

TELEVISION MAGAZINE

APRIL, 1958

14th year of publication



◀ Robert Sarnoff of NBC speaks out to advertisers about their responsibilities. John S. Hewitt of Anahist explains why his is mainly an advertising business. ▶



Other highlights: The Editorial: TV Finds Its Voice . . . How Fractionalized is the TV Audience? . . . How Timebuyers Use Ratings. Radio Study: The Radio News.



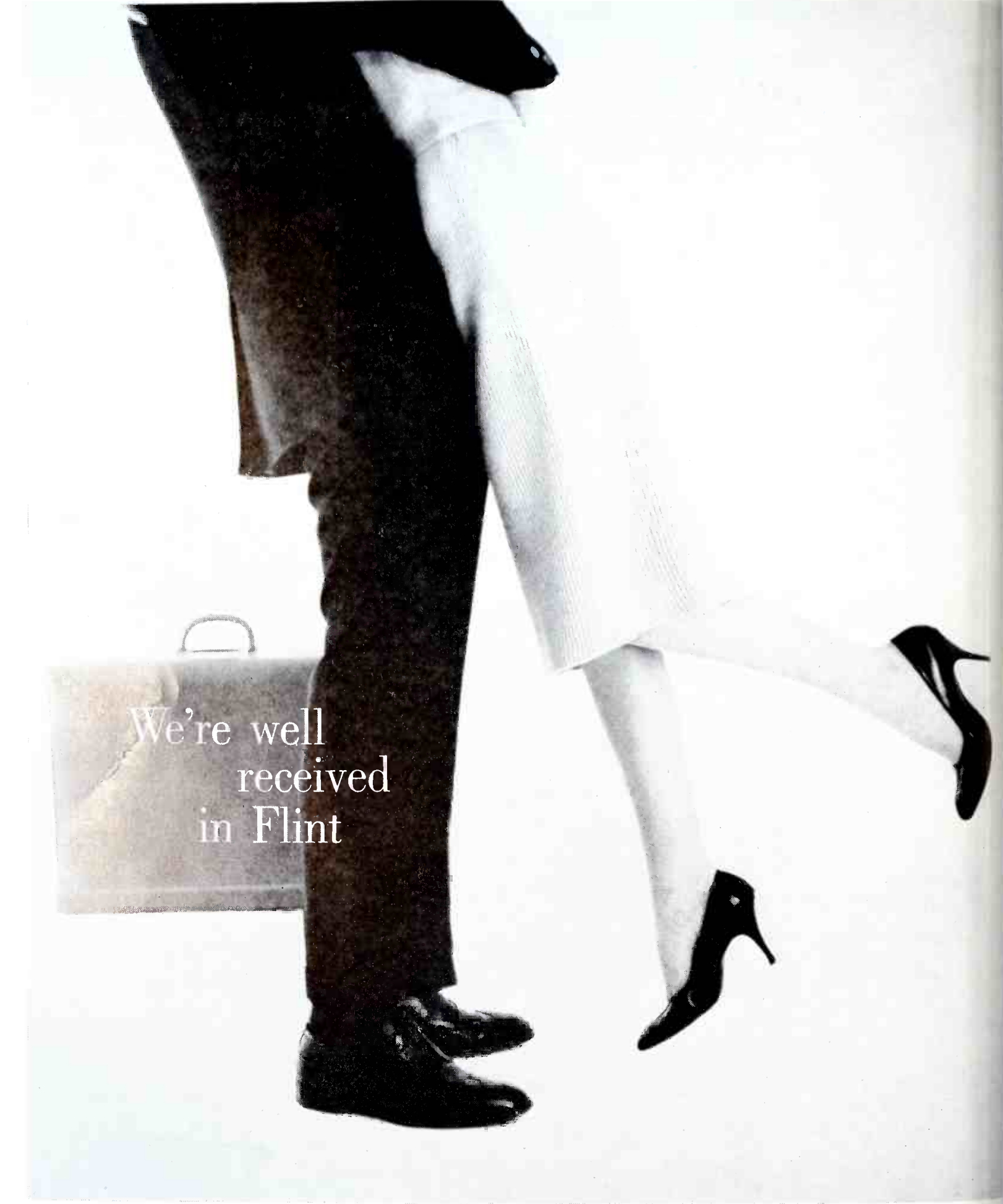
Indiana University
APR 30 1958
Library

You get greater **MOBILITY** with **SPOT-TV**..the basic advertising medium

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

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

Television Division
Edward Petry & Co., Inc.
The Original Station Representative
New York • Chicago • Atlanta • Boston • Detroit • Los Angeles • San Francisco • St. Louis



We're well
received
in Flint

Photo by Hamill-Sol

WJIM-TV

*Michigan's Great Area Station—Strategically Located
to Exclusively Serve LANSING—FLINT—JACKSON
with a Dominant 100,000 watt signal from its new 1023' tower
located between Lansing and Flint... NBC—CBS—ABC*

Represented by Peters, Griffin, Woodward, Inc.

www.americanradiohistory.com

Re: *The Big, Business-Bright*

DES MOINES, Iowa Market

**FAR MORE PEOPLE
DEPEND ON THESE 2
GREAT STATIONS**

FOR

NEWS

**KRNT
TELEVISION**

**KRNT
RADIO**

LOOK AT ANY AUDIENCE SURVEY FOR THE DES MOINES METRO AREA

**NEWS IS WHERE
BELIEVABILITY
STARTS... AND WE
GO ON FROM THERE**

KATZ
Represents These
**FABULOUS
COWLES
OPERATIONS**

IN THOSE MARKETS WHERE THE
THREE NETWORKS COMPETE DIRECTLY

NBC IS NOW NUMBER

Kalish



At the peak of the current season, and during those hours when most Americans are watching television, the competitive superiority of NBC programs has been decisively confirmed. Both Trendex* and Nielsen Multi-Network Area† reports, which measure program popularity in major markets where the three networks directly compete, establish that NBC's nighttime programs are now Number 1 in viewer preference.

*The March Trendex report, for example, reveals that NBC leads the second network by 10% and the third network by 37%.**

*In terms of half-hour nighttime wins, NBC captures 18, while the second network leads in 14 and the third network in 10.**

In just one year, NBC has increased its nighttime audience by 22%, while the second network has declined 18%.* This represents the greatest one-year audience shift in television's first decade and provides dramatic confirmation that

the most popular programs in all television are on the

NBC TELEVISION NETWORK

AT NIGHT

*March Trendex, Sun-Sat 7:30-10:30 PM

†Nielsen Multi-Network Area Report,

Feb. 1 '58

NOW SHOOTING

STEVE McNALLY STARS!



"5 HOURS TO LIVE" . . . The father of a 10-year old boy holds the stolen \$100,000. An international criminal holds the serum that can save the boy's life. Will the exchange be made in time to save the boy's life?

..... *SUSPENSE*

CESAR ROMERO STARS!



"THE CAVE" . . . A ruthless bandit escapes with a fortune! How long can a man of action hide out without losing his reason?

..... *WESTERN*

PAT O'BRIEN STARS!



"NO WAY OUT" . . . A nurse is kidnapped to help a wounded outlaw. Can the law close in before the gang decides she has outlived her usefulness?

..... *MYSTERY*

DAVID BRIAN STARS!



"TATTOO ARTIST" . . . The police find the body of a dead man—dead but very much "alive" with intriguing clues to his murderer. Can police decipher the clues and come to grips with the killer?

..... *LAW ENFORCEMENT*

GENE BARRY STARS!



"POLICE DOCTOR" . . . A wounded gunman, rushed to the hospital, wings a police officer and holds him hostage in an examining room. Can the police doctor overpower the gunman and save the officer?

..... *ACTION-ADVENTURE*

AT ZIV STUDIO!

THE NAB CONVENTION:
THE ZIV EXHIBITS FOR
**THE HOT HOT,
SHOWS OF '58!**

338-2339 • Hotel Biltmore, Los Angeles
APRIL 27-MAY 1

WARREN

ZIV'S NEW,
ALL NEW
IMPACT
SERIES!

EVER WEEK . . .
GREAT STARS! MANY
IMPACT STORIES!

Our host
**MOLPHE
MENJOU**



Henrietta sees **Red**

and puts a \$1,000,000 film library to work!

Timebuyer Henrietta Hickenlooper picks WJAR-TV because WJAR-TV has a corner on quality feature films in the Providence market — the cream of the crop from 20th Century Fox, Warner Brothers, Selznick, MGM, RKO, Columbia, United Artists!



In the PROVIDENCE MARKET

WJAR-TV

*is cock-of-the-walk
in feature films!*



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

focus on BUSINESS

April, 1958

Gross network billings for January, 1958, set an all-time high for the month. The total, \$49,594,212, is 4% higher than the comparable 1957 figure of \$43,501,996. The monthly compilation, formerly handled by PIB, is now prepared by leading National Advertisers-Broadcast Advertisers Reports, and released by TvB.

Viewing levels continue to rise. A comparison of January, 1958, sets-in-use figures, shown at right, with similar figures last year, shows that total U.S. daytime viewing has risen from 13.8 in 1957 to 16.4 this year. National nighttime levels rose from 43.6 to 45.5.

Reflecting the general state of the economy, however, both production and sales of TV sets declined in January. Production fell to 433,983, compared to 573,541 in December and 450,190 in January, 1957. Sales were down to 581,486, compared to 623,359 in December and 623,359 in January last year.

TV MARKETS

MARCH 1, 1958

Single channel markets	143
Two channel markets	68
Three channel markets	39
Four (or more) channel markets	20

Total Markets	269
Commercial stations U.S. & possessions	472

Number of U.S. TV homes	42,052,600
% of U.S. homes owning TV sets	85.0%

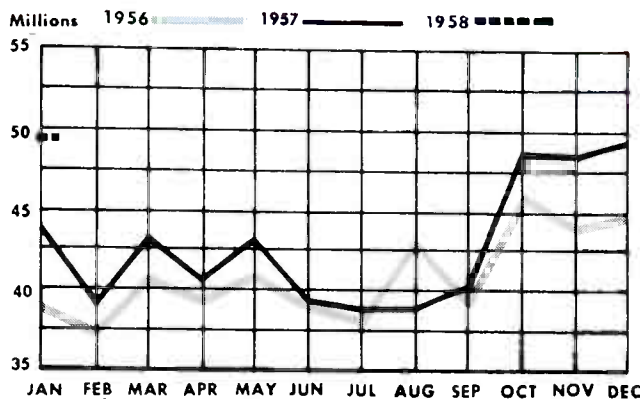
Source: TELEVISION MAGAZINE

TV RECEIVERS

	January '58	January '57
Production	433,983	450,190
Retail Sales	581,486	623,359

Source: EIA

TV NETWORK BILLINGS



	January '58	January '57
ABC	\$ 9,134,917	\$ 6,715,581
CBS	22,072,167	20,231,474
NBC	18,387,128	16,554,941
Total	\$49,594,212	\$43,501,996

Source: LNA-BAR

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

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS: % Sets-in-use by EST Total U.S.
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	
7 AM	6.3	6.9	4.4	3.4
8 AM	18.3	16.1	8.7	11.9
9 AM	13.8	17.7	12.9	12.7
10 AM	14.5	24.0	13.2	13.9
11 AM	21.7	20.4	13.8	20.3
NOON	23.9	21.6	17.8	20.9
1 PM	17.6	19.2	15.2	18.0
2 PM	14.3	20.5	12.4	15.6
3 PM	22.7	24.5	14.3	21.3
4 PM	29.5	25.6	19.7	25.8

