	Rank	%	Rank	%
Hamm's	T	11.0	1	12.9
Schlitz	1	0.11	5	7.6
Pabst	3	9.3	4	8.7
East Side	4	8.5	3	8.8
Rheingold	5	8.I	2	8 . 9
Budweiser	6	5.9	7	4.9
Lucky Lager	7	5.2		3.8
Regal Pale				
Olympia				
Burgermeister		2.4	8	4.3
Brew 102	ş11 <u>şş</u>	2.0		4.0
Miller High Life				
Falstaff			1	
Old Tap		*		.,

^{*}Less than 1%



the BEER refron

M.J.B. Coffee rose from fourth to fir! in recall, from fifth to third in bred



COFFEE BRANDS RECALLED—LOS ANGELES

	JUNE	1957	OCTOBER 1955
Brand	Rank	%	Rank %
M. J. B.	1	31.7	412.1
Folger's	2	24.2	
Maxwell House	3	21.8	
Butter-Nut	4	9 . 5	2
DeCaf	5	8.5	
Sanka	6	6.1.	7.3
Yuban	7	4.6	8 7.0
			5 9.0
Nestle's	9	3.7	9 4.6
			6.8
Chase & Sanborn	ı11 <u> </u>	2.3	
Borden's	— 🚉	—	

COFFEE BRANDS USED—LOS ANGELES

	JUNE	1957	OCTOBER 195!
Brand	Rank_	%	Rank %
Folger's	1	17.7	2
Maxwell House	2	16.2	115."
M. J. B.	3	12.6	5
Hills Bros.	4	10.7	11-
Yuban	5	9.4	410.
Butter-Nut	6	4.7	6
Chase & Sanborn	ı 7	3.9	7 4.i.
Nescafe	8	3.4	8 4.!
Sanka	9	2.9	9 3.
Nestle's	10	1 .4	
DeCaf	.	* <i></i>	
Huggins-Young	—	i —i.	3.(
Mannings		—	2.2

^{*}Less than 1%

LOS ANGELES

SOFT DRINKS, COFFEE, BEER, CIGARETTES

his month's brand study reports trends in brand awareness and use for beer, cigarettes, coffee and oft drinks in Los Angeles. Drawing for comparison from interviews made for Television Magazine by Pulse wer the past three years, this survey indicates changes in the extent to which TV commercials are recalled, and reflects trends in product use, from 1955 to the present for three of the categories—beer, cigarettes and coffee. This was the first time soft drinks were surveyed in Los Angeles by Television Magazine.

Hamm's, L&M, M.J.B. and Coca-Cola lead in recall

Recall leaders in their respective categories were Hamm's, L&M, M.J.B. and Coca-Cola.

First in the beer category in October, 1955, Hamm's retains its first place position in both use and recall in the latest survey for Los Angeles. Hamm's also held the number one spot in recall and use in Chicago. Schlitz, which placed second in recall in Los Angeles, tied Hamm's for first place in use. This beer has been steadily picking up percentage points, moving from sixth place in recall and fifth in use since October, 1955. Schlitz also showed up in second place in Chicago in recall and use. In New York, it ranked fifth in both categories.

Recall in cigarettes shows substantial changes over previous years, reflecting the movement of filter tip brands to top spots. L&M moved to first place from its number three spot in 1956 and number five position in

1955. Marlboro, in ninth place in 1956 and tenth spot in 1955, assumed second place in the latest survey. Lucky Strike, previously number one, moved down to fifth place in recall.

L&M moves from eighth to first spot in use

Use figures also indicate considerable change. L&M rose to first spot from eighth in 1955. Camel, a non-filter brand, went from sixth place to second, while Viceroy, formerly in the number one spot, moved down to fourth.

In the coffee recall category, M.J.B. moved from fourth to first place while Maxwell House, previously in the first spot, dropped to third. Folger's ranked second. Butter-Nut, formerly second, was fourth in recall. In use, Folger's placed first, changing position with Maxwell House, which went to second spot.

Coca-Cola led the field in both recall and use in the soft-drink category. Pepsi-Cola and Seven-Up ranked second and third respectively in recall. In Chicago and New York, Pepsi-Cola was in first place.

For further comparisons, refer to the five-year trend study in New York for these same products which appeared in Television Magazine's July issue, and the three-year trend study in Chicago, presented in the September issue.

It should be remembered that use figures in this survey represent product incidence in the home and not sales volume. However, the data is close to the sales ranking of the brands in the Los Angeles market.

The objective of these surveys is to obtain some comparative measure of brand registration. Obviously, these findings can be most meaningful in terms of an advertiser's own data. (Tables continued on next page.)



BRAND STUDY Continued

CIGARETTES BRANDS RECALLED—LOS ANGELES

	JUNE	1957	JUNE	1956	OCTOBER 1955
Brand	Rank	%	Rank	%	Rank %
L & M	1	33.0	3	8.0.8	5
Marlboro	2	21.1	9	10.4	6.8
Camel	3	20.4	2	33.3	15.2
					22.3
					711.9
Old Gold	7	12.5		4.9	612.3
Chesterfield	8	11.0	4	28.9	1 25.7
Salem	9	10.1		—	
					911.2
Kent	11	7 . 2	10	5.8	12 5.4
					5.5
Raleigh	13	4.1		—	—
Hit Parade	14	3.0	.	—	— —
Parliament					
Philip Morris	16	1.1	8	0.11.	8 11.3
Newport					
Herbert Tareyton		*	12	3.5	2.8

^{*}Less than 1%

CIGARETTES BRANDS USED—LOS ANGELES

	JUNE	1957	OCTOBER	1955
Brand	Rank	%	Rank	%
L&M	1	9.9	8	4.5
Camel	2	8.1	6	5.8
Pall Mall	3	8 . 0	2	8 .4
Viceroy	4	6.6		8.6
Chesterfield	5	6.3	3	7.4
Winston	6	5.9	5	6.1
Mariboro	7	5.8	7	5.7
Lucky Strike				
Kent	9	3,4	·	
Old Gold	10	3 . 3	11	3.0
Salem 🗎				
Philip Morris	12	2.7	9	3.5
Raleigh				
Herbert Tareyt				
Kool	14	1.8		
Parliament	16	1.3	<u> </u>	
Hit Parade		*	·····	—
Newport	—	*		—
Cavalier	— ,	 		—
Encore		—		

^{*}Less than 1%

SOFT DRINKS BRANDS RECALLED— LOS ANGELES

JUNE 1957

Brand	Rank	1/5
Coca-Cola		
Pepsi-Cola		
Seven-Up		
Royal Crown		
Canada Dry		
Squirt		
Dr. Pepper		
Super Coola		
Schweppes		
Kool Aid	10	iş.

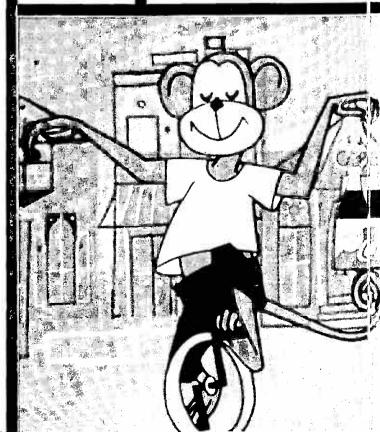
*Less than 1%

SOFT DRINKS BRANDS USED— LOS ANGELES

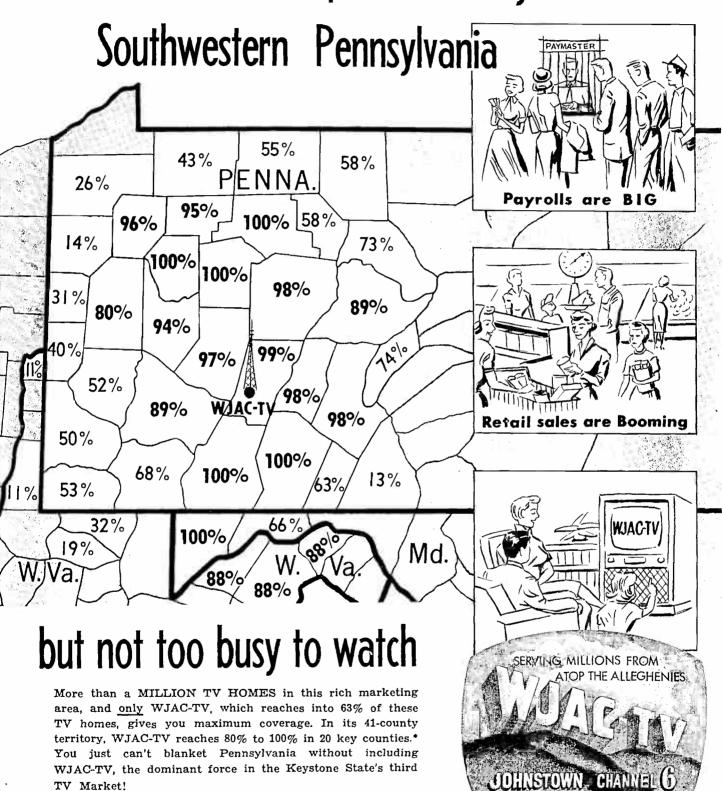
JUNE 1957

Brand	Rank	10
Coca-Cola		
Seven-Up	2	'
Pepsi-Cola	3	ji.i
Canada Dry	4	Ì.
Royal Crown		
Dr. Pepper	6	
Squirt	7.,	
Kool Aid	7	
Schweppes		F
Super Coola		Þ

*Less than 1%

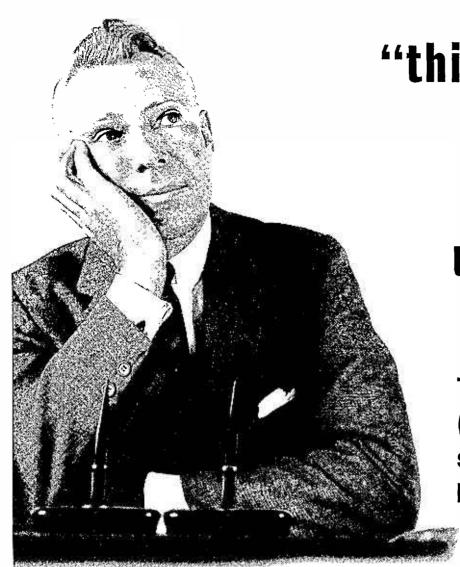


People are busy in



*Nielson Coverage Services-Report No. 2 (monthly coverage percentages)

Ask your KATZ man for full details.



"things aren't
what they
used to be"

This sorrowful gentleman (like so many television station executives today) has a problem.

Once upon a time — and not very long ago — his station was synonymous with his market in every advertiser's mind. Now he finds this less and less so. Whose fault? Well, maybe it's not really his.

Since 1952, the number of TV stations has multiplied almost fivefold. There are enough applications pending to soon make it eightfold. Small wonder it becomes harder and harder for an individual station to stand out . . . to maintain its identity and prestige among advertisers and their agencies. Ordinary production line representation can't do it.

But specialized representation, tailored to a station's character, will. Created by Harrington, Righter and Parsons, it sells the individual quality, prestige and local leadership of a station along with its availabilities. This takes a lot more than phone calls and routine sales visits.

Specialized representation is possible for only a few . . . for stations of the caliber listed here. Perhaps you, too, belong among them.

HARRINGTON, RIGHTER & PARSONS, Inc.

NEW YORK • CHICAGO SAN FRANCISCO • ATLANTA • BOSTON television – the only medium we serve

WCDA-B-C Albany WABT Birmingham WBEN-TV Buffalo

WJRT Flint WFMY-TV Greensboro/Winston-Salem

WTPA Harrisburg WTIC-TV Hartford WDAF-TV Kansas City

WHAS-TV Louisville WTMJ-TV Milwaukee WMTW Mt. Washington

WRVA-TV Richmond WSYR-TV Syracuse



SPOT TV BUYING GUIDE

The following report is condensed from a major study by the Television Bureau of Advertising. It is designed to serve as a practical tool which advertisers and agencies can use to evaluate purchases in spot TV. With these tables you can determine in advance what you are likely to obtain in the top 21 — 100 markets by way of ratings, homes reached, type of household, number of sales calls and c-p-m, depending on size of budget, length of announcement and time of day

BELIEVABILITY

. . . the Priceless Advantage You Get When You Buy the **WWJ** Stations

In fast-moving, hard-working Detroit—where cash registers ring up five billion dollars worth of retail sales annually—the WWJ stations back up your advertising with a very special quality of their own. It's believability.

Detroiters have faith in the WWJ stations, respect their traditional leadership, high standards of quality, sincerity of purpose. That's why so many say, "If it's on WWJ or WWJ-TV, it *must* be good."

Put this believability to work for you on the WWJ stations.







Owned and operated by The Detroit News

National Representatives: Peters, Griffin, Woodward, Inc.

SPOT TV BUYING GUIDE

Here is an analysis of what 180 different national spot TV budgets will buy, ranging from \$2,830 to \$106,804 a week

BY THE TELEVISION BUREAU OF ADVERTISING

dvertisers have long known the reach of their network programs, but spot television audiences have too often been studied only on a market-by-market basis, with no simple way of combining markets. Even when an advertiser did have "reach figures" for a spot schedule, it pertained only to a specific schedule.

To aid advertisers and agencies in the selection and evaluation of spot television, the Television Bureau of Advertising has compiled a list of 506 schedules, based on weekly budgets ranging from \$2,723 to over \$100,000.

This new study, prepared by TvB's Research Department under the supervision of Harvey Spiegel, is intended to serve as a benchmark in the comparison of spot TV schedules ranging from 21 markets with two spots a week per market to 100 markets using five spots a week per market.

Four market groups were studied: 21, 50, 75 and 100 markets. The highest-cost station in each market was used, not necessarily the highest rated station in the time period used.

Two degrees of frequency are included: two a week, Monday and Friday; and five a week, Monday through Friday. ID's, 20-second and minute announcements are listed. Rates are based on 13-week, 39-week and 52-week orders.

Seven different time periods are covered

Seven different minute periods of the broadcast day are covered. These time periods are 10:30 a.m., 12:30 p.m., 4:30 p.m., 6:30 p.m., 8:30 p.m., 10:30 p.m., and 11:30 p.m. All time periods are on a local time basis. The 11:30 p.m. time period is a combination of 11:30 p.m. Eastern and Central Time Zones and 10:30 p.m. Pacific Time Zone.

The study is based on data from Nielsen Audimeter homes covering the week of February 11-15, 1957. Costs are from Standard Rate & Data and do not take into consideration special package plans.

Only homes viewing for the full minute (e.g. 10:29 to 10:30) were included as viewing homes. TV homes that may have viewed during the particular minute in question for thirty seconds, although they may have been

exposed to an II) or 20-second announcement, were not included.

Although the complete report covers only the reach of TV homes for Monday and Friday and a Monday through Friday schedule for one of seven time periods, any individual day or combination of days can be obtained through TvB.

For example, if an advertiser wants to know the reach of a spot schedule based on 75 markets at 10:30 a.m. Monday, Wednesday and Friday and 10:30 p.m. Tuesday and Thursday, this could be determined from the available data.

How the following tables should be read

On the next six pages are major portions of 180 of the 506 spot schedules prepared by TvB. The following example indicates how the tables should be read, beginning with the weekly budget figure on the left-hand column of the left-hand page.

If an advertiser spends \$2,830 a week for 52 weeks for a 10-second ID in 21 top markets at 12:30 p.m. Monday and Friday, he will deliver 3,219,000 sales calls per week. By reaching 2,476,000 different homes 1.3 times each, his Nielsen rating will be: Per telecast—total U.S., 4.1, P.S.B. (Program Station Basis) 6.4; Per Week—Total U.S., 6.3, P.S.B., 9.8. His cost per thousand sales calls will be \$.88, he will deliver 1,137 sales calls per dollar.

On the right-hand page, five categories are listed with similar data under each category. The categories are Homes with Housewife Under 35 Years of Age, Homes with Housewife 35-49, Homes with Housewife 50 and Over, Homes with 3-4 Members, and Homes with Five Members and Over. Under each category the rating, homes per week, frequency per home and sales calls are listed in sequence.

Omitted from the following listing for space reasons are Homes with 1-2 Members, and the geographical breakdown included in the TvB study. These are: Homes in the Northeast, East Central, West Central, South, and Pacific areas. Under each category, the full TvB study lists rating, homes per week, frequency per home and sales calls.

Reprints of Television Magazine Special Report No. 14 are available at 25c each. Bulk rates on request.

						Sales Calls	Homes Reached		Nielsen Rating			•		
Weekly Budget	No. of Weeks	Type of Spot	No. of Markets	Time of Day	No. of Days	Weekly (000)	Weekly (000)	Fre. quency	Per T	P.S.B.	Per U.S.	Week P.S.B.	C-P-M Sales	iale- salle ser
\$2,830	52	10	21	12:30 p.m.	M&F(2)	3,219	2,476		- - -					
2,877	52	10	21	4:30 p.m.	M&F(2)	4,087	3,144	1.3 1.3	4. I 5.2	6.4 8.1	6.3 8.0	9.8	\$.88 70	137
4,420	52	10	50	10:30 a.m.	M&F(2)	4,009	3,341	1.3	5.1	6.2	8.5	12.4 10.4	.70 1.10	4
4,470	39	10	50	10:30 a.m.	M&F(2)	4,009	3,341	1.2	5.1	6.2	8.5	10.4	1.10	9(1
4,653	52	01	50	12:30 p.m.	M&F(2)	5,117	3,655	1.4	6.5	8.0	9.3	11.4	.91	8′ 0
4,729	13	10	50	10:30 a.m.	M&F(2)	4,009	3,341	1.2	5.1	6.2	8.5	10.4	1.18	
5,324	52	10	21	6:30 p.m.	M&F(2)	5,518	4,598	1.2	7.0	10.9	11.7	18.1	.96	ş 3.
5,489	52	20	21	10:30 a.m.	M&F(2)	2,759	2,122	1.3	3.5	5.4	5.4	8.4	1.99	5
5,579	52	10	75	10:30 a.m.	M&F(2)	4,622	3,851	1.2	5.9	6.4	9.8	10.7	1.21	3.
5,675	39	10	75	10:30 a.m.	M&F(2)	4,622	3,851	1.2	5.9	6.4	9.8	10.7	1.23	ti
5,796	52	60	21	10:30 a.m.	M&F(2)	2,759	2,122	1.3	3.5	5.4	5.4	8.4	2.10	
5,866	52	10	75	12:30 p.m.	M&F(2)	6,217	4,441	1.4	7.9	8.6	11.3	12.3	.94) ; .
5,962	52	60	21	12:30 p.m.	M&F(2)	3,219	2,476	1.3	4.1	6.4	6.3	9.8	1.85	1
5,995	13	10	75	10:30 a.m.	M&F(2)	4,622	3,851	1.2	5.9	6.4	9.8	10.7	1.30	7,
6,056	52	60	21	4:30 p.m.	M&F(2)	4,087	3,144	1.3	5.2	8.1	8.0	12.4	1.48	<i></i> .7.
6,067	52	10	75	4:30 p.m.	M&F(2)	7,306	5,620	1.3	9.3	10.1	14.3	15.6	.83	(·.
6,184	39	10	75	4:30 p.m.	M&F(2)	7,306	5,620	1.3	9.3	10.1	14.3	15.6	.85	€.
6,451	52	10	100	10:30 a.m.	M&F(2)	5,262	4,048	1.3	6.7	7.1	10.3	10.9	1.23	1:
6,528	13	60	21	4:30 p.m.	M&F(2)	4,087	3,144	1.3	5.2	8.1	8.0	12.4	1.60	21
6,590	39	10	100	10:30 a.m.	M&F(2)	5,262	4,048	1.3	6.7	7.1	10.3	10.9	1.25	 -
6,662	13	10	75	4:30 p.m.	M&F(2)	7,306	5,620	1.3	9.3	10.1	14.3	15.6	.91	197
6.927	39	10	100	12:30 p.m.	M&F(2)	6,823	4,873	1.4	8.7	9.2	12.4	13.2	1.02	3 .
6,958	13	10	100	10:30 a.m.	M&F(2)	5,262	4,048	1.3	6.7	7.1	10.3	10.9	1.32	,5/
7,056	52	10	100	4:30 p.m.	M&F(2)	8,913	6,367	1.4	11.3	12.0	16.2	17.2	.79	1 à .
7,218	39	10	100	4:30 p.m.	M&F(2)	8,913	6,367	1.4	11.3	12.0	16.2	17.2	.81	
7,340	13	10	100	12:30 p.m.	M&F(2)	6,823	4,873	1.4	8.7	9.2	12.4	13.2	1.08	24
8,868	52	20	50	10:30 a.m.	M&F(2)	4,009	3,341	1.2	5.1	6.2	8.5	10.4	2.21	; !
8,930	39	20	50	10:30 a.m.	M&F(2)	4,009	3,341	1.2	5.1	6.2	8.5	10.4	2.23	1(
9,306 9,354	52 52	20 60	50 50	12:30 p.m. 10:30 a.m.	M&F(2) M&F(2)	5,117 4,009	3,655 3,341	1.4 1.2	6.5 5.1	8.0 6.2	9.3 8.5	11.4 10.4	1.82 2.33	45 28
		00		- -	<u>.</u>				3.1	0.2		10.4		
9,424	39	60	50	10:30 a.m.	M&F(2)	4,009	3,341	1.2	5.1	6.2	8.5	10.4	2.35	!!
9,484	13	20	50	10:30 a.m.	M&F(2)	4,009	3,341	1.2	5.1	6.2	8.5	10.4	2.37	.2
9,550 9,892	52 39	20 60	50 50	4:30 p.m. 12:30 p.m.	M&F(2) M&F(2)	6,540 5,117	5,030 3,655	1.3 1.4	8.3 6.5	10.2 8.0	12.8 9.3	15.7 11.4	1.46 1.93	; <i>4</i> ,
10,257	3 <i>7</i> 39	60	50	4:30 p.m.	M&F(2)	6,540	5,030	1.3	8.3	10.2	12.8	15.7	1.57	7
				_ 										-
10,506	13	60	50	12:30 p.m.	M&F(2)	5,117	3,655	1.4	6.5 5.4	0.8 6.6	9.3 14.2	11.4 17.4	2.05 1.00	, I, i
10,592 11,187	39 52	10 20	50 75	10:30 a.m. 10:30 a.m.	M-F(5) M&F(2)	10,603 4,622	5,581 3,851	1.9 1.2	5.9	6.4	9.8	10.7	2.42	3
11,402	39	10	73 50	12:30 p.m.	M-F(5)	12,112	5,266	2.3	6.1	7.5	13.4	16.4	.94	1,2
11,679	52	60	75	10:30 a.m.	M&F(2)	4,622	3,851	1.2	5.9	6.4	9.8	10.7	2.53	5
11,733	E2	20	75	12:30 p.m.	M&F(2)	6,217	4,441	1.4	7.9	8.6	11.3	12.3	1.88	
11,807	52 39	10	50	4:30 p.m.	Mar(2) M-F(5)	15,044	6,838	2.2	7.7	9.4	17.4	21.3	.78	1/3
11,846	39	60	75	10:30 a.m.	M&F(2)	4,622	3,851	1.2	5.9	6.4	9.8	10.7	2.56	
12,274	39	20	75	4:30 p.m.	M&F(2)	7,306	5,620	1.3	9.3	10.1	14.3	15.6	1.68	!5
12,522	13	60	75	10:30 a.m.	M&F(2)	4,622	3,851	1.2	5.9	6.4	9.8	10.7	2.71	.:
12,573	52	10	50	10:30 p.m.	M&F(2)	11,083	9,236	1.2	14.1	17.3	23.5	28.8	1.13	1.
12,896	52	20	100	10:30 p.m.	M&F(2)	5,262	4,048	1.3	6.7	7.1	10.3	10.9	2.45	1
13,065	52	10	75	10:30 a.m.	M-F(5)	12,321	6,485	1.9	6.2	6.8	16.5	18.0	1.06	q
13,140	39	20	100	10:30 a.m.	M&F(2)	5,262	4,048	1.3	6.7	7.1	10.3	10.9	2.50	41
13,361	39	10	75	10:30 a.m.	M-F(5)	12,321	6,485	1.9	6.2	6.8	16.5	18.0	80.1	·
13,412	52	60	100	10:30 a.m.	M&F(2)	5,262	4,048	1.3	6.7	7.1	10.3	10.9	2.55	3
13,504	39	10	100	6:30 p.m.	M&F(2)	12,167	10,139	1.2	15.0	15.9	25.8	27.4	1.11	Ş:
13,665	39	60	100	10:30 a.m.	M&F(2)	5,262	4,048	1.3	6.7	7.1	10.3	10.9	2.60	31
13,994	52	20	100	4:30 p.m.	M&F(2)	8,913	6,367	1.4	11.3	12.0	16.2	17.2	1.57	£-
14,211	13	10	100	6:30 p.m.	M&F(2)	12,167	10,139	1.2	15.0	15.9	25.8	27.4	1.17	
14,298	39	10	75	12:30 p.m.	M-F(5)	15,327	6,131	2.5	7.8	8.5	15.6	17.0	.93	1,0
14,335	39	60	100	12:30 p.m.	M&F(2)	6,823	4,873	1.4	8.7	9.2	12.4	13.2	2.10	4
14,797	39	10	75	4:30 p.m.	M-F(5)	17,119	7,781	2.2	8.7	9.5	19.8	21.6	.86	1,1 1,0
14,875 15,114	52	10	50	8:30 p.m.	M&F(2)	16,144	12,419	1.3	20.5 20.5	25.2 25.2	31.6	38.8 38.8	.92 .94	1,0
	39	10	50	8:30 p.m.	M&F(2)	16,144	12,419	1.3	70.5	Z5.Z	31.6	20.0	• 17	.,-