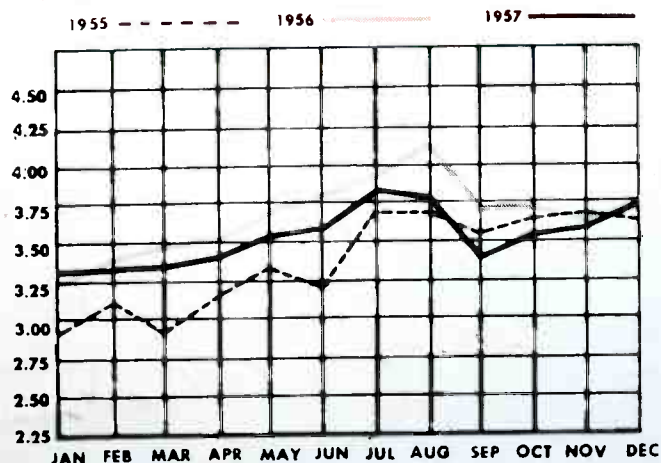
Source: ARB, January, 1958

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

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS: % Sets-in-use by EST Total U.S.
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	
5 PM	31.9	33.7	26.5	26.8
6 PM	40.7	49.9	47.9	35.0
7 PM	48.7	68.7	62.0	44.9
8 PM	66.5	72.5	70.8	61.9
9 PM	68.3	68.8	67.3	67.1
10 PM	56.9	45.8	49.7	51.7
11 PM	33.4	19.5	20.4	42.8
MIDNIGHT	14.7	6.8	9.1	23.9

Source: ARB, January, 1958

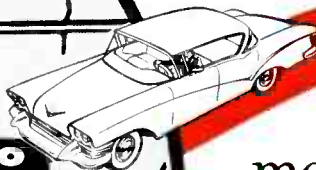
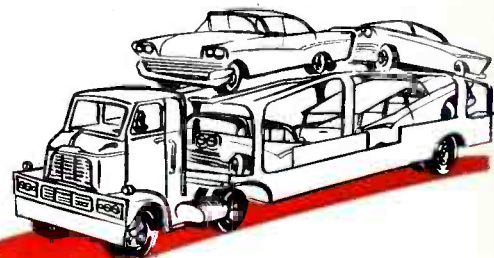
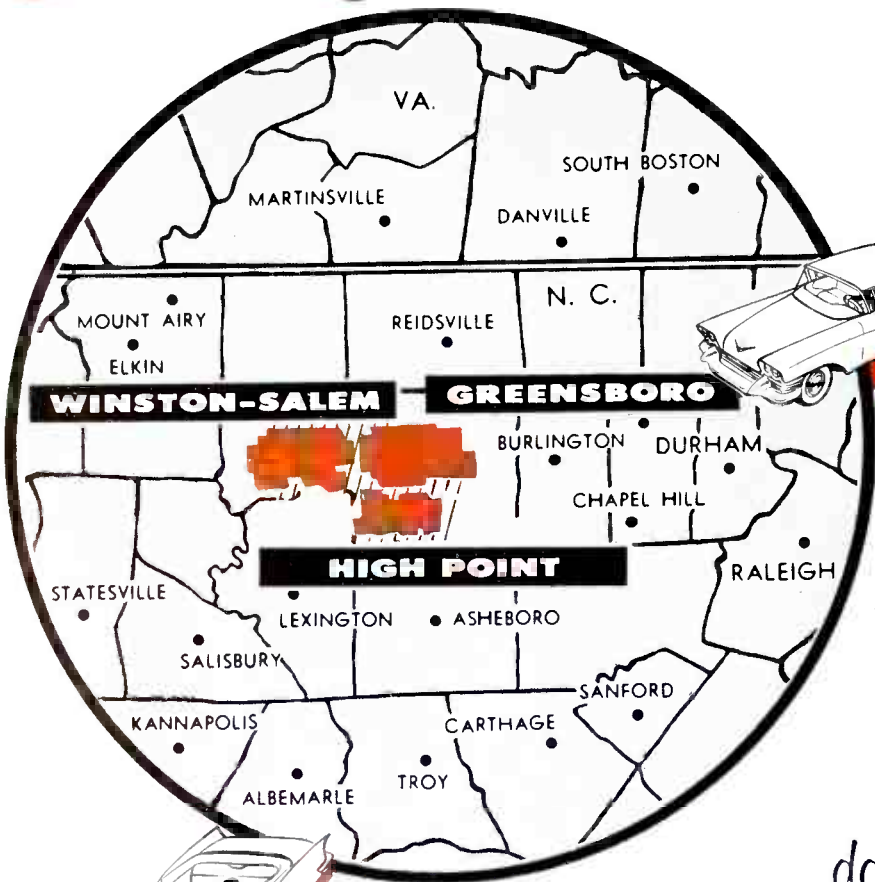
TV NETWORK COST PER THOUSAND



December 1957 index: \$3.75
This graph traces the trend in c-p-m per commercial minute of a representative network half-hour. Based on all sponsored shows telecast 9:30-10 p.m., N.Y.T., during the ARB rating week, it provides a continuing yardstick of the performance of nighttime TV. This index is obtained by dividing the total costs of the programs by the total number of homes reached by these shows, then dividing this by the number of commercial minutes.

Sources: ARB, PIB, TELEVISION MAGAZINE

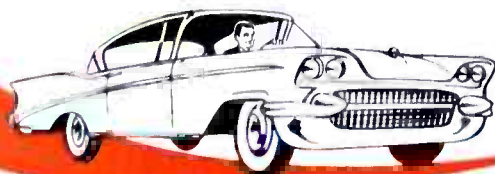
North Carolina's INTERURBIA



more new automobiles bought here than in any other metropolitan market in the two Carolinas

dominated by
wfmy-tv

Interurbia . . . the largest metropolitan market in the two Carolinas . . . First in population . . . First in Total Retail Sales. Get Interurbia *plus* the Prosperous Industrial Piedmont with WFMY-TV . . . where Automobile Sales exceed \$403,401,000.



**GREENSBORO-HIGH POINT-
WINSTON-SALEM**
(2 Stations)
Greensboro-High Point-Guilford County-Map Location F-2
Winston-Salem-Forsyth County-Map Location Mes. BR133 consumer market map 29
ning of the State
Area "

wfmy-tv

GREENSBORO, N. C.

Represented by

Harrington, Righter & Parsons, Inc.

New York • Chicago • San Francisco • Atlanta • Boston

focus on

PEOPLE

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



Robert W. Sarnoff, president of NBC (see "The Advertiser Too Has a Responsibility"), left *Look Magazine* in 1948 to join the NBC sales department. Between 1948 and 1951, he functioned in both sales and programming, holding such diverse jobs as television program sales manager and director of NBC Unit Productions. In 1951, Sarnoff was elected a vice president of NBC, and a year later, placed in charge of the newly-created Film Division. In 1953, he was named executive vice president, and in 1955, president of NBC.

Mitchell Wolfson is co-owner of Miami's WTVJ. His station's policy on editorializing is among those discussed in "The Editorial: TV Finds its Voice." Wolfson began his career as a salesman. In 1922, he became president of Wolfson-Meyer Real Estate, and in 1924, co-owner of Wometco Theatres. Wolfson was elected mayor of Miami Beach in 1943. He has been president and co-owner of WTVJ since 1948.

Thomas B. McFadden, vice president, NBC Spot Sales, whose report on its first Timebuyer Opinion Panel appears in "How Timebuyers Use Ratings," has been with NBC for his entire business career. Starting as a member of the page staff in 1934, he has served in the fields of management, sales, public affairs and public relations. He was appointed vice president, NBC Spot Sales, effective April 1, 1958.

Anahist president J. S. Hewitt (see "Hewitt of Anahist"), was recently appointed head of the new Family Products Division of Warner-Lambert, following that company's acquisition of Anahist. Hewitt began his career in 1919 with the B. J. Johnson Soap Co. (later, the Palmolive Co.). He had held positions with Andrew Jergens, Borden's and Pabst before joining Anahist as vice president in 1950. Hewitt was elected president of Anahist in 1955.

feature after feature... VANGUARD mov



81%
CINCINNATI,



LADY WITH RED HAIR

73%
NASHVILLE,



FIGHTER SQUADRON

85%
SAN ANTONIO,



EAST OF THE RIVER

67%
CINCINNATI,



BACKGROUND TO DANGER

74%
NEW YORK,



THE FOUNTAINHEAD

64%
MIAMI,



EACH DAWN I DIE

72%
SACRAMENTO,



DARK VICTORY

the audience!

Not just a few "big" pictures—but every feature a proven audience winner! AAP's 'Vanguard' group of Warner Brothers features is good to the last reel. 30 of Vanguard's 52 pictures have been rated in the past—and there's not a single share-of-audience below 41%. Many are way up in the 80's and 90's. Why not let Vanguard chart your course to bigger share-of-audience figures! Call, write or phone.

a.a.p. inc.

Distributors for Associated Artists
 345 Madison Ave., Murray Hill 6-2323
 75 East Wacker Drive, Dearborn 2-2030
 1511 Bryan Street, Riverside 7-8553
 9110 Sunset Boulevard, Crestview 6-5886
 Prices for individual pictures on request.

Productions Corp.
 NEW YORK
 CHICAGO
 DALLAS
 LOS ANGELES

61%
BOSTON,



CHARGE OF LIGHT BRIGADE

85%
KNOXVILLE,



BROTHER RAT

85%
PORTLAND, Ore.,



SHINE ON HARVEST MOON

68%
SAN ANTONIO,



KISS IN THE DARK

69%
CINCINNATI,



CEILING ZERO

64%
SAN ANTONIO,



ESPIONAGE AGENT

77%
ALTOONA,



HIGH SIERRA

94%
PORTLAND, Ore.



THE SEA WOLF

Interview: *Jack Canning*

Sullivan, Stauffer, Colwell & Bayles, Inc. Timebuyer, Jack Canning, tells why he selects WLW TV-Radio Stations for PALL MALL Cigarettes.



"Sure, I buy time for PALL MALL Famous Cigarettes on the Crosley Stations because their greater length of audience filters commercials farther into smooth pleasure for advertisers."



"Yes, WLW Television and Radio Stations really pack in a full house of viewers across the Midwest and into the South for sponsor's sure-fire sales success."

'Outstanding—and that's putting it mildly!'

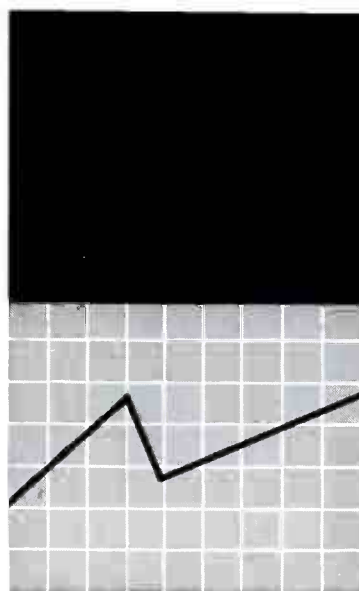


Call your WLW Stations Representative . . . you'll be glad you did!



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

report on spot



How soft drink and wine advertisers use spot TV in 20 major markets

Listed below are soft drink and wine advertisers who used spot TV during a representative week in the fourth quarter of 1957 in 20 major markets, as reported by Broadcast Advertisers Reports

Inc. BAR tape-records all telecasts on a regular basis for seven-day periods. The schedules which are shown below represent the television activity of the brands in the various markets during the record-

ing week. They are taken from the recently published BAR report, "A National Guide to Non-Network Television Advertisers by Product Categories," Fourth Quarter, 1957.