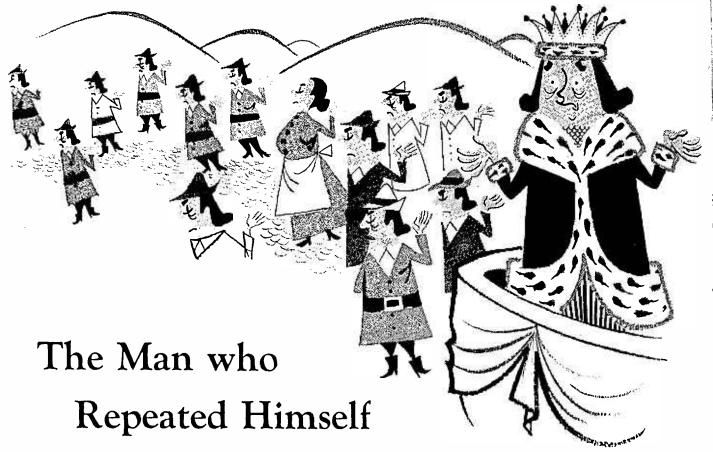
Homes With Housewife Homes With Housewife 35 35-49_			wife	Hom	Home	s With	3-4 Mei	Homes With Over 4 Members											
ting	Homes Weekly	Fre- quency	Sales Calls (000)	Rating	Homes Week y (000)	Fre- quency	Sales Calls (000)	Rating	Homes Weekly (000)	Fre- quency	Sales Calls (000)	Rating	Homes Weekty	Fre- quency	Sales Calls	Rating	Homes Weekly		Sale Call
		1.2	841	6.5	823	1.4	1,152	5.2	531		743	7.4			1.407		F07		
.4	701	1.3	1,834	7.7	974	1.3	1,266	5.2	531	1.1	584	7.4 9.4	1,236	1.3	1,607	6.2	587	1.2	704 1,260
9	,4 1 ,193	1.2	1,432	6.9	873	1.1	960	10.0	1,022	1.4	1,430	6.8	1,570 1,136	1.2 1.1	1,884 1,249	9.5 !1.9	900 1,127	1.4 1.2	1,35
.6	1,173	1.2	1,432	6.9	873	1,1	960	10.0	1,022	1.4	1,430	6.8	1,136	1.1	1,249	11.9	1,127	1.2	1,35
6	1,241	1.4	1,737	8.5	1,076	1.4	1,506	7.6	777	1.5	1,165	10.3	1,720	1.4	2,409	10.0	947	1.3	1,23
6	1,193	1.2	1,432	6.9	873	1.1	960	10.0	1,022	1.4	1,430	6.8	1,136	1.1	1,249	11.9	1,127	1.2	1,35
4	080,1	1.3	1,404	10.5	1,329	1.2	1,595	11.9	1,216	1.2	1,459	11.2	1,871	1.3	2,432	11.4	1,080	1.1	1,18
3	597	1.3	776	4.0	506	1.0	506	7.6	777	1.4	1,088	4.1	685	1.1	754	6.2	587	1.2	70
7 7	1,298 1,298	1.2 1.2	1,557 1,557	8.1 8.1	1,025 1,025	1.1	1,128 1,128	12.4 12.4	1,267 1,267	1.4 1.4	1,774 1,774	7.6 7.6	1,269 1,269	1.2	1,523 1,523	13.8 13.8	1,307 1,307	1.2	1,56 1,56
	597	1.3	776	4.0	506	1.0	506	7.6	777	1.4	1,088	4.1	685	1.1	754	6.2	587	1.2	70
}	1,515	1.4	2,122	9.7	1,228	1.5	1,841	10.0	1,022	1.5	1,533	12.9	2,155	1.4	3,017	11.4	1,080	1.3	1,40
1	701	1.2	841	6.5	823	1.4	1,152	5.2	531	1.4	743	7.4	1,236	1.3	1,607	6.2	587	1.2	70
1 7	1,298	1.2	1,557	8.1	1,025	1.1	1,128	12.4	1,267	1.4	1,774	7.6	1,269	1.2	1,523	13.8	1,307	1.2	1,56
7	1,411	1.3	1,834	7.7	974	1.3	1,266	5.2	531	1.1	584	9.4	1,570	1.2	1,884	9.5	900	1.4	1,26
,	2,434	1.3	3,164	13.0	1,645	1.3	2,139	10.0	1,022	1.3	1.328	16.2	2,706	1.3	3,518	16.7	1,582	1.4	2,21
7	2,434	1.3	3,164	13.0	1,645	1.3	2,139	10.0	1,022	1.3	1,328	16.2	2,706	1.3	3,518	16.7	1,582	1.4	2,2
9	1,411	1.2	1,693	8.9	1,126	1.1	1,239	12.4	1,267	1.4	1,774	8.2	1,370	1.2	1,644	14.8	1,402	1.2	1,68
9	1,411	1.3	1,834	7.7	974	1.3	1,266	5.2	531	1.1	584	9.4	1,570	1.2	1,884	9.5	900	1.4	1,26
9_	1,411	1.2	1,693	8.9	1,126	1.1	1,239	12.4	1,267	1.4	1,774	8.2	1,370	1.2	1,644	14.8	1,402	1.2	1,68
7	2,434	1.3	3,164	13.0	1,645	1.3	2,139	10.0	1,022	1.3	1.328	16.2	2,706	1.3	3,518	16.7	1,582	1.4	2,2
ı	1,620	1.4	2,267	10.9	1,379	1.4	1,931	11.4	1,165	1.4	1,631	14.4	2,405	1.4	3,367	12.4	1,174	1.3	1,52
9	1,411	1.2	1,693	8.9	1,126	1.1	1,239	12.4	1,267	1.4	1,774	8.2	1,370	1.2	1,644	14.8	1,402	1.2	1,68
9	2,548 2,548	1.3 1.3	3,112 3,112	15.0 15.0	1,898 1,898	1.3	2,468 2,468	12.9 12.9	1,318 1,318	1.4 1.4	1,845 1,845	19.1 1 9.1	3,190 3,190	1.3 1.3	4,147 4,147	18.1 18.1	1,714 1,714	1.4 1.4	2,40 2,40
? 																			1,52
1	1,620	1.4	2,267	10.9	1,379	1.4	1,931 960	11.4	1,165 1,022	1.4 1.4	1,631 1,430	14.4 6.8	2,405 1,136	1.4 1.1	3,367 1,249	12.4 11.9	1,174 1,127	1.3 1.2	1,35
6	1,193	1.2	1,432 1,432	6.9 6.9	873 873	1.1	960	10.0	1,022	1.4	1,430	6.8	1,136	1.1	1,247	11.7	1,127	1.2	1,3!
6	1,193	1.2 1.4	1,737	8.5	1,076	1.4	1,506	7.6	777	1.5	1,165	10.3	1,720	1.4	2,409	10.0	947	1.3	1,23
.1 6	1,241 1,193	1.2	1,432	6.9	873	1.1	960	10.0	1,022	1.4	1,430	6.8	1,136	1.1	1,249	11.9	1,127	1.2	1,35
6	1.193	1.2	1,432	6.9	873	1.1	960	10.0	1,022	1.4	1,430	6.8	1,136	1.1	1,249	11.9	1,127	1.2	1,35
6	1,193	1.2	1,432	6.9	873	1.1	960	10.0	1,022	1.4	1,430	6.8	1,136	1.1	1,249	11.9	1,127	1.2	1,3
.0	2,273	1.3	2,955	10.5	1,329	1.3	1,727	9.5	97١	1.3	1,262	13.8	2,035	1.3	2,997	15.2	1,440	1.3	1,87
. 1	1,241	1.4	1,737	8.5	1,076	1.4	1,506	7.6	777	1.5	1,165	10.3	1,720	1.4	2,409	10.0	947	1.3	1,23
0.	2,273	1.3	2,955	10.5	1,329	1.3	1,727	9.5	971	1.3	1,262	8.81	2,035	1.3	2,997	15.2	1,440	1.3	1,87
1	1,241	1.4	1,737	8.5	1,076	1.4	1,506	7.6	777	1.5	1,165	10.3	1,720	1.4	2,409	10.0	947	1.3	1,23
4	1,837	1.9	3,491	12.6	1,594	1.6	2,551	15.2	1,553	2.3	3,572	12.9	2,755	1.6	3,448	19.0	1,780	2.0	3,59
7	1,298	1.2	1,557	8.1	1,025	1.1	1,128	12.4	1,267	1.4	1,774	7.6	1,269	1.2	1,523	13.8	1,307	1.2	1,56
4	1,837	2.3	4,226	12.6	1,594	2.3	3,667	11.9	1,216	2.6	3,161	15.0	2,505	2.3	5,762 1,523	15.2 13.8	1,440 1,307	2.1 1.2	3,00 1,56
7	1,298	1.2	1,557	8.1	1,025	_ . _	1,128	12.4	1,267	1.4	1,774	7.6	1,269	1.2					
0	1,515	1.4	2,122	9.7	1,228	1.5	1,841	10.0 12.9	1,022 1,318	l.5 1.9	1,533 2,504	12.9 17.6	2,155 2,940	1.4 2.1	3,017 6,173	11.4 22.9	1,080 2,169	1.3 2.2	1,40 4,70
7	2,831	2.3	6,470	16.6	2,101	2.0	4,201	12.4	1,267	1.4	1,774	7.6	1,269	1.2	1,523	13.8	1,307	1.2	1,5
7	1,298	1.2	1,557	8.1	1,025 1,645	1.1	1,128 2,139	10.0	1,022	1.3	1,328	16.2	2,706	1.3	3,518	16.7	1,582	1.4	2,2
. 7 .7	2,434 1,298	1.3 1.2	3,164 1,557	13.0 8.1	1,045	1.1	1,128	12.4	1,267	1.4	1,774	7.6	1,269	1.2	1,523	13.8	1,307	1.2	1,5
.1	2,377	1.1	2,615	20.6	2,607	1.3	3,389	23.3	2,381	1.2	2,857	22.1	3,691	1.1	4,060	27.1	2,567	1.2	3,0
9	1,411	1.1	1,693	8.9	1,126	1.1	1,239	12.4	1,267	1.4	1,774	8.2	1,370	1.2	1,644	14.8	1,402	1.2	1,6
3	2,112	1.9	4,013	15.4	1,949	1.6	3,118	17.6	1,798	2.3	4,136	14.4	2,405	1.6	3,848	23.3	2,207	1.9	4,19
9	1,411	1.2	1,693	8.9	1,126	1.1	1,239	12.4	1,267	1.4	1,774	8.2	1,370	1.2	1,644	14.8	1,402	1.2	1,6
3	2,112	1.9	4,013	15.4	1,949	1.6	3,118	17.6	1,798	2.3	4,136	14.4	2,405	1.6	3,848	23.3	2,207	1.9	4,1
9	1,411	1.2	1,693	8.9	1,126	1.1	1,237	12.4	1,267	1.4	1,774	8.2	1,370	1.2	1,644	14.8	1,402	1.2	1,6
0	2,652	1.2	3,182	23.9	3,024	1.3	3,932	25.7	2,626	1.3	3,414	25.9	4,326	1.3	5,624	27.1	2,567	1.1	2,8
9	1,411	1.2	1,693	8.9	1,126	1.1	1,239	12.4	1,267	1.4	1,774	8.2	1,370	1.2	1,644	14.8	1,402	1.2	1,6
9	2,548	1.3	3,112	15.0	1,891	1.3	2,468	12.9	1,318	1.4	1,845	19.1	3,190	1.3	4,147 E 624	18.I	1,714 2,567	1.4	2,4 2,8
.0	2,652	1.2	3,182	23.9	3.024	1.3	3,932	25.7	2,626	1.3	3,414	25.9	4,326	1.3	5,624	27.1	2,567	1.1	
.3	2,112	2.5	5,280	14.2	1,797	2.4	4,313	14.3	1,461	2.7	3,824	17.6	7,940	2.6	7,643	17.1	1,620	2.1	3,4
1	1,620	1.4	2,267	10.9	1,379	1.4	1,931	11.4	1,165	1.4	1,631	14.4	2,405	1.4	3,367	12.4	1,174	1.3	1,5
6	880,8	2.3	7,101	19.8	2,506	2.0	5,011	14.3	1,461	2.0	2,922	20.9	3,491	2.2	7,680	25.7	2,434	2.2	5,3
0	3,410	1.3	4,432	31.2	3,948	1.3	5,133	29.0	2,963	1.2	3,556	27.6	4,610	1.2	5,532	36.7	3,476	1.3	4,5
0	3,410	1.3	4,432	31.2	3,948	1.3	5,133	29.0	2,963	1.2	3,556	27.6	4,610	1.2	5,532	36.7	3,476	1.3	4,5

						Sales Calls	Homes Reached		_	Nielsen			C-P-M	
Weekly Budget	No. of Weeks	Type of Spot	No. of Markets	Time of Day	No. of Days	Weekly (000)	Weekly (000)	Fre- quency	Per Te	P.S.B.	Per U.S.	P.S.B.	Sales Calls	iali- ialii er (
15,516	13	10	75	4:30 p.m.	M-F(5)	17,119	7,781	2.2	8.7	9.5	19.8	21.6	.91	100
15,787	13	60	100	4:30 p.m.	M&F(2)	8,913	6,367	1.4	11.3	12.0	16.2	17.2	1.77	5€.
15,811	52	10	100	12:30 p.m.	M-F(5)	17,096	6,838	2.5	8.8	9.3	17.4	18.5	.92)(c)
15,846 16,414	39 13	10 10	75 75	10:30 p.m. 10:30 p.m.	M&F(2) M&F(2)	13,016 13,016	10,847 10,847	1.2 1.2	16.6 16.6	18.1 18.1	27.6 27.6	30.1 30.1	1.22 1.26	3.7
					-						_			 -
16,467	52 20	10	100	4:30 p.m.	M-F(5)	20,428	8,882	2.3 2.5	10.4 8.8	11.0 9.3	22.6 17.4	24.0 18.5	.81) r
16,485 17,166	39 39	10 10	100 100	12:30 p.m. 4:30 p.m.	M-F(5) M-F(5)	17,096 20,428	6,838 8,882	2.3	10.4	11.0	22.6	24.0	.96 .84) r·
17,316	52	10	001	10:30 p.m.	M&F(2)	14,337	11,947	1.2	18.3	19.4	30.4	32.3	1.21	,
17,374	13	10	100	12:30 p.m.	M-F(5)	17,096	6,838	2.5	8.8	9.3	17.4	18.5	1.02	4
17,675	39	10	100	10:30 p.m.	M&F(2)	14,337	11,947	1.2	18.3	19.4	30.4	32.3	1.23	
18,102	13	10	100	4:30 p.m.	M-F(5)	20,428	8,882	2.3	10.4	11.0	22.6	24.0	.89	2
18,408	13	10	100	10:30 p.m.	M&F(2)	14,337	11,947	1.2	18.3	19.4	30.4	27.6	1.28	7.
20,801	52	10	50	6:30 p.m.	M-F(5)	25,089	11,947	2.1	12.8	15.7	30.4	42.4	.83	().
20,881	52	20	50	10:30 a.m.	M-F(5)	10,603	5,581	1.9	5.4	6.6	14.2	28.5	1.97	():
21,917	52	20	50	12:30 p.m.	M-F(5)	12,112	5,266	2.3	6.1	7.5	13.4	16.4	1.81	15
22,307	39	20	50	12:30 p.m.	M-F(5)	12,112	5,266	2.3	6.1	7.5	13.4	16.4	1.84	4:
22,361	52 52	20	50	4:30 p.m.	M-F(5)	15,044	6,838 8,803	2.2 1.2	7.7 13.4	9.4 14.6	17.4 22.4	21.3 24.4	1.49 2.15	7° 6
22,722 22,883	52 39	20 20	75 50	6:30 p.m. 4:30 p.m.	M&F(2) M-F(5)	10,564 15,044	6,838	2.2	7.7	9.4	17.4	21.3	1.52	57
		60	50		M-F(5)	12,112	5,266	2.3	6.1	7.5	13.4	16.4	1.90	
23,035 23,283	52 39	20	75	12:30 p.m. 6:30 p.m.	M-F(3) M&F(2)	10,564	8,803	1.2	13.4	14.6	22.4	24.4	2.21	;5:
23,418	5 <i>7</i>	60	75	6:30 p.m.	M&F(2)	10.564	8,803	1.2	13.4	14.6	22.4	24.4	2.22	5
23,588	13	60	50	10:30 a.m.	M-F(5)	10,603	5,581	1.9	5.4	6.6	14.2	17.4	2.22	51
26,751	39	20	75	10:30 a.m.	M-F(5)	12,321	6,485	1.9	6.2	6.8	16.5	18.0	2.17	
27,360	52	60	75	10:30 a.m.	M-F(5)	12,321	6,485	1.9	6.2	6.8	16.5	0.81	2.22	5
27,935	39	60	75	10:30 a.m.	M-F(5)	12,321	6,485	1.9	6.2	6.8	16.5	18.0	2.27	!
28,093	52	20	75	4:30 p.m.	M-F(5)	17,119	7,781	2.2	8.7	9.5	19.8	21.6	1.64 2.30	ار پا
28,391 28,864	13 39	20 20	75 75	10:30 a.m. 4:30 p.m.	M-F(5) M-F(5)	12,321 17,119	6,485 7,781	1.9 2.2	6.2 8.7	6.8 9.5	16.5 19.8	18.0 21.6	1.69	7.
		_									19.8	21.6	1.73	
29,552	52	60	75 75	4:30 p.m.	M-F(5)	17,119	7,781 6,485	2.2 1.9	8.7 5.2	9.5 6.8	16.5		2.41	,
29,642 29,859	13 52	60 20	75 50	10:30 a.m. 8:30 p.m.	M-F(5) M&F(2)	12,321 16,144	12,419	1.3	20.5	25.2	31.6	38.8	1.85	,
30,068	52	20	100	10:30 p.m.	Mar (2) M-F(5)	12,918	6,799	1.9	6.6	7.0	17.3	18.4	2.33	;
30,342	39	60	75	4:30 p.m.	M-F(5)	17,119	7,781	2.2	8.7	9.5	19.8	21.6	1.77	
30,723	39	10	50	10:30 p.m.	M-F(5)	25,820	14,345	1.8	13.1	16.1	36.5	44.8	1.19	
30,839	39	20	100	10:30 a.m.	M-F(5)	12,918	6,799	1.9	6.6	7.0	17.3	18.4	2.39	
168,08	13	20	75	4:30 p.m.	M-F(5)	17,119	7,781	2.2	8.7	9.5	19.8		1.80	
31,292		60	001	10:30 a.m.	M-F(5)	12,918	6,799	1.9	6.6	7.0	17.3 27.6		2.42 2.41	
31,324	52	20	75 ————	10:30 p.m.	M&F(2)	13,016	10,847	1.2	16.6	18.1				
31,695		10	001	6:30 p.m.	M-F(5)	33,547	15,248	2.2	17.1	18.1	38.8		.94 2.45	1
31,944		60	75	10:30 p.m.	M&F(2)	13,016	10,847	1.2 1.8	16.6 13.1	18.1 16.1	27.6 36.5		1.24	
31,961		10 20	50 75	10:30 p.m.	M-F(5) M&F(2)	25,820 13,016	14,345 10,847	1.2	16.6	18.1	27.6		2.46	
31,981 32,084		60	100	10:30 p.m. 10:30 a.m.	M&F(2) M-F(5)	12,918	6,799	1.9	6.6	7.0	17.3		2.48	
32,106		60	50		M&F(2)	16,144	12,419	1.3	20.5	25.2	31.6	38.8	1.99	
32,100		60	75	8:30 p.m. 4:30 p.m.	M-F(5)	17,119	7,781	2.2	8.7	9.5	19.8		1.88	
32,663		60	100	12:30 p.m.	M-F(5)	17,096	6,838	2.5	8.8	9.3	17.4		1.91	
32,809		60	75	10:30 p.m.	M&F(2)	13,016	10,847	1.2	16.6	18.1	27.6		2.52 2.54	
32,876	13	20	001	10:30 a.m.	M-F(5)	12,918	6,799		6.6	7.0	17.3			
33,052	13	20	75	10:30 p.m.	M&F(2)	13,016	10,847	1.2	16.6	1.81	27.6		2.54	
33,514		20	100	4:30 p.m.	M-F(5)	20.428	8,882	2.3	10.4	0.11	22.6 17.4		1.64 1.97	
33,642		60	100	12:30 p.m.	M-F(5)	17,096	6,838 10.847	2.5 1.2	8.8 3.61	9.3 18.1	27.6		2.61	•
33,918 34,057		60 60	75 100	10:30 p.m. 4:30 p.m.	M&F(2) M-F(5)	13,016 20,428	10,847 8,882	2.3	10.4	11.0	22.6		1.67	
								1.9	6.6	7.0	17.3	18.4	2.65	
34,190		60 30	100	10:30 a.m.	M-F(5)	12, 9 18 17,096	6,799 6,838	2.5	8.8	9.3	17.3		2.03	
34,720 34,902		20 20	001	12:30 p.m. 10:30 p.m.	M-F(5) M&F(2)	17,096	11,947	1.2	18.3	19.4	30.4		2.43	
35,079		60	100	4:30 p.m.	M-F(5)	20,428	8,882	2.3	10.4	11.0	22.6		1.72	,
35,510		10	50	8:30 p.m.	M-F(5)	35,692	18,785	1.9	18.2	22.3	47.8	58.7	.99	1,

Hom	es With	House	wife	Homes With Housewife 35.49				Hom	Homes With Housewife Over 49 Homes								Homes With Over 4 Members			
110	Unde	r 35	Sales		Homes	17	Sales		Homes	49	Sales	Home	s With Homes	3.4 Moi	Sales	Homes	Homes	ver 4 Me	Sales	
Rating	Weekly	Fre- quency	Calls	Rating	Weekly	Fre- quency	Calls (000)	Rating	Weekly (000)	Fre- quency	Calls	Rating	Weekly	Fre- quency	Calls	Rating	Weekly	Fre- quency	Calls	
	3,088	2.3	7,101	19.8	2,506	2.0	5,011	14.3	1,461	2.0	2,922	20.9	3,491	2.2	7,680	25.7	2,434	2.2	5,356	
32.6	2,548	1.3	3,112	15.0	1,898	1.3	2,468	12.9	1,318	1.4	1,845	19.1	3,190	1.3	4,146	18.1	1,714	1.4	2,400	
26.9 23.4	2,216	2.5	5,540	15.8	2,000	2.5	4,999	17.1	1,747	2.6	4,543	19.7	3,290	2.6	8,555	18.1	1,714	2.1	3,600	
29.7	2,813	1.1	3,094	25.1	3,176	1.2	3,812	25.1	2,565	1.2	3,078	26.2	4,376	1.2	5,251	32.9	3,116	1.2	3,739	
29.7	2,813	1.1	3,094	25.1	3,176	1.2	3,812	25.1	2,565	1.2	3,078	26.2	4,376	1.2	5,251	32.9	3,116	1.2	3,739	
34.9	3,305	2.3	7,602	22.7	2,873 2,000	2.I 2.5	6,033 4,999	17.6 17.1	1,798	2.3 2.6	4,136	25.0	4,176	2.2	9,187	27.6	2,614	2.3	6,012	
23.4	2,216	2.5 2.3	5,540 7,602	15.8 22.7	2,873	2.1	6,033	17.1	1,747 1,798	2.3	4,543 4,136	19.7 25.0	3,290 4,176	2.6 2.2	8,555 9,187	18.1 27.6	1,714 2,614	2.1 2.3	3,600 6,012	
34.9	3,305 3,031	1.1	3,334	27.5	3,480	1.2	4,176	29.5	3,014	1.3	3,919	29.1	4,861	1.2	5,833	35.7	3,381	1.2	4,057	
}2.0 23.4	2,216	2.5	5,540	15.8	2,000		4,999	17.1	1,747	2.6	4,543	19.7	3,290	2.6	8,555	18.1	1,714	2.1	3,600	
12.0	3,031	1.1	3,334	27.5	3,480	1.2	4,176	29.5	3,014	1.3	3,919	29.1	4,861	1.2	5,833	35.7	3,381	1.2	4,057	
34.9	3,305	2.3	7,602	22.7	2,873	2.1	6,033	17.6	1,798	2.3	4,136	25.0	4,176	2.2	9,187	27.6	2,614	2.3	6,012	
32.0	3,031	1.1	3,334	27.5	3,480	1.2	4,176	29.5	3,014	1.3	3,919	29.1	4,861	1.2	5,833	35.7	188,8	1.2	4,057	
35.4	3,353	2.1	7,041	27.9	3,531	2.0	7,061	30.0	3,065	2.1	6,437	26.8	4,476	2.2	9,848	32.9	3,116	1.9	5,920	
19.4	1,837	1.9	3,491	12.6	1,594	1.6	2,551	15.2	1,553	2.3	3,572	12.9	2,155	1.6	3,448	19.0	1,800	<u> 2.0</u>	3,599	
19.4	1,837	2.3	4,226	12.6	1,594 1,594	2.3 2.3	3,667 3,667	11.9 11.9	1,216 1,216	2.6 2.6	3,161 3,161	1 5. 0 15.0	2,505 2,505	2.3 2.3	5,762 5,762	15.2 15.2	1,440	2.1 2.1	3,023 3,023	
19.4	1,837	2.3 2.3	4,226 6,470	12.6 16.6	2,101	2.0	4,20!	12.9	1,318	1.9	2,504	17.6	2,940	2.3 2.1	6,173	22.9	1,440 2,169	2.2	4,772	
29.7	2,813 2,330	1.2	2,796	20.6	2,607	1.3	3,389	21.9	2,238	1.2	2,685	22.4	3,742	1.3	4,864	22.9	2,169	1.1	2,386	
24.6 29.7	2,813	2.3	6,470	16.6	2,101	2.0	4,201	12.9	1,318	1.9	2,504	17.6	2,940	2.1	6,173	22.9	2,169	2.2	4,772	
19.4	1,837	2.3	4,226	12.6	1,594	2.3	3,667	11.9	1,216	2.6	161,8	15.0	2,505	2.3	5,762	15.2	1,440	2.1	3,023	
24.6	2,330	1.2	2,796	20.6	2,607	1.3	3,389	21.9	2,238	1.2	2,685	22.4	3,742	1.3	4,864	22.9	2,169	1.1	2,386	
24.6	2,330	1.2	2,796	20.6	2,607	1.3	3,389	21.9	2,238	1.2	2,685	22.4	3,742	1.3	4,864	22.9	2,169	1.1	2,386	
19.4	1,837	1.9	3,491	12.6	1,594	1.6	2,551	15.2	1,553	2.3	3,572	12.9	2,155	1.6	3,448	19.0	1,800	2.0	3,599	
22.3	2,112	l . 9	4,013	15.4	1,949	1.6	3,118	17.6	1,798 ——	2.3	4,136	14.4	2,405	1.6	3,848	23.3	2,207	1.9	4,193	
22.3	2,112	1.9	4,013	15.4	1,949	1.6	3,118	17.6	1,798	2.3	4,136	14.0	2,405	1.6	3,848	23.3	2,207	1.9	4,193	
22.3	2,112	1.9	4,013	15.4	1,949	1.6	3,118	17.6	1,798	2.3	4,136	14.4	2,405	1.6	3,848	23.3	2,207	1.9	4,193	
32.6	3,088	2.3	7,101	19.8	2,506	2.0	5,011	14.3	1,461	2.0	2,922	20.9	3,491	2.2	7,680	25.7 23.3	2,434 2,207	2.2 1.9	5,355 4,193	
22.3 32.6	2,112 3,088	1.9 2.3	4,013 7,101	15.4 19.8	1,949 2,506	1.6 2.0	3,118 5,011	17.6 14.3	1,798 1,461	2.3 2.0	4,136 2,922	14.4 20.9	2,405 3,491	1.6 2.2	3,848 7,680	25.3 25.7	2,207	2.2	5,355	
	3,088	2.3	7,101	19.8	2,506	2.0	5,011	14.3	1,461	2.0	2,922	20.9	3,491	2.2	7,680	25.7	2,434	2.2	5,355	
32.6 22.3	2,112	1.9	4,013	15.4	1,949	1.6	3,118	17.6	1,798	2.3	4,136	14.4	2,405	1.6	3,848	23.3	2,207	1.9	4,193	
36.0	3,410	1.3	4,433	31.2	3,948	1.3	5,133	29.0	2,963	1.2	3,556	27.6	4,610	1.2	5,532	36.7	3,476	1.3	4,519	
23.4	2,216	2.0	4,432	16.6	2,101	1.7	3,571	18.1	1,850	2.3	4,254	15.3	2,556	1.7	4,345	24.3	2,302	1.9	4,390	
32.6	880,6	2.3	7,101	19.8	2,506	2.0	5,011	14.3	1,461	2.0	2,922	20.9	3,491	2.2	7,680	25.7	2,434	2.2	5,355	
40.0	3,788	1.8	6,819	36.4	4,606	8.1	8,292	32.9	3,362	2.0	6,723	37.1	6,197		11,154	39.0	3,694	2.1	7,757	
23.4	2,216	2.0	4,432	16.6	2,101	1.7	3,571	18.1	1,850	2.3	4,254	15.3	2,556	1.7	4,345	24.3	2,302	1.9	4,390	
32.6	3,088	2.3	7,101	19.8	2,506	2.0	5,011	14.3	1,461	2.0	2,922	20.9	3,491	2.2	7,680	25.7	2,434	2.2	5,355 4,390	
23.4 29.7	2,216 2,813	2.0 1.1	4,432 3,094	16.6 25.1	2,101 3,176	1.7 1.2	3,571 3,812	18.1 25.1	1,850 2,565	2.3 1.2	4,254 3,078	15.3 26.2	2,556 4,376	1.7 1.2	4,345 5,251	24.3 32.9	2,302 3,116	1.9 1.2	3,739	
	-						10,245	38.1	3,893	2.3	8,954	35.9	5,996		14,391	43.3	4,101	2.0	8,202	
43.4 29.7	4,110 2,813	2. l 1.1	8,632 3,094	36.8 25.1	4,657 3,176	2.2 1.2	3,812	25.1	2,565	1.2	3,078	26.2	4,376	1.2	5,251	32.9	3,116	1.2	3,739	
40.0	3,788	1.8	6,819	36.4	4,606	1.8	8,292	32.9	3,362	2.0	6,723	37.1	6,197		11,154	39.0	3,694		7,757	
29.7	2,813	1.1	3,094	25. l	3,176	1.2	3,812	2 5 .1	2,565	1.2	3,078	26.2	4,376	1.2	5,251	32.9	3,116	1.2	3,739	
23.4	2,216	2.0	4,432	16.6	2,101	1.7	3,571	18.1	1,850	2.3	4,254	15.3	2,556	1.7	4,345	24.3	2,302	1.9	4,390	
36.0	3,410	1.3	4,433	31.2	3,948	1.3	5,133	29.0	2,963	1.2	3,556	27.6	4,610		5,532	36.7	3,476	1.3	4,519	
32.6	3,088	2.3	7,101	19.8	2,506	2.0	110,2	14.3	1,461	2.0	2,922	20.9	3,491		7,680	25.7	2,434		5,355	
23.4	2,216	2.5	5,541	15.8	2,000	2.5	4,999	17.1	1,747	2.6	4,543	19.7	3,291		8,555 5,251	18.1 32.9	1,714 3,116	2. i 1.2	3,600 3,739	
29.7 23.4	2,813	1.1	3,094 4.432	25.1	3,176	1.2	3,812 3,571	25.1 18.1	2,565 1,850	1.2 2.3	3,078 4,254	26.2 15.3	4,376 2,556	1.2 1.7	4,345	24.3	2,302		4,390	
	2,216	2.0	4,432	16.6	2,101	1.7							4,376	1.2	5,251	32.9	3,116		3,739	
29.7 34.0	2,813	1.1	3,094	25. I	3,176	1.2	3,812	25.1 17.6	2,565 1,798	1.2 2.3	3,078 4,136	26.2 25.0	4,176		9,187	27.6	2,614		6,012	
34.9 23.4	3,305	2.3	7,602 5.541	22.7	2,873	2.1 2.5	6,033 4,999	17.6	1,747	2.6	4,543	19.7	3,291	2.6	8,555	18.1	1,714		3,600	
29.7	2,216 2,813	2.5 1.1	5,541 3 004	15.8 25.1	2,000 3,176	1.2	3,812	25.1	2,565	1.2	3,078	26.2	4,376	1.2	5,251	32.9	3,116		3,739	
34.9	3,305	2.3	3,094 7,602	22.7	2,873	2.1	6,033	17.6	1,798	2.3	4,136	25.0	4,176		9,187	27.6	2,614	2.3	6,012	
23.4	2,216	2.0	4,432	16.6	2,101	1.7	3,571	18.1	1,850	2.3	4,254	15.3	2,5 5 6	1.7	4,345	24.3	2,302	1.9	4,390	
23.4	2,216	2.5	5,541	15.8	2,000	2.5	4,999	17.1	1,747	2.6	4,543	19.7	3,291	2.6	8,555	1.81	1,714		3,600	
32.0	3,031	1.1	3,334	27.5	3,480	1.2	4,176	29.5	3,014	1.3	3,919	29.1	4,861	1.2	5,832	35.7	3,381	1.2	4,057	
34.9	3,305	2.3	7,602	22.7	2,873	2.1	6,033	17.6	1,798	2.3	4,136	25.0	4,176		9,187	27.6 51.0	2,614 4,830		6,012 9,660 1	
52.0	4,925	2.0	9,850	46.6	5,897	2.0	11,794	47.1	4,813	1.8	8,663	44.4	7,416	1.8	13,349	0.10	7,030	2.0	7,000	