SOFT DRINKS

IRRELEYS BEVERAGES	
Baltimore	2 spots
Chicago	2 spots
JBBLE UP BEVERAGES	
Miami	4 spots
ANADA DRY BEVERAGES	
Atlanta	2 spots
Cleveland	39 spots
Dallas-Fort Worth	10 spots
Los Angeles	3 spots
Miami	1 program
	1 spot
Minneapolis	7 spots
New York	7 programs
Philadelphia	1 spot
Pittsburgh	10 spots
ANFIELD BEVERAGES	
Chicago	10 spots
LIQUOT CLUB BEVERAGES	
Seattle	8 spots
COCA COLA	
Atlanta	1 program
Baltimore	15 spots
Chicago	2 programs
	23 spots
Cleveland	29 spots
Dallas-Fort Worth	13 spots
Detroit	17 spots
Houston	1 program
	24 spots
Los Angeles	1 program
	1 spot
Miami	11 spots
Milwaukee	7 spots
New York	74 spots
Omaha	1 program
Philadelphia	3 spots
Portland	1 program
	12 spots
Seattle	1 program
	2 spots
Washington	3 programs
	76 spots
COTT BEVERAGES	
Hartford	1 program
	3 spots

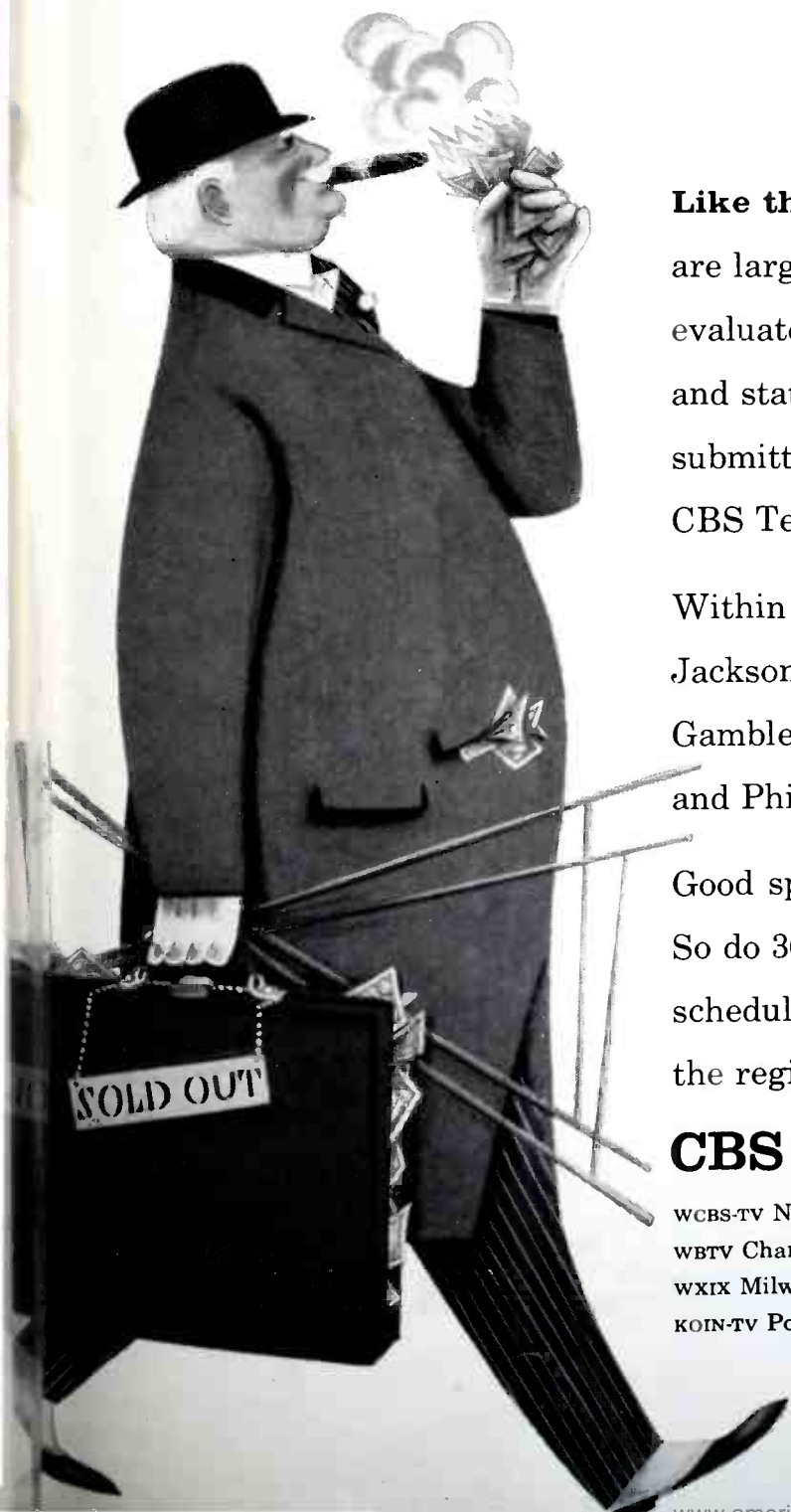
Miami	2 spots
New York	4 spots
COTTON CLUB BEVERAGES	
Cleveland	44 spots
DADS ROOT BEER	
Detroit	1 spot
DIAMOND BEVERAGES	
Hartford	1 program
DR. PEPPER BEVERAGES	
Cleveland	5 spots
Dallas-Fort Worth	14 spots
Los Angeles	5 spots
HAMMER BEVERAGES	
New York	26 spots
HI-C BEVERAGES	
Houston	3 spots
HIRES ROOT BEER	
Detroit	1 spot
Philadelphia	5 spots
HOFFMAN BEVERAGES	
New York	44 spots
LOTTA COLA BEVERAGES	
Pittsburgh	1 program
MOTHERS PRIDE ROOT BEER	
Los Angeles	2 spots
NESBITT BEVERAGES	
Detroit	3 spots
Los Angeles	2 spots
NO-CAL BEVERAGES	
New York	17 spots
ORANGE CRUSH BEVERAGES	
Chicago	1 spot
PEPSI COLA	
Baltimore	2 spots
Chicago	17 spots
Cleveland	1 program
Detroit	16 spots
Houston	1 program
	2 spots
Los Angeles	15 spots
Miami	5 spots
New York	3 spots
Omaha	1 spot
St. Louis	1 program
	1 spot
Washington	8 spots

QUENCH BEVERAGES	
Seattle	7 spots
ROCK SPRING BEVERAGES	
Minneapolis	5 spots
ROYAL CROWN BEVERAGES	
Baltimore	11 spots
Chicago	3 spots
Cleveland	15 spots
Dallas-Fort Worth	4 spots
Houston	1 spot
Miami	4 programs
Minneapolis	4 spots
Omaha	3 spots
Washington	6 spots
SEVEN UP BEVERAGES	
Chicago	1 program
	1 spot
Dallas-Fort Worth	23 spots
Los Angeles	26 spots
New York	1 program
Portland	2 spots
Seattle	1 program
SUNNY BOY BEVERAGE MIXES	
Los Angeles	4 spots
SQUIRT BEVERAGES	
Chicago	1 program
Cleveland	1 program
Detroit	2 programs
	1 spot
Los Angeles	2 spots
Milwaukee	1 program
	1 spot
Minneapolis	13 spots
Portland	1 spot
TANG INSTANT ORANGE DRINK	
Atlanta	5 spots
TRIPLE COLA BEVERAGES	
Philadelphia	1 spot
TRU-ADE BEVERAGES	
Washington	3 spots
UPTOWN BEVERAGES	
Detroit	39 spots
VERNORS BEVERAGES	
Detroit	5 spots
Miami	1 program
WHITE ROCK BEVERAGES	
Los Angeles	4 spots
New York	40 spots

/To page 19

“He
must
know
a good
spot”





Like the Leo Burnett Company, whose timebuyers are large-scale users of spot television. They constantly evaluate—and re-evaluate—the effectiveness of markets and stations. Before a spot campaign is placed, facts submitted by the agency's research department *and* by CBS Television Spot Sales receive careful attention.

Within the past year Leo Burnett bought WMBR-TV, Jacksonville, for such well-known clients as Procter & Gamble, Kellogg, Pure Oil, the Cracker Jack Company and Philip Morris — a widely-diversified list.

Good spot to be in! The Leo Burnett Company knows. So do 368 different national spot advertisers currently scheduling campaigns on the 14 television stations and the regional network represented by...

CBS TELEVISION SPOT SALES

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

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



This 60-second commercial sells Camay Soap by transforming an ordinary bath into a fabulous experience. The setting takes the viewer from reality into the world of luxury—where cares are forgotten. Unhurried voice-over matches the mood; beautiful product shots never interrupt the pace. *Seemingly* relaxed sell! Produced by SARRA for THE PROCTER & GAMBLE COMPANY OF CANADA, LTD. through THE F. H. HAYHURST CO. LIMITED.

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



Prime examples of the product-in-use technique! Everyday situations—everyday mishaps like spills on the floor—prove in these 60-second commercials that Johnson's Stride is "the wax you don't have to re-wax every time." By actual demonstration they ease, rather than urge, the viewer into buying Stride the very next time she shops. Produced by SARRA for S. C. JOHNSON & SON, INC. through NEEDHAM, LOUIS and BRORBY, INC.

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



Lively and believable, this series of commercials for Alps Brau Beer are really fun to watch. Bavarian dancers! Skiers zooming down Alpine slopes! Attractive people everywhere enjoying Alps Brau Beer . . . enjoying the jingle sung by a real Bavarian barmaid. An unusually good combination of casting, continuity and music that sells as forcefully as it entertains. Produced by SARRA for CENTLIVRE BREWING CORP. through GRANT ADVERTISING, INC.

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



There'll be no doubt in your mind that babies are still the #1 attention-getter when you see this series of 60-second spots for Pet Milk. Babies yawn and fall asleep . . . but the audience doesn't! Even a bachelor would find the situations appealing. Official doctors' formulas are written out to give authenticity to correct infant feeding. Produced by SARRA for PET MILK COMPANY through GARDNER ADVERTISING COMPANY.

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

VINES

MONOCORE WINE	
Hartford	1 spot
CADILLAC CLUB WINE	
Detroit	3 spots
CALIFORNIA WINE	
Chicago	3 spots
Detroit	4 spots
Miami	4 spots
New York	15 spots
Philadelphia	3 spots
Portland	2 spots
St. Louis	4 spots
VALLO WINE	
Cleveland	1 program
Dallas-Fort Worth	8 spots
Houston	3 spots
Los Angeles	1 program
New York	3 spots
S & D WINE & VERMOUTH	
New York	3 spots
ITALIAN SWISS COLONY WINE	
Atlanta	12 spots
Chicago	3 spots
Cleveland	2 spots
Dallas-Fort Worth	3 programs
Houston	2 spots
Los Angeles	1 spot
Milwaukee	3 spots
New York	1 spot
INGS WINE	
Philadelphia	2 programs
ELJON VERMOUTH	
Chicago	1 spot
MANISCHEWITZ WINE	
Baltimore	8 spots

Cleveland	16 spots
Dallas-Fort Worth	5 spots
Hartford	5 spots
Houston	6 spots
Los Angeles	14 spots
Minneapolis	4 spots
New York	9 spots
Philadelphia	11 spots
Washington	23 spots
MARGO WINE	
Philadelphia	8 spots
MASSON WINE	
New York	1 spot
MELODY CLUB WINE	
Baltimore	2 spots
MONARCH WINE	
Portland	1 spot
NAWICO WINE	
Seattle	1 spot
PARADISE WINE	
Portland	1 spot
PISANO WINE	
Cleveland	2 spots
Los Angeles	1 spot
ROMA WINE	
Dallas-Fort Worth	4 spots
Houston	4 spots
SANTA FE WINE	
Los Angeles	13 spots
TEMPLE WINE	
Minneapolis	1 program
	1 spot
TIARA WINE	
New York	1 spot
UNITED VINTNERS INCORPORATED	
Chicago	1 program
WILEN WINE	
Philadelphia	1 program

PRE-TESTED



BRAND-NEW!
FIRST-RUN!

SUCCESS!

Saturday Evening Post
Over 650,000,000 readers of Norman Reilly Raine's 65 Tugboat Annie stories! 27-year run continues by popular demand.

SUCCESS!

Motion Picture Feature
Box-office record-breaker in the top motion picture theatres. N. Y. Times—"story superior"—"a box-office natural."

SUCCESS!

Chicago Audience Test
92% of Lake Theatre audience rated "The Adventures of Tugboat Annie" a TV favorite—certified by Haskins & Sells, C. P. A.

SUCCESS!

CBC TV Network
R. B. Collett, Adv. Dir., Lever Brothers Limited, writes: "excellent viewing audience"—"general public, through mail and telephone calls, indicates strong appeal for every member of the family." Tugboat Annie outrates such shows as Perry Como, Gunsmoke, Wyatt Earp, Dragnet, Climax, Disneyland and many, many others in Canada network markets.