Weekly Budget	No. of Weeks	Type of Spot	No. of Markets	Time of Day	No. of Days	Sales Calls	Homes Reached Weekly (000)	Fre+ quency	Nielsen Rating					
						Weekly (000)			Per To	P.S.B.	Per U.S.	Week P.S.B.	C-P-M Sales	Sales Calls Per S
35,735	39	20	001	10:30 p.m.	M&F(2)	14,337	11,947	1.2	18.3	19.4	30.4	32.3	2.49	401
35,990	13	60	100	12:30 p.m.	M-F(5)	17,096	6,838	2.5	8.8	9.3	17.4	18.5	2.11	4% 4%
36,385	39	10	50	8:30 p.m.	M-F(5)	35,692	18,785	1.9	18.2	22.3	47.8	58.7	1.02	99
36,709	52	10	75	10:30 p.m.	M-F(5)	30,913	16,270	1.9	15.7	17.1	41.4	45.1	1.19	£ ·
36,992		20	100	10:30 p.m.	M&F(2)	14,337	11,947	1.2	18.3	19.4	30.4	32.3	2.58	3
37,788	13	10	50	8:30 p.m.	M-F(5)	35,692	18,785	1.9	18.2	22.3	47.8	58.7	1.06	· ·
37,915	13	60	100	10:30 p.m.	M&F(2)	14,337	11,947	1.2	18.3	19.4	30.4	32.3	2.64	;
39,606 40,747	13 52	10 20	75	10:30 p.m.	M-F(5)	30,913	16,270	1.9	15.7	17.1	41.4	45.1	1.28	7
40,747	52 52	10	100 100	8:30 p.m. 10:30 p.m.	M&F(2) M-F(5)	20,385 33,975	15,681 17,882	1.3 1.9	26.0 17.3	27.6 18.4	39.9 45.5	42.4 48.3	2.00 1.20	\$ 8
41,684	39	20	001	8:30 p.m.	M&F(2)	20,385	15,681	1.3	26.0	27.6	39.9	42.4		
41,710	52	60	100	8:30 p.m.	M&F(2)	20,385	15,681	1.3	26.0	27.6	39.9	42.4	2.04 2.05	4: 4
41,951	52	20	50	6:30 p.m.	M-F(5)	25,089	11,947	2.1	12.8	15.7	30.4	37.3	1.67	š.
42,103	39	10	100	10:30 p.m.	M-F(5)	33,975	17,882	1.9	17.3	18.4	45.5	48.3	1.24	30
42,743	39	60	100	8:30 p.m.	M&F(2)	20,385	186,21	1.3	26.0	27.6	39.9	42.4	2.10	. 1 7
42,962	13	20	100	8:30 p.m.	M&F(2)	20.385	15,681	1.3	26.0	27.6	39.9	42.4	2.11	
43,078	39	20	50	6:30 p.m.	M-F(5)	25,089	11,947	2.1	12.8	15.7	30.4	37.3	1.72	59
43,089	52	10	75	8:30 p.m.	M-F(5)	42,916	21,458	2.0	21.8	23.8	54.6	59.5	1.00	10
43,547	52	60	50	6:30 p.m.	M-F(5)	25,089	11,947	2.1	12.8	15.7	30.4	37.3	1.74	;?
44,071		60	100	8:30 p.m.	M&F(2)	20,385	15,681	1.3	26.0	27.6	39.9	42.4	2.16	‡ <i>t</i>
44,287	39	10	75	8:30 p.m.	M-F(5)	42,916	21,458	2.0	21.8	23.8	54.6	59.5	1.03	١٤.
44,352	13	10	100	10:30 p.m.	M-F(5)	33,975	17,882	1.9	17.3	18.4	45.5	48.3	1.31	\mathcal{H}
44,615	39	60	50 	6:30 p.m.	M-F(5)	25,089	11,947	2.1	12.8	15.7	30.4	37.3	1.78	\$6.
45,302 46,990	13 13	20 60	50 50	6:30 p.m. 6:30 p.m.	M-F(5) M-F(5)	25,089 25,089	11,947 11,947	2.1 2.1	12.8 12.8	15.7 15.7	30.4 30.4	37.3 37.3	1.81 1.87	IE 13
					<u>-</u>									
53,179	52 20	20	75 75	6:30 p.m.	M-F(5)	28,803	13,716	2.1	14.7	16.0	34.9	38.1	1.85	τ,
54,813 54,815	39 52	20 60	75 75	6:30 p.m. 6:30 p.m.	M-F(5)	28,803 28,803	13,716 13,716	2.1 2.1	14.7 14.7	16.0	34.9 34.9	38.I 38.I	1.90	(2).
56,392	39	60	75 75	6:30 p.m.	M-F(5) M-F(5)	28,803	13,716	2.1	14.7	16.0 16.0	34.9	38.1	1.90 1.96	/ ²
58,118	13	20	75	6:30 p.m.	M-F(5)	28,803	13,716	2.1	14.7	16.0	34.9	38.1	2.02	9
60,578	 52	20	50	10:30 p.m.	M-F(5)	25,820	14,345	1.8	13.1	16.1	36.5	44.8	2.35	2.
61,540	52	20	100	6:30 p.m.	M-F(5)	33,547	15,248	2.2	17.1	18.1	38.8	41.2	1.83	.4;
62,105	39	20	50	10:30 p.m.	M-F(5)	25,820	14,345	1.8	13.1	16.1	36.5	44.8	2.41	h
62,224	52	60	50	10:30 p.m.	M-F(5)	25,820	14,345	8.1	13.1	16.1	36.5	44.8	2.41	1:
63,285	52	60	001	6:30 p.m.	M-F(5)	33,547	15,248	2.2	17.1	18.1	38.8	41.2	1.89	31
63,625	39	20	001	6:30 p.m.	M-F(5)	33,547	15,248	2.2	17.1	1.81	38.8	41.2	1.90	27
64,563	13	20	50	10:30 p.m.	M-F(5)	25,820	14,345	1.8	13.1	16.1	36.5	44.8	2.50	Di
65,314	39	60	100	6:30 p.m.	M-F(5)	33,547	15,248	2.2	17.1	18.1	38.8	41.2	1.95	J.
66,588	13	60	50	10:30 p.m.	M-F(5)	25,820	14,345	8.1	13.1	16.1	36.5	44.8	2.58	9 <u>0</u> 91
67,761		20	100	6:30 p.m.	M-F(5)	33,547	15,248	2.2	17.1	18.1	38.8	41.2	2.02	
69,427	13	60	100	6:30 p.m.	M-F(5)	33,547	15,248	2.2	17.1	18.1	38.8	41.2	2.07	35 31
71,283	52 20	20 20	50	8:30 p.m.	M-F(5)	35,692	18,785	1.9	18.2	22.3	47.8 47.8	58.7 58.7	2.00 2.05	39
72,999 74,069	39 52	20 20	50 75	8:30 p.m. 10:30 p.m.	M-F(5) M-F(5)	35,692 30,913	18,785 16,270	1.9 1.9	18.2 15.7	22.3 17.1	41.4	56.7 45.1	2.40	17
75,775	13	20	50	8:30 p.m.	M-F(5)	35,692	18.785	1.9	18.2	22.3	47.8	58.7	2.12	T ;
76,195	39	20					16,270	1.9	15.7	17.1	41.4	45.i	2.46)Ł
77,222	13	60	75 50	10:30 p.m. 8:30 p.m.	M-F(5) M-F(5)	30,913 35,692	18,270	1.9	18.2	22.3	47.8	58.7	2.16	52
77,949	39	60	75	10:30 p.m.	M-F(5)	30,913	16,270	1.9	15.7	17.1	41.4	45.1	2.52	17
79,887	13	20	75	10:30 p.m.	M-F(5)	30,913	16,270	1.9	15.7	17.1	41.4	45.1	2.58	17
81,957	13	60	75	10:30 p.m.	M-F(5)	30,913	16,270	1.9	15.7	17.1	41.4	45.1	2.65	
86,487	52	20	75	8:30 p.m.	M-F(5)	42,916	21,458	2.0	21.8	23.8	54.6	59.5	2.02	16
88,567	52	60	75	8:30 p.m.	M-F(5)	42,916	21,458	2.0	21.8	23.8	54.6	59.5	2.06	15
90,973	39	60	75	8:30 p.m.	M-F(5)	42,916	21,458	2.0	21.8	23.8	54.6	59.5	2.12	'2 5
92,932	13	20	75	8:30 p.m.	M-F(5)	42,916	21,458	2.0	21.8	23.8	54.6	59.5	2.17	.2 .0
95,447	13	60	75	8:30 p.m.	M-F(5)	42,916	21,458	2.0	21.8	23.8	54.6	59.5	2.22	
96,237	52	20	100	8:30 p.m.	M-F(5)	48,610	23,148	2.1	24.8	26.3	58.9	62.5	1.98	15 4
98,447	52	60	100	8:30 p.m.	M-F(5)	48,610	23,148	2.1	24.8	26.3	58.9	62.5	2.03	r ()
101,354		60	100	8:30 p.m.	M-F(5)	48,610	23,148	2.1	24.8	26.3 26.3	58.9 58.9	62.5 62.5	2.09 2.14	7
104,15! 106,80		20 60	100 100	8:30 p.m. 8:30 p.m.	M-F(5)	48,610 48,610	23,148 23,148	2.1 2.1	24.8 24.8	26.3 26.3	58.9	62.5	2.14	Ē
100,00	, 13	OU	100	6:30 p.m.	M-F(5)	40,010	73,140	2.1	-1. 0	_0.5		32.0		

Hom	ies With Unde	House r 35	wife	Home	ns With 35.		wifn	Hom	os With Over		wife								
	Homes	Free	Salos Calls	٠	Homes Weekly		Salos Calls		Homes		Sales	Home	s With Homes		Sales	Homos	With Ov Homes	rer 4 M	embers Sales
Rating	Weekly (000)	quoncy		Rating		daunch		Rating	Weekly (000)	Fra- quancy	(000)	Rating	Weekly (000)		Calls y (000)	Rating	Wookly (000)	Fro- quoncy	Call: (000)
																			4
32.0	3,031	1.1	3,334	27.5	3,480	1.2	4,176	29.5	3,014	1.3	3,919	29.1	4,861	1.2	5,833	35.7	3,381	1.2	4,057
23.4	2,216	2.5	5,541	15.8	2,000	2.5	4,999	17.1	1,747	2.6	4,543	19.7	3,291	2.6	8,555	18.1	1,714	2.1	3,600
52.0	4,925	2.0	9 ,8 50 7,791	46.6 42.5	5,897 5,378	2.0 1.8	11 ,794 9,681	47.1	4,813	1.8	8,063	44.4	7,416		13,349	51.0	4,830	2.6	9,660
45.7	4,328	1.8	3,334	27.5	3,480	1.2	4,176	36.2 29.5	3,699 3,014	2.1	7,768	42.4	7,082		12,748	45.2	4,281	2.1	8,770
32.0	3,031							27.5	3,014	1.3	3,919	29.1	4,861	1.2	5,833	35.7	3,381	1.2	4,057
52.0	4,925	2.0	9,850	46.6	5,897		11,794	47.1	4,813	1.8	8,663	44.4	4,716	8.1	13,349	51.0	4,830	2.0	033,9
32.0	3,031	1,1	3,334	27.5	3,480	1.2	4,176	29.5	3,014	1.3	3,919	29.1	4,861	1.2	5,833	35.7	3,381	1.2	4,057
45.7	4,328	1.8	7,791 5,417	42.5 41.3	5,378 5,227	1.8 1.3	9,681 6,794	36.2 36.2	3,699	2.1	7,768	42.4	7,082		12,748	45.2	4,281	2.1	8,990
44.0	4,167 4,489	1.9	8,530	46.6	5,897		10,615	42.9	3,699 4,384	1.3 2.1	4,809 9,205	35.9 47.1	5,996	1.3	7,795	47.1	4,461	1.3	5,799
47.4										2.1	7,203	-17.1	7,867	1.8	14,161	47.6	4,508	2.2	9,918
44.0	4,167	1.3	5,417	41.3	5,227	1.3	6,794	36.2	3,699	1.3	4,809	35.9	5,996	1.3	7,795	47.1	4,461	1.3	5,799
44.0	4,167	1.3	5,417	41.3	5,227 3,531	1.3 2.0	6,794 7,061	36.2	3,699	1.3	4,809	35.9	5,996	1.3	7,795	47.1	4,461	1.3	5,799
35.4	3,353 4,489	2.1 1.9	7,041 8,530	27.9 46.6	5,897		10,615	30.0 42.9	3,065 4,384	2.1 2.1	6,437 9,205	26.8	4,476	2.2	9,848	32.9	3,116	1.9	5,920
47.4	4,167	1.3	5,417	41.3	5,227	1.3	6,794	36.2	3,699	1.3	4,809	47.1 35.9	7,867 5,996	1.8	14,161 7,795	47.6	4,508	2.2	9,918
14.0													3,770	1.3	7,775	47.1	4,461	1.3	5,799
44.0	4,167	1.3	5,417	41.3	5,227	1.3	6,794	36.2	3,699	1.3	4,809	35.9	5,996	1.3	7,795	47.1	4,461	1.3	5,799
35.4	3,353	2.1	7,041	27.9	3,531	2.0	7,061	30.0	3,065	2.1	6,437	26.8	4,476	2.2	9,848	32.9	3,116	1.9	5,920
50.0	5,683	2,0 2.1	11,365 7,041	55.9 27.9	7,074 3,531	2.0 2.0	14,148 7,061	51.0 30.0	5,211 3,065	1.9 2.1	9,901 6,437	50.9	8,502	1.9	16,153	61.0	5,777		12,132
35.4 44.0	3,353 4,167	1.3	5,417	41.3	5,227	1.3	6,794	36.2	3,699	1.3	4,809	26.8 35.9	4,476 5,996	2.2 1.3	9,848 7,795	32.9 47.1	3,116	1.9 1.3	5,920 5,799
											-	-		-		47.1	4,461		
60.0	5,683		11,365	55.9	7,074		14,148	51.0	5,211	1.9	9,901	50.9	8,502	1.9	16,153	61.0	5,777		12,132
47.4	4,489	1.9	8,530	46.6	5,897		10,615	42.9	4,384	2.1	9,205	47.1	7,867	1.8	14,161	47.6	4,508	2.2	9,918
35.4	3,353 3,353	2.1 2.1	7,041 7,041	27.9 27.9	3,53 l 3,53 l	2.0 2.0	7,061 7,061	30.0 30.0	3,065 3,065	2.1 2.1	6,437 6,437	26.8 26.8	4,476 4,476	2.2	9,848 9,848	32.9	3,116	1.9	5,920
35.4 35.4	3,353	2.1	7,041	27.9	3,531	2.0	7,06i	30.0	3,065	2.1	6,437	26.8	4,476	2.2 2.2	9,848	32.9 32.9	3,116 3,116	1.9 1.9	5,920 5,920
																	-	1,	
40.0	3,788	2.1	7,956	33.2	4,202	2.1	8,823	33.3	3,403	2.2	7,486	31.5	5,261		12,100	39.0	3,694	2.0	7,387
40.0	3,788	2.1	7,956 7,956	33.2 33.2	4,202 4,202	2.1 2.1	8,823 8,823	33.3 33.3	3,403	2.2	7,486	31.5	5,261		12,100	39.0	3,694	2.0	7,387
40.0 40.0	3,788 3,788	2.1 2.1	7,756	33.2	4,202	2.1	8,823	33.3	3,403 3,403	2.2 2.2	7,486 7,486	31.5 31.5	5,261 5,261		12,100 12,100	39.0 39.0	3,694 3,694	2.0 2.0	7,387 7,387
40.0	3,788	2.1	7,956	33.2	4,202	2.1	8,823	33.3	3,403	2.2	7,486	31.5	5,261		12,100	39.0	3,694	2.0	7,387
									<u> </u>		_							-	
40.0	3,788	1.8	6,819	36.4	4,606	1.8	8,292	32.9	3,362	2.0	6,723 8,954	37.1	6,197		11,154	39.0	3,694	2.1	7,757
43.4 40.0	4,110 3,788	2.1 1.8	8,632 6,819	36.8 36.4	4,657 4,606	2.2 1.8	10,245 8,292	38.1 32.9	3,893 3,362	2.3 2.0	6,723	35.9 37.1	5,996 6,197		14,391 11,154	43.3 39.0	4,101 3,694	2.0 2.1	8,202 7,757
40.0	3,788	1.8	6,819	36.4	4,606	1.8	B,292	32.9	3,362	2.0	6,723	37.1	6,197		11,154	39.0	3,694	2.1	7,757
43.4	4,110	2.1	8,632	36.8	4,657		10,245	38.1	3,893	2.3	8,954	35.9	5,996		14,391	43.3	4,101	2.0	8,202
42.4	4.110						-					25.0				42.2			
43.4 40.0	4,110 3,788	2.1 1.8	8,632 6,819	36.8	4,657 4,606	1.8	10,245 8,292	38.1 32.9	3,893 3,362	2.3 2.0	8,954 6,723	35.9 37.1	5,996 6,197		14,391 11,154	43.3 39.0	4,101 3,694	2.0 2.1	8,202 7,757
43.4	4,110	2. l	8,632	36.4 36.8	4,657		10,245	38.1	3,893	2.3	8,954	35.9	5,996		14,391	43.3	4,101	2.0	8,202
40.0	3,788	1.8	6,819	36.4	4,606	1.8	8,292	32.9	3,362	2.0	6,723	37.1	6,197		11,154	39.0	3,694	2.1	7,757
43.4	4,110	2.1	8,632	36.8	4,657		10,245	38.1	3,893	2.3	8,954	35.9	5,996		14,391	43.3	4,101	2.0	8,202
43.4									3,893	2.2	8,954	35.9	5,996	2.4	14,391	43.3	4,101	2.0	8,202
52.0	4,110 4,92 5	2.1 2.0	8,632 9,850	36.8 46.6	4,657 5,897		10,245 11,794	38.1 47.1	4,813	2.3 1.8	8,663	44.4	7,416		13,349	51.0	4,830	2.0	9,660
52.0	4,925	2.0	9,850	46.6	5,897		11,794	47.1	4,813	1.8	8,663	44.4	7,416		13,349	51.0	4,830	2.0	9,660
45.7	4,328	1.8	7,791	42.5	5,378	1.8	9,681	36.2	3,699	2.1	7,768	42.4	7,082		12,748	45.2	4,281	2.1	8,990
52.0	4,925	2.0	9,850	46.6	5,897	2.0	11,794	47.1	4,813	1.8	8,663	44.4	7,416	3.1	13,349	51.0	4,830	2.0	9,660
45.7	4,328	1.8	7,791	42.5	5,378	1.8	9,681	36.2	3,699	2.1	7,768	42.4	7,082	1.8	12,748	45.2	4,281	2.1	8,990
52.0	4,925	2.0	9,850	46.6	5,897		11,794	47.l	4,813	1.8	8,663	44.4	7,416		13,349	51.0	4,830	2.0	9,660
45.7	4,328	1.8	7,791	42.5	5,378	1.8	9,681	36.2	3,699	2.1	7,768	42.4	7,082		12,748	45.2	4,281	2.1	8,990
45.7	4,328	1.8	7,791	42.5	5,378	1.8	9,681	36.2	3,699	2.1	7,768	42.4	7,082	1.8	12,748	45.2	4,281	2.1	8,990
45.7	4,328	1.8	7,791	42.5	5,378	1.8	9,681	36.2	3,699	2.1	7,768	42.4	7,082	1.8	12,748	45.2	4,281	2.1	8,990
60.0	5,683	2 0	11,365	55.9	7,074	2.0	14,148	51.0	5,211	1.9	9,901	50.9	8,502	1.9	16,153	61.0	5,777	2.1	12,132
60.0	5,683		11,365	55.7 55.9	7,074		14,148	51.0	5,211	1.9	9,901	50.9	8,502		16,153	61.0	5,777		12,132
60.0	5,683		11,365	55.9	7,074		14,148	51.0	5,211	1.9	9,901	50.9	8,502		16,153	61.0	5,777		12,132
60.0	5,683		11,365	55.9	7,074		14,148	51.0	5,211	1.9	9,901	50.9	8,502		16,153	61.0	5,777		12,132
60.0	5,683		11,365	55.9	7,074	2.0	14,148	51.0	5,211	1.9	9,901	50.9	8,502	1.9	16,153	61.0	5,777	2.1	12,132
63.4	6,005	2.0	12,009	59.9	7,580	2.1	15,919	56.7	5,794	2.1	12,167	56.2	9,387	2.1	19,713	64.3	6,090	2.1	12,789
63.4	6,005		12,009	59.9	7,580		15,919	56.7	5,794		12,167	56.2	9,387		19,713	64.3	6,090		12,789
63.4	6,005		12,009	59.9	7,580		15,919	56.7	5,794		12,167	56.2	9,387		19,713	64.3	6,090		12,789
63.4	6,005		12,009	59.9	7,580		15,919	56.7	5,794		12,167	56.2	9,387		19,713	64.3	6,090		12,789
63,4	6,005	2.0	12,009	59.9	7,580	2.1	15,919	56.7	5,794	2.1	12,167	56.2	9,387	2.1	19,713	64.3	6,090	2.1	12,789



Once upon a time there was a Man who wanted to depose his King because he felt that the monarch was a Creep. He tried many devious methods for unseating the old gent: Treachery, Conspiracy, Corruption in High Places. But nothing worked for the King felt he had a Mandate from the People. So the Man went down to the Marketplace and the Public Square and he mingled with the People, whispering over and over, "The King is a Creep, The King is a Creep". He shuttled from group to group. Here a group, there a group, everywhere a group, group. And he repeated again and again, "The King is a Creep". "The King is a Creep" He made his point so well that when the King came out on the balcony to greet his people, they rose up and shouted in unison, "The King is a Creep, The King is a Creep". The King assumed his Mandate had lapsed and out he went on his regal ear.



Moral: If you Repeat something often enough, the People think they said it themselves. And, you can Repeat yourself for Pennies with Radio . . . You dig Cost-Per-Thousand? No other advertising medium can come close to Radio's Cost-Per-Thousand! Naturally, we can prove that provocative remark.

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

Radio Division

EDWARD PETRY & CO., INC.

The Original Station Representative

THEBUSION MASSACTOR

BOALDEO STUDY

NIGHTTIME RADIO

This is the year that may determine the future status of nighttime radio.

With TV saturation a reality, the end of the decline in nighttime radio's audience may be at hand. Serious attempts are being made to woo back the audience with new programming.

What are the chances of success? How important will nighttime radio be to advertisers?

Analyzed here is the situation as it is today, and is likely to be in the near future.



NBC Radio Presents An Outstanding New Advertising Opportunity—LIFE AND THE WORLD

Two great leaders in the news-gathering field, the National Broadcasting Company and LIFE Magazine, have combined forces to bring the American public an exciting new brand of radio journalism.

NBC Radio takes LIFE's superb news and picture stories, and adds the dimension of sound. LIFE may cover the stratosphere ascent; on LIFE AND THE WORLD you hear the man's personal experience from his own lips. LIFE may picture a parrot; on LIFE AND THE WORLD you hear the parrot being interviewed. Here are the actual voices of men who make the news or react to it. Here are the sounds of hurricanes, of debates, of space rockets, and of momentous decisions—bringing listeners close to the very heart of our time.

Increasing numbers of LIFE readers are discovering this fascinating NBC Radio program. Millions more will be introduced to LIFE AND THE WORLD through an extensive audience promotion campaign, on the air and in print media.

LIFE AND THE WORLD has a choice position, 7:45 to 8:00 nightly, immediately following NBC's 7:30 pm News of the World, radio's highest-rated news program.

Tune in tonight! And let your NBC Radio representative give you the interesting advertising details tomorrow.

NBG RADIO

RADIO STUDY NO. 10

NIGHTTIME RADIO:

YEAR OF DECISION

Network, spot and local advertiser usage,

lew approaches to programming, audience composition, the cost of nighttime

hat can advertisers expect—realistically—from nighttime radio, now and in the next few years? n recent months, there has been a great deal of talk bout this area of broadcasting. Behind the promotional anfare and the conflicting theories, the real story is airly simple. Despite lowered listening levels and fractionalized ratings, nighttime today provides an economial means of reaching an audience that can be sizable in a cumulative basis.

This should be attractive to many different kinds of idvertisers. Until this year, it hasn't been. Just as the isychological barrier to daytime radio has now been vercome, so eventually will nighttime-shy buyers get iver the mental block against shopping among the shambles of what was once a dominant medium.

For some, "eventually" is now. Others, a small but mportant group of planners at leading agencies, feel hat nighttime radio can be more than a remarkably efficient media supplement, that inventive programming an recapture enough of the audience to make it a major nass medium again.

iome are fearful of TV's nighttime competition

Still others are more wary. They are satisfied that adio-before-nightfall has found a valuable place in the nedia hierarchy, but are doubtful of radio's ability to prosper in the evening against TV's formidable competition for audience and advertising dollars.

It is difficult to generalize about radio's present, much ess about its future. Radio today is a different medium n different markets. In cities such as New York, Chicago and Los Angeles, it has bounced back more quickly than it has elsewhere. In some markets, rising independents have transformed listening patterns; in others, the same network affiliates that were kings twenty years ago are still leading the ratings. Night hours may be dead in City A and nearly SRO in City B.

Furthermore, there are two nighttimes—early evening, before 8:00 p.m., and middle evening, from 8:00 to 10:30 or 11:00 p.m. Strong post-midnight programming in some areas creates a third "nighttime." Lumping them together for comparison by day-part can be misleading. The period before 8:00 p.m., with strong news programming, gets the sturdiest evening ratings. It is after 8:00 p.m., when TV is strongest, that radio sets-in-use slides most sharply.

Local advertisers most active on nighttime radio

Local advertisers have been far more active in night hours than have national spot users, and spot advertisers in turn have been more active than network buyers. This was the pattern presented by daytime radio in the initial stages of its recovery.

Essentially, what has given new impetus to night radio is the move toward lowered rates by some of the networks and stations. The new price tags called attention to the overall efficiency of nighttime.

But the economy of evening radio is not what is being questioned now. Those who are skeptical feel that low c-p-m or not, only a relatively small group of listeners are available, and that these are centered in non-TV homes which tend to contain the older, smaller and poorer families. Radio itself, they say, is a supplementary medium, and nighttime radio must be considered sup-

plementary to the "golden hours" of early morning and afternoon driving time. Nighttime might be a good buy, but is it worth adding?

A number of agencies and advertisers, including some of the industry's traditional trend-makers, say that the steady decline in sets-in-use has stopped. Listening won't drop much farther. It might even go up. TV has already saturated most markets; its heaviest blows have been felt.

They point out that cumulative buying is the only practical approach to radio now, but that on this basis, large numbers of homes can be reached in the evening, including homes not otherwise attainable. The audience composition matches that of the morning hours. And for some products, the presence of non-TV homes is an advantage. One reason for Ford's interest in evening radio, for example, is that 12% of new car buyers come from radio-only homes.

HOW ADVERTISERS ARE USING NIGHTTIME

Most advertisers are in nighttime radio because they are in radio; that is, they are using evening hours as a supplement to morning or afternoon schedules. Some are taking night adjacencies simply because they come as part of a station package offered at an unbeatable price. Other are represented in the early evening because they consider it driving time or a period not too severely affected by TV. Some have chosen nighttime because it fits a specialized company need.

Texaco has taken night hours as an important supplement to its saturation advertising. It began using night adjacencies in January, 1957. Evening time now accounts for an estimated 50% of the Texaco schedule. The reasons, according to advertising manager Donald Stewart, are that night radio adds homes not otherwise covered, and that it reaches drivers while they are driving, particularly during the summer months.

Ford is using the Ed Murrow 7:45 p.m. strip on CBS this season as part of its all-day barrage on that network to add homes not reached during the day and to add frequency in those homes that are covered.

Cigarette companies are active in nighttime spot

From the listing of spot advertisers using night radio in a representative market (Boston) that appears on page 82 of this study, it can be seen that many of the cigarette brands have moderate-to-heavy nighttime schedules. These usually constitute a relatively small part of their over-all barrages, scattered throughout the day. Some of the products beamed primarily to women are found among the group of advertisers using nighttime as part of saturation schedules. These include Nestlé, LaRosa, Pacquin, A&P, Slenderella and Beacon Wax.

As would be expected, some products concentrate on nighttime because of its audience composition. Gillette, Carling's Beer and Ale, and Bond Clothes buy heavily at night to reach the high proportion of men available.

Products and services whose purchase usually involves family decisions are active in night hours. During the measured week in Boston, auto dealers, Blue Cross health insurance and local furniture dealers were spending large portions of their budgets after 6:00 p.m.

McCall's, true to its slogan of "togetherness," used

night exclusively in Boston to reach the all-family medience.

In general, night radio users in Boston bought heavily before 8:00 p.m. than after, but they were 1 ng the 8:00-midnight period too.

Among the advertisers using night radio for spinion purposes is American Airlines, whose case history purposes is American Airlines, whose case history purposes is American Airlines, whose case history purposes stored become a classic among the medium's success stored Music Till Dawn began on six stations in 1953, midning to-5:30 a.m., and now runs on nine stations covering estimated 90% of U.S. homes, from 11:30 p.m.-5:00 prescription of the station o

A special Pulse survey, made before the time charshowed an average weekly audience of 3,189,700 famous About 62% of the audience are men; 38% are word. Music Till Dawn accounts for a small portion of the line's budget, probably less than 10%.