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

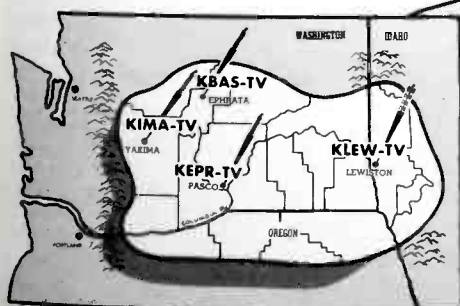
Oh, Stop blubbering, Smidley!!



Gad, man, I can't stand tears. But get this straight . . . I want some alert, wide-eyed time buying around here. Just check this Cascade market. It's big, Smidley, big! KIMA-TV with its satellites is the biggest, exclusive TV buy in the West. And, mind you, it's getting bigger every day. A billion-dollar market that's ours with one single buy. Now let's not miss it again, huh, Smid?

Quite a market . . .

Population 563,875
Retail Sales \$657,655,000
Source: 1957 "Survey of Buying Power"



KIMA-TV
YAKIMA, WASHINGTON
with its satellites
KEPR-TV, Pasco, Wash.
KLEW-TV, Lewiston, Idaho
and KBAS-TV
Ephrata, Moses Lake, Wash.
CASCADE
BROADCASTING COMPANY

NATIONAL REP: WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES

Five Runs?



Other Official Films available for strip programming: Star Performance...153 programs,
Cross Current/Dateline Europe/Overseas Adventure/formerly Foreign Intrigue...156 programs

YES!

even

SIX

for

MY LITTLE MARGIE

174 stations have made tremendous profits with strip programming! Even in its fourth, fifth, sixth — or seventh run, "My Little Margie" has topped leading network, syndicated and local shows... a top money-maker for every station that has bought it. 126 sparkling episodes available.

Ratings prove "My Little Margie" is still No. 1!

Houston-Galveston . . . 6:00 PM . . . 23.8 A.R.B. . . . 5th Run
Against "World At Large" / "Newsreel" Av. 14.7,
"TV News" & "ABC News" 11.2

New Orleans . . . 4:30 PM . . . 22.1 A.R.B. . . . 4th Run
Against "American Bandstand" 12.4, "Four Most Features" 8.1

St. Louis . . . 4:30 PM . . . 18.2 A.R.B. . . . 4th Run
Against "Gil Newsome" 3.7, "Do You Trust Your Wife?" 3.5

Birmingham . . . 5:00 PM . . . 18.3 A.R.B. . . . 3rd Run
Against "Fun at Five" 12.0

Buffalo . . . 10:00 AM . . . 13.5 A.R.B. . . . 4th Run
Against "Garry Moore" 6.1, "Arlene Francis" .7

Call the leader
in strip programming

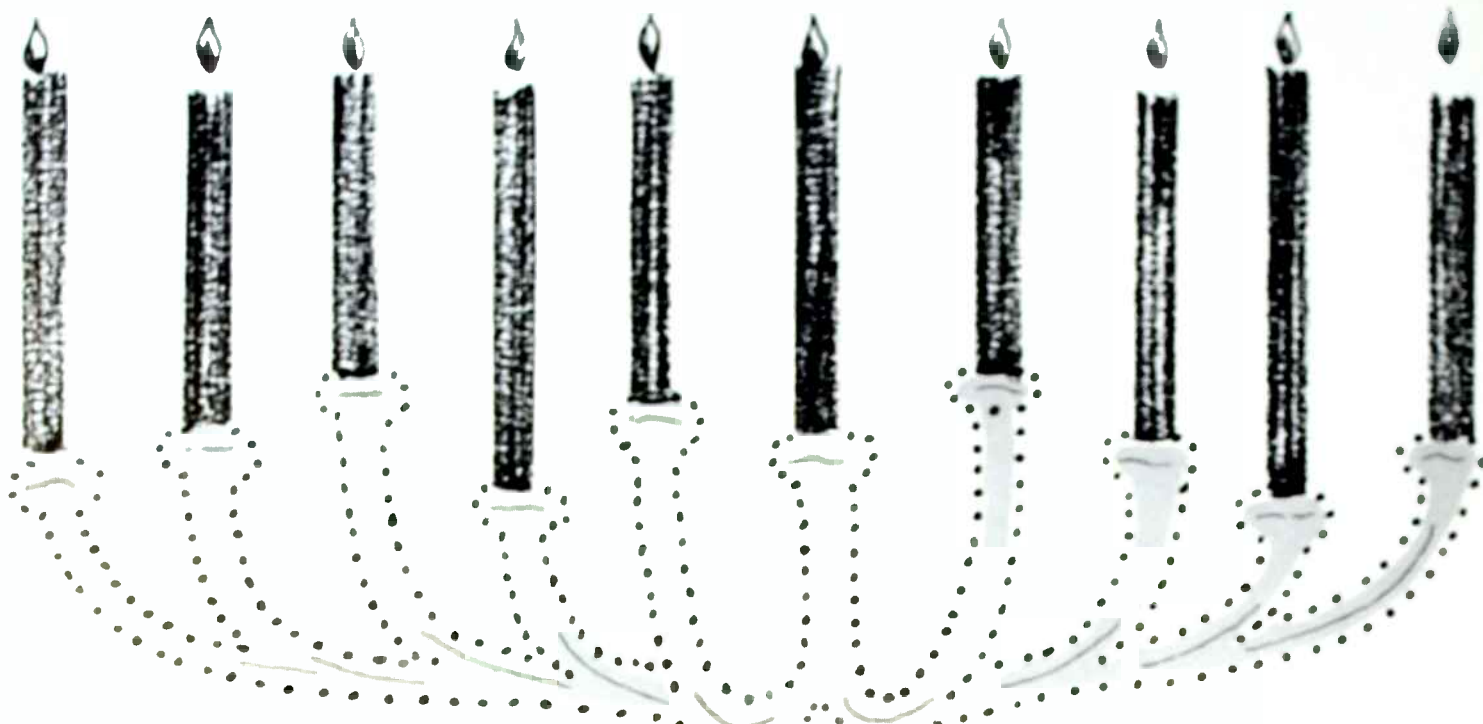


OFFICIAL FILMS, INC.
25 West 45 St., New York
PLaza 7-0100

REPRESENTATIVES:

Atlanta • Atwood 9610
Beverly Hills • Crestview 6-3528
Chicago • Dearborn 2-5246
Cincinnati • Cherry 1-4088
Dallas • Emerson 8-7467
Fayetteville • Hillcrest 2-5485
Ft. Lauderdale • Logan 6-1981
Minneapolis • Walnut 2-2743
San Francisco • Juniper 5-3313
St. Louis • Yorktown 5-9231

can Legend... 80 programs

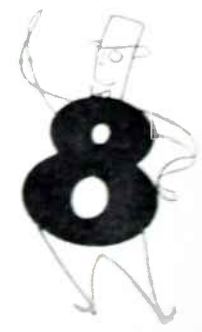


10th anniversary year
for
America's
10th
TV Market

WGAL-TV
Lancaster, Pa.
NBC and CBS

March 18, 1949, marked the initial WGAL-TV telecast. This date in 1958 brings to mind the steady advancements made by WGAL-TV. These are: significant programming, to entertain, inform, uplift and serve; steadily increasing audiences and advertisers; dramatically improved facilities and equipment for the finest in black and white and full color transmission. At the beginning of this tenth anniversary year, WGAL-TV confidently plans for the future and renews past pledges to furnish the best in television to the many communities it serves.

STEINMAN STATION
Clair McCollough, Pres.



Mr. Channel 8
316,000 WATTS

Representative:
The MEEKER Company, Inc.

New York • Chicago • Los Angeles • San Francisco



A MONTHLY FEATURE

BY GEORGE G. HUNTINGTON

Assistant to President, TvB

MORE REAL THAN REALITY

Advertisers' claims are accepted more readily on TV than in any other medium

I learned a new dimension of television the other night. Not from facts or figures but simply by coming into my living room in the middle of a television commercial.

There, on TV, was the picture of a man standing beside an automobile he was selling. Something was wrong; either the car was three feet high or the man was eight feet tall. Something was wrong, but as I watched, the picture changed, the camera swept over the car, I was admiring its long, low, sleek lines completely forgetting the apparent disparity between the man's height and that of the car. Suddenly, I found I had accepted the very first picture I'd seen—accepted and believed it.

What happened? What I had first seen, and doubted, was obviously the result of a unique camera angle. I had seen it just such, recognizing that few cars are three feet high and few men eight feet tall. But why had I later accepted this picture as completely believable? I believe it's because I saw it within the context of a television commercial. In other words, I judged it completely differently than I would have had I been looking at the same picture as a still in another medium.

Power to prove product's merits on TV

This simple experience taught me a new way of using television, a new dimension to add to those we already take for granted: the sight, sound, and the motion which enable us to demonstrate the value of a product, make it far easier for us to prove its merits. The new dimension suggests that some of the proof may not be necessary.

When I come to television, I think I come somewhat as a person comes to a friend: I am ready to believe. All my critical faculties are there but I somehow refuse to be a stern judge or evaluate too closely. A friend doesn't need to be as strong in his argument as a total stranger. So if you come to me through television, I am so willing to believe

what you have to say and what I see with my own eyes as you say it, that you don't need to hammer home your proof, don't need to give me *all* the details.

When I first saw that car on television, I rejected it as impossible only because I saw it out of context, as it would appear in print. When I saw the commercial as a whole, television made the unreality of a three foot car reality, I accepted it.

Need for concentration on proof diminishing

Here is how I would apply this ability of television to present an idea and have it accepted as fact without bothering to show *all* the proof available. In the past, if I were selling a raincoat on television, I would have aimed the camera under the coat while showing water running over it to prove that it was waterproof. Now, I believe I don't need quite so much proof. I can convince my audience that the raincoat is waterproof while simultaneously creating the selling mood of the coat itself. Today, I would show a girl in a raincoat in the rain, obviously comfortable and, equally obviously, not wet. I think that I would have proved the value of the coat (although I had never actually proven it) and created a reason to buy it: the mood, probably more important than its mere waterproofing.

This come-as-a-friend television relationship is not just the endorsement of a personality on the medium, of an Arthur Godfrey or a Garry Moore. Such people use television to project themselves as friends and are able to do it better on television because television is *similar* to face-to-face contact. But television is *more* real than even reality. I believe you can create a mood or idea through the use of the television tools and I will accept the mood and idea without being conscious of the tools you have used to create them.

I showed some people a Tea Council commercial stressing the relaxation tea can produce and asked if they thought

/To page 27



**DON'T
MONKE
AROUND**

**WILLIAM BISHOP,
JIMMY DUNN AND
MICHAEL O'SHEA,
STARS OF
"IT'S A GREAT LIFE"**

From a programming point of view, comedy is nothing to laugh at. It's a funny business that has to be taken seriously. Mainly because there are teeth in the old saw, "Laugh and the world laughs with you!"

Which is why it's such a good idea always to have a hearty laugh or two up your transmitter. Which, in turn, is why VICTORY PROGRAM SALES takes such pure and unadulterated delight in offering you its newest first-run-off-the-network acquisition, IT'S A GREAT LIFE.

Lest you get the impression that the VPS product roster is longer on quality than on variety, let's check it against your programming needs. Westerns? HOPALONG CASSIDY, STEVE DONOVAN, FRONTIER. Mysteries? THE ADVENTURES OF THE FALCON, INNER SANCTUM. Documentary? VICTORY AT SEA. Drama? MEDIC. Adventure? Intrigue? You'll find them all in goodly number among the properties listed below.

Ready to help you make the most of this wide-ranging repertoire is the man from VPS, a specialist in Station Program Sales and Planning who, like our product roster, is good for much more than a laugh!

VICTORY PROGRAM SALES

A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS, INC.

IT'S A GREAT LIFE • MEDIC • ADVENTURES OF THE FALCON • CAPTURED • CRUNCH AND DES
• DANGEROUS ASSIGNMENT • FRONTIER • HIS HONOR HOMER BELL • HOPALONG CASSIDY • INNER
SANCTUM • PARAGON PLAYHOUSE • STEVE DONOVAN, WESTERN MARSHAL • THE GREAT GILDER-
SLEEVE • THE LILLI PALMER SHOW • THE VISITOR • VICTORY AT SEA • WATCH THE WORLD



BYRON FERRIS

as impossible as trying to sell Portland without

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

An artist needs more than one layout in his bag of tricks, but smart media buyers need know but *ONE television station* to sell Oregon and Southwest Washington. KPTV leads in more quarter-hour firsts than any other Portland station*... and the cost-per-thousand is less.

Oregon's *FIRST Television Station* • Represented Nationally by the Katz Agency, Inc. • Schedule **Portland, Oregon**
 *January 1958 Pulse (when all stations were on the air)

K
P
T
V

...ere was anything unreal in it. Every-
 ... said "No." Actually, with a stop
 ...ch, it required some 23 seconds to
 ...r a single cup of tea. In other
 ...rds, the commercial had been made
 ...slow motion to create the illusion
 ...complete relaxation. No one recog-
 ...ed this device. This is an example
 ...someone using this "reality of un-
 ...reality" that television can create. (This
 ...od of relaxation was accepted just
 ...he eye accepts the slow motion with-
 ...being aware of it. Try to say the
 ...me thing in any way in any other
 ...dium. You will need pages of docu-
 ...mentation to support your claim and,
 ...rably, these pages of documentation
 ...lose you the audience you are try-
 ...na to convince.

... convinced on color in TV grey

... have been thoroughly convinced,
 ...ya television commercial for Helena
 ...enstein, that one shade of lipstick
 ...s more beautiful than another—even
 ...ugh I saw them both in various
 ...dles of television-grey.

... On television, women have displayed
 ...kets for the viewer to examine and
 ...ad that one was the whitest in the
 ...rld. I have believed them, though I
 ...re seen them only in various shades
 ...grey.

... Kraft cheese, in its television com-
 ...ercials, has shown me how to make
 ...ertain dish by going from step to
 ...p, each step being already complete
 ...the time I saw it. I accept this as
 ...ng completely believable without de-
 ...nding that they show me the same
 ...th throughout every stage of its
 ...eparation.

... I'm certain that I've seen other com-
 ...ercials which gave me the same type
 ... "proof" but I can't identify them
 ...cause when I saw them, I readily
 ...cepted their "proof" as absolutely
 ...nclusive.

... It seems to me that an advertiser
 ...ing television is somewhat like a man
 ...th a 400 horsepower automobile. He
 ...s power for tremendous top speed if
 ... needs it, but he's wiser if he uses
 ...e power for acceleration in safer pass-
 ...g. Just because you *can* demonstrate
 ...roughly on TV doesn't mean you
 ...ust. Just because a fact needs demon-
 ...ration before it creates belief in other
 ...edia is no reason to waste time with
 ...is documentation on TV. It's televi-
 ...on's ability to *create* reality for the
 ...ewer, the reality of unreality that
 ...nly television can provide. **END**



There are 1,452,800 people in our 260,778 TV homes*

A man's living room is the best place in the world to make friends for your company and customers for your products. The families you meet in the Jackson, Mississippi, market have an average of \$5,735[°] to buy what they want. Why not make them want what you have? They're in a tremendous period of economic growth, with spendable income up 40% since 1950 and retail sales up 125% since 1947! Get your foot in the door now! Need more sell? Call Hollingbery or Katz for a fact file.

*Television Magazine **Sales Management 1957 Survey of Buying Power

MISSISSIPPI IS SOLD ON TELEVISION

WLBT

CHANNEL **3**

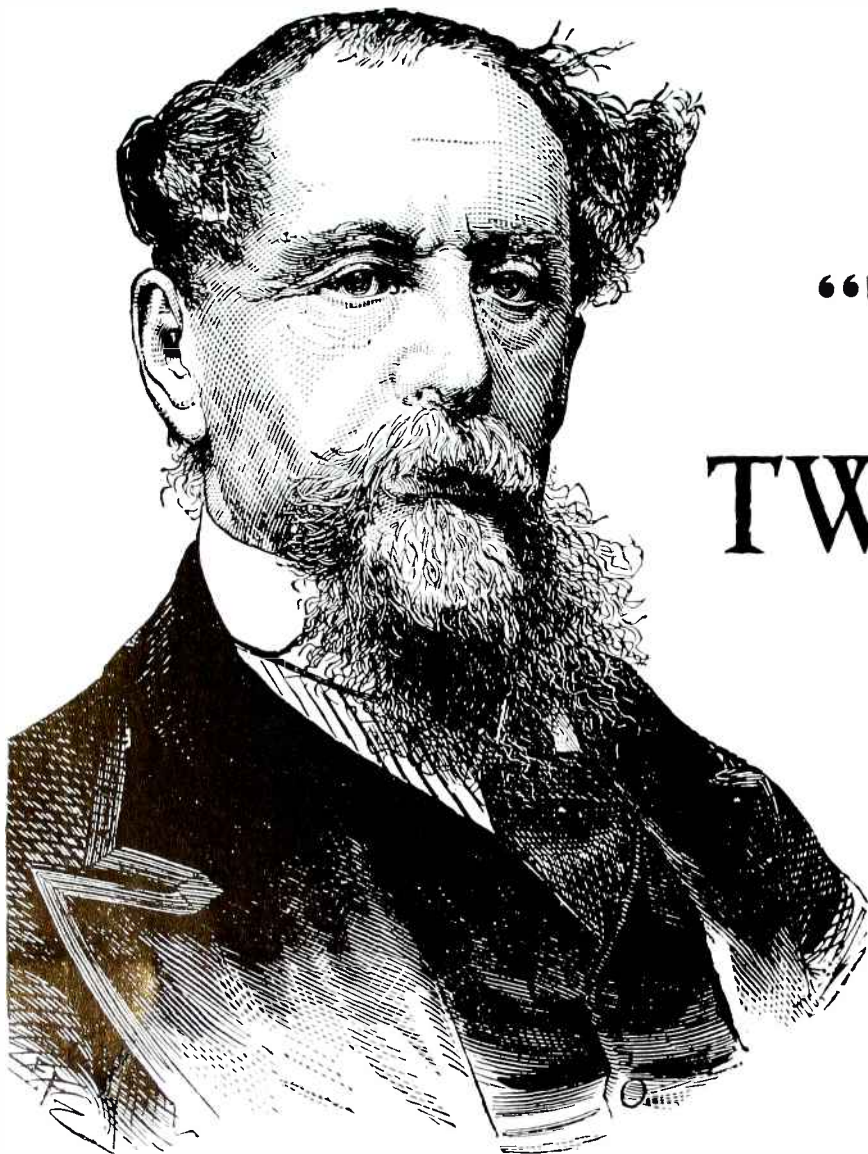
HOLLINGBERY

WJTV

CHANNEL **12**

KATZ

JACKSON, MISSISSIPPI



ARB'S
"TALE OF
TWO CITIES"

as Charles Dickens might have said
KMTV is First in

Nebraska's 1st Market
OMAHA
and
Nebraska's 2nd Market
LINCOLN

It's not often that one television station dominates two separate markets. But here's proof that KMTV is the most popular station in Omaha AND Lincoln.

A brand new ARB Metropolitan Area Survey taken in Lincoln—Nebraska's second big market—shows KMTV as the number one station in Lincoln! In fact, KMTV led in more quarter hours than all other stations in the survey *COMBINED!* Another recent ARB shows KMTV to be the number one station in Omaha—Nebraska's number one market!

To cover heavily-populated eastern Nebraska, ONE television station can do the job *alone...*but only one, and that's KMTV, the *exclusive* NBC station for both the Omaha and Lincoln markets.

Channel 3, at maximum power, is Omaha's only true *area* TV station. And only KMTV can give advertisers the big, rich Lincoln market at no extra cost.

It doesn't happen very often. But it's true in Nebraska! See your Petry man for all the details on this modern "Tale Of Two Cities."

(Lincoln ARB, Jan. 1958)

K M T V 3 OMAHA

BASIC NBC-TV
 MAXIMUM POWER

BASIC NBC
 MAXIMUM POWER

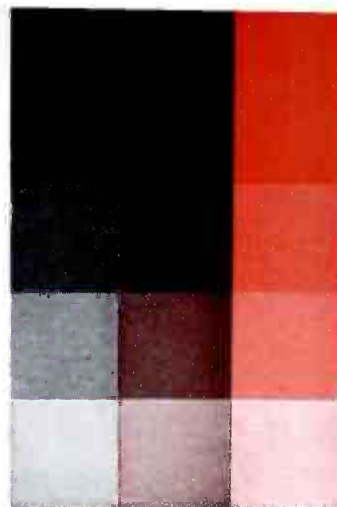
Affiliated with NBC Radio in Omaha **K F A B**

Represented by Edw. Petry & Co., Inc.

COLOR LETTER

A MONTHLY FEATURE

BY HOWARD KETCHAM



Eight basic principles to guide advertisers in their use of color regardless of medium

When I consider color TV's immense coming importance, I can't help expressing annoyance at the number of times I find disregard of the basics of good color usage. This disregard, however, is not limited to television; it is found in all media.

The March 22nd issue of the *Saturday Evening Post* features a four-color Campbell tomato soup ad, prepared by G. D. O., that handsomely illustrates the importance of color to the appetite. The Campbell soup people just don't make a habit of retaining the right "Campbell Red;" they use a color meter to protect it. The effectiveness of color, in other words, is not unique to a specific medium. It is another factor in advertising which can enhance the sales impact of a message in all visual media. The following eight rules of color in advertising are based on more than 20 years of experience with practical business problems of which ads sell and which ads don't. They apply wherever color is a factor, regardless of the media.

The Eight Rules for Color in Advertising

1. Use logical and appropriate colors.
2. Use attention-getting colors.
3. Use legible colors.
4. Use consistent colors.
5. Use colors that satisfy current wants.
6. Use logical color consideration in deciding on photography and artwork.
7. Pretest your color reproduction.
8. Check your colors carefully once you have them developed.

Remember, never permit color to contradict a desired impression.

Recently, I was hired to tell the 12th Annual Convention of the National Electric Sign Convention, in Houston, what's wrong with color in the sign business. Color's powerful potential influence on consumer buying is mighty far from the saturation point in that advertising medium. I reminded my audience that many current signs are so awful in appearance that the government is commencing to legislate them out of existence in certain areas.

Most signs fail to relate to the overall personality of the firm that buys them, as expressed in a sponsor's package, advertising, trademark, logotype, name plate, stationery, trucks and product. In my opinion, sign advertising is more potent when it is planned and designed to transmit a single impression—to refresh the viewers recall of the sponsor, and never to contradict it.

I've just looked through recent issues of *Life* and the *Saturday Evening Post*. Here is one example of the kind of advertising calamity I found:

In a Ford ad, a comparatively colorless blue and white car appears in front of a colorful red, black and yellow and white cruise ship. The ship is clearly outstanding; if you're in the business of selling luxury liners, this ad is tailor-made for you.

Color idiosyncrasies and misuses such as these could, of course, apply to color television. The point is that there is no need for them to occur in any medium.

Manufacturers must be alert to color correctness in their products if they are to succeed against today's competition. The progressive baker, for instance, knows what crust color he must aim for. The catsup bottler knows why the right "red" is critical in the color of his product.

END

Local in management..

The Corinthian stations are first and foremost local in character... for *great* stations must be responsive to the needs and tastes of their individual communities.

Each Corinthian station has its own independent *local* management team... experienced men at the helm and in the key operating areas of programming, sales, engineering and promotion. The strength of each of the Corinthian stations attests to the abilities of these men and the role they play in Tulsa, Galveston & Houston, Fort Wayne and Indianapolis.



THE CORINTHIAN STATIONS *Responsibility in Broadcasting*

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

Interrelated in service

The Corinthian stations have *more* than this. They benefit from each other's experience. And have at their disposal the full-time staff services of specialists in the basic areas of broadcasting... each outstandingly qualified in his field... Corinthian's Director of Programming, *Robert H. Salk*; Director of Sales, *Don L. Kearney*; Director of Engineering, *George G. Hobbs*; and Director of Research, *Charles H. Smith*. These men provide facts, judgment and the free exchange of ideas upon which local management can base sound decisions.