Philip Morris is another advertiser using night 1 is for a specialized job. Its Country Music show is by a cast over a regional CBS network covering the Sch The tobacco company sponsors a touring country-m is group as a community-relations effort, and the network show is used literally to amplify the audience for the personal appearances. The venture is also somether of a test. Philip Morris is considering expansion of Country Music to a national show. (Since this write Philip Morris has switched to the full CBS networks)

R. J. Reynolds' Winston brand is more typical of nit time usage. Economy is the chief reason that its netward schedule is almost entirely in night newscasts. Its activity, however, is largely centered in daytime.

The 1957-58 season starts off with a number of ac r-tisers adding substantial amounts of night radio to the schedules for the first time in recent years. Among the are Time Inc., Ford, Kraft, Pabst. The Home Insurble Co. made advertising headlines by taking full spongship of the Jack Benny Show.

NETWORK ADVERTISERS

The table on the opposite page presents a pictur of network advertiser-use as it stood before summer. Is taken from Broadcast Advertisers Reports for the valending April 12, 1957.

During that week, 33 parent companies used netwer time after 6:00 p.m. Their ranks included such gians as General Motors, Bristol-Myers, R. J. Reynolds and elette. Full or partial sponsorship of news programs as the most frequent purchase, accounting for almost 0 of the time used by Bristol-Myers, Brown & Williams Carter Products, General Motors, Pharma-Craft, R. Reynolds, Simoniz.

A spread of segments in a group of programs on renetwork accounted for the second large share of sport interest. In this category came Drug Products Controllard, Miles Lab and Sleep-Eze on Mutual; Loriland on CBS.

Full sponsorship of programs other than news separally limited to Gillette's Cavalcade of Sports, Bell Telephone Hour and Firestone's Voice of Firestone all long-established relationships. Some companies one or two participations in a single network programment Among these were Florida Land & Homes Bureau Magic Matching Thread Co. on Robert Q. Lewis, Evinrude Motors on Monitor.

NETWORK ADVERTISERS USING NIGHTTIME RADIO

Week Ending April 12, 1957. Recorded by Broadcast Advertisers Reports

Asterisk * indicates that advertiser does not use daytime network radio. F—Full Sponsorship; P—Participating Sponsorship

ldvertiser	Program	Day & Time	Spon- sorship		Advertiser	Program	Day & Time	Spon- sorship	
AFL-CIO*	Edward P. Morgan	7:00 M-F	F	ABC		Troasury Assul	8:00 Tu		MADO
ξPL-010	J. W. Vandercook	10:00 M-Th	F	ABC		Treasury Agent Gangbusters	8:00 W	P P	MBS MBS
(state insurance*	Mel Allen	6:35 M-F	F	ABC		Secrets of Scot-	0:00 VY	r	MBS
merican Home Product			·	,,,,,		land Yard	8:00 Th	Р	MBS
Anacin	Gabriel Heatter	7:30 M	Р	MBS		Counterspy	8:00 F	P	MBS
William	Gabriel Heatter	10:00 M, Tu	F	MBS	Magic Matching Thread			P	CBS
Chef Boy-Ar-Dee	Martin Block	6:25 M-F	, F	ABC	Miles Laboratories Inc.	Robert W. Lewis	8:00 M	r	CBS
Hills Cold Tablets	Gabriel Heatter	10:00 Tu	F	MBS	Alka Seltzer	N 000 N 1 5 7 4	F 14 14 F		
Infra-Rub	Gabriel Heatter	10:00 M&F	, F	MBS	Alka Selizer	News 9:00 M-F; 7:4		-	Linc
Intra-Kup	Gabriel Heatter	7:30 F	P	MBS		9:00 Sun; 9:00) Sat.	F	MBS
ntion H	Gabriel Heatter	7:30 W	P	MBS		Wonders of the		_	
Preparation H	Gabriel Heatter	10:00 W	F	MBS		World	6:25 Sat	F	MBS
## L C		9:00 M				Footnotes to			
ell Telephone Co.	Telephone Hour		F	NBC		History	8:25 M-F	F	MBS
eltone Hearing Aid	Gabriel Heatter	7:30 Th	P	MBS	Nervine	News	9:00 M-Sun	F	MBS
-istol-Myers		- 1 4 =				News	7:45 M,W,F	F	MBS
Bufferin	News 6:00, 7:00, 8:0					Wonders of the			
	8:55 M; 10:00					World	6:25 Sat	F	MBS
	9:00 Tu-F; 9:5	5 F	P	NBC		Footnotes to			
own & Williamson						History	8:25 M-F	F	MBS
Viceroy	News 6:00 M-F; 7:00) M-F;			Mutual of Omaha	Bob Considine	6:15 Sun	F	NBC
	8:00 M-F		P	NBC	National Dairy Products				
arter Products Inc.					Kraft Cheeses	True Detective	8:00 M	Р	MBS
Colonaid Laxative*	Gabriel Heatter	7:30 M,W,F	Р	MBS		Treasury Agent	8:00 Tu	P	MBS
Little Liver Pills	Morgan Beatty	7:30 M,W,TI		NBC		Gangbusters	8:00 W	P	MBS
owles Publication	organ baarry	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,				Secrets of Scot-	0.00 11	•	IVIDS
Look Magazine	Jack Benny	7:00 Sun	Р	CBS		land Yard	8:00 Th	P	MBS
•	Jack benny	7:00 Jun	r	CUS				•	
rug Products Corp.						Counterspy	8:00 F	Р	MBS
Aslum Burn	T 5	0.0014	-) 4D5	North American Accider			_	
Ointment*	True Detective	8:00 M	P	MBS	Insurance Company*	Sidney Walton	6:00 Sun	F	NBC
	Treasury Agent	8:00 Tu	P	MBS	North American				
	Gangbusters	8:00 W	P	MBS	Philips Co.				
	Counterspy	8:00 F	Р	MBS	Norelco Shavers*	Sports	7:00 M-Sat	P	CBS
irestone Tire & Rubber'	* Voice of Firestone	8:30 M	F	ABC	Norwich Pharmacal Co.				
lorida Land & Homes					Pepto Bismol	News 8:00 Sat; 8:30) Sat;		
3ureau	Robert Q. Lewis	8:00 Tu	₽	CBS		9:00 Sat; 10:0	00 Sat;		
reneral Motors Corp.						10:30 Sat; 10:	:55 Sat; 6:00 Sun:		
Chevrolet Auto	News	9:00 M-F	F	CBS		7:00 Sun; 11:0	00 Sun	P	ABC
Chevrolet Trucks	News	9:00 W	F	CBS	Outboard Marine and				
Delco Batteries*	Lowell Thomas	6:45 M-F	F	CBS	Manufacturing Co.				
Delco-Remy Auto					Evinrude Motors*	Monitor	8:05 F	P	NBC
Replacement Parts*	Lowell Thomas	6:45 W	F	CBS		Monitor	9:05 F	Р	NBC
Institutional	News	8:00 Sat	F	CBS	Pharma-Craft Corp.				
reneral Tire & Rubber	Sports	6:45 Sun	F	MBS	Coldene	Morgan Beatty	7:30 Tu,Th	P	NBC
Sillette Company	Sports	0.43 Jun	•	14105	Fresh Deodorant	Morgan Beatty	7:30 M,W,F	P	NBC
	C' 11 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	10.00.5	F	NBC	Quaker Oats Co.	One Man's Family	7:45 M,W,Th,		NBC
Foamy Shave*	C'v'Icade of Spirts	10:00 F			•	One Man's ramily	7,171,171,171		1100
Razors & Blades*	C'v'Icade of Sp'rts	10:00 F	F	NBC	Reynolds Tobacco Co.	V (2014 F (D)	7 FF \ / F (D).		
łudson Vitamins	Gabriel Heatter	7:30 Tu	F	MBS	Camel Cigarettes	News 6:30 M-F (P)			
	Gabriel Heatter	10:00 Th	F	MBS			; 8:55 Th,F (F);		
nternational Parts Corp						· ·); 6:00, 7:00, 11:0		
Midas Mufflers	News	6:30 M-F	₽	ABC		• •	, 8:30, 9:00, 10:0),	
iggett & Myers						10:30, 10:55	, ,		ABC
L&M	Gunsmoke	6:30 Sun	Р	CBS		Sports	7:00 M-Sat	P	CBS
Lorillard Co.						Morgan Beatty	7:30 M-F	P	NBC
Knnt Cigarettes	Mitch Miller	8:05 Sun	P	CBS	Simoniz Company				
-	Sports	8:45 Sat,Sun	Р	CBS	Waxes & Polishes	News	8:30, 9:25 Th,	FF	CBS
	Our Miss Brooks	7:30 Sun	P	CBS		Monitor	8:05, 9:05 F	P	NBC
	Amos 'n' Andy	7:05 Th,F	P	CBS	Sleep-Eze Co.				
	Robert Q. Lewis	8:00 Th,F	Р	CBS	Sleeping Tablets*	Gabriel Heatter	7:30 M,W,F	P	MBS
	· ·	9:05 W,Th,F		CBS	proceeding rabicis	Treasury Agent	8:00 Tu	P	MBS
	World Tonight	7.05 47,111,1	ı	000		Secrets of Scot-	2.30 12	•	
	Saturday Night	7.0F C . 1	Р	CBS		land Yard	8:00 Th	Р	MBS
	Country Style	7:05 Sat 8:00 M			c 010 *		6:45 M-F	r F	NBC
	True Detective	Martin RA	P	MBS	Sun Oil Co.*	News	0:40 M·F		LABC





NATIONAL SPOT AND LOCAL ADVERTISERS USING NIGHTTIME RADIO

Examples of Spot Activity in a Representative Market

Recorded by Broadcast Advertisers Reports from 5 Stations in Boston, Week Ending Feb. 2, 1957. Not All Active Advertisers are included A—Advertising scheduled 6:00-8:00 p.m. B—8:00 p.m.-midnight

Daytime Use: Heavy—Schedules of more than 10 announcements $\epsilon_{\rm /pr}$ participations, or five program sponsorships, a week. Light—Use $\cdot_{\rm lr}$ this level.

	Nighttime Use	Daytime Time Use		Nighttime Use	D Time
A&P Food Stores	. 2 Announcements	AHeavy	Dale Dance Studios	5 Participations .	A1
	l Announcement			7 Participations .	B
Aborn Coffee & Tea	•	•		2 Announcements	
	l Announcement			3 Announcements	
Admiral Appliances			Filene Department Store		
Air-Flo 63 Cigars				l Announcement	B
Allen Mercury Dealer				l Participation	A
American Airlines			Friend Food Products	9 Announcements	AI
A.M. Reubens Real Estate			General Tire	6 Participations .	B
Anderson-Little Men's Clothing			Gillette Razors & Blades		
	. Participation		0.14.11.1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.	10 Participations	
Apollo Chocolate		=	G. Washington Instant Coffee	5 Announcements	A
A I. D I CI	4 Announcements		Hit Parade Cigarettes		
Arline Bakery Shop				! Announcement	
Arnold Bakery Products	•	AHeavy		2 Newscasts	
Ant Flor Courties Sham	I Announcement			l Newscast	
Art Floor Covering Shop	•		Inter-Section 15 to the Co	5 Weathercasts	
Avis Rent-a-car			John Scott Rockford Furniture Store		
Bal-a-roue Skating Rink				10 Participations	
Balenciaga Perfumes			Kent Cigarettes	2 Announcements	
Barbasol Shave Cream			Kent Cigarettes	•	
Beacon Chevrolet	1 Participation		Knickerbocker Beer	2 Announcements	
Beacon Wax			KNICKERDOCKER Deer	5 Participations	
Deacon Wax	. 2 Participations				
Beech-Nut Foods				4 Newscasts 2 Newscasts	
Belmont Furniture		AHeavy	L&M Cigarettes		
	. 7 Newscasts	· ·	Law Cigareries	5 Participations	
belleticiat i mance ,	4 Newscasts	•		4 Announcements	
Ben-Gay Rub				Announcement	
Bensdorp Cocoa	·		La Rosa Food Products		
Bergis Dry Cleaners			La Nosa 1000 11000cis	10 Participations	
Berns Drive-Ur-Self Cars				7 Announcements	
Better Home Heat Council				14 Announcements	
Blue Cross			Listerine Antiseptic		
	10 Announcements	•		I Participation	
Bond Clothes	. 2 Newscasts			I Announcement	
	2 Participations			3 Announcements	_
	9 Participations		McCall's Magazine	7 Participations	
Boston & Maine RR	•		National Airlines		
	9 Announcements	•		5 Participations	
Boston Five Cent Savings Bank		. AHeavy		2 Announcements	
,		. B		2 Announcements	sB
	I Announcement	A		2 Weathercasts	, A
	2 Announcements	.В	Nestle Food Products	2 Participations	Al
	3 Weathercasts	A		7 Participations	
	3 Weathercasts	, B	Pacquin Products	1 Participation	Al
Boston Herald Traveler	. 3 Participations	A Heavy		l Participation	
	7 Participations		Plymouth Dealers	5 Programs	A1
	2 Announcements		Robert Hall Clothes	6 Participations	Al
	4 Announcements	. В		5 Participations	B
	2 Programs	B		Announcement	
	4 Newscasts	A	Seaboard Finance	•	
	17 Newscasts	В		6 Announcements	
Camel Cigarettes	. 2 Participations .	AHeavy	Seymour Chevrolet	6 d.j. Programs	Al
	4 Announcements		Slenderella	4 Participations	B}
Carling's Beer & Ale	. 7 Sports Events	BNone	Standard Oil N.J.	6 Newscasts	A!
Chock Full O'Nuts Coffee	. 2 Participations .	AHeavy	Texaco		
	2 Participations			6 Participations	B
	2 Announcements	. A		7 Announcements	_
	2 Announcements	D		7 Announcements	. R

NATIONAL SPOT AND LOCAL ADVERTISERS

The table on the opposite page contains examples of idvertiser use in Boston for the week ending February 2, 957. It is condensed from a report on five stations prepared by Broadcast Advertisers Reports. Over half the ompanies active during that period are listed here; their nurchases are representative of what various local and national advertisers were using during mid-season.

Most advertisers used participations or announcements. Apart from news, weather and sports, there were few ull-program sponsorships. Many of the national comanies used heavy daytime schedules as well as night djacencies, but some—McCall's, Gillette, Carling's—used vening hours exclusively. There were more nighttimenly buyers among hometown advertisers. Car dealers, akeries, clothing stores and sporting goods stores fell this category.

Despite the fact that ratings are generally higher efore 8:00 p.m., there was almost as much advertiser ctivity after this time as before it. Many nighttime adertisers had their schedules scattered through the eveing. Among these were Texaco, Winston and Robert Hall.

HE NIGHT AUDIENCE

The audience that recent nighttime purchasers have een buying is generally about two-thirds of that availble in daytime. Comparing recent set-use figures with use of previous years, it is obvious, of course, nat radio's biggest losses have been at night. It is now ridely believed that this decline in night listening has weled off. The available evidence, however, is not clear-

HOMES USING RADIO BY DAY-PART Average-Minute Audience, Local Time, In-Home Only

	March-April '57 (000)	Jan-Feb '57 (000)		
lonFri.				
6-9 a.m	7,680	7,823	7,661	7,001
9 a.mnoon	7,107.	7,441	7,913	8,652
Noon-3 p.m.	6,058	6,249	6,815.	7,964
3-6 p.m.	5,533	5,629	5,734.	. 7,230
unSat.				
6.9 p.m	4,627	4,484	5,217	. 6,527
9 p.mmid.	2,576	2,767	2,820	

Source: A.C. Nielsen

For example, Nielsen data based on local time reveals that in the January-February period of 1955, 6,527,000 families were using radio during the average minute between 6:00-9:00 p.m. The figure for January-February, 1957, was 4,484,000. In the next measured period, March-April, 1957, the total was 4,627,000. Since the new seasonal patterns of post-television radio have not firmed up, this may or may not be an indication of leveling. Other data seems equally inconclusive.

All the figures, however, do indicate one thing—the downtrend may not have stopped, but at least it is not

continuing at a rapid rate. Considering what is now known about the "universality" of radio listening, the low point, if not now in sight, is at least close at hand.

One word of caution—the data in this study has been compiled from various research sources. Individual tables should not be compared with other tables derived from different bases.

The development of the night audience in relation to other times of day can be seen from the table above, presenting Nielsen data on homes using radio in the average minute, based on local time.

There are local variations on this national pattern. Some markets scored increases in daytime. From 6:00 p.m. on, however, the decline is pretty general. Comparing March-April, 1956, with the same period of 1957 in thirteen key markets, the dip is in many cases a small one.

SETS-IN-USE IN 13 KEY MARKETS BY DAY-PART March-April 1957 vs. March-April 1956

Monday-Friday, Out-of-Home Use Included

		6 a.m	Noon-	6 p.m
		Noon	6 p.m.	Midnight
Atlanta, Ga	1957	26.3	26.6	17.9
	1956	26.3	27.8 .	20.3
Birmingham, Ala	. 1957 .	27 . 9	27.0	17.7
	1956	. 28.0.	28.2	20.1
Boston, Mass	1957	26.2.	27.7	18.2
	1956	27 . 2.	28.2	20.9
Buffalo, N.Y	. 1957	. 24.6	26.6	16.4
	1956	24.3	26.6	16.3
Chicago, III	.1957	29.3	29.3	17 . 9
	1956	28.7	29 . 0	19.8
Cincinnati, Ohio	1957	24.4	25.9	16.4
	1956	23.3	26.1	18.6
Detroit, Mich	1957 .	24.8	27.4	16.3
	1956	23.3	26.2	19.0
Houston, Tex.*	1957	25.7	28.4	18.3
	1956	26.2	29.3	20.5
Kansas City, Mo	. 1957	25.2	25.4	16.6
	1956	25.0.	25,8	19.8
Los Angeles, Cal.	1957	27.4	28.3	18.8
	1956	27.4	27.8	21.7
Minneapolis-				
St. Paul, Minn	1957 .		28.6	
			26.9	
New Orleans, La				
			29.8	
Philadelphia, Pa	1957		25.3	
	1956	24.2	24. 7	17.2

*April-May ratings used.

Source: The Pulse, Inc.

The lumping together of hours by day-parts serves as a useful yardstick for comparison. However, it tends to obscure the nighttime radio situation. The audience available at 10:00 p.m. in some markets might be half of that available at 6:00 p.m. In others, the difference might be less marked. Here is the sets-in-use picture by hours in individual markets, based on Pulse data, including out-of-home and in-home listening.

HOURLY EVENING SETS-IN-USE IN 13 KEY MARKETS March-April 1957 vs. March-April 1956

Monday-Friday, Out-Of-Home Use Included

6-7 p.m. 7-8 p.m. 8-9 p.m. 9-10 p.m. 10-11 p.m. 11-12 p.m.
Atlanta, Ga.
1957
195621.521.419.818.713.0
Boston, Mass.
1957
1956
Buffalo, N.Y.
1957 25.3 18.3 16.0 14.3 14.5
1956
Chicago, III.
1957
195629.321.519.518.517.512.7
Cincinnati, Ohio
1957
1956
Detroit, Mich.
1957 25.4 18.0 17.0 15.5 14.7 9.9
1956
Houston, Tex.
1957 26.8 19.5 17.9 16.4 11.9
1956 25.6 22.0 21.9 21.7 19.2 12.3
Kansas City, Mo.
195723.519.016.515.914.610.1
195625.021.722.121.218.410.7
Los Angeles, Cal.
1957
1956
Minneapolis-St. Paul, Minn.
1957
1956
New Orleans, La.
1957
195629.925.224.021.819.213.9
New York, N.Y.
195731.525.622.921.319.214.4
1956
Philadelphia, Pa.
1957 26.117.116.014.813.1 7.0
1956 26.418.418.116.714.7 9.1
Source: The Pulse, Inc.

Looking at Nielsen data based on New York time, the sets-in-use pattern as it confronts the network advertiser has developed in this way:

HOMES USING RADIO BY HOURS

Sunday-Saturday Averages, In-Home Only, New York Time

	6-7 p.m.	7-8 p.m.	8-9 p.m.	9-10 p.m.	10-11 p.m.	11-Midnigh
April 1957 .	12.4	10.5	8.1	7.5	6.4	5.3
March	11.7	9.6	8.0	7.6	6.9	5.4
February		10.3	8.7	8.2	7.4	6.1
January						
Dec. 1956						
November .						
October						
September .	8.11.8	10.2	9.2	9.5	8.8	6. 6
August						
July						
June						
May	11.8	10.3	8.7	8.4	7 . 8	6.0
April						
March						
14 Month						
Average	11.8	10.2	8.6	8.3	7.4	6.0
						: A.C. Nielse

What kinds of people do these sets-in-use reprent. First, they are not simply the older, smaller fanlies found in non-TV homes. In every part of the bad cast day, there are now more TV families using idio than non-TV families. In night hours, the propojer of TV owners in the radio audience is smaller than, in other day-parts.

At this point in the history of the two media; saturation has reached the 80% level. The radio 11 home is becoming a negligible portion of the total dience. Looking at the set-use figures on TV vs. nor homes from another angle, it would seem that fulled increases in TV's penetration would cut into the 13 audience. As Section 2 of the table below indicates; percentage of non-TV families tuned to radio from (%). 9:00 p.m. is 21.4%—almost three times as high as). percentage of TV-owners who are listening. As the maining radio-only homes acquire sets, it might beg pected that they too will decrease their listening at ning if the established trend continues.

RADIO LISTENING -- TV VS. NON-TV HOMES

By Day-Part, March-April, 1957, In-Home Only, New York Te

1. Of the Total Radio Audience, What Per Cent Comes lan TV Homes? What Per Cent From Non-TV Homes?

Hom	nes Using Radio)	İ
	(000)	% TV	% N/T
MonFri.			
6-9 a.m	. 5,721	81	1
9-12 N	7,267	80	2
12 N3 p.m	. 6,628	72	2
3-6 p.m.	5,418	73	2
SunSat.			
6-9 p.m	.4,824	63	3'
9 p.m12 M	3,107	56	4

2. What Per Cent of All TV Homes Listen to Radio? Val Per Cent of Non-TV Homes?

		No. of TV Homes (000)	% of Non-TV Homes	No. of Non-TV H (-) (000):
MonFri.				
6-9 a.m.	11.8	4,637	12.9	
9-12 N.	14.6	5,738	18.2	
12 N3 p.n	n12.1	4,755	22.3	1,873
3-6 p.m.	10.0.	3,930 .	17.6	1,478
SunSat.				
6-9 p.m.	7 .7	. 3,026	21.4	1,798
9 p.m12 h	Л. 4.4		16.4 Sou	

There is evidence, however, that evening radio listiing by TV-owning families is creeping upward. Acceling to the Cunningham & Walsh "Videotown" studies of one typical community, in 1956 about one out of evy eight individuals in TV families did some radio listen £ during the evening.

EVENING RADIO LISTENING IN TV HOMES % of People in TV Homes Listening to Radio

1956	1955	1954	1953	1952	1951
12%	10%	10%	9%	8%	5%

Source: "Videotown," Cunningham & Walsh

Those homes (TV and non-TV combined) that use adio in the evening are doing more listening in 1957 ian they did in 1956. Nielsen data for a March week each year shows that the average home in the nightme radio audience listened 5:38 hours a week in 1956, and increased this to 5:53 a year later. The same study idicated that the evening cumulative weekly audience the home has gone down slightly, from 29,700,000 to 7,700,000, while the number of families tuned in during he average minute went up, from 4,000,000 in March, 356 to 4,100,000 in March, 1957.

According to the Radio Advertising Bureau, 75% of a radio sets are not located in the same room as the amily TV set.

The number of individuals tuned to radio at night sugests some of the questions which research must answer efore the true nature of evening listening is understood. would seem that if radio is a personal medium, it rould become even more so at night. Some members of the family might be watching TV, others might be stening to the radio, in different rooms, for different angths of time, choosing different stations. These paterns and their significance remain to be uncovered.

There is information, however, on the composition of the overall radio audience in terms of age and sex. By and large, it matches the composition of the early morning listener group. Men are present and so are the newly-mportant working housewives, two groups not available mid-morning or afternoon.

These patterns, in relation to sets-in-use levels, are hown in a graph prepared by John Blair & Co., appearing on this page.

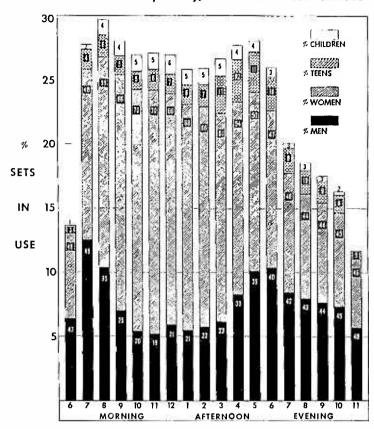
Out-of-home listening is almost as important at night s it is in the morning hours. Pulse estimates that, nation-wide, 2,000,000 homes report out-of-home listening uring the average quarter hour throughout the day. Vielsen estimates that the weekday average of auto setsouse from 6:00 a.m. to 6:00 p.m. was 1,282,000 in Marchapril, 1957. From 6:00 p.m. to midnight, 1,068,000 auto ets were on. This ratio varies by markets and seasons. Here is how auto-listening is related to in-home set se in New York during the winter:

AUTO-PLUS FACTOR BY HOURS OF DAY IN NEW YORK January 27 - March 23, 1957, Monday-Friday Averages Auto Listeners as Per Cent of In-Home Listeners

Hour	% Auto Plus	Hour	% Auto Plus
6:00 a.m.	21	6:00 p.m	16
7:00 a.m.		7:00 p.m.	22
8:00 a.m.	14	8:00 p.m	30
9:00 a.m.	11	9:00 p.m	29
10:00 a.m.	9	10:00 p.m	42
. 11:00 a.m.	9	11:00 p.m.	28

Source: A.C. Nielsen

AUDIENCE COMPOSITION — PERCENTAGES OF SETS-IN-USE Total Audience, Monday-Friday, Out-of-Home Use Included



Source: John Blair & Co. Based on an eight-market survey by The Pulse Inc., Nov.-Dec. 1956

The "auto plus," a CBS analysis of Nielsen data reveals, is higher in summer evenings than in winter. In July, 1955, 37.6% of sets-in-use from 6:00-11:00 p.m., Monday-Friday, were located in automobiles. In January, 1957, the parallel figure was 24.1%.

The numbers representing radio listening in individual hours or day-parts tell only part of the story. Cumulative audience is what most advertisers are seeking from radio today. Radio accumulates almost as many homes per week by night as it does by day. Referring to Nielsen data for 1956, which is basically applicable to the current situation, 27,600,000 homes are reached by radio from 6:00-9:00 p.m., a higher score than that achieved from 12 noon-6:00 p.m.

In the morning, radio reaches (via in-home listening alone) 78.5% of all U.S. radio homes in one week. In the evening it reaches 63.4%, a difference of 19%.

Listening habits require further research

Present day programming assumes that people listen to stations, not programs; that they set the dial and listen for long stretches of time. This is one of the areas that research must tackle for a definitive answer.

Some light is shed on the subject by a pilot study undertaken in Pittsburgh by the Westinghouse Broadcasting Co. It indicates that people listen for shorter times in the evening than they do in the morning or afternoon, but that about one quarter listen for more than two hours.

Those who listen in the morning, listen for 2.11 hours. Those who listen in the afternoon, listen for 2.59 hours. Those who listen in the evening, listen for 1.74 hours. ▶

DURATION OF EVENING LISTENING

Do not listen	40.4%
Less than I hour	15.4
1-2 hours	18.1
2-3 hours	14.3
3-4 hours	. 5.7
4-5 hours	3.4
5-6 hours	1.1
More than 6 hours .	4.1
	100%

Source: Westinghouse Broadcasting Co.

The post-midnight audience is not a well-charted area. Some indication of its strength comes from a special Pulse study done in New York for WNEW. The study found that in one week, 55.5% of the families had listened to radio between midnight and 3:00 a.m. A Pulse comparison of a midnight to 3 a.m. package of 12 announcements with 12 announcements in the 7:35-11:00 p.m. period showed the late segment accumulating 13.2 rating points against 20.4 in-home rating points for the earlier segment over a period of a week.

Audience size at any time of the day is relatively easy to pinpoint; measuring mood and receptivity are far more difficult matters. So far, buyers can use only logic and imagination to answer such questions as whether or not evening listeners can listen with greater concentration than can busy housewives during the day, whether the currently light commercial schedules mean better acceptance and recall of messages, and to what extent one radio set in use represents one person in the audience.

NIGHT PROGRAMMING

"Nighttime radio can again become an important medium if fresh, effective programming techniques can be found," said the media director of a top agency recently. This challenge has been picked up by the networks, some of the group operators and many individual stations.

The big news has been made by the networks. Acting on differing philosophies as to what the nighttime audience is and what programming will appeal to it, each of the networks has undergone or is now undertaking a major change in its evening shows.

At ABC and CBS the concept now is to go after the teenage audience. CBS is planning a nightly 8:00-10:00 p.m. strip concentrating on music and musical personalities that will appeal to the teenage group. ABC will introduce a similar program in October. They have picked this target in the hope of convincing advertisers that nighttime radio is the medium that can build brand loyalties among youngsters. ABC further hopes that enthusiastic listeners in the high-school age bracket will eventually get the entire family to listen.

NBC's basic concept is to aim for the "middle audience," the adults who would bypass either rock 'n' roll or Brahms and Bach. *Nightline*, introduced this summer in the 8:00-10:00 p.m. period Monday-Thursday, is similar to *Monitor* and NBC-TV's *Today* in its organization of information and entertainment segments within a fluid format. *Life and the World*, now in the 7:45 p.m. crossthe-board strip, draws on the subject matter of *Life* mag-

azine to present documentary stories. This, NBC fee $_{\rm is}$ the kind of thing that radio does best and has the $_{\rm ext}$ chance of attracting listeners in a TV-dominated e

The format adopted by Mutual last June for its e rebroadcasting day is unique in networking history. Evaluable, its service is to provide newscasts, every all hour, plus a block of mysteries running from $8:00^{2}\,\mathrm{GeV}$ in the evening. The balance of the programming junc to the individual affiliates. They can, if they variety up works $Studio\ X$ in the evening.