Clearly, you get something *extra* when you buy a Corinthian station.



THE CORINTHIAN STATIONS *Responsibility in Broadcasting*

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

PROUD PAPAS

. . . seems that way in this Inter-mountain Market of 1½ million. Utah, as the center of the market area has the nation's second highest birthrate representing a potent future market.

Cover this Family Land Effectively with . . .

KSL • TV

where there are bigger families, spending more per year than the U.S. average.

KSL • TV

Salt Lake City

CBS for the Mountain West

Represented by CBS-TV Spot Sales



RADIO WRAP-UP

A monthly review of events in network and national spot radio

'PATIENTLY WAITING' AT ABN

In press time, it appeared that ABC-Paramount would continue the radio network, despite predictions to the contrary although precise form had not yet been determined. With Washington gaze keener than ever, expectations are that radio networks generally will be maintained as essential national services, with possible losses absorbed through profitable TV on-and-o operations.

1957 STATISTICS

Total radio set sales in 1957 amounted to 15.2 million, compared to 13.3 million in 1956, according to the Electronic Industries Association. Of all sets sold in 1957, 6.5 million were home or clock radios, and 8.7 million were auto radios and portables.

Year	Retail sales of portables	Retail sales of auto radios
1955	1,449,131	4,078,768
1956	1,879,506	6,775,584
1957	2,682,814	4,999,447
1958	3,205,405	5,429,044

The sharp rise in out-of-home sets is attributed by the industry to the new small radios and transistor sets.

WOR BUYS RADIO SPOTS

In a move designed to utilize the selling power of its own program to promote listening, WOR radio announced last week the purchase of a four-week spot schedule on seven radio stations covering New York, New Jersey and Connecticut.

Listeners to the seven stations, all daytimers, will be asked to tune to WOR as the station they are listening to goes off the air. Emphasis will be on WOR news and sports programs.

Robert J. Leder, vice president and general manager of WOR radio, says: "We buy space in newspapers, car cards and other print media, and yet every day we see exciting results in the use of radio advertising. We now feel we should invest in our own medium."

1958 SETS RADIO MONTH THEME

"Radio is Close to You" will be the theme featured by the industry. */To page 35*

RADIO SETS-IN-USE (IN HOME ONLY)

NIELSEN, DECEMBER 1957

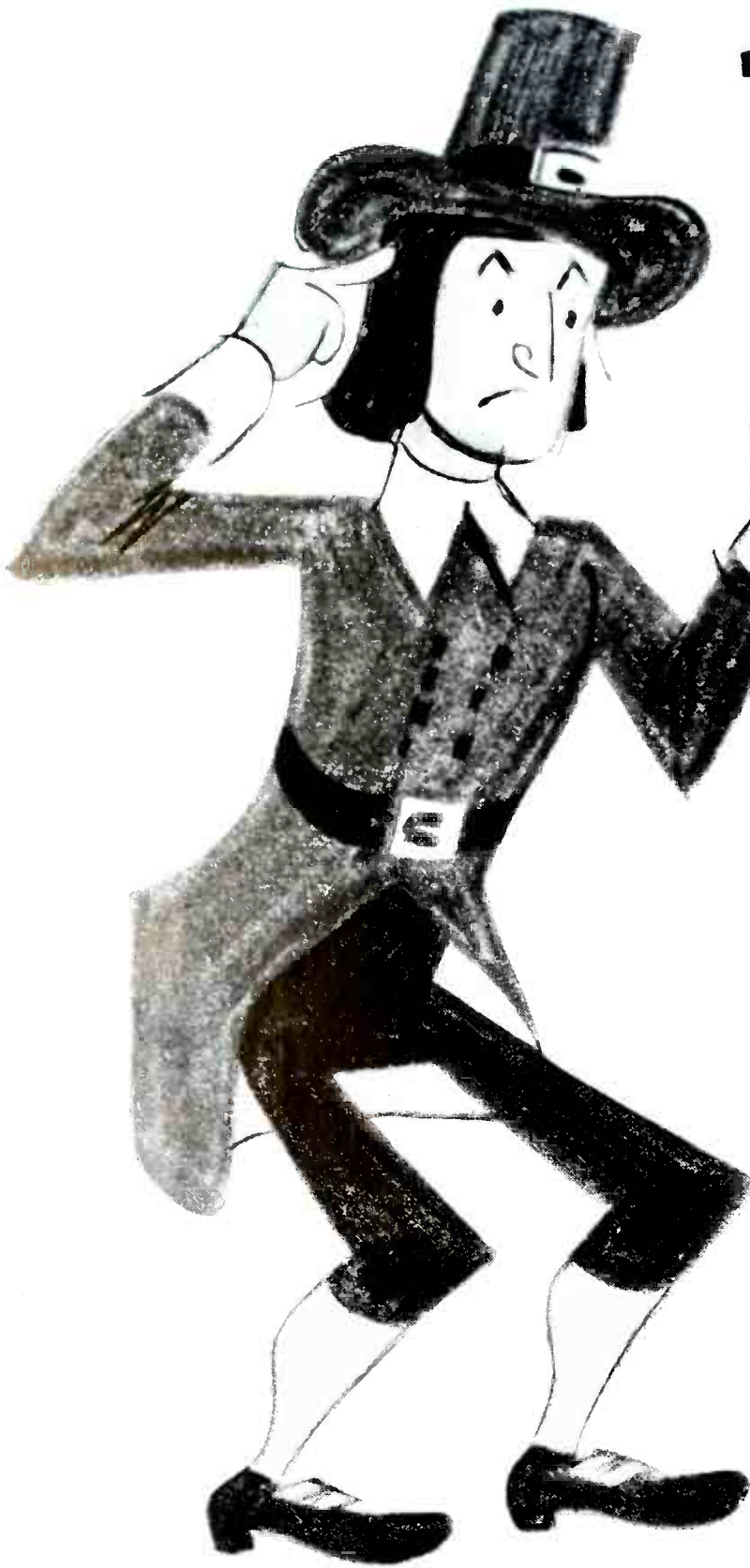
Hour*	Number of Homes	% Radio Homes Using Radio
6 a.m.-7 a.m.	2,466,000	5.1
7 a.m.-8 a.m.	5,609,000	11.6
8 a.m.-9 a.m.	7,349,000	15.2
9 a.m.-10 a.m.	6,917,000	14.3
10 a.m.-11 a.m.	5,672,000	11.7
11 a.m.-12 noon	5,947,000	12.3
12 noon-1 p.m.	6,140,000	12.7
1 p.m.-2 p.m.	6,092,000	12.6
2 p.m.-3 p.m.	5,028,000	10.4
3 p.m.-4 p.m.	4,642,000	9.6
4 p.m.-5 p.m.	4,352,000	9.0
5 p.m.-6 p.m.	4,690,000	9.7
6 p.m.-7 p.m.	4,738,000	9.8
7 p.m.-8 p.m.	3,868,000	8.0
8 p.m.-9 p.m.	3,046,000	6.3
9 p.m.-10 p.m.	2,756,000	5.7
10 p.m.-11 p.m.	2,514,000	5.2
11 p.m.-12 mid.	2,224,000	4.6

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

AVERAGE HOURS RADIO USAGE PER HOME PER DAY

Month	Hours
September, 1956	2.17
October	2.01
November	2.17
December	2.22
January, 1957	2.20
February	2.17
March	2.08
April	2.14
May	2.10
June	2.00
July	1.81
August	1.85
September	1.95
October	1.90
November	1.79
December	1.84

Source: A. C. Nielsen



"Thanksgiving in APRIL?"

Yes, in April. Because in April, just 25 years ago, John Blair & Company began its work in radio station representation.

The intervening years have been years of Growth.

Growth in offices, from one to ten.

Growth from zero to multi-millions in volume.

Growth in advertiser-service, where we have led in establishing departments in Sales Development, in Research, in Station Operations and in Industry Promotion.

Growth in station-list, to a group of stations and markets recognized as the strongest served by one representative firm.

So April of 1958 seems a most appropriate time for Thanksgiving—

for putting on record our deep and sincere thanks to advertisers and their agencies who give Spot Broadcasting a continually greater responsibility for building sales—

and to the management and personnel of the stations named below, whose close and effective cooperation has made our growth-record possible.

John Blair
President, John Blair & Company



WTRY—Albany-Schenectady-Troy
 WFBR—Baltimore
 WBNF—Binghamton
 KFVR—Bismarck
 KIDO—Boise
 WHDH—Boston
 WLS—Chicago
 WCPO—Cincinnati
 WBNS—Columbus
 KLIF-KFJZ—Dallas-Ft. Worth
 KTLN—Denver*
 WXYZ—Detroit
 KFRE—Fresno
 KILT—Houston
 WIBC—Indianapolis
 *Effective 5/1/58

WJAX—Jacksonville
 WHB—Kansas City
 WNOX—Knoxville
 KFVB—Los Angeles
 WKLO—Louisville
 WMC—Memphis
 WQAM—Miami
 WDGY—Minneapolis-St. Paul
 WSM—Nashville
 WDSU—New Orleans
 WABC—New York
 WGH—Norfolk
 WOW—Omaha
 WDBO—Orlando
 WFIL—Philadelphia

KOY—Phoenix
 WWSW—Pittsburgh
 KGW—Portland
 WPRO—Providence
 K TSA—San Antonio
 KGO—San Francisco
 WSAV—Savannah
 KING—Seattle
 KEEL—Shreveport
 KXOK—St. Louis
 WFLA—Tampa-St. Petersburg
 KRMG—Tulsa
 WWDC—Washington
 WWVA—Wheeling
 KFH—Wichita

to stations all over the country during May, National Radio Month, according to the National Association of Broadcasters. The theme was selected to dramatize the personal role which radio plays in the lives of Americans.

A complete promotional kit will be mailed to all member stations in April. The kit will feature spots built around four variants of the main idea: "Radio is Close to You—At Home—On the Move—In Your Community. Radio is Close to You—And All America."

SECOND POP CONVENTION PLANNED

There will be a second pop music disc jockey convention in 1958, Todd Storz, president of the Storz Stations, which hosted the first Kansas City convention, told TELEVISION MAGAZINE. Storz was impressed with the "sincerity and interest" shown by participants. Every meeting had to be run on a standing-room-only basis, he reports.

There is no longer any programming meeting in radio outside the BMI regional clinics," said Storz, "We feel the convention was important as a meeting ground where the man who is the program director or general manager of tomorrow, can exchange ideas and stimulate his own thinking on programming."

ADVERTISING BUSINESS ON THE NETWORKS

Advertising business on ABN was topped by Pioneer Industries, which signed for six segments of the *Breakfast Club*. Other *Breakfast Club* advertisers were Campana and Scholl's Contact Pads, with two segments each. Banker's Life and Caspary renewed sponsorship of ABN's *Paul Harvey and the News*, Sunday, 6:15-6:30, and Chevrolet renewed John Daly, Monday-Friday, 6:30-6:40 p.m. Midas Mufflers also signed for 52 weeks of news, Monday through Friday.

In a buy totaling over \$1 million, the Hertz System Inc. renewed sponsorship of twelve five-minute newscasts weekly on CBS. The buy included a Monday through Friday business news rundown featuring CBS newsman Walter Cronkite. C. H. Masland & Sons bought 81 "Impact" segments for the four-week period immediately preceding their CBS *Color Extravaganza*. Shulton signed for a \$350,000, 42-week participation in *Arthur Godfrey Time*. Nestle's Decaf bought 26 weekly "Impact" segments for four weeks, and Gillette renewed for the Triple Crown broadcasts, on CBS, of the Kentucky Derby, Preakness and Belmont Stakes.

Mutual reported March sales of a Monday-Friday five-minute newscast strip and 23 weekly 20-second adjacencies to the Sleep-Eze Co. Other Mutual sales included the signing of the Lee County Land and Title Co. for one of three available participations in the Gabriel Heatter newscast on MBS, Monday, 5:45-6:00 p.m.

New NBC business totaling over \$1½ million was reported. Midas Mufflers bought 52 weeks quarter sponsorship of *News on the Hour* and California Packing bought quarter of the same show for 26 weeks.

ADVERTISING BUSINESS—NATIONAL SPOT

Automotive accounts highlighted spot buying during March,

with GMAC placing 15-20 announcements a week during peak traffic hours in approximately 170 markets.

In other automotive developments, Cities Service Oil bought 40 announcements a week for 34 weeks in 30 markets, and the Continental Oil Company planned a six-week campaign for areas where Conoco oil and gas are distributed. Champion Spark Plugs also bought a 39-week campaign in approximately 45 markets as its initial effort in radio.

Spot buys in other categories included:

Bristol-Myers: a 13-week campaign for Sal Hepatica in an undisclosed number of markets.

Greyhound: 12 announcements per week per market for Greyhound's Southeastern and Pacific Lines.

Welch's Grape Juice: Schedules introducing new grape soft drink to run in six-week flights in selected markets.

National Biscuit: 20 and 30-second spots in major markets for Premium Saltines.

'COLOR RADIO' FOR MASLAND

Radio's first two-hour "color" extravaganza was announced for May 4th by CBS. The show, sponsored by C. H. Masland & Sons, carpet manufacturers, will attempt to translate color into the radio medium through music, sound and sketches featuring such stars as Ralph Bellamy, Judy Holliday, Robert Preston, Herb Shriner and David Rose and his orchestra. According to the network, it has been proven that certain words, sounds or pieces of music carry, psychologically, very strong color connotations.

RADIO AROUND THE COUNTRY

KMOX in St. Louis is assisting stations in the mid-Mississippi area in the installation of a tornado warning service based on an adaptation of the Conelrad System. Information will come from the U.S. Weather Bureau and the Ground Observer Corps through Conelrad, and will be transmitted to stations in the area for dissemination to schools, hospitals, factories and the general public.

In New York, WQXR and Broadcast Music Inc, jointly announced that WQXR would contribute an additional \$500 to the \$13,500 already allocated by BMI for the sixth annual Student Composers Radio Awards. The additional sum will go to the composer of the best piece of chamber music for a small instrumental group. WQXR will also provide for a performance of the winning work by the WQXR String Quartet.

Forty-five Oklahoma radio stations were cited last month for cutting that state's weekend accident rate in half with a series of "traffic watch" broadcasts at fifteen-minute intervals warning motorists to observe safety rules.

NEW SPOT RADIO GUIDE

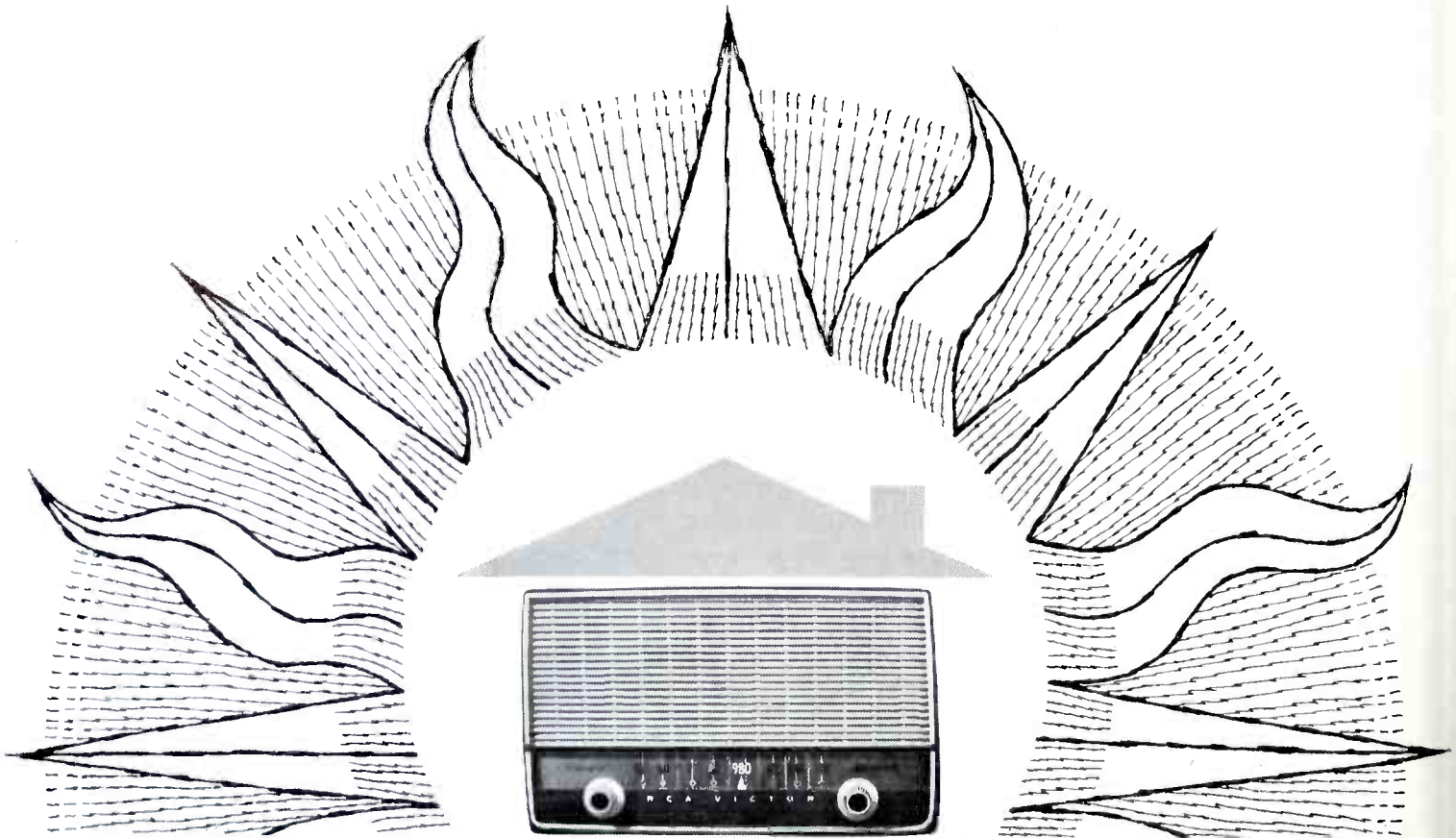
Distribution, to agencies and advertisers, of its new Spot Radio Guide was announced by the representative firm of Peters, Griffin, Woodward last month. The publication, which represents the combined efforts of PGW and Neilsen, includes both daytime and nighttime coverage and costs, enabling advertisers and their agencies to determine quickly what their dollars will buy in spot radio, day or night. END

**IN WASHINGTON,
FROM 4 TO 7:30 PM,
WRC IS THE
SPEAKER OF THE HOUSE**

In the nation's capital, WRC sets the listening pattern during the late afternoon weekday hours. During this time, WRC wins a 23.1% average share of audience . . . a 19.8% greater share than the second station and a 36.8% greater share than the third station! This impressive lead over all of Washington's 16 other radio stations reflects listeners' high regard for WRC's winning personalities in this period: Ed Walker, Tippy Stringer, Bill Sprague, Bryson Rash, Jim Simpson and Al Ross. Just as WRC Radio sets the pattern for listeners, you can set the pattern for buying in Washington on WRC. A call to WRC or NBC Spot Sales will start you off immediately!

WASHINGTON, D.C. **WRC · 980** SOLD BY NBC SPOT SALES

Source: NSI Report - Washington, D.C., Area - Dec.-Jan., 1958





A MONTHLY FEATURE
BY KEVIN B. SWEENEY

President, Radio Advertising Bureau

LOVE THAT TELEVISION

This month, the president of RAB takes a hard look at a rival medium

Various kindly folks, beginning with my father, have pointed out to me that minding your own business averts all kinds of catastrophes. While this may be true, I have elected to use Mr. Kugel's space this month to talk about my own business, radio, but about our rival, television.

My qualifications as a writer on television are not very reassuring: It's been more than six years since I've explained to an agency why the advertiser couldn't bring his automobiles into the studio and still pay only for air time.

But I do compete against TV. I do watch it for many hours each week, and I can see, standing aloof from the fray, what is happening to an advertising medium that should be a bellwether.

Press attack waged last fall against radio

Normally, I'd keep my mouth shut. But last fall, the television industry permitted the most vicious public attack on radio that I have ever read. It was preceded by some private (i.e. letters to advertisers and agencies) attacks that certainly didn't squeeze into the area allowed by the Marquis of Queensberry.

Television is so unwise as to potshot at radio, which, alone of its competitors is a "badger"—not too much meat and mighty sharp teeth for the infighting.

Especially, when magazines or newspapers or supplements present substantially more dollars than radio.

It is greatly to the credit of television stations that the attack got the "deep six" within a few weeks of its publication.

Understand, we do not subscribe to that widely-held feeling that because we are both broadcast media, we should not compete for one another's dollars. We're after TV's dollars every day—but, I hope, without kicking, kneeling or gouging. And TV is welcome to try to get ours—fairly.

But, fair or foul, if television took all of radio's dollars, they would not solve some of the problems that it now has, problems which have impeded the great, natural growth TV should be enjoying.

By problems, I do not mean those flushed by the Barrow report but those in the area of advertising—problems like:

- (1) The idolatry of audience measurement as the only criterion of success.
- (2) The delivery of a substantial part of all programming into the hands of talent agents, packagers, film peddlers, etc.
- (3) Double, triple, quadruple spotting.
- (4) The pell mell retreat from daytime.
- (5) The failure to develop more sources of advertising volume.
- (6) The latex quality of many rate cards in television; especially in cities where there are three or more stations.

Television cannot prosper and develop as it must with these "cancers" eating at it. Television made its mark as a seller of goods but how long has it been since you've read a TV promotion piece that talked about selling instead of ARB, Nielsen or Trendex?

Where are the demonstration advertisers?

Television is the answer for many advertisers who want to demonstrate. Where are the demonstration commercials or even the advertisers whose products need demos?

Is it healthy for a star to gross as much for his performance as the amount paid for the network facilities? Healthy for the advertisers and the facilities—the really important people—that is?

We do not enjoy the situation in two markets where TV rate cards are so abandoned that during the summer, nighttime availabilities are quoted below radio's daytime, and where daytime availabilities on several stations are below all the leading radio stations 12 months a year.

Even in black-and-white, television has a great future. It's time that its leaders do something about putting TV back on the path. It's wandered off into the bushes. END

- 
1. New York
 2. Los Angeles
 3. Chicago
 4. Philadelphia-Wilmington
 5. Detroit
 6. Boston-Manchester
 7. San Francisco-Stockton
 8. Pittsburgh-Johnstown-Steubenville
 9. Cleveland
 10. New Haven
 11. St. Louis
 12. Washington
 13. Providence
 14. Indianapolis-Bloomington
 15. Minneapolis-St. Paul
 16. Baltimore
 17. Kalamazoo-Grand Rapids
 18. Cincinnati
 19. Dallas-Fort Worth
 20. Atlanta
 21. CHARLOTTE

Compare all major national television markets!

The Charlotte-WBTV Television Market ranks *twenty-one* in the nation.

Television Magazine proves that a market is "people delivered"... not geographical outlines... and credits WBTV's 71-county coverage area with 602,361 sets... *twenty-one* in the nation.

Compare all national television markets! Then call CBS Television Spot Sales for complete facts on the nation's *twenty-one* market.



JEFFERSON STANDARD BROADCASTING COMP



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

KIDS ARE WONDERFUL

Columnist's son provides fund of intriguing brand associations

Steve is 3½ now. And he's my favorite guinea pig when it comes to studying communications in TV.

My son is not yet ready to read, but he does a pretty sharp job of identifying trademarks and words he sees on video. Like "Kellogg's," for instance. He learned how to identify the word just about the time he got impressed with a special Kellogg commercial.