Mutual's new owners are reportedly enthusiastic a μ_0 this format, which was introduced by the O'Neil 1 μ_0 agement a few weeks before the network changed has μ_0 It is expected to continue.

Whether the four networks have found the right swers to their program problems will not be kn a for some time. How well they do will of course a what network affiliates and independent stations do their own nighttime structures.

In the past few years, the local-station situation varied from market to market. Where music-and-reindependents have won leadership during the day, whave usually maintained their dominance at night. So stimes, their nighttime lead is stronger than their reime position. Stations that emphasize on-the-spot erage of local news are likely to have an evening vantage.

Daytime leaders usually lead at night also

In most markets, the station with the largest shad of-audience by day is also the leader at night, regard as of the type of operation it is. In other markets, a property work affiliate will hold the lead in the morning and ening, but lose it to an independent in the afternoo

For network affiliates, the nighttime problem has be to choose between a mood that matches the appeal of a network programs and one that would appeal to a ferent audience. The mood-matching stations use ye choose "middle music" as the local complement to the work-originated shows. Those which strive for a direct listener group when web programming ends use ye choose top pop tunes, or in the South and mid-With country music. Both attacks have worked well.

This season, for ABC and CBS stations the prolawill be minimized. The bulk of their mid-evening work programming will be keyed to younger-audidenterests.

During the past season, network radio's best rat 's were earned in the early evening stretches which is dominated by news. Apart from the news, the top-radio entries were usually the "old-fashioned" entertainmal programs, such as Jack Benny and Dragnet. Ther is a growing belief at some agencies, notably Young Rubicam, that the best way to revive ratings may through a return to the comedy, mystery and vary shows that were common in radio's heyday.

Around the country, the answer to what will get and ratings in the evening has included everything from motes done in drive-in restaurants to debates on juve a delinquency. Many stations have experimented with the formats for evening hours. Most of the variations on a classic news-and-music formula that various stat a have considered successful fall into several broad a gories. Many are long established programs.

Information-Entertainment Mixtures: Representative of this approach is the Westinghouse stations' Proram P.M., introduced this summer. Two hours every ight of the week are programmed with a single theme "behind the scenes"—unifying many elements of server and entertainment. The idea is to present news of hat is going on in the world of music, instead of just aying music; to cover the full background of a local two event, instead of just reporting what took place. The of the segments are taped and used on each of the re Westinghouse outlets that have adopted the format. Ost are locally originated. The show runs from 8:00 to 1:00 p.m.

News as a Format Base: One of the outstanding sers of this technique is KLZ, Denver. Its Denver at ight tries to be a "living chronicle" of life in the city, ith extensive on-the-spot local news coverage. A major gredient is the interview, including telephone calls to tws-making personalities in other cities. Some music also used. The program runs three times a night, 6:30-15, 9:30-10:00, 10:45-12:00. The most recent Pulse tings (February, 1957) give the early portions about 4 rating, going down into the 2 range towards midght. Share of audience stays about 20%. Between airgs of Denver at Night, the station's programming is a ixture of network and local shows.

Local Controversy: Among the proponents of this roach is WQAM, the Storz station in Miami. Its Alan nurtney Program is primarily a discussion program, woted to hometown issues. Listeners can phone in and ate their views. Its Pulse ratings before midnight are or close to the 4 bracket, putting it in first place in a market for most of its segments.

Country Music: Long the strong point of many Southmand mid-Western stations, country music, recorded live, is still a strong contender in evening hours. How accessful it can be is illustrated by WSM in Nashville. ne of its entries in this category, Opry Star Time on uesday, Wednesday and Thursday from 7:00-8:00 p.m., ets Pulse ratings in the 7-9 range.

Middle Music: WPAT, reaching the New York area om Paterson, N. J., has become the much-discussed odel of middle-music programming. Its Gaslight Review and in uninterrupted half-hour segments from 7-11 p.m. ompeting in a market covered by about 30 stations, it arms a 7%-11% share-of-audience, according to the New ork Pulse for January-February, 1957.

Live Variety: wcco in Minneapolis-St. Paul has added new twist to this type of programming. As You Like It, rom 7:05-8:00 p.m. Monday through Friday, has a ifferent local personality acting as host and programmer ach night. One night, classical music is the subject; on nother, parlor games and a player piano take over. The lighest rated program in its period, its weekly cumulative audience in June was 341,500 homes, according to Vielsen Station Index.

On the local level, as well as on the network scene, the past year and the year ahead constitute a period of

experimentation and adjustment. Programmers have been searching for the weapons that will serve best in the battle for the nighttime audience. At the present time, the search is still on.

THE COST OF NIGHTTIME RADIO

In an era in which traditional time-class definitions have lost all meaning and the simple rate card brochure has been replaced by a stack of complex package offerings, it is difficult to discuss rates without a yard of footnotes, exceptions and whereases. This discussion, then, will stick to the broad outlines of pricing policies, and by-pass the intricacies of discounts and special buys.

NBC is the only network that does not have substantially lower rates at night than during the day. In mid-September, the NBC affiliates met to discuss the network's first completely revised rate card in about five years. Essentially, the new card provides for a single rate on participations, regardless of day-part. For program time, night is slightly lower than day.

On CBS currently, nighttime runs about two-thirds the cost of daytime, except for segments included in the network's Impact plan. Impact portions are pegged at about half the price of day periods. On ABC, the ratio of night to day prices is about two-thirds.

On Mutual, newscast adjacencies after 8:30 p.m. are priced at two-thirds of the pre-8:30 level. Base rates for newscasts are \$750 in the morning, \$500 after 8:30 p.m. and \$1,000 when delivered by Gabriel Heatter, regardless of day-part.

On a spot basis, the Katz-represented stations as a group average a night rate that is 88% of their day price. This is less than half of what these stations charged for nighttime in 1946. A survey by the rep firm of Edward Petry found that in 38 of the top 50 markets, a 50% rate was in operation.

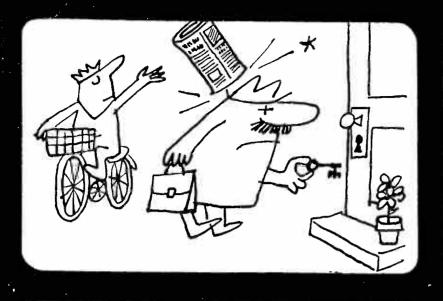
What nighttime rates should be is now a topic of considerable controversy, particularly among reps and stations. Petry has launched its "Crusade for Nighttime Radio" on the platform that many stations now have a night rate that is 50% of their daytime pricetag, and that all stations should have it if they want to attract business. Peters, Griffin & Woodward has spoken out with an opposite view. It feels that a 50% rate is underpricing, that nighttime's cost efficiency is already sufficiently attractive.

There are, of course, stations that still have nighttime classified as Class A, or else have a single rate.

Advertisers would naturally welcome lower prices. Rate realignments have usually attracted new business. Undoubtedly, some stations will find that their present rate cards, no matter what their day-night ratio, provide sufficiently good cost-per-thousand to attract advertisers.

The segment, the participation and the spot are the chief ways in which night radio is being bought and sold today, on the network as well as the spot level. News, weather and sportscasts, plus a handful of special-purpose programs, are about the only things that are being taken on a program sponsorship basis.

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

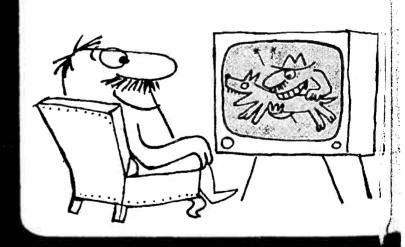












Of the top 50 shows in the San Diego market, 8 are KFMB-TV produced news programs . . .

Channel 8 news programs are the highest rated multiweekly programs . . . the highest rated news programs . . . and highest rated programs in their time segment.

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

KFMB (B) TV
WRATHER-ALVAREZ BROADCASTING.INC. Edward Petry & Co.

SAN DIEGO

Television Magazine's Exclusive RECEIVER

CIRCULATION

REPORT FOR OCTOBER

dependent estimates of TV set count for all markets, based on

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

to the et count estimates which appear in this section are based on Television Magazine's projections of the Inflational Survey of Television Sets in U.S. Households" ish June 1955 and March 1956, two reports made by the 186. Bureau of Census for the Advertising Research vii Fundation. In addition, totals for the four census regions Have adjusted by the August 1956 ARF report.

THEEVISION MAGAZINE recently completed a re-evalua-It is the fitte of the coverage definition of each television market with country. The backbone of these coverage estimates II iTELEVISION MAGAZINE'S interpretation of the Nielsen sofwerage Service No. 2, where it has been made avail-ME Re. TELEVISION MAGAZINE utilizes a flexible cut-off Thank of 25% based on a weekly viewing factor. (A spetotal report with a full explanation of this plan is availr ne on request.)

no In some of the UHF markets it has been impossible ilstcorrelate the available data. These markets are being behtudied by Television Magazine's Research Departbarnt and new figures will be reported as soon as a sound · s cimate can be made.

IMA comparison of the ARF county figures of March 1, 556, and those of TELEVISION MAGAZINE of the same ite, shows a difference of less than 1%. TELEVISION 'AGAZINE's March 1 estimates were based on projecons of the previous ARF study of June 1955. This udy correlated NBC's and TELEVISION MAGAZINE's estiates with census data to arrive at nationwide countyd-county figures. In order to enable its Research Deartment to arrive at updated figures for television marits, Television Magazine will continue to project the RF 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 OCTOBER 1, 1957

TOTAL U.S. TV HOMES ______ 40,946,746

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 Sept. 1, 1957.

Market & Stations—% Penetration	TV Homes
ABILENE, Tex.—69.1 KRBC-TV (N)	71,214
ADA, Okła.—64.7 KTEN (A,C,N)	82,245
AGANA, Guam KUAM-TV (C,N)	††
AKRON, Ohio—40.6 WAKR-TV† (A)	• †80,380
Albany, Ga.—59.4 WALB-TV (A,N)	66,651
ALBANY-SCHENECTADY-TROY,	
N.Y.—90.9	500,459
WCDA-TV†***(C); WTRI† (A); WRGB (WCDA-TV, Albany, N.Y. operates WCDB-TV, Hagaman, N.Y.)	
ALBUQUERQUE, N.M.—60.4 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	77,811
(This market is in the process evaluated.)	of being re-
ALEXANDRIA, La.—54.4 KALB-TV (A,C,N)	72,735
ALTOONA, Pa.—91.6 WFBG-TV (A,C,N)	378,273
AMARILLO, Tex.—65.7 KFDA-TV (A,C); KGNC-TV (N)	89,880
AMES, Iowa—84.0 WOI-TV (A)	323,892



* Area Telepulse May '57

COMPLETE DOMINANCE • 168,541 TV Homes • 295,000 Families • 11/4 Billion EBI • 830 Million Ret. Sales



CALL HOLLINGBERY CO.

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	Hor
NCHORAGE, Alaska—76.7 KENI-TV (A,N); KTVA (C)	26,835	CARLSBAD, N.M.—60.6 KAVE-TV (C)	10,1
NDERSON, S.C.—75.2 WAIM-TV† (A,C)	• †88,87 0	CARTHAGE-WATERTOWN, N.Y.—81.6 WCNY-TV (A,C)	11,4
.NN ARBOR, Mich.—19.3 WPAG-TV†	†21,541	CASPER, Wyo.—56.7 KTWO (A,N); KSPR-TV (C)	11,
RDMORE, Okla.—77.2 KVSO-TV (N)	78,245	CEDAR RAPIDS-WATERLOO, lowa-84.2	٠ اقر
SHEVILLE, N.C.—62.1 WISE-TV† (C,N); WLOS-TV (A)	326,235 †33,537	KCRG-TV (A); WMT-TV (C); KWWL-TV (N) CHAMPAIGN, III.—78.0	;
TLANTA, Ga.—72.3 WAGA-TV (C); WLW-A (A);	592,838	WCIA (C,N)	۲,
WSB-TV (N) UGUSTA, Ga.—66.3	1/0 /50	WCSC-TV (A,C); WUSN-TV (N)	\$,
WJ5F-TV (A,N); WRDW-TV (C)	160,659	CHARLESTON-HUNTINGTON, W.Va.—70.7 WCHS-TV (C); WHTN-TV (A,C); WSAZ-TV	, , (N :
USTIN, Minn.—80.6 KMMT (A)	139,508	CHARLOTTE, N.C.—68.9 WBTV (A,C); WSOC-TV (N)	` }
USTIN, Tex.—78.7 KTBC-TV (A,C,N)	162,736	CHATTANOGA, Tenn.—69.5 WDEF-TV (A,C); WRGP-TV (N)	
AKERSFIELD, Cal.—87.0 KBAK-TV† (A,C); KERO-TV (N)	166,592 †73,567	CHEYENNE, Wyo.—59.7	
ALTIMORE, Md.—84.5 WJZ-TV (A); WBAL-TV (N)	651,836	KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Ne	1
WMAR-TV (C) ANGOR, Me.—88.2 WABI-TV (A,N); W-TWO (C)	116,073	CHICAGO, III.—91.7 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2 '
ATON ROUGE, La.—62.2 WAFB-TV† (C); WBRZ (A,N)	235,278 • †87,314	CHICO, Cal.—60.7	
AY CITY-SAGINAW, Mich.—88.7 WNEM-TV (A,N); WKNX-TV† (A,C)	304,318 †82,805	KHSL-TV (A,C; CINCINNATI, Ohio—85.8 WCPO-TV (A); WKRC-TV (C); WLW-T (N)	į
(Includes Flint) EAUMONT, Tex.—76.6	150,633	CLEVELAND, Ohio—90.6 WEWS (A); KYW-TV (N); WJW-TV (C)	1
KFDM-TV (A,C) ELLINGHAM, Wash.—81.3 KVOS-TV (C)	*83,349	CLOVIS, N.M.—56.5 KICA-TV (C)	,
eTHLEHEM-ALLENTOWN-EASTON, a.—52.2	†68,363	COLORADO SPRINGS-PUEBLO, Colo.—61.1 KK1V (A,C); KRDO-TV (N); KCSJ-TV (N)	,
WLEV-TV† (N); WGLV† (A) IG SPRING, Tex.—83.4	29,676	COLUMBIA-JEFFERSON CITY, Mo.—67.5 KOMU-TV (A,N); KRCG-TV (A,C)	ļ
KEDY-TV (C) ILLINGS, Mont.—52.8	35,066	COLUMBIA, S.C.—67.5	
KOOK-TV (A,C) INGHAMTON, N.Y.—91.5	354,001	WIS-TV (A,N); WNOK-TV† (C) COLUMBUS, Ga.—62.2	
WNBF-TV (A,C,N) IRMINGHAM, Ala.—70.6	413,090	WTVM† (N); WRBL-TV (A,C) COLUMBUS, Miss.—64.7	
WABT (A,N); WBRC-TV (C) 1SMARCK, N.D.—56.4	54,463	WCBI-TV (C,N) COLUMBUS, Ohio—90.8	
KBMB-TV (C); KFYR-TV** (A,N) (KFYR-TV operates satellite KUM-TV,	Williston,	WBNS-TV (C); WLW-C (N); WTVN (A) CORPUS CHRISTI, Tex.—69.4	
N.D.) LOOMINGTON, Ind.—83.7	695,835	KRIS-TV (A,N); KSIZ-TV (C) KVDO-TV† (A)	
WITV (N) (Includes Indianapolis, Ind.) (For ranking purposes, consider this ma Bloomington-Indianapolis)	arket	DALLAS-FT. WORTH, Tex.—78.2 KRLD-TV (C); WFAA-TV (A,N); KFJZ-TV; WBAP-TV (A,N)	
LUEFIELD, W.Va.—56.6 WHIS-TV (N)	133,761	DANVILLE, III.—72.5 WDAN-TV† (A)	
OISE, Ida.—65.2 KBOI (C); KIDO-TV (A,N)	62,760	DAVENPORT, Iowa-ROCK ISLAND, III.—86.4	
OSTON, Mass.—92.0 WBZ-TV (N); WNAC-TV (A,C)	1,377,945	WOC-TV (N); WHBF-TV (A,C) DAYTON, Ohio—90.2	
RIDGEPORT, Conn.—13.5 WICC-TV† (A)	†65,863	WHIO-TV (C); WLW-D (A,N) DAYTONA BEACH, Fla.—54.9	
RISTOL, VaTenn.—55.4	223,507	WESH-TV	
WCYB-TV (A,N) BRYAN, Tex66.4	30,35 2	DECATUR, Ala.—77.4 WMSL-TV† (C,N)	i
KBTX-TV (A,C) SUFFALO, N.Y.—84.2	568,335	DECATUR, III.—77.0 WTVP† (A)	1
WBEN-TV (C); WBUF-TV† (N) WGR-TV (A)	†183,005	DENVER, Colo.—83.4 KBTV (A); KLZ-TV (C);	
BURLINGTON, V1.—83.8 WCAX-TV (C)	* 155,297	KOA-TV (N); KTVR DES MOINES, Iowa—84.5	
BUTTE, Mont.—54.9 KXLF-TV (A,N)	30,636	KRNT-TV (C); WHO-TV (N) DETROIT, MichWINDSOR, Can.—90.5	1,
* 4. A	100 554	WIRK-TV (C): WWI-TV (N):	

71.

WJBK-TV (C); WWJ-TV (N);

WXYZ (A); CKLW-TV

DICKINSON, N.D.-48.1

KDIX-TV (C)

189,556

210,130

WWTV (A,C)

KFVS-TV (C)

CADILLAC, Mich.-86.1

CAPE GIRARDEAU, Mo.-66.0

	TV Homes
OTHAN, Ala.—49.6 WTVY (A,C)	62,285
ULUTH, MinnSUPERIOR, Wis71.8 _KDAL-TV (A,C); WDSM-TV (N)	150,543
JRHAM.RALEIGH, N.C.—67.0	325,660
WTVD (A); WNAO-TV† (A,C);	• †113,122
WRAL-TV (N)	
STON-BETHLEHEM-ALLENTOWN,	†68,363
WGLV† (A); WLEV-TV† (N)	109,565
· WEAU-TV (A,N)	•
DORADO, Ark.—54.5 (KRBB (N)	34,182
(HART, Ind.—(See South Bend, Ind.)	
PASO, TexJUAREZ, Mex78.4	85,219
(ILT-TV (A); KROD-TV (C); KTSM-TV (N);	00,217
ID, Okla.—(See Oklahoma City)	
. IE, Pa.—92.5	*88,060
WICU (A,N); WSEE-TV† (A,C)	• †69,707
GENE, Ore.—67.7 (VAL-TV (N)	**99,305
Operates satellite KPIC-TV, Roseburg,	Ore.)
REKA, Cal.—66.0 (IEM-TV (A,C,N)	39,752
ANSVILLE, IndHENDERSON, Ky66.1	190,824
NFIE-TV† (N); WTVW (A); NEHT-TV† (C)	†108,063
IRBANKS, Alaska KFAR-TV (A,N); KTVF (C)	††
RGO, N.D.—70.2	144,001
WDAY-TV (A,N)	
/See also Valley City, N.D.)	- 401 000
YYETTEVILLE, N.C.—79.0 NFLB-TV† (A,C,N)	• †21,830
DRENCE, S.C.—55.7 NBTW (A,C,N)	163,275
: DODGE, lowa—48.6 : (QTV† (N)	†22,361
LAUDERDALE, Fla.—(See Miami, Fla.)	
: MYERS, Fla.—62.0	17,678
WINK-TV (A,C)	EE 001
`. SMITH, Ark.—56.0 ·KFSA-TV† (A,N); KNAC-TV (C)	55,801 †32,900
. WAYNE, Ind.—83.4	†196,930
·WANE-TV† (A,C); WKJG-TV† (N)	1170,730
. WORTH-DALLAS, Tex.—78.2	597,622
KFJZ-TV; WBAP-TV (A,N); -KRLD-TV (C); WFAA-TV (A,N)	
i ESNO-TULARE, Cal.—84.8	219,714
KFRE-TV (C); KJEO-TV† (A) KMJ-TV† (N)	†186,933
ALVESTON-HOUSTON, Tex.—83.4	563,384
KGUL-TV (C); KPRC-TV***(N); KTRK-TV ((KTRE, Lufkin, Tex. optional satellite o	
Houston, Tex.) RAND FORKS, N.D.—70.6	32,982
KNOX-TV (N)	
KRAND JUNCTION, Colo.—45.0 KREX-TV (A,C,N)	15,630
RAND RAPIDS, Mich.—88.5 WOOD-TV (A,N)	454,534
(For ranking purposes, consider this m Grand Rapids-Kalamazoo.)	arket
REAT BEND, Kan.—67.7	105,629
	35,710
KCKT-TV (N) FREAT FALLS, Mont.—48.6	
KCKT-TV (N) REAT FALLS, Mont.—48.6 KFBB-TV (A,C,N)	377,898
KCKT-TV (N) REAT FALLS, Mont.—48.6 KFBB-TV (A,C,N) REEN BAY, Wis.—80.4 WBAY-TV (C); WFRV-TV (A,C)	377,898
KCKT-TV (N) REAT FALLS, Mont.—48.6 KFBB-TV (A,C,N) REEN BAY, Wis.—80.4	377,898 413,136

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
GREENVILLE-WASHINGTON, N.C.—60.2 WNCT-TV (A,C); WITN (N)	211,289	HOUSTON-GALVESTON, Tox.—83.4 KPRC-TV*** (N); KTRK-TV (A); KGUL-TV (563,384
HANNIBAL, MoQUINCY, III.—75.5 KHQA-TV (C); WGEM-TV (A,N)	160,155	(KTRE, Lufkin, Tex., optional satellite of Houston, Tex.)	KPRC-TV,
HARLINGEN-WESLACO, Tex54.2 KGBT-TV (A,C); KRGV-TV (N)	71,788	HUNTINGTON-CHARLESTON, W.Va.—70.7 WHTN-TV (A,C); WSAZ-TV (N); WCHS-TV	407,031 (C)
HARRISBURG, III.—43.5 WSIL-TV† (A,N)	†40,126	HUTCHINSON-WICHITA, Kan.—75.9 KTVH (C); KAKE-TV (A); KARD-TV (N)	285,287
HARRISBURG, Pa.—89.1 WHP-TV† (C); WTPA† (A)	• †174,136	IDAHO FALLS, Ida.—65.8 KID-TV (A,C,N)	44,007
HARRISONBURG, Va.—65.5 WSVA-TV (A,C,N)	77,704	INDIANAPOLIS, Ind.—84.6 WFBM-TV (N); WISH-TV (C)	724,608
HARTFORD-NEW BRITAIN, Conn.—77.2 WHCT† (C); WNBC† (N)	†315,898	(See also Bloomington, Ind.) (For ranking purposes, consider this m. Indianapolis-Bloomington.)	arket
HASTINGS, Neb.—67.9 KHAS-TV (N)	109,112	JACKSON, Miss.—59.2 WJTV (A,C); WLBT (N)	224,566
HATTIESBURG, Miss.—60.2 WDAM-TV (A,N)	84,167	JACKSON, Tenn.—52.5 WDXI-TV (C)	73,132
HENDERSON, KyEVANSVILLE, Ind.—66.1 WEHT-TV† (C); WFIE-TV† (N);	1 90,824 †108,063	JACKSONVILLE, Fla.—61.9 WJHP-TV† (A,N); WMBR-TV (A,C)	249,381 †79,976
WTVW (A)		JEFFERSON CITY-COLUMBIA, Mo.—67.5 KRCG-TV (A,C); KOMU-TV (A,N)	118,271
HENDERSÖN-LAS VEGAS, Nev.—65.5 KLRJ-TV (A,N); KLAS-TV (C); KSHO-TV	24,498	JOHNSON CITY, Tenn.—52.1 WJHL-TV (A,C)	116,242
HONOLULU, T.H.—79.9 KGMB-TV (C); KHVH-TV; KONA-TV (N); KULA-TV (A) (KGMB-TV operates satellites KHBC-	**108,583	JOHNSTOWN, Pa.—90.8 WARD-TV† (A,C); WJAC-TV (N) (Circulation shown includes Pittsburgh,	1,078,285 †† Pa.)
and KMAU-TV, Wailuku. KONA-TV satellite KMVI-TV, Wailuku)		JOPLIN, MoPITTSBURGH, Kan.—66.7 KODE (A,C); KOAM-TV (A,N)	142,148 ►

a great new Joplin



created for you by KODE-TV

142,148 TV HOMES* IN THE JOPLIN MARKET Larger than Duluth, Phoenix, Ft. Wayne \$776,919,000 Buying Income: 669,800 Total Population

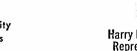
- *NOW 28% HIGHER TOWER -- HIGHEST IN 4-STATE COVERAGE AREA
- *NOW 29% MORE POWER 71,000 WATTS MORE THAN ANY OTHER STATION IN THE AREA
- *NOW COVERS 139,399 TV HOMES IN JOPLIN MARKET -- AN ALL-TIME HIGH

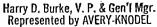
*Television Magazine Set Count, October, 1957

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

316,000 WATTS Designed Pawer

101 miles Northeast of Tulsa • 150 miles Sauth of Kansas City
203 miles East of Wichita • 250 miles Southwest of St. Lauis





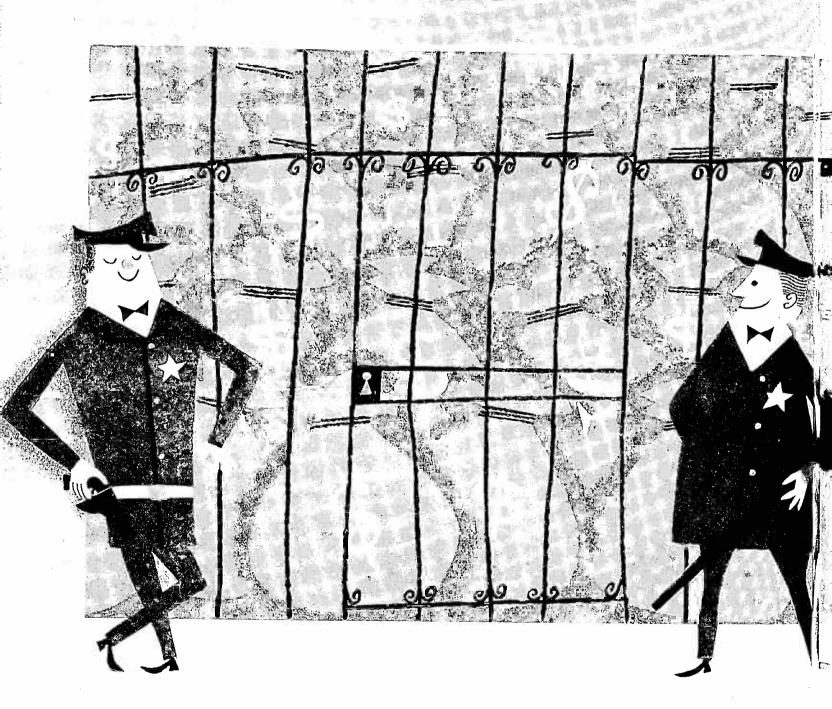
MO

OKLA.



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

29 BILLE



DOLLARS!

SPENT
IN STORER MARKETS
IN RETAIL SALES
IN 1956*

Retail sales of 29 billion...
and so easy to influence on
radio and television stations
owned and operated by the
Storer Broadcasting Company.





WSPD-TV Toledo, Ohio WJW-TV Cleveland, Ohio WJBK-TV Detroit, Mich. WAGA-TV Atlanta, Ga. WVUE Wilmington, Del.

WSPD Toledo, Ohio

WJW Cleveland, Ohio WJBK Detroit, Mich.

WAGA Atlanta, Ga. WIBG Philadelphia, Pa. **WWVA** Wheeling, W. Va. WGB Miami, f

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

SALES OFFICES CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498
SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-8689

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
JUNEAU, Alaska KINY-TV (C)	††	LAWTON, Okla.—76.3 KSWO-TV (A)	61,763
KALAMAZOO, Mich.—88.3 WKZO-TV (A,C)	645,596	LEBANON, Pa.—66.0 WLBR-TV† (C)	†280,796
(For ranking purposes, consider thi Kalamazoo-Grand Rapids.)		LEXINGTON, Ky.—37.0 WLEX-TV \uparrow (A,N)	• †38,85 6
KALISPELL, Mont.—41.8 KGEZ-TV (C)	7,436	LIMA, Ohio—73.5 WIMA-TV† (A,C,N)	• †6B,692
KANSAS CITY, Mo.—83.4 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	556,397	LINCOLN, Neb.—77.2 KOLN-TV (A,C)	185,774
KEARNEY, Neb.—65.7 KHOL-TV (A,C)	**114,578	LITTLE ROCK-PINE BLUFF, Ark.—64.4 KARK-TV (N); KTHV (C); KATV (A)	257,468
(Operates satellite KHPL-TV, Hayes KLAMATH FALLS, Ore.—45.0	Center, Neb.) 14,028	LOS ANGELES, Ca1.—90.9 KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	2,463,497
KOTI (A,C,N) (Optional satellite of KBES-TV, Med	•	LOUISVILLE, Ky.—75.4 WAVE-TV (A,N); WHAS-TV (C)	464,298
KNOXVILLE, Tenn.—61.7 WATE-TV (N); WBIR-TV (C); WTVK-TV† (A)	230,113 †80,471	LUBBOCK, Tex.—74.3 KCBD-TV (A,N); KDUB-TV (C)	126,539
LA CROSSE, Wis.—69.5 WKBT (A,C,N)	123,843	LUFKIN, Tex.—61.7 KTRE-TV (N)	61,475
LAFAYETTE, Ind.—87.4 WFAM-TV† (C)	• †56,771	(Optional satellite of KPRC-TV, House LYNCHBURG, Va.—64.5	ton, Tex.) 156,747
LAFAYETTE, La.—56.4 KLFY-TV (C)	100,595	WLVA-TV (A) MACON, Ga.—54.1	88,004
LAKE CHARLES, La.—71.9 KPLC-TV (A,N); KTAG-TV† (C)	137,260 • †52,234	WMAZ-TV (A,C) MADISON, Wis.—85.6 WIS-TV (C); WKOW-TV† (A);	289,639 †110,960
LANCASTER, Pa.—89.8 WGAL-TV (C,N)	567,028	WMTV† (N) (This market is in the process o	, ,
LANSING, Mich.—88.0 WJIM-TV (A,C,N)	434,269	evaluated.)	•
(Includes Flint) LAREDO, Tex.—54.2 KHAD-TV (A,C,N)	*8,076	MANCHESTER, N.H.—91.4 WMUR-TV (A) (Circulation shown does not incl.)	966,949
LAS VEGAS-HENDERSON, Nev.—65.5 KLAS-TV (C); KSHO-TV; KLRJ-TV (A,N	24,498)	Mass., where station has sizable audience.)	•

WKRG-TV LEADS THREE WAYS

No matter how you measure it, WKRG-TV is number one by a large margin in this Billion-Dollar Market.

NIELSEN

Report number two shows WKRG-TV leading in every dept. . . . covering 33 to 26 counties for Sta. "X", with 45,000 extra homes in Ch. 5's area.

A. R. B.
(Feb. '57) WKRG-TV leads 281 to 150 in measured quarter-hour segments. At night, the lead is 139 to 59!

PULSE

Telepulse (Sept., '56) shows WKRG-TV leading in 275 quarter-hours to 171 for Station "X".



HERE'S THE BILLION-PLUS MARKET

Within the area of WKRG-TV's measurable audience lies 1,258,000 people . . 336,000 families . . Cons. Spendable Income, \$1,467,000,000 and Tot. Ret. Sales of \$1,060,054,000 (latest published SRDS figures). Here is the Coverage-Bonus WKRG-TV gives you in Big, Billion-Dollar Mobile:

WKRG-TV Station "X"	Population 1,258,000 1,087,000	Total Families 336,000 290,000	C.S.I ₋ \$1,467,000,000 1,316,000,000	T.R.S. \$1,060,000,000 954,000,000
WKRG-TV Bonus	161,000	46,000	\$ 151,000,000	\$ 106,000,000

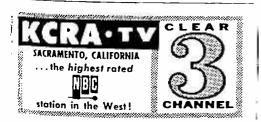
Channel				REPS:
③	CBS		PAZ	AVERY - KNODEL

	. v , me
MARINETTE, Wis.—79.9	1 00
WMBV-TV (N) (Covers Green Bay)	
MARQUETTE, Mich.—84.6 WDMJ-TV (C)	· 31:
MASON CITY, Iowa—78.5 KGLO-TV (C)	1 .70
MAYAGUEZ, P.R. WORA-TV (C)	荒 寺
MEDFORD, Ore.—53.7 KBES-TV (A,C,N)	5.
MEMPHIS, Tenn.—59.9 WHBQ-TV (A); WMCT (N);	4: , 7;
WREC-TV (C) MERIDIAN, Miss.—59.5	
WTOK-TV (A,C,N) MIAMI-FT. LAUDERDALE, Fla.—87.5	3
WCKT (N); WITV† (A); WTVJ (C); WP\$T MIDLAND-ODESSA, Tex.—71.4	†1879 7.7
KMID-TV (A,N); KOSA-TV (C) MILWAUKEE, Wis.—91.7	56∜g
WISN-TV (A); WITI-TV; WTMJ-TV (N); WXIX† (C)	125
MINNEAPOLIS-ST. PAUL, Minn,—80.8 KMGM-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	70 !
MINOT, N.D.—56.8 KCBJ-TV (A,C,N)	2 3
MISSOULA, Mont.—56.6 KMSO-TV (A,C)	4
MOBILE, Ala.—63.3 WALA-TV (A,N); WKRG-TV (C)	20
MONROE, La.—59.6 KNOE-TV (A,C,N)	14
MONTGOMERY, Ala.—59.6 WCOV-TV† (C); WSFA-TV (N)	13; ₇ 3 †7(7)
MUNCIE, Ind.—79.4 WLBC-TV† (A,C,N)	†81 :
MUSKOGEE, Okla.—79.3 KTUL-TV (A)	233
(Includes Tulsa, Okla.) NASHVILLE, Tenn.—62.3	351
WLAC-TV (C); WSIX-TV (A); WSM-TV (N) NEW BRITAIN-HARTFORD, Conn.—77.2	†315°
WNBC† (N); WHCT† (C) NEW HAVEN, Conn.—92.0	888.
WNHC-TV (A) NEW ORLEANS, La.—75.9	433:
WDSU-TV (A,C,N); WJMR-TV† (A,C) NEW YORK, N.Y.—91.6	†134) 4,766;>
WABC-TV (A); WABD; WATV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV	
NORFOLK, Va.—81.6 WTAR-TV (A,C); WTOV-TV†;	315/3 • † 163,6
WVEC-TV† (N) OAK HILL, W.Va.—56.1	91,1
WOAY-TV (A) ODESSA-MIDLAND, Tex.—71.4	74,
KOSA-TV (C); KMID-TV (A,N)	378,
OKLAHOMA CITY, Okla.—78.2 KWTV (C); WKY-TV (N); KGEO (Enid) (A)	•
OMAHA, Neb.—84.8 KMTV (A,N); WOW-TV (C)	163,
ORLANDO, Fla.—64.8 WDBO-TV (A,C,N)	
OTTUMWA, Iowa—72.2 KTVO (C,N)	151,\ 111,\
PADUCAH, Ky.—60.5 WPSD-TV (N)	:
PANAMA CITY, Fla.—46.0 WJDM-TV (A,C,N)	19,:
PARKERSBURG, W.Va.—41.9 WTAP-TV† (A,C,N)	†37, <i>l</i> /
PENSACOLA, Fla.—60.8 WEAR-TV (A,C)	171,
PEORIA, III.—83.8 WEEK-TV† (N); WTVH-TV† (A,C)	• † 185,2
ELEVISION MAGAZINE • OCTO	BER IS

i

Market & Stations-% Penetration

larket & Stations—% Penetration	TV Homes
ETERSBURG, Va.—73.6 WXEX-IV (N)	248,221
Includes Richmond, Va.) (For ranking purposes, consider this	market
Petersburg-Richmond.)	ind Rol
GILADELPHIA, Pa.—91.9 GWCAU-TV (C); WFIL-TV (A);	1,793,719
WRCV-TV (N) (For ranking purposes, consider this philadelphia-Wilmington.)	market
OENIX-MESA, Ariz.—80.8	172,017
KTVK (A); KVAR (N) NE BLUFF-LITTLE ROCK, Ark.—64.4 KATV (A); KARK-TV (N); KTHV (C)	257,468
HTSBURG, KanJOPLIN, Mo.—66.7 KOAM-TV (A,N); KODE-TV (A,C)	142,148
TISBURGH, Pa.—89.4	1,224,513
ATTSBURG, N.Y.—82.2 WPTZ (A,N)	110,064
C)LAND SPRING, Me.—87.4 WMTW (A,C) (Mt. Washington, N.H.)	*313,428
!)RTLAND, Me.—87.1 !WCSH-TV (N); WGAN-TV (C)	209,937
(NRTLAND, Ore.—76.3 KGW-TV (A); KOIN-TV (C); KPTV (N)	421,611
ESQUE ISLE, Me.—88.2 WAGM-TV (C)	35,002
2 (OVIDENCE, R.I.—92.5 WJAR-7V (A,N); WPRO-TV (C)	755,814
// JEBLO-COLORADO SPRINGS, Colo.—61 KCSJ-TV (N); KKTV (A,C); KRDO-TV (N)	.1 69,605
. UINCY, IIIHANNIBAL, Mo75.5 WGEM-TV (A,N); KHQA-TV (C)	160,155
WNAO-TV† (A,C); WRAL-TV (N);	325,660 • †113,122
WTVD (A) ## APID CITY, S.D.—58.3	25,168
KOTA-TV (A,C,N) E IDDING, Cal.—49.0	40,295
KVIP (N) ⇒ :NO, Nev.—63.5	44,443
KOLO-TV (A,C,N)	44,440
WRVA-TV (C); WTVR (A); WXEX-TV (N)	248,221
(Petersburg, Va.) (For ranking purposes, consider this Richmond-Petersburg.)	market
OANOKE, Va.—70.2 WDBJ-TV (C); WSLS-TV (A,N)	306,760
OCHESTER, Minn.—82.1 KROC-TV (N)	104,062
OCHESTER, N.Y.—91.5	*301,966
WROC-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	
WREX-TV (A,C); WTVO† (N)	203,724
COCK ISLAND, IIIDAVENPORT,	†129,161
owa—86.4 WHBF-TV (A,C); WOC-TV (N)	384,556
ROME, Ga.—69.0 WROM-TV	110,044
RSWS-TV (A,C,N)	45,253
SACRAMENTO, Cal.—79.0 KBET-TV (C); KCRA-TV (N)	336,200 ►





OKLAHOMA CITY WILL BE WATCHING NEW FALL PROGRAMS ON ABC



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GEORGE STREETS, STATION MANAGER

CHARLIE KEYS, SALES MANAGER

REPRESENTED BY BLAIR Television ASSOCIATES INC.

Market & Stations—% Penetration	7V Homes	Market & Stations—% Penetration
SAGINAW-BAY CITY, Mich.—88.7 WKNX-TV† (A,C); WNEM-TV (A,N)	304,318 †82,805	SALT LAKE CITY, Utah—81.7 KSL-TV (C); KTVT (N); KUTV (A)
(Includes Flint) ST. JOSEPH, Mo.—79.4	193,742	SAN ANGELO, Tex.— 60.6 KCTV (A,C,N)
KFEQ-TV (C) ST. LOUIS, Mo.—83.5	754,796	SAN ANTONIO, Tex.—68.0 KCOR-TV†; KENS-TV (C); KONO (A);
KSD-TV (N); KTVI (A,C); KWK-TV (C)	754,796	WOAI-TV (N) SAN DIEGO, CalTIJUANA, Mex.—90.3
ST. PETERSBURG-TAMPA, Fla.—78.3 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	311,732 †173,915	KFMB-TV (C); KFSD-TV (N); XETV (A) SAN FRANCISCO, Cal.—86,8
SALINAS-MONTEREY, Cal.—90.1 KSBW-TV (A,C,N)	134,608	KGO-TV (A); KPIX (C); KRON-TV (N); KSAN-TV†
(Includes circulation of optional sate San Luis Obispo.)	llite KSBY,	SAN JOSE, Calif.—90.6 KNTV
SALISBURY, Md.—71.3 WBOC-TV† (A,C)	• †57,603	SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)

FOR	UNMATCHED	COVERAGE	0F
STE	UBENVILLE-WI	HEELING 52nd TV	Market



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STATION — Covers 320,957 TV homes in 30 counties of Ohio and W. Virginia. 62% more tower - 53,538 more TV homes than the Wheeling station. Lowest cost per thousand TV homes. Over 80 top-rated CBS and ABC Network shows. Total coverage of 1,125,500 TV homes, including Pittsburgh.

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Ask for (1) Showing of new color slide film, "How to Make Money in the Steel Market." (2) Chart, "How to Measure Your TV Results." (3) "Directory of Retailers and Wholesalers in Steubenville-Wheeling Market."





96

STEUBENVILLE, OHIO CHANNEL 9 234,500 WATTS

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TV Homes

205,263

23,163 254,469

276,906

1,236,392

†212,535

211,522

tt

††

lember of the Friendly Group WSTV, WSTV-TV, Steubenville: KODE, KODE-TV, Joplin: WBOY, WBOY-TV, Clarksburg WPAR, Parkersburg WPIT, Pittsburgh

Market & Stations—% Penetration 7\mes
SAN LUIS OBISPO, Cal.—(See Salinas-Montere
SANTA BARBARA, Cal.—80.5 KEY-TV (A,C,N) (Does not include Los Angeles, where
claims additional coverage.)
SAVANNAH, Ga.—64.0 WSAV-TV (N); WTOC-TV (A,C)
SCHENECTADY-ALBANY-TROY, N.Y.—90.9
WRGB (N); WCDA-TV†*** (C); WTRI† (A) †1 :: (WCDA-TV, Albany, N. Y., operates satel) WCDB-TV, Hagaman, N.Y.)
SCRANTON-WILKES-BARRE, Pa.—81.3 WARM-TV† (A); WDAU† (C); WBRE-TV† (N); WILK-TV† (A)
SEATTLE-TACOMA, Wash.—81.5 KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW
SEDALIA, Mo.—75.9 KDRO-TV
SHREVEPOPT, La.—67.8 2h H
SIOUX CITY, Iowa—79.4 24 117 KTIV (N); KVTV (A,C)
SIOUX FALLS, S.D.—71.6 **19 (3
KELO-TV (A,N) (Operates satellite KDLO-TV, Florence, S.D. d KELO-TV, Reliance, S.D.)
SOUTH BEND-ELKHART, Ind.—80.1 †17 2 WNDU-TV† (N); WSBT-TV† (C) WSJV-TV† (A)
SPARTANBURG-GREENVILLE, S.C.—63.1 29 49 WSPA-TV (C); WFBC-TV (N)
SPOKANE, Wash.—72.6 22//5 KHQ-TV (N); KREM-TV (A); 1 KXLY-TV (C) 1
SPRINGFIELD, III.—72.1 •†10; 7 WICS† (A,N)
SPRINGFIELD-HOLYOKE, Mass.—90.7 4†197) WHYN-TV† (C); WWLP† (A,N)
SPRINGFIELD, Mo.—72.4 91 5 KTTS-TV (C); KYTV (A,N)
STEUBENVILLE, Ohio—88.8 1,012 WSTV-TV (A,C) (Circulation shown includes Pittsburgh, Pa.)
STOCKTON, Cal.—82.7 577. KOVR (A)
SUPERIOR, WisDULUTH, Minn.—71.8 150 ¥ WDSM-TV (N); KDAL-TV (A,C)
SWEETWATER, Tex.—79.7 57 U KPAR-TV (C)
SYRACUSE, N.Y.—90.8 471): WHEN-TV (A,C); WSYR-TV*** (N)
(WSYR-TV operates satellite WSYE-TV, Elm. (N.Y.)
TACOMA-SEATTLE, Wash.—81.5 KTNT-TV (C); KTVW; KING-TV (A); KOMO-TV (N)
TALLAHASSEE, Fla.—(See Thomasville)
TAMPA-ST. PETERSBURG, Fia.—78.3 311, WFLA-TV (N); WTVT (C); WSUN-TV† (A) †173,
TEMPLE-WACO, Tex.—73.8 149, 1 KCEN-TV (N); KWTX-TV (A,C)
TERRE HAUTE, Ind.—77.6 WTHI-TV (A,C)
TEXARKANA, Tex.—57.5 KCMC-TV (A,C)
THOMASVILLE, GaTALLAHASSEE, Fla.—57.0 106,' WCTV (A,C,N)
TELEVISION MAGAZINE . OCTOBER 114

CORRECTIONS FOR TELEVISION MAGAZINE'S 1957 MARKET BOOK

Clip and pasto in your Market Book

u.s.	۲V	HOMES	ĦY	COUNTIES

Page		
75	Lowndes County, Miss.	
	TV Homes Aug. '57	7,770

RECEIVER CIRCULATION FOR AUGUST

Page	on Penetration	TV Homes
92	Austin, Minn. 79.7 KMMT (A)	137,907
65	Austin, Tex. 78 (1 KTBC (A,C,N)	162,021
177	Fresno-Tulare KM1-TVT (N)	1100,502
100	Jacksonville, Ha. 60.7	244,588
		\78,5T0
100	lancastor, Pa. 188.9	561,300
100	Lansing, Mich. 87,1	450,019
103	Salishury, McL. 71.3	*157,603
101	Spokane, Wash. 72.1	225,265
104	Julare Fresno KMJ-TVT (N)	(180,502
104	Yakima, Wash. 67.3	1109,1814

TELEVISION MARKETS

Page	•	
132	Chicago, III.	
	VIIE Seta	2,092,937
143	Eureka, Cal.	
	VIII Sets	38,900
	Pop,	186,600
	Fam,	60,200
	Ret. Sales	\$266,397,000
155	Jacksonville, fla.	, .
	Duval County VIII	
	Sels	93,454
	Total VIII Sota	244,580
101	Parkersburg, W.Va.	
	VIII Sels	137,945
182	Peoria, III.	
	VIII Sels	- [185,390
190	Sallsbury, Md.	
	VIII Sets	· 57,603
197	Spokana, Wash.	•
	VIIE Sola	225,265
	Pop,	995,700
	Lam,	312,600
	Ret. Sales	\$1,120,046,000
	Deletech Newton C	

•Due to conflicting research data, this market has not been re-evaluated pending further study, TUHF

Markot & Stations - % Pointration	IV Homes
101EDO, Ohlo - 88.5 WSPD TV (A,C,N)	368,579
10PEKA, Kan 78.0 WIIW IV (A,t.)	175,622
TRAVERSE CITY, Mich. 73.0 WPIN IV (N)	49,97n
NCSON, Adv. 1845 RGUN IV (A), KOHI IV (C), KVOA IV (N	81,366
TULARE-TRESNO, Cal 84-8 J.RE. (V. (c.); K.H.O. (V.); (A); KMT (V.); (N)	219,714 [186,933
TULSA, Okla. 77 0 KOTV (c), KVOO TV (N);	318,908
NIULIV (A) (Muskique, Okla) TUPELO, Miss49-9 WIWV (N)	32,567
1WIN FALLS, Ida 65 0 KIIN IV (A C,N)	20,193
TYTER, Tex 60.5 NITV (A,c,N)	99,041
UTICA-ROME, N.Y. 92.5 WKIV (A,L.N)	146,243
VALIFY CITY, N.D 69 T KNINTV (C)	158,002
(Sign also Largo, N.D.) WACO-TEMPLE, Tex. 73.8	149,000
WASHINGTON, D.C. 112.7 WASHINGTON, D.C. 112.7 WMALTV (A), WRC TV (N),	740,193
WICH IV (C), WITG WASHINGTON GREENVILLE, N.C. 60.2	211,289
WIIN (N), WNCT (A,C) WATERBURY, Coun. #/ 2	158,521
WATERIOO-CEDAR RAPIDS, Iown 84.2	335,110
KWWLTV (N), KCRG IV (A), WM1 IV (c) WAUSAU, WIs 71 1	00,101
WESTACO HARTING IN, Tex. 54.2	71,7nn
KRGV TV (N); KGBL TV (A,C) WEST PALM BEACH, Ha = 80.0 WLALTV (A); WPTV (C,N)	93,961
WHETHING, W Va. 83.6 WIRL IV (A,N)	429,763
WICHTA-HUTCHINSON, Kan 75.9 KAN 1V (A), KARD IV (N), KIVH (C)	285,287
WICHIA LALLS, Tex. 60.5 KIDX IV (A,N), KSYD IV (C)	130,417
WILKES BARRE-SCRANTON, Pa 81 3 WBRE IVE (N), WILK IVE (A),	1249,317
WARM IV (A), WHAU (C) WILMINGTON, Del. 91.3	1,361,259
WVUI Circulation shown includes Philadelph Circulation purposes, consider this mai Wilmington Philadelphia	
WILMINGTON, N.C. 51.0 WMID IV (A,N)	136,595
WINSTON-SALEM, N.C 83.7 WSB-TV (N), WIORTVI (A)	315,242 [69,070
	* 109,765
KBASIV, Iphinin, Wash , KIPRIV, Pasc	o, Westel
YORK, Pa38.6 WNOW IV!, WSBA IV! (A)	• 102,842
YOUNGSTOWN, Ohio = 71.3 WEMLEY (N), WEILN IV $\{A,C\}$	175,084

Markat & Stations 25 Penatration	1V Homes
ZANESVILLE, Obta - 60 9 WIII Z IVI (A C N)	- 151,689
 Due to conflicting research data to not been seconducted pointing to 	

(f Incomplete data

THIFF

- * 11 h rowniago only
- 44 lindulus christation of satullita
- 54.5 Door not turbule checilation of rapidite

Market	Matten Cl	hannel
Hartford, Com	WIICTA	(I)
lacknowedlle Ha	WIGATV	(12)
Now Orleans, La	WWIIV	(4)
Nortolk, Va	WAVI	(10)
Omaha, Nob	KIAV	(1)
Pittalaugh, Pa	WIII	(11)
DUF 10 OPEN IN OC	TORER, 2	
Market	Mattan Cl	iannal
Market	Station C	ાનાપાની (12) (45)
Market Clarkshuru, W Va Youngstown, Ohio	Matten Cl What IV What	(12)
Market Clarkshury, W Va	Matten Ct WROY IV WEST	(12)



Jack L. Matthewn, Media Director Citaton E. Frank, Inc., Chicago, Illinois

"SRDS has performed a truly valuable service by combining market and media data within one conventent source". It reduces 'book-hopping' and provides an excellent means of relating the media problem to the area involved."

*Roors month, in Standard Rate's Nowspaper, Spot Rodle and Spot T) -editions.

YUMA, Arlx.--78.8

KIVA IV (C,N)

124,512

about virtually every sizable corporation in the nation, have never been able to compile a listing on MCA.

Although MCA is a money-making prototype of the cloak-and-dagger operation, the company is said to be scrupulously legitimate in its methods. It maintains hawk-like scrutiny over its employes' business dealings. It has never been in trouble with the tax collector, but apparently he is the only man, other than Jules Stein and Stein's brother-in-law, MCA treasurer Charles Miller, who ever gets a look at the firm's complete financial statement.

Not that others wouldn't like to. The firm's policy of privacy is the dismay of MCA public relations men who surely know the cardinal rule of publicity discovered by Eve: The more you try to hide something, the more everybody wants to peek.

Even the U.S. Government wants to find out about MCA. A spokesman for the anti-trust division of the Department of Justice said last month: "At this time the operations of MCA are under active study by this department, and have been for about four months."

Stein is a top-notch businessman

Stein himself is generally regarded as a top-notch businessman. He is known to be ruthlessly efficient, but in a way that realistic businessmen respect and admire. Now 62 and board chairman, Stein is no longer a 9-to-5 clock-puncher for MCA, but he is by no means inactive.

He still lays down the firm's overall operating policy, particularly in the financial end, and he is happiest when he is master-minding a multicorporation deal so complex that it baffles his subordinates. With MCA's interlocking subsidiaries and manyfaceted operations, Stein gets plenty of chance to use his skill.

He is a handsome man with steelgray hair and a trim physique. In excellent health, he enjoys water sports and keeps a careful balance between his zeal for business maneuvers and his devotion to his family. He and his wife have two daughters, Jean and Susan, in their early 20's.

This family of four shuttles between three homes, one in Beverly

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Hills, another in Paris, and a third at 13 Sutton Place in New York, a magnificent residence overlooking the East River.

The number two man of the business is Lew Wasserman, MCA president, who directs the firm's day-to-day operations from MCA's offices in Beverly Hills. On the third rung of the MCA executive ladder is Taft Schreiber, executive vice president and head of the Beverly Hills office. As far as television is concerned, however, the chief executive on almost all deals is David (Sonny) Werblin, vice president and head of the New York office, MCA's world headquarters.

Below these four, every other MCA executive is a vice president. Because of these identical titles, each of the men in this army of vice presidents seemingly holds equal authority. Each does have some areas in which he holds virtually independent authority, but it is not unusual for one vice president to have overlapping and outranking authority in an area covered by another vice president, according to several reports from men who do business with the corporation.

MCA is a young man's organization. With the exception of Stein, virtually all of the executives are in their 40's. They dress conservatively, live conservatively, and all have a remarkable devotion to their jobs. President Wasserman, described by his competitors as a "completely dedicated man," frequently arises at 5:30 a.m. so he can get in several hours of paper work before he shows up at the office at 8:30.

MCA men have personal magnetism

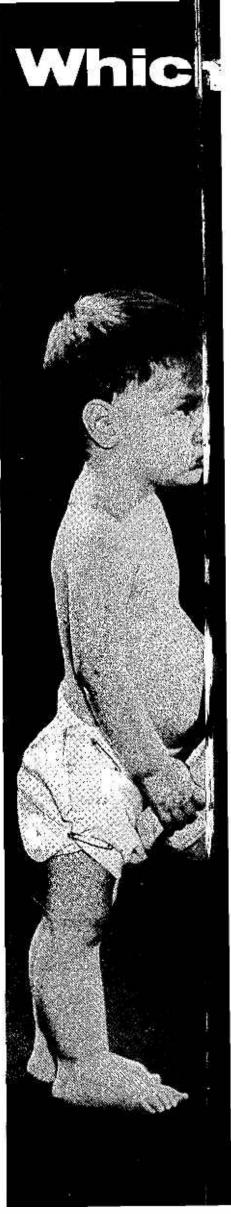
There is one other characteristic that fits each of these top MCA men. It's an overworked phrase but in this case it is particularly apt. Each of these men possesses, to a remarkable degree, that quality commonly described as personal magnetism. They have winning personalities that easily inspire confidence.

It is undoubtedly a major factor in their success and indicates that, for an aspiring MCA man, it is a quality that counts for as much as, or more than, know-how, seniority or money.

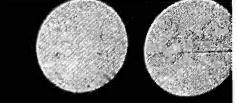
Wasserman was handling publicity for a nightclub in Cleveland when he was hired by MCA as a publicity man in its Chicago office.

Werblin and Schreiber have been with MCA almost all of their business careers. Both men started out as office boys for the company.

To page 101



CUTEST?





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a MCA's talent list reads like a Hall of Fame of the entertainment world

Werblin came to MCA upon his raduation from Rutgers University. Mong today's top MCA personalities, he is most often described as chameleon. He has the same personal appeal as his top-drawer colagues, but when the chips are down a the bargaining of a major business eal, Werblin can sit as cold and imposable as an iceberg.

n roodheart was co-founder of MCA

When Werblin started with MCA soffice boy, his first boss was Willam Goodheart, the firm's co-founding. Goodheart retired a wealthy man some years before World War II and tein has since been sole head of the mr. Chafing with inactivity, Goodheart returned to New York half a ozen years ago and is now NBC's ice president in charge of network ales.

It is impossible to name all the ther MCA vice presidents, whose aparent rank varies with the position of the business acquaintance who describes them.

Maurey Lipsey, head of MCA's phicago office, is generally acknowledged to rank nearly equal with Merblin. Lipsey is in charge of the parany nightclub and variety acts repessented by MCA.

Larry Barnett usually handles mokings for bands and orchestra I maders. In the New York office, Herb cosenthal is regarded as second in mank only to Werblin and is sometimes described as Werblin's right-tand man.

Other MCA vice presidents whose esponsibilities cover some areas of elevision are Freddie Fields, Dick Lubin, Lou Friedland, Dave Sutton, lerb Stern and Wynn Nathan.

Shortly after Goodheart left MCA retire, Stein decided to expand the rm's operations. Until then, MCA ad achieved success as a booking gency for bands through the develpment of three theories: Rotating lands, Exclusives and Package Deals.

Before Stein devised the idea of otation, most bands stayed in one dace for months or years. Stein saw hat by rotating their engagements the could increase the fame of several irchestras at once. Tied in with this, the persuaded hotel and restaurant owners to book MCA bands exclusively.

Package deals merely enlarged pon the exclusive theory. Nightclub perators found they could get an MCA package including not only a

band but floor shows, liquor and even table favors. And MCA, of course, got a 10 per cent commission on it all.

Through package deals, MCA then expanded into other areas of the entertainment world: singers, dancers, vaudeville acts. The next stop was obvious: Hollywood.

In 1938 MCA didn't have a single major movie star as a client. Stein moved into this area through the acquisition of smaller talent agencies. The years just before World War II were a period of rapid growth. And at the same time, MCA was rapidly beefing up its stable of radio stars. Today MCA's talent list reads like a Hall of Fame of the entertainment world. The roster includes such personalities as:

Marilyn Monroe, Clark Gable, Gregory Peck, Ralph Edwards, Marlon Brando, Richard Widmark, Cary Grant, Judy Garland, Jerry Lewis, Dean Martin, Gene Kelly, Ed Sullivan, Ozzie and Harriet Nelson, George Gobel, Eddie Fisher, Gisele MacKenzie, Jack Benny, Amos & Andy, Burns & Allen, Bergen & McCarthy, Alfred Hitchcock, Victor Borge, and on, and on . . .

By the end of World War II, MCA was already an entertainment giant. Then came television. MCA's growth in the past 10 years has been quietly tremendous. The two main reasons are the packaging possibilities and the continuity factor.

A leading executive in the television industry explains it this way: "With television, long deals in shows (because of re-runs) continue the agency-artist relationship even after the artist's original contract with MCA has expired. This wasn't true with movie contracts because they were mostly one-shot deals. This continuity is the main factor that has tremendously strengthened MCA—plus, of course, all of the extra money that MCA is getting from its packages now."

Today MCA is undeniably big, and undeniably rich. But what about its power? Is it so great that, as its strongest critics claim, it is a threat to the television industry? Some criticisms heard about MCA are so extreme that they must be taken with a grain of salt. The following is an example:

An MCA detractor among network executives believes that MCA is powerful enough to "break" a network. "Suppose," he says, "MCA should an-

nounce it wasn't going to book any more talent on a certain network? Of course, it would probably get into a lot of hot water. But the fact that it has that kind of leverage, I'd say, is pretty significant."

Any appraisal of a company the size and dominance of MCA is bound to uncover strong opinions pro and con. The significant answers, however, most probably rest with the consensus of moderate opinion, the truly dispassionate observers who deal with MCA but gain neither vinegar nor victory from it. To these, the reality of MCA's "power" is open to question. Says an agency v.p. in charge of television: "I don't see MCA as any threat to the industry. MCA may dominate the service field. but it neither threatens nor directs the industry's leadership."

He holds that MCA's power is, in the main, merely authority delegated through thousands of entertainers contracts. MCA uses only the standard agency contracts authorized by the American Federation of Musicians, the American Guild of Variety Artists, the American Federation of Television and Radio Artists, and the like.

Contracts protect artists

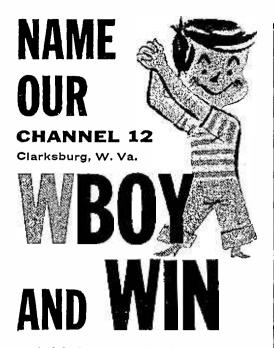
Such contracts have been screened by these organizations for the protection of the artists, not the agents. Consequently, the contracts are full of "escape clauses" for the artist. He can pull out any time he thinks his agent isn't doing right by him.

If the agent's negligence is provable the artist can pull out by direct means; in other cases the artist can feign illness, suffer a case of "nerves" and in general, use indirect means similar to those of a tenant who wants to break his apartment lease.

Talent contracts are so easily revokable, in fact, that several smaller agents on Broadway eschew any formal contract and operate for their clients solely on the strength of a handshake agreement.

MCA draws its severest criticism in the area of its TV packaging oper-To next page





- 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. (Clarsburg - Fairmont - Morgantown)
- Rich in coal, oil and gas
- Untouched to date by a direct TV signal
- Captive audience-666,315 popula-
- 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.

MAIL YOUR ENTRY TODAY TO
WEOY-TV
CHANNEL 12
Exclusive in Clarksburg, W. Va.
NBC INTERCONNECTED (C)
George Clinton, Gen'l Mgr. • Rep. by Avery-Knodel
A Member of The Friendly Group
I suggest the following name:
Name
Company
Address
<i>لے جب سے سے ہیں۔ جب ہیں سے ب</i>

THIS IS MCA Continued

ations. The cost of a TV show is calculated in two parts. One is the "above the line" cost which includes the fees paid to the stars, the writers. and so forth. The other is "below the line", which is the actual production cost for the lighting, studio rental, stagehands' salaries and the like.

What makes TV men cry out in anguish is that MCA-sometimes, at least-will calculate its commission on both the "above the line" and the "below the line" costs. One harried executive exclaimed, "What it means is that MCA gets a commission on the salaries a network pays its own grips!"

A spokesman for a national advertiser said that in some instances MCA has demanded a percentage of the package price, even when it represented only the star, because MCA did not want to "penalize" its own

MCA's package productions

Another television executive tells more about MCA's profits from package productions. "It's on these package deals that MCA is really making the money. Through its subsidiary, Revue Productions, MCA produces the package. On shows destined for network use, after Revue makes the pilot, the network will usually finance the rest of the production, but Revue adds 20 per cent to the total estimated cost for 'production overhead.'

"But then MCA will get another 10 per cent for selling the package. And later, if it's syndicated, MCA-TV gets another 10 per cent for distributing it.

'Now, I don't mean that they take 10 per cent for representing the artist and then take a commission on the package too. That's called cumulative commissions and it's illegal. Moreover, the commissions MCA charges are standard for the industry. But it's the many commissions they get through their many subsidiaries-I believe it's unfair and it's helping to push up the price of television. I think MCA's 'take' is disproportionately unfair in the strongest sense of the word.'

Not all of MCA's customers take this position. Says an agency executive: "The commissions MCA charges obviously increase the cost of television. But the services MCA performs are also expensive and are indispensable to first-quality programming."

CBS star Ed Sullivan, who is represented by MCA, maintains that MCA's worldwide operation is an invaluable aid in helping him to assemble his weekly show. Sullivan vs

"Here's an example of how big agency like MCA can be of truendous help to you. This summer I lent over to Europe for two wiks. There's a nightclub in Paris eled the Lido; the best shows in Erope play there. There was an act elect the Nit-Wits, a musical act ins London. They do pantomime; it's Sur of the English equivalent of ; k Jones. I wanted to get them here on the show.

"The first step was to arrange the Lido, which holds a year's | n. tract for them, to let them come er here for a couple of weeks. The worked out with the Lido thrill friendships and past favors.

"Then we had to get an okay kin Petrillo for the musicians' union les cause technically the Nit-Wits' h. ing here could cost some Ameran musicians some employment. 30 MCA, with its offices in Lor in worked out a deal for me with ne British musicians' union so an e al number of American musicians of ld appear in Europe.

'It happens that Spike Jones as nine men, the same number as ne Nit-Wits. So MCA booked Sire Jones in Europe while the Nit-Ets are here. They're going to be on 10 show here Nov. 24 and Dec. 1. in individual agent couldn't swin a deal like that."

MCA admirers say that theirganization provides another valulle service, that of promoting and ucouraging budding talent. Butile record indicates that MCA tend :0 follow a "pick 'em when they're r. " policy.

Stein: "Bands just happen"

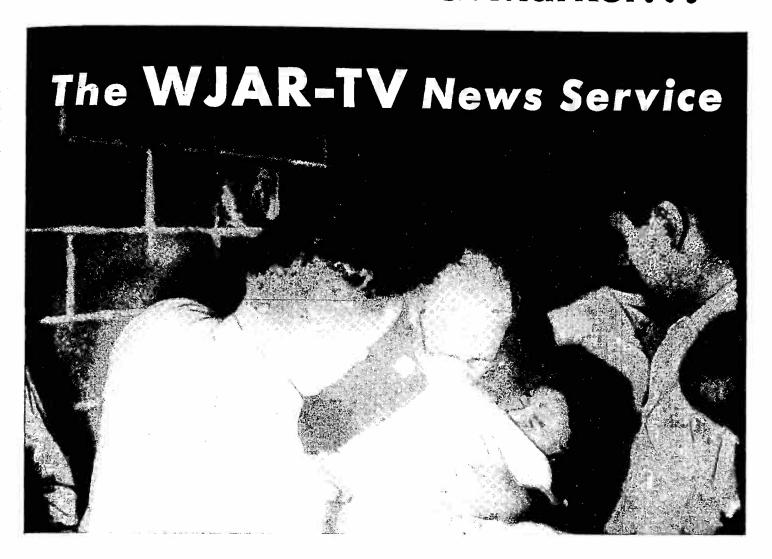
Jules Stein, Mr. MCA himself :lieves nobody can pick a smask it entertainer ahead of time. A ? g time ago, when MCA was principly in the band business, Stein told by Lombardo, "Bands just happen. | u can't make them."

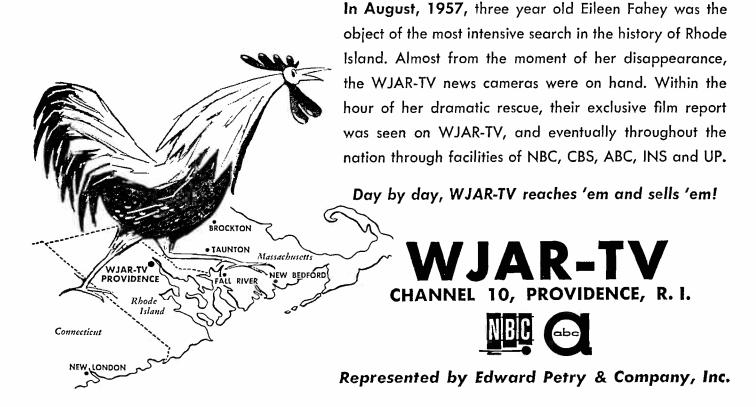
The struggle of Frank Sinatr s a case in point. Twenty years o Sinatra was a member of a quant called the Hoboken Four. They n first prize on Major Bowes' Amaga Hour. Two years later Harry Ja s signed Sinatra as a \$75-a-week.)calist. The MCA experts heard n and turned up their noses.

Then Tommy Dorsey hired hir at \$150 a week. Again the MCA expas listened, again they turned up thir noses. When some teenage 1,1s started squealing and sighing, ie General Amusement Corp., the t d

To page 15

Here's One Way WJAR-TV Sells 'Em In The PROVIDENCE Market...







Can you name any other TV feature film package that contains so many great ones as...

NTA'S 'NIFTY BIG FIFT'

... produced by 20th CENTURY-FOX

d they're typical of NTA's ze package of them—"The fty Big Fifty."

They can't miss when they've en produced at a cost of \$60,000,000, and include no less than 29 Academy Award winners and nominees. With all the polish and finesse you expect from that master studio — 20th Century-Fox.

The moral is plain. For assured ratings and sales to match, phone, wire on write NTA today — and find out for yourself how nifty are these Big Fifty!



Harold Goldman, Vice President in CI'le o' NATIONAL TELEFILM ASSOCIATION 60 West 55th Street, New York Plaza 7-2100 thiggest talent agency, signed Sinatea to a contract. Then the boom

Vetarted.

In 1943, when Frankie appeared at Bhe Paramount, the crowds swept pob get in. Traffic snarled to a halt in imes Square and the cops called pr reinforcements. The next day, girankie was on the front page of yery newspaper in town.

Now MCA finally caught on. The Trder went out to sign up Sinatra. do he following story cannot be confrmed, but it undeniably supports the c Igend on Broadway that MCA has 'sig special task force of vice presidy ents whose sole function is to make ga her agents' clients unhappy:

oT At Toots Shor's the MCA night-TEG ub man asked Sinatra, "What are Ishey paying you at the Riobamba? that all! Why that's murder! j ou're being robbed! If we had S. bu . . ."

e'/ MCA's theater man caught him at gole Stork Club. "What's your option Wall for? What? You're crazy! We oximild get you at least twenty thou-. ind . . ."

The MCA radio man met Sinatra 'K'l Lindy's. "What are they doing for ou in radio? What? Why that's , fessiminal! You ought to be in Crosby's L oot!"

In The MCA movie man grabbed him B'ib. Sardi's. "How's your picture deal · Inming? Only twenty-five thousand? d gou're being taken for a sucker! w sou're worth a hundred thousand a "er ∉picture, at least!"

At GAC, Sinatra turned difficult. e refused bookings they lined up r him. He told them the figures he MCA men had quoted him. He inted that he was about to come own with a throat ailment.

AC received cut of Sinatra

Then MCA moved in. The MCA ien offered to take Sinatra off GAC's ands. Faced with the prospect of truggling with a difficult client, AC gave in. In exchange, GAC got alf of MCA's commissions from inatra for the next five years and when one-fourth of all commissions inatra paid MCA for the rest of his

Today, however, Sinatra is repreented by neither. He is a client of he William Morris agency-MCA's iniggest competitor.

In fairness to MCA, it should be ointed out that the Sinatra story is 10t typical. MCA has hundreds of lients, from movie king Clark Gable light on down through long-time supporting stars of pictures and television, who are happy to be represented by MCA and who regularly renew their contracts with the firm every three years—the legal maximum length of time any talent contract may run.

There are widely differing opinions regarding what MCA is like to do business with, but it is generally agreed that MCA is a splendid company to work for. It is notably liberal with salaries, pensions, stock options and all kinds of fringe benefits.

Exceptionally plush office accommodations range throughout the MCA empire, and the firm has offices in New York, Beverly Hills, Atlanta. Boston, Buffalo, Chicago, Cincinnati. Cleveland, Dallas, Detroit, Kansas City, Miami, Milwaukee, Minneapolis, New Orleans, Philadelphia, Pittsburgh, San Francisco, Seattle, St. Louis, Toronto, London, Paris and Rome.

Antiques decorate MCA offices

The offices in New York and some other cities are furnished with costly antiques. This is an interesting facet of MCA that illustrates the shrewd business sense of Jules Stein. Few people realize the unique advantage of antique office furniture: It is the only kind that becomes more valuable the older it gets.

Antique furniture also lends prestige to an office, and this is consistent with Stein's policy of conservatism. MCA wants to look nothing like the flamboyant, garish world of showbusiness.

In the executive offices of MCA's New York headquarters, soft mauve carpets cover the floors and rare old English prints adorn the pink-gray walls. In one office, the desk faces a handsome print of London's Newgate Prison. Behind the desk is a view from Ludgate Prison. To the left of the desk is a view of the Royal Military Asylum at Chelsea. The window at the right looks out on Madison Avenue.

MCA executives are expected to dress conservatively, also. The MCA man's uniform is a black suit, or a very dark blue one, and well-polished black moccasins. And the black suit is the rule, from the MCA executive right on down to the summer-vacation office boy.

This past summer, a bright young man from one of the Ivy League schools applied at MCA for a vacation job. They asked him the usual questions and then inquired, "Oh, do you have a black suit?" The youth did not, but he told them he did. He got the job, and before he reported

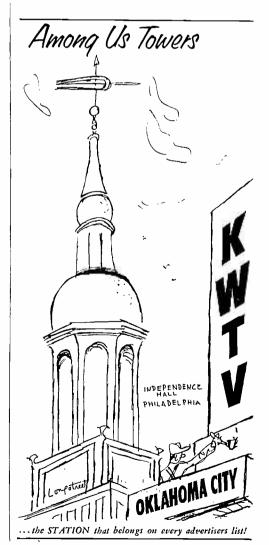
for work he went out and bought a black suit. He wore it all summer,

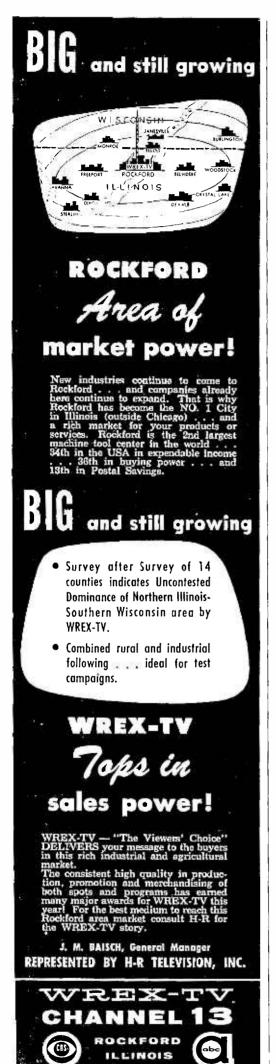
Black suits have a practical use

The MCA man's black suit uniform is not an arbitrary rule without meaning. It is a shrewd business maneuver, based on MCA's unusual business requirements. All MCA men, in addition to wearing black suits and black moccasins, also keep a clean white shirt in their desk drawer at the office. Thus, at the close of the business day, they are available any evening for a scouting assignment at the theatre or in a night club.

This kind of "thinking ahead" is all a part of the reason for MCA's business success. But, in general, MCA is successful because it pursues successful entertainers and it promotes successful executives.

At a cocktail party recently, one of the firm's most important executives was overheard telling the reason for MCA's success. He put the whole formula in just seven simple words: "We know more and we work harder."





COLE OF CHEVROLET From page 56

slant through the *Pat Boone Show*. Boone is expected to appeal to the juvenile, along with "big sister and mama." Youth is seen as an important segment of the car market, for present and future development. This thinking is in line with the long-standing soap-box derby efforts of Chevrolet, which has contributed to the car consciousness of American youngsters.

The design element is stressed

Chevy's image is described by advertising director William Power this way: "We stress beauty, overall design, appearance. It's like saying that every man would like to marry a beautiful blonde who can cook. The design element is of great importance, obviously, because women are very important in the car market today."

By choosing sole sponsorship of big, costly shows, Chevrolet is bucking the trend toward alternate sponsorship and participation. Comments Cole: "Yes, in sponsoring a big show, we are going against the trend. It is a big investment. But we believe it is justified, for we think Chevy should have the best."

No small factor is the vast network of Chevrolet dealers, who are not only impressed by big programs, but demand them of the parent company to back their own sales efforts.

So far as Cole is concerned, having one's own program is important. "There is a definite advantage to sponsor identification with a successful show."

He recalls that at the last soapbox derby about 70,000 people saw the visiting Dinah Shore. An estimated 25,000 greeted her by throwing a kiss the way she does on her program. To Cole, this is evidence of sponsor identification. "We think it is a tremendous asset."

Feels hard-sell loses audience

Cole finds hard-sell techniques anathema. "I think that hard-sell actually loses the audience. A commercial should entertain and sell at the same time. We take the position that we are guests in people's homes. We should make our commercial palatable. Dinah gets the viewer in a good mood. The commercials should not break the mood. We never get complaints about the quality of the commercials."

On TV, therefore, the effort is to present an emotional appeal to the prospect, who is invited to picture himself in the automobile under delightful conditions—there is no

"piston or spring suspension tit." Detailed presentation of engine nd performance is reserved for n_{/8}-papers and magazines.

Cole sums it up with this being "People don't like to feel they rebeing sold on TV, where you aring their homes as a guest. But the deexpect to be sold in a showroom.

The immediate job of car ad r tising, of course, is to get people the showrooms. "Advertising," for Cole, "is a highly important tement in the marketing program I serves to acquaint people with v_{at} is offered, to bring the new to people's attention."

This applies especially at nouncement time, when it is vitated get the consumer in to see the woodes. At Chevrolet, the broadest media are considered ideal for tis purpose.

But the division uses all median an attempt to spread the advertis g message far and wide. For the current announcement campala, 7,500 newspapers and 20,000 placeds are being employed, poviding an estimated 95% saturata.

Network radio will continue to e important in Chevrolet's stratoy. Heavy dealer activity in spot ratio is expected—the parent comply provides a library of radio commicials from which dealers can drl.

Radio audience contains many drivis

Cole sets great store by the rate audience. "A great many of r customers are in automobiles", s s Cole. "And we're in the automo e business."

Originally, Cole had started to intending to be a lawyer. But a summer job at Hayes Body Cole between junior college semests sparked an interest in mechans. In 1929, the 20-year old youth harolled in the General Motors Instite at Flint as a "co-op student." Is meant that he would spend alternemonths as a paid worker in one of the General Motors factories. Calac accepted him for sponsorship.

In his last term at the Institie, Cadillac asked him to leave sold and take over a special project, in the grounds that he probably dalready absorbed more engineer gament knowledge than would be represend by a degree. Nineteen years leave he was awarded his diploma a special ceremony.

Cole rose from lab assistant of technician and designer, then of technical problems of 1938. During World War II, he is chief design engineer for Affi

ight tanks and combat vehicles, and ras named manager of the Cadillac ank plant in Cleveland at the outreak of the Korean War.

Among his civilian technical acomplishments are the development f the Cadillac short-stroke V8 and is direction of the complete resign—from body to engine—of the 955 Chevrolet cars and trucks.

He is credited with being one of ne key men responsible for broadenig the company's car and truck nes, including heavier duty models and a new automatic shift; a new agineering facility at the Tech enter and expanded, modernized parters at the General Motors roving Ground; an enlarged enineering staff; and the sports car of ne division, the Corvette.

Cole joined the Chevrolet division 1952 as chief engineer. And it is engineer and technical expert that is still generally regarded, depite his added responsibilities in imministration, sales, advertising and finance. He is said to retain, at the senses of a crack mechanic, sing able to isolate a single sound at of a noisy jumble and analyze it.

tole takes unusual approach to duties

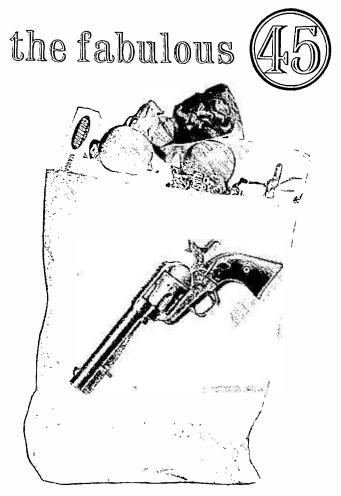
One gets the impression from Cole te man that protocol means little to im. The impression is correct. Once, when Chevrolet was studying the taxicab market, Cole called t the New York wholesale office and sked a staff man to accompany him.

"We spent most of the day riding a cabs, one after another," the staff an reported later. "Mr. Cole would ump a driver, then we'd get out and hail another cab. I can conceive f an engineering assistant inheriting an assignment like this, but for he head man to take over made a striffic impression."

A mechanic tells how Cole insisted n taking the wheel of an old station agon carrying spare parts on a edious cross-country experimental un.

Some may consider such behavior n the part of a top executive of a reat company as possibly inapropriate, but, a man impatient for ction and full of enthusiasm, Cole oesn't stand on dignity if he thinks hat by grabbing a wrench he can dvance a project.



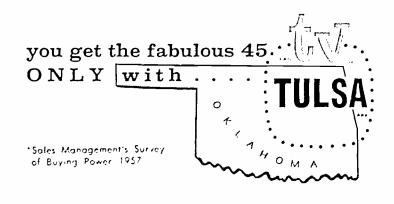


TV-TULSA covers 45 counties where . . .

RETAIL SALES TOTAL \$1,405,638,000.00*

Food Sales total \$306,757,000.00*

Drug Sales total \$49,078,000.00*





"GEE" said the little girl in Chicago

She was watching WGN-TV at noon (along with 248,928 other boys and girls). She was thrilled by the Lunchtime Little Theatre, designed by WGN-TV to get "GEE!" reactions (A.R.B., July, 1957, 9.3%).

She had her mother buy the sponsor's product.

That's why Top Drawer Advertisers use WGN-TV.

Let our specialists fill you in on some exciting case histories, discuss your sales problems and advise you on current availabilities.

Put "GEE!" in your Chicago sales with



handled as they are to protect the President against foreign use or misuse of his spoken words by those who might be unfriendly."

In reviewing the recordings before release, Hagerty cuts out "local questions and answers," and responses by the President referring an inquiry to this or that government department. "Otherwise," the secretary says, "we generally release the works."

Hagerty quotes his chief as saying that the first time he walked into the conference room and faced the big TV lights, he was conscious of the camera action for the first minute and a half—"but he hasn't noticed them since."

Hagerty is enthusiastic as he describes the myriad, exciting mechanical details which go into a Presidential broadcast from the White House:

"Suppose the President is going to make a 9 p.m. speech from his office. One network will do a pool job for all the on-the-air broadcasts, but in addition to the pool live cameras we have to have 16 mm. cameras for the delayed telecasts, 35 mm. cameras for the newsreels, the wire recorders for delayed radio broadcasts, the still photographers for the wire services, newspapers and magazines, and perhaps ten news reporters who want to take spot notes.

Crews take over at lunchtime

"When the President goes to lunch that day, the technical crews take over in his office and he finishes his day's work in the Cabinet Room. Then the truck loads of equipment start moving in, the networks' and our own electricians take charge of the power leads and set up connections and lighting.

"That's where Bob Montgomery comes in. From about 3 p.m. to 8:30 p.m. on such days, Montgomery does not leave the room. He is too busy seeing to every technical detail.

"The President usually comes in about a half hour before air time, for voice and light tests, and for still photos for early newspaper editions. When this routine is over, he gets out of the way and returns about two or three minutes before the telecast.

"On the telecast, we do not use teleprompters. We do sometimes use large cue cards. Sometimes, the President simply talks from notes on a small card held in his hand."

And in answer to a question:

"Yes, the President enjoys his TV appearances, and thinks it is a fine medium for getting ideas over.

"TV is eliminating to a great extent the formal set speech. I think

the President is at his best in an informal TV speech—and he thinks so too. When he goes to the nation with an idea or a program, he frequently has to have a prepared speech. But he much prefers an extemporaneous atmosphere, such as that of the press conference with its spontaneous question-and-answer format."

Networks form White House Committee

Hagerty deals with broadcasters through a standing White House Industry Committee, selected by the radio and TV networks, and consisting of one man each from NBC, CBS, ABC and Mutual. The chairman of the group, rotated periodically, maintains continuing contact with Hagerty, and these two do the spadework for all White House broadcasts.

The secretary tries to give at least a month's notice of an important upcoming Presidential speech. At this time, he supplies information on the scheduled hour, prospective subject, and probable length of the address.

The industry committeemen then take up the matter with their respective networks, which decide if they want it, and if so on what basis—live or recorded for later broadcast.

"We have no objection to delayed broadcasts," says Hagerty. "In fact, we pick up listeners that way."

Jim Hagerty, medium tall and solidly-built, with eyes that are very much alive, is keen about most things he does.

He has the knack for "getting along." In the best traditions of the profession, the White House press room and the White House press secretary have their collisions on occasion. "But it's never personal," says one newspaperman who has covered the Eisenhower entourage since the pre-nomination days of 1952. "It never carries over into the next day."

One of Washington's top network executives, talking of broadcaster dealings with Hagerty, said recently: "It's a fine relationship. We could not ask for better."

Hagerty, his wife Marjorie, their 20-year-old son Bruce, and Mrs. Hagerty's mother, Mrs. Louise Lucas, live in a comfortable eight-room brick house in Washington's Chevy Chase section. The eldest son Roger, 25 and married, is a first lieutenant in the Marines at Quantico, Va.

Up at 7 a.m. each working day to match the habits of an early-rising President, Hagerty frequently gets home for dinner more than 12 hours later, after the rest of his family has dined. More often than not, he has his evening meal from a tray in

the living room, watching a favorite show with his wife. Says Hagerty:

"I use TV like everyone elsc, I suppose. When I get home I want to relax, and for me that means the baseball game, or the Westerns, or maybe a good play—and they are getting more and more of them. We also like the musicals.

"They are really getting there with color—it makes the picture come to life, adds a third dimension."

An avid home-viewer, Hagerty feels strongly that TV should guard against over-commercialization.

Viewing TV news shows part of his job

"Taken as a whole, I think TV is doing a great job," he says. "It has improved every year, especially in the techniques of the business. Boxing on TV is now as good or better than a ringside seat. Both entertainment and documentation are fine. If I'm home on a Sunday, I always watch the panel shows. I feel this is a part of my job. I usually catch the news shows each night, on all three networks if possible.

"But I dislike the repeat shows during the summer months—too often I saw them last winter. Also, like other viewers I suppose, I get annoyed by lengthy and repetitious commercials, although as a long-time newspaperman I know the necessity of advertising to finance what is presented. Those Gillette quickies on the sportscasts are terrific—arresting, novel and usually amusing. You remember them."

According to Hagerty, the "ideal one-hour show" would open with an announcement of sponsorship and a word for the product, carry a single brief product spot at the midway point, and conclude with an advertisement before the sign-off.

Hagerty looks forward to the day when a coaxial cable under the Atlantic will put the President of the United States on television screens throughout Europe, and provide the medium for leaders of other governments to make a spot presentation of their views to America.

He favors such presentations. But he believes strongly that such broadcasts should be immediately followed by commentary and analysis by experts familiar with the tongue involved, and capable of interpreting what has been said in the context of international affairs.

"World leaders will some day be able to speak to the world face-toface," Hagerty says, "and when that is possible, we are all going to be brought a lot closer together." END

Shelly: "You must show that there is opportunity from within"

Warner S. Shelly, President, N. W. Ayer & Son, Inc.

"The president of a service business has only people to work with. He must offer them counsel, guidance and help. He should have the characteristics of flexibility and resourcefulness.

"I consider that I am working for our people—not that they are working for me.

"The agency business is more complex than ever, and requires more specialized skills. The agency has to custom-make a service for each advertiser. I simply cannot provide all the many technical skills necessary myself. But we can get the best-qualified department heads we can find, and give them the power to staff their own operations. Then it is my job to give them both authority and responsibility."

Ayer is aldest agency in U.S.

As head of the oldest going agency in the United States, Shelly holds the view that, "We are in business forever. This is different from the view that you are out to make a killing in a few years. It leads to a different way of running things. It dictates your personnel, financial and stock-ownership policies. It leads to the establishment of a set of principles on how you are going to live as an organization.

"You must, for example, show that there is opportunity from within. We promote from within. Obviously, you must be careful how you select your people from the very beginning. We have a recruitment program in the colleges, and a training program here through which we expose a recruit to every phase of the business."

Shelly is himself a product of training and development from within, having started his advertising career as a trainee at N. W. Ayer in 1923, at the age of 21. Prior to that he had worked for the Hudson and Manhattan Railroad Company, helping to maintain the Hudson tubes; he became chief of an engineering crew.



During his first three months with Ayer, Shelly recalls, "I checked newspapers and magazines for accuracy of insertions. For two years I worked in the production department. This was combined with training in traffic. I learned the details of the agency business. Then I went into account servicing in the New York office. In other words, I had a pretty rounded training within the organization."

In 1938, he was made a vice president, and in 1951 he assumed his present position.

To Shelly, who has spent his entire advertising life in an already matured organization, the chief executive's lot does not appear to change much with time.

"I don't think the job will be very much different tomorrow. Nor do I recognize very different problems or requirements when compared to 35 years ago. The big thing is to be interested in your people. If I am thinking about our people, I'm doing the best thing for the company.

"As an agency gets bigger and bigger, the problem is to prevent it from becoming an advertising factory, and to make sure that its creative people are able to use their abilities to the fullest extent. There is such a thing as getting too overorganized."

To beginners in the field, Shelly has this to advise: "The youngster interested in advertising would do well to get experience in sales, working in a retail store or taking a job selling to the trade.

"Even in the case of writers and broadcast people, sales experience would be valuable in addition to training in their own specialized fields."

William H. Kearns, President, Ted Bates & Co. Inc.

"A frequent shortcoming of administrators is that they are perfectly willing to delegate responsibility but not authority. The two must go together if you expect people to discharge their responsibilities successfully.

"I believe in giving maximum authority and letting the results speak for themselves. I do not believe in looking over a man's shoulder to see how he's doing. Once the assignment is given, I prefer to assume it is done properly. If a man has not given the problem sufficient time, attention,

energy, has not thought it out (q_e) quately, it will show up in the (q_e) result.

"I think the problem is land solved because of continuing explains of our big companies. They to become so complex that it is in a sible for one or two men at the to make all the decisions.

"The agency head of tomorrow i have to be a good business may i is imperative that we understance many complex business problem production our clients in various fields.

"I think, too, that it is extredimportant for an agency head to a been a practicing, creative write I prepares him to judge other peodicreative problems. I know what means to be sitting before the tewriter with that horrendous but sheet of paper staring you in reface!

"The fact that I started in a sysmall agency as a cub copywriter of probably the most important farm in my development. I also have of printings, engravings, an accomman, research man, and after 5 a. I had to wrap engravings and in them. There is no substitute in having to learn more than one located, for being a jack-of-all-tresin a small agency.

"It's a matter of people"

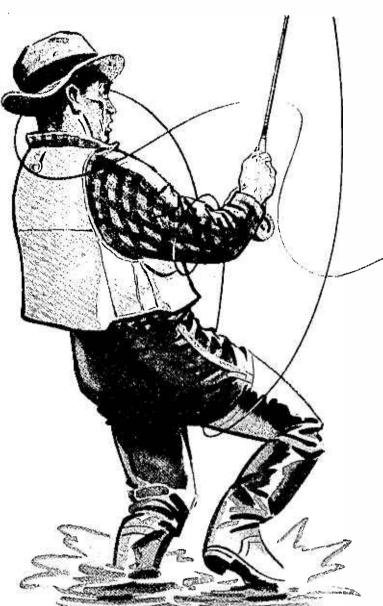
"In this field, you employ has numbers of highly creative peca. They require a different kind of handling from non-creative peca. Each one is an individual problem. In my book, it's a matter of peca.

"A chief executive has to be of to get along—it is like leadin a symphony orchestra: everybody to play on the right page. The faile of many agencies is due primarile of failure to work in harmony.

"If I had to sum it all up, I'd we that the ability to handle peoples the most important qualification we head of a company—in any busics—should have. In the agency beness your only asset is people. The is no brick and mortar, no need production lines—just of extrem we talented people. Finding and training these is the most difficult job

would change my schooling. Install of going in for liberal arts, I would concentrate on science and busin. If possible, I'd go to the Harval medical and business schools at same time!"

To page



You may have problems with a fly rod—

But ARB proves you're right about WKZO-TV in KALAMAZOO-GRAND RAPIDS

AMERICAN RESEARCH BUREAU
MARCH 1957 REPORT
GRAND RAPIDS-KALAMAZOO

TIME PERIODS	Number of Quarter Hours With Higher Ratings	
	WKZO-TV	Station B
MONDAY THRU FRIDAY 8:00 a.m. to 6:00 p.m. 6:00 p.m. to 11:00 p.m.	143 94	57 6
8:00 a.m. to 11:00 p.m.	50	10
SUNDAY 9:00 a.m. to 11:00 p.m.	40	16

NOTE: Survey based on sampling in the following proportions—Grand Rapids (42.8%), Kalamazoo (18.9%), Muskegon (19.8%), Battle Creek (18.5%).

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids

For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

WKZO-TV is first in 267% more quarter hours than the next-best station—
327 for WKZO-TV, 89 for Station B!



The Telzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO

WKZO RADIO — KALAMAZOO-BATTLE CREEK

WIFE RADIO — CALAMAZOO-BATTLE CREEK

WKZO-TY — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TY — LINCOLN, NEBRASKA
ASsociated with
WMBD RADIO — PEORIA, ILLINOIS

Son of a Presbyterian pastor, William Kearns was born in Beatrice, Nebraska. He graduated from the University of Nebraska in 1929, and immediately entered advertising via the Buchanan-Thomas Advertising Co. in Omaha. In 1936 he joined Blackett-Sample-Hummert in Chicago.

Six years later he came to New York as vice president of the newlycreated Ted Bates & Company. During the war he saw active service with the Navy as air combat intelligence officer on an aircraft carrier.

William B. Lewis, President, Kenyon & Eckhardt

K&E's president divides the chief executive's responsibilities into three categories:

I. "Organizational. He must first of all determine and establish company policy. He must be able to provide the climate necessary to maintaining high morale among essentially creative people.

"In addition, he must be able to coordinate the skills of diverse specialists so that they function effectively.

"The agency president must have in the planning stages at all times three versions of organization: 1) the current structure; 2) the structure five years ahead; 3) one or more transition stages.

"It is the president's job, too, to keep the organization 'tuned up' so that it can run itself, by establishing specific responsibilities at all levels, setting up orderly procedures for evaluating performance, and by frequent spot checks into various phases of operation to determine how decisions are made and to 'savor' quality of performance.

II. "Operational. An agency president must:

"1. Recommend ultimate operating decisions to the executive committee or make decisions when committee action is impossible.

"2. Participate in problem solving in several areas, including help to subordinates in solving their problems and participation in various committee and board decisions.

"3. Maintain high-level contacts with clients on a *planned* basis at important meetings, on an *unplanned* basis at time of crisis, and on a *social* basis where necessary.

"4. Solicit new business.

"5. Keep high-level media contact on a reasonably regular basis or in time of crisis. III. "Symbolic. The president just stand as a symbol of the agency of on the inside and the outside, and serve as the primary instrume; of the company's public relations of gram.

"He must also direct the us of status symbols throughout the or ganization."

The greatest need for agencies, day and in the future, Lewis believed is more management training.

"I became a manager by neceivement by choice. I started out to e creative man. I had to learn margoment on the side.

"At the same time, in the garagency everyone should be creave and this certainly must include runagement people. This means has agency management may need cative training in some instances,

"My most important asset is he fact that I started as a writer."

Lewis' "luckiest break" was as tenure as vice president and program director of CBS on the eve of The rise, giving him seven years of atwork experience "when TV beckee the most important communications medium."

Provide a climate for cooperation,

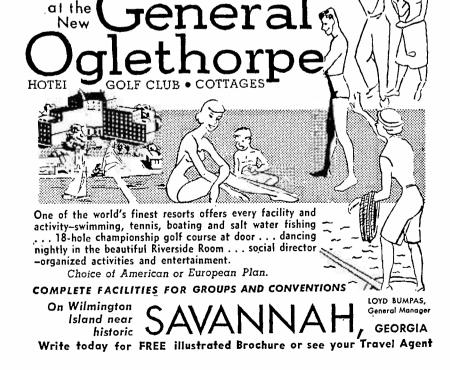
The most vital asset of the age by president of the future, says Levs, will be "the ability to provide the climate, organization and facilities which will enable persons of divers creative skills to work most effectively and cooperatively.

"More and more manufacturs are depending on advertising agcies to market and sell their pructs. More and greater burdens ebeing placed upon agencies to finew marketing trends and new ide.

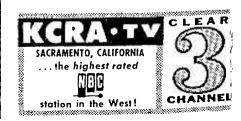
"The presidency of an advertising agency is the most challenging jobathe world. One of the challenges is grow in knowledge in new fields: marketing."

Prior to his CBS period, William Lewis worked in five advertising agencies, beginning with an appropriate appropriate and J. Walter Thompson 1924. He joined CBS in 1935 as comercial program director. In 1941, was named head of the Radio Dission, Office of Facts and Figures.

He came to Kenyon & Eckhardt



Fun for everyone



1944 as vice president in charge of radio and a member of the plans board. In 1952, he became president. Lewis was born in Lakewood, Ohio, in 1904.

John P. Cunningham, President, Cunningham & Walsh

"The agency president used to be a leader in advertising skills, in the production of advertising.

"But today he is becoming a manipulator of skills that may not be his, rather than a leader in the production of advertising itself. This requires the qualities of leadership and imagination.

"It is impossible for the president of an agency to be versed expertly in media, marketing and everything else. No man on earth is that good. He must see, however, that the client gets the proper mix of creative thinking, research, marketing, merchandising, TV, print, and so forth.

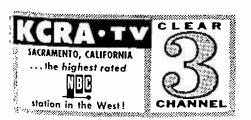
"As you grow, administrative ability becomes more and more important—we have increased our billing by five times in eight years to over \$60 million. I wish I had taken a course in management, such as is given at the Harvard School of Business. The kind of training available when I began was nothing to what one can get now.

"The most important job is that of managing men. Some people are instinctively good at it—the ability to manage men is probably inborn. But even they could be helped by management training. A chief executive needs the ability to make men work for him. You achieve this by getting them to work with you rather than for you.

"I'm primarily a creative head, active in creative planning. I feel that my most important job is to keep up the creative quality of our product."

Cunningham is another of those agency heads who have known only one company during their working lives. After leaving Harvard, he joined Newell-Emmett as an artist and layout man, shifting to copy two years later. In 1930 he became vice president in charge of creative production.

"The most valuable training I re-



ceived was being in creative work," he says now. By "creative quality" in the agency product, incidentally, Cunningham means "not only selling ability, but memorability, individuality, penetration-per-dollar-per-skull."

When Newell-Emmett became a corporation under the name of Cunningham & Walsh in 1950, John Cunningham was elected executive vice president. He was elected president in 1954 and board chairman in 1957.

Although now 60, he continues to play tennis and golf. He sails, skiis and paints, likes bridge and real estate.

Barton A. Cummings, President, Compton Advertising, Inc.

"As business continues to expand and grow, the ability to delegate not only responsibility, but also authority, is going to be one of the most important characteristics of the agency chief executive. To put it another way, he will have to be a top-flight administrator — who knows when to delegate authority along with responsibility.

"The most important requirement of this job is the ability to get other people to work together. To accomplish this you have to gain their confidence; they have to have faith in your judgment, they have to believe in you."

Cummings is only 43. His most valuable training, he believes, was in the creative end of advertising. After graduation from the University of Illinois in 1935, he joined his father's agency in Rockford. Following a year in Argentina with Swift and Company he joined Benton & Bowles in New York, first as office boy, then traffic man, copywriter, eventually copy supervisor.

Creative people need understanding

"My experience as a creative person," says Cummings, "has given me an opportunity to understand our own creative people and their problems, and the pressures under which they work. This creative experience has helped on the management side of the business in getting account management people to work better with creative people.

"If I had to do it over again, I would want to get more education. I would definitely want to go to a graduate school for more business and administrative training."

From B & B, Cummings went to the wartime OWI and the Information Division of the OPA, thence into the Navy and action in the South To next page





Harry N. Sager, Media Director Kenyon & Eckhardt, Inc., Chicago, Illinois "This is something we have needed for a long time. SRDS, by putting market data, maps and media information all in one volume every month*, has given buyers of media another 'boost' in helping us do our jobs easier and faster."

*In Standard Rate's Newspaper, Spot Radio and Spot TV editions.

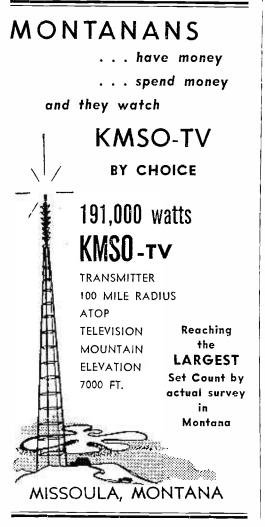
Pacific. In 1945, he joined Maxon as account man on Ford Dealers, leaving for a similar job at Compton in 1947. Three years later he was appointed vice president and account supervisor, and a director in 1952.

He lives with his wife and three children at Armonk Village, New York. An avid fisherman, Cummings can usually be found on summer weekends at Little Moose Lake in the Adirondacks, possibly keeping himself in shape for the future when, he says, the agency president will need "a great deal of stamina."

Raymond F. Sullivan, President, Sullivan, Stauffer, Colwell & Bayles, Inc.

"The president of any company should have specific qualifications and characteristics. First, he has to have a capacity or flair for leadership. This includes the ability to inspire people, to have an understanding of the importance of human relations, to be warm and sympathetic, yet exacting enough to be a good administrator.

"This applies to the agency busi-



ness, but the president of any agency should have a significant degree of imagination and creative ability, combined with a strong business sense.

"Ideally, he should have spent a good many years of his career in the agency field, with a working knowledge of each department and some actual experience in most of the key departments.

"In addition to being a sound judge of an agency's creative output, he should be well-versed in clients' overall marketing problems, particularly where they are involved with the trade, the manufacturer's direct line of distribution."

Sullivan feels he was fortunate in having had early sales training. He says, "From the time I was quite young I sold over-the-counter and door-to-door. Also, I taught quite a bit while I was at Yale. That's a form of selling, too. The instinct of sound selling acquired before and during college remained and carried over into the thirty-seven years I've spent in advertising.

Strong copy essential in mail order

"Personally, my greatest love and interest is copy. My earliest experience in the agency business was as a mail order copywriter. Mail order advertising is the truest form of advertising, where sales depend exclusively on copy, and your client lives or dies depending on the strength of the copy."

The main problem in the agency business, says Sullivan, "is getting the right personnel. People have come up in recent years without good basic training. It has been a prosperous, expanding period, and it has been easy to move ahead.

"We try to maintain a depression philosophy even in boom times, and try to get new people who have that philosophy and apply it. Competition is getting tougher than ever. This means that copy and marketing plans must be sharper than ever."

Prior to the formation of SSC&B. Raymond Sullivan had spent 26 years with Ruthrauff & Ryan, moving from copywriting to marketing and contact, and up to director and chairman of the plans board.

He was born in New London, Connecticut, was graduated from Yale in 1920. Sullivan's principal hobby is golf, and his side interests center around Catholic Church activities. His son, Reverend Raymond F. Sullivan, is a missionary priest in Korea. Sullivan has two other children and three grandchildren.

Marion Harper, Jr., Presidel McCann-Erickson

"If someone were to asly abstractly what were the chieves sponsibilities of the president of large agency, I would say the following:

"1. First of all, he has the six responsibility of developing p; of finding ways to bring along young man as rapidly as postand of increasing the talents of the people who work in the comp. He must constantly seek new warelease the creative energies of best people in his business, an organize the agency's workload permit them to do their best.

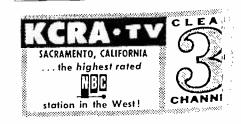
"2. He has the responsibility forward planning. He must for late ideas about the structure of character of his business some, years in the future. This mean is must make certain assump or about advertising, his clients' some nesses and his own organization

"3. He has the responsibility obuilding the usefulness of comminications—including advertising—is a basic marketing instrument fold clients. Today, leading manufacturers are finding that their ability win a desired share of the make depends on how effectively the over-all system of communication are functions. It is necessary to be a objective about communication are anything else. It is necessary to measure results."

At 41, he heads over 3,500 employ

Compared to Harper, most plevel executives are greybeards. Iassumed the presidency of McCan-Erickson at the precocious agon 32. Today he is a mere 41, and ina vast organization of more to 3,500 employes with 41 offices in 16 countries.

Marion Harper's entire worl, life has been at McCann-Ericka, which he joined in 1939, a year of Yale. He was born in 1916, if Oklahoma City. He served sucsively as manager of copy research director of research, vice preside in charge of research and merchidising, and assistant to the prident.



Combined Dallas/Fort Worth

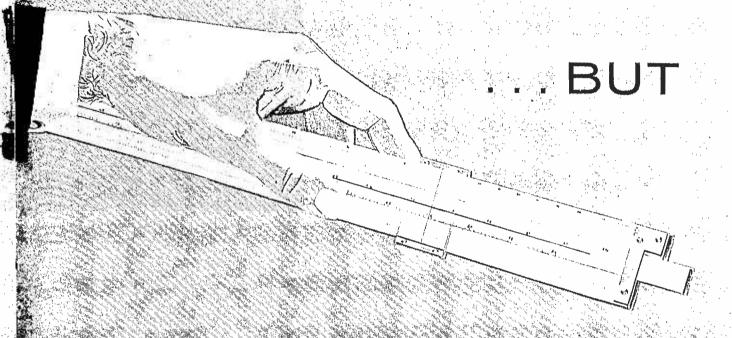
ARB August 12-18 share
of audience summary,
sign on to sign off,
Sunday through Saturday

KFUZ-TV:25.5

STATION A: 27.6

STATION B:27.0

STATION C:24.5



YOU DON'T NEED A SLIDERULE TO MEASURE COST PER THOUSAND

KFJZ-TV's attractive rates — plus "more viewers per set" programming — delivers more for your TV dollar. See your Blair-TV man for AA minute availabilities.



Represented by BLAIR-TV

for the Dallas-Fort Worth market

Pittsburgh's NEWEST Look!



REPRESENTED NATIONALLY BY

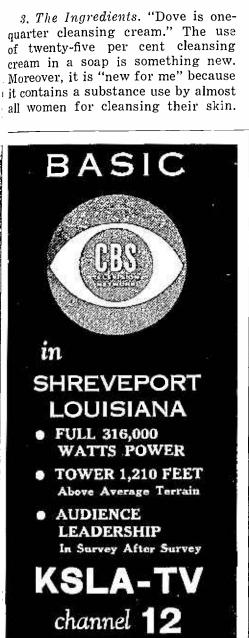
BLAIR TV



is not shaped like other bars, but that the viewer's hands were taken into consideration when it was designed. "You see that the shape of this new bath and toilet bar is different...curved so it doesn't slip from your grasp... Dove is modern! Curved to fit your hand."

The viewer is made to interact with the picture. It is really her hands that are turning this bar over and over, because it is her hands that this new bar was designed to fit.

2. The Name. The word "Dove" signifies something soft, peaceful, lovable and alive. It is something that is white and pure. The theme is reinforced visually. The beautiful girl holding and using Dove conveys softness, grace and vitality. The suds are white and pure.



It is thus a "personal" ingredient.
"... Dove not only cleans deeper than soap... Dove actually creams your skin". The use of the phrase "cleans deeper" is suggestive, since cleansing creams have always been referred to as "deep cleansers".

4. Sense Appeals. Fragrance and textures are the two sensory stimuli operative. It is important that these two sensations become as much "variations on the theme" as are all the other advertising points.

In the Dove commercials, the way the bar is handled, rubbed against the skin and brought to the nose, all help to reinforce the basic "newness for me" theme.

"You feel the cream in Dove . . . You smell its creamy fragrance . . . You can feel this cream with your fingers."

5. Use of the Product. Seeing Dove being applied as a cleansing cream would be applied, the viewer is able to relate to the commercial. "This product is for me because that is the way I apply cream to my face." This is a real action, the action that every woman uses when creaming her face.

6. The Price. Dove's price is higher than that of most soaps. There is no question, therefore, that there is something special about this product.

"I am a special person. Dove is a special type of cleansing product. Therefore, it must be for me." The great emphasis on the fact that Dove is not a soap permits it to carry a higher price. "Soap is old-fashioned . . . completely outdated by Lever Brothers' new bath and toilet bar."

7. The Package. Lastly, the use of the box is indicative of the fact that this product is "new — for me." "No person can touch this bar before I open the package. It is a personal wrapping. It is a special wrapping for a special product".

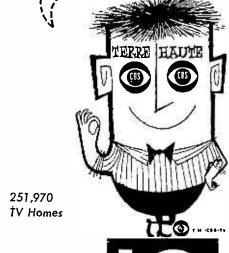
As may be seen from the analysis of these seven points, each and every word used, every action performed, helps to reinforce the one basic, underlying theme.

It was demonstrated during the war that a person could memorize many more unrelated facts if he had some underlying association into which these facts could fit. In the Dove commercial, this is exactly what is accomplished.

All the unrelated facts about Dove are concentrated and aimed at the consumers' psychological desire to believe that this product is *new*—specifically for *my* use. It is a totally integrated commercial.

TERRE HAUTE,

Indiana's 2nd Largest
TV Market



BOLLING CO. NEW YORK CHICAGO





James M. Kelly, TV & Radio Time Buyer Fletcher D. Richards, New York

"This has been a really valuable addition to Standard Rate, as far as we're concerned. Now we have practically everything we need to select stations and markets... maps, market data and, of course, the regular rate and other information in SRDS*."

*Every month, in Standard Rate's Newspaper, Spot Radio and Spot TV editions.

SHREVEPORT, LA.

PAUL H. RAYMER CO., INC.

National Representative

matter, the record for the past ten years of free television proves its value. Particularly the fact that the individual home currently spends over five and one-half hours a day watching its TV set—and will undoubtedly increase this already high level.

A new TV home every eight seconds

I firmly believe that new television homes will continue to grow at the fantastic rate established in 1956 of one new TV home in every eight seconds — which happens to be exactly the rate of our current population growth. In America, only prod-

ucts that America wants flourish. TV in '57, measured by the criteria of new programs, new ad revenues, new TV homes and new records of audience, will prosper at new all-time highs.

The public must be made to realize the great benefits it is now getting. Free TV has informed and entertained both majority and minority interests. This great motivating sales instrument, in the hands of free American businessmen operating in the area of free competition, has continued to furnish the public with information about the products and services which are so valuable to our

highly prosperous standard of living.

The values of free television will, without doubt, be closely analyzed by the television industry and the public in the months ahead. Their combined efforts will determine the future of TV as we know it.

Must keep improving free TV

The advocates of free television, therefore, to serve these purposes, must continue to improve, to create, to strengthen their offerings to the public, so that when and if a choice must be made between pay and free TV, the answer will be more than obvious.

SWEENEY From page 39

paying 25%—even 50%—more for writers than advertising agencies in their markets pay, so that the best creative brains in their city are working on radio copy.

If there is one area of greatest ferment, it's probably news. More and more mobile units put to work, helicopters and foreign correspondents hired, informal networks of stations pledged to cover one another on spot news, widespread enlisting of the public for news tips—all are facets of the drive that stations are making not only to be first with a bulletin but to be ultimately the most

important news-dissemination medium in their respective markets.

This whole article could be devoted to what stations are doing about news without covering the subject adequately.

- I should like to mention three other trends:
- 1. Programming philosophy—concern with what people are interested in—is high on the agenda of station managements for 1957-58. It will mean more exploratory programming than at any time in the past decade.
- 2. Making the station sound more exciting to its listeners is the pri-

mary daily concern of managers.

- 3. Simplifying the buying of radio and the administration of radio spot schedules is also a matter of intensive study. In this area, automation will be working to the buyer's advantage in at least 10 markets within 12 months.
- I only hear rumors about what the newspaper, magazine and television lads are doing to improve their respective media. But whatever they are doing, they had better do more of it and soon, because radio stations are working on the problem 25 hours a day.

McMAHAN From page 41

aspects, there are technical problems in using this movie theater technique on TV. Even conceding that these could be overcome, we have serious reservations about subliminal projection for TV advertising.

Specifically, this method would use only a fraction of the creative "subconscious" tools we have in TV. As Mr. Vicary admits, it is only reminder advertising—it won't move a person to switch brands. It appeals only through the eye, not the ear—and even with the eye, it does not use motion.

Consider, too, that the thresholds of the audience differ markedly, and control and measurement of exposure is a hazardous unknown. Who's to say the "urge" that worked on a here-and-now basis at the movie house can work in the grocery store tomorrow?

Intriguing-but is it for TV?

Sure, it's an intriguing idea. We see where this subliminal projection on a restaurant wall could sell out the blue plate special (if the customers weren't prejudiced against blue plate specials). And, in a football stadium, it's a great way for the coach to communicate to the quarterback, "Kick, you fool!"

But let's go gently with it in television. Ethics and technical prob-

lems aside, we feel we already have better "subconscious" tools in TV advertising. Psychological research indicates that we're only beginning to take advantage of the conscious-subconscious sensory uses of music, sounds, motion, light and other vital facets of our medium.

Couple these creatively to imaginative selling ideas and we can do what subliminal projection admits it can't:

Move customers to change brands—
and keep 'em moved!

END

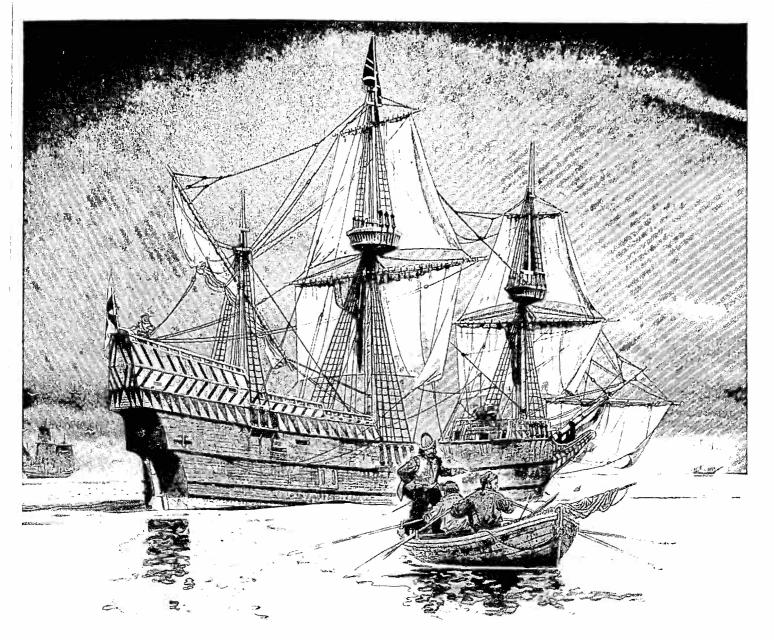
"Television Production", by Harry Wayne McMahan, is to be published this month by Hastings House, New York.

TELEVISION MAGAZINE HAS MOVED TO NEW OFFICES

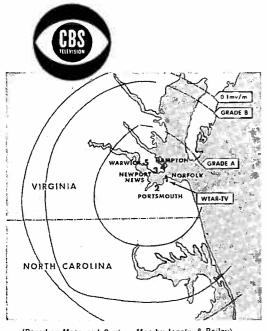
Television Magazine's new address is:

Television Magazine, 422 Madison Avenue, New York 17, N. Y.

Telephone number remains: PLaza 3-9944



Like the Susan Constant...



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

YEARS AHEAD

When the Mayflower reached Plymouth in 1620, the Susan Constant had arrived and planted a colony at Jamestown 13 years before.

Like the Susan Constant, WTAR-TV was first...in Tidewater Virginia. Nearly eight years ahead, as the area's dominant VHF station... and that's a lot of television history.

Valuable equipment in any station is experience. And that is an important plus value advertisers get on WTAR-TV, the foremost communications medium in Virginia's greatest, and America's 27th, metropolitan 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.



THE RISE OF PROFESSIONALISM

uring the past few weeks, I have had the opportunity to talk to some 50 or so broadcasters from different parts of the country. I must say it was a most encouraging experience.

Considering the large sums of money that advertisers are investing in the medium, it should be gratifying to them to know how hard broadcasters are working to bring both radio and TV to full maturity.

Station managers are genuinely concerned with their responsibilities as stewards of a major communications force. They're discussing these days, and seriously, the kind of radio they should have, the need for going beyond the top-40 record concept, the need for building character and becoming an integral part of the community.

Even those TV stations which are feeling the softness of business in general in their billings are speaking out against barter, and how it can't help but tear down the medium. They spend a good deal of time working on the code and trying to get their fellow broadcasters sold on its importance.

They're spending more and more on their public affairs and news departments. One radio station in a market of 500,000 homes has 14 reporters in its news department, twice as many as a newspaper in the same community has assigned to its city desk.

In spite of the high ratings that the film packages are bringing in, a number of stalwart stations are resisting films in the belief that they have an obligation to present live television, television on the local level, to supplement the network's national fare.

And in the midst of claims and counterclaims on market size, circulation, ratings, etc., the stations are determined to come up with one outstanding measurement which will have complete acceptance by advertisers and agencies. A considerable investment and over four years have gone into the study, now being released, which contains a proposal by the NARTB for a yearly audited circulation report.

Millions of dollars are going into new plants and facilities, a further reflection of the solidity of the broadcast business. Yet broadcasting is only beginning to achieve the stature it deserves. Broadcasters have been too busy building the medium, and unfortunately,

have been too involved in shortsighted competitive practices, to be fully cognizant of the tremendous power of the instrument they are responsible for.

I'd like to quote a statement that Ed Murrow made in our July issue:

"It is time for American advertisers and broadcasters to pause a moment and take stock. They are not only engaged in a marketing enterprise, they are deeply involved in the most powerful of all communication medicand are influencing society whether they wish to or not indeed whether they know it or not."

Fortunately there has been an awakening, and more and more broadcasters are now aware of their responsibility, and are doing something about it.

We all know the excellent job that the networks are doing in the area of public affairs and news. It's these very departments, that not too long ago were considered, the graveyard of the networks, which are probably more responsible than any other factor for raising broadcasting far above the level of just an entertainment medium. I sincerely believe that a man like Ed Murrow, and the philosophy and departments that back him up, have done more to build stature for CBS and to give it character than all the *I Love Lucy*'s and *Jack-Benny*'s combined.

It is highly significant that this same maturity, or professionalism, is now evident on the local level. It will make the broadcast medium not only the greatest force for moving products and services, but far more important, the greatest force for enlightenment this world has ever known.

To quote Jim Hagerty in this issue:

"TV is as much a medium for informing the public as newspapers and radio. And TV has a more intimate impact on the public because it comes directly into the living rooms of the country... We think television is tremendously important and should be treated on a completely equal basis with all other media of public communication. Let's put it this way. In a press conference, I think the camera has the same rights as the pencil.

"The President shares these views."

On behalf of stations and broadcast advertisers, thank you, Jim Hagerty.