Somehow in his young mind, the "K" in Kellogg stood for "protein" so now his word for Kellogg's is "protein." (Could this also be subconsciously—in adult minds?) Anyway, now he calls 'em "Protein Corn Flakes," "Protein Bran."

"Protein Jingles" translates as Kellogg's Sugar Corn Pops, the Wild Bill Hickok influence.

And now when Grape Nuts talks about "protein," he's sure they mean Kellogg's!

There's one more too. A few mornings ago he said (referring to the Tony, the Tiger symbol and TV commercials for Kellogg's Frosted Flakes), "Daddy, we is all out of 'Tony as GREEEEEEATTTT' cereal."

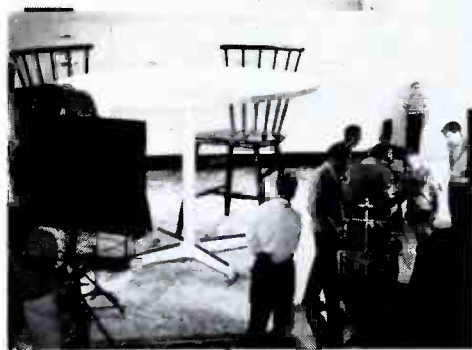
'Wheaties time' synonym for breakfast time

Maybe I should collect all the Stephenisms. Since breakfast is our favorite time of being together, my best research is on cereals. There was one period a few months ago he kept talking about "Wheaties times," and I thought he was singing their jingle—but it developed this was merely his synonym for "breakfast." He'd never eaten Wheaties but had figured out this handy connotation from TV.

There was also a funny experience with the Post cereal jingle. Now I happen to think this is one of the catchiest jingles on the air these days. And Stephen learned it along with most of his other "Hit Parade" of TV jingles. The only problem is that he has gotten the spelling of P-O-S-T confused with some children's program spelling out "S-T-O-P" on a stop sign. He's now quite certain this jingle is telling him to be careful crossing streets!



Oversize set built for Kellogg's "Growing Up" commercial achieves trick effect.



I guess the most amazing thing is that he can correctly identify more than 30 products in a supermarket. And, government studies tell us that was a pretty good score for a child nearly twice that age ten years ago . . . before TV . . .

Speaking of Kellogg's we like their new TV approach to older kids (and adults) with "Growing Up." This trick optical job comes out of M-G-M and it is both technically and creatively satisfying. The above stills give a hint. END



The Advertiser Too Has a Responsibility

The advertiser must share responsibility with the networks for maintaining the vitality of the medium, says NBC's Sarnoff. He calls for wider understanding of television's problems as a business and of its role in American society.

HERMAN LAND

The far-seeing advertiser must help maintain the television medium," declares Robert Sarnoff. "True, it is primarily the responsibility of the networks to maintain and improve the quality of TV, but they cannot do this without advertiser assistance and support."

To agency men, Sarnoff is just as blunt: "It is in the self-interest of the agencies to preserve and protect network television. Most executives of major agencies are convinced that TV represents their companies' future. Many have contacted or are conducting a reorganization based on the expectation of increased TV billings."

Is a new consciousness of TV

Bob Sarnoff speaks of TV today somewhat like a man who has just discovered its momentous significance to society. Obviously, he has always been aware of its power, but his experiences as head of NBC, which have exposed him to the Washington scene as well as to the marketing problems of his clients, appear to have given him a heightened consciousness of the medium.

After two years as NBC president and almost ten in television—he joined NBC as an account executive in 1948—Robert Sarnoff is arriving at the conclusion that it is about

time the medium shed its timidity and spoke up. In his opinion too many people understand too little about what makes a network tick or what the television business really is, whether they be on Congressional committees, in advertising agencies, or among the viewing public.

What is often forgotten by advertisers, he argues, is that the effectiveness of the medium is dependent on its being in a position to deliver a comprehensive, well-balanced program schedule consisting not only of items of mass entertainment but of information, education, news, discussion, the arts. It is this totality which gives the medium its vitality, its prestige among the public, and, in the final analysis, its power as a sales medium.

Advertisers must try new formats

"Far more is involved than in buying a page in a magazine," he says. "It is not enough that the support of the networks be just financial. The advertiser must be willing to try new program formats. Otherwise, economic necessity will compel the networks to go in for safe things."

He cites General Motors sponsorship of *Wide Wide World*, Timken's backing of *Project 20* and Hallmark's support of *The Hall of Fame* as instances of the kind of advertiser support which makes it possible for the medium to explore new dimensions of programming.

"There's no business like TV in the world," he will say. "It's a remarkable combination. I know of no medium which is in more direct contact with the public and each individual of the public, particularly since the TV image comes right into the home. This alone gives you an overwhelming responsibility for what you say and do."

Shortly after the conversations with Sarnoff on this subject began, a surprising event occurred in the agency world. Speaking at a seminar meeting of the Radio and Television

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The problem is how to run a network as a successful business yet do the thing

Executives Society in New York, the vice president in charge of television at BBDO, Robert Foreman, stated:

"The obligation in a sponsored medium falls squarely on the advertiser. We must accept this responsibility. The greatest means of mass communication in the world's last great stronghold of democracy is too important to be frittered away with drivel and trivia and boredom and pap. The responsibility is ours to keep TV on the track. To keep it from going Madison Avenue or Hollywood. Or running so scared we don't go anywhere. This takes courage as well as imagination. By using them, we can move the horizon right into our homes."

Whether Foreman represents an awakening social conscience and sense of responsibility for television among advertisers remains to be seen. It is an interesting coincidence that the same point of view should be expressed by a leading broadcaster and a well known agencyman during the same week.

Sarnoff is convinced that the industry was lax for many years in its efforts to explain itself to others. He finds the reason for this failure in the medium's unique position as a public service instrument operating under Federal surveillance which at the same time must pursue the normal methods of private business.

The industry timid because of FCC control

"I think we're timid, gun shy. This is a psychological effect, probably resulting from the fact stations are licensed and report annually to the FCC.

"TV's power has developed so fast, we're awestruck. The industry is almost bowled over by its effectiveness in news and in the political arena, and it must live in an atmosphere of governmental attention.

"At the same time it is a private industry, obligated to stockholders.



"We're not a public utility, but we are always feeling concern of the public. Because we are in such intimate contact with the public, we are subject to scrutiny by all sorts of individuals.

"Everyone who buys a set appears to feel he has a proprietary interest in the network or station.

"The broadcaster should not be afraid to talk up. There is no reason why he should not have the same position relative to the public and Washington as other media have. He should talk up, in brochures, on the air.

"I don't think the stations recognize their own importance in their communities. Actually, in some communities they already have as much stature as the newspapers. Television has tremendous grass roots strength."

Signs that stations are gaining courage

"But there are signs that they are beginning to speak up. I think the voluntary action of a number of stations in testifying against the Barrow Report is one of the encouraging indications.

"I think a major task is to educate people on what a swiftly-changing, high-risk business a network is, that it is a business with many problems common to many other businesses. Too many people have the idea that we're a bunch of weird Hollywood characters who don't know what we're doing.

"At the same time, TV must not let down in its quality. We must maintain the electricity of the medium."

Acting upon his own advice, Bob Sarnoff has devoted a good deal of his time for the past year to the job of educating public, government, educators and others on the nature of network TV. In this effort he has employed such means as his letters to editors, speaking platforms, institutional booklets, Washington appearances.

Sarnoff is concerned with what seems to him either inability or unwillingness of those who dislike the medium to understand that in addition to being a medium of culture, education and entertainment, it is "also a business and must be run like a business." That is, before you can do any of the fine things that television is capable of, you have to be on a solid financial footing, just as any other business.

"TV's power has developed so fast, we're awestruck. The industry is almost bowled over by its effectiveness in news and in the political arena, and it must live in an atmosphere of governmental attention."

want to do



Sarnoff introducing 1957-58 NBC program lineup at closed-circuit press preview. After two years as NBC president and almost ten in television, he believes it is time the medium shed its timidity and spoke up.

mans you have to run a commercially successful mass entertainment medium in order to achieve a base for further development.

Since he took over the NBC leadership, of course, Sarnoff's chief concern has been with the job of putting the network on a basis of competitive parity with CBS. This has meant switching the emphasis of the schedule from "culture" to mass-appeal programming. With NBC now showing a happy rating picture, Sarnoff feels the network program schedule is in better balance than formerly.

He fully espouses the thesis that TV must be more than an entertainment medium, and declares that it must continue to venture into untried social and esthetic avenues simply out of the needs inherent in its own character. Says Sarnoff: "The big problem is to be able to fulfill the real potential of TV. It is far more than an entertainment medium. However, since the bulk of what is offered is necessarily entertainment, you are classified as an entertainer. But TV has such a capacity for other things! You could easily fill out your schedule with them, but you can't afford to do so.

TV's greatest news instrument

"The problem is how to run a successful business that permits network TV to do the things you want to do. If you are a writer, you want to write. In the same way, you want to use this instrument to its full capacities. It is, for example, the greatest instrument for news in the world. TV whets people's appetites for news. They know who Bourguiba and Batista are; they've seen their faces. It helps them understand what they read in the newspaper. Indeed, I am convinced that TV has helped newspaper readership. "News on TV is such an exciting area, you just can't not do something about it!

"There are things you do because, well, because you do

them. Networks," muses Sarnoff, "act contrary to human nature. If we were just businessmen, we'd be out of our minds to program opera. I can't tell you why we're sending the opera to the international cultural festival in Brussels. I just feel it's a good thing. Look at what our opera broadcasts have done. Millions of people have seen opera and become acquainted with it. The other night I was at the Metropolitan Opera House and saw Marie Callas in *Lucia di Lammermoor*. I couldn't help thinking, wouldn't it be wonderful if the same thing could be put on television, but in English, with modern production and new sets!

"Nor can I tell you why we really did *Victory At Sea*, except that we felt it was important.

"There must be more of this kind of thing on television, and there will be."

Stable business needs long-term commitments

None of this is possible, however, Sarnoff insists, unless the networks can operate as stable business entities capable of organizing their activities on some reasonable long-term basis. This is the elementary fact of network life overlooked in the passionate outcries heard this season against long-term commitments. He maintains:

"Advertisers—and agencies particularly—should look upon the network as a year-round operation. If we are forced to operate on a part-time basis, we cannot make long-term commitments of our own programs or talent. The entire level of the medium must go down, for we will not be able to afford the programming a network must carry in order to preserve a well-balanced program service. The medium will inevitably be degraded and a great tool of the economy destroyed.

"The advertiser must realize that we are fundamentally different from newspapers or magazines. In January and

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The Editorial: TV finds

After nine years of near-silence, stations are beginning to explore the vast potentials—and problems—of the broadcast editorial

In what may be one of the most significant developments in its history, the broadcasting industry is now beginning, tentatively and experimentally, to exercise its FCC-granted right to editorialize. How wisely it exercises this right and accepts the vast responsibilities which go with it will have a profound effect, not only on the medium itself, but, conceivably, on American society as a whole.

Within the past 12 months, a number of forces tending to crystallize broadcast opinion on the subject of editorializing have emerged almost simultaneously. The Washington investigations have awakened the networks to the need to emphasize those functions which pass beyond commercial entertainment. Toll television has caused a number of stations to break their editorial silence for the first time. At the January meeting of CBS affiliates in Washington, Vice President Nixon urged his listeners to enhance their prestige and stature through expressions of editorial opinion. And most importantly, broadcasters themselves have been maturing towards a new sense of their duties and responsibilities.

Editorializing long established on radio

To some extent, of course, there has been broadcast editorializing for years, particularly in radio. Topics have ranged from support for the Red Cross and sermons against sin to a call—by WMCA radio in New York—for the resignation of John Foster Dulles. But it is only recently that any considerable number of broadcasters, particularly in television, have begun seriously to explore the potentials—and problems—of open advocacy.

Last September, in Miami, WTVJ became the first TV station to broadcast nightly editorials, delivered by a newscaster. In March of this year WHTZ, the CBS-owned station in Hartford, Conn., inaugurated a series of experimental Sunday afternoon editorials. On the network level, CBS delivered the third editorial in its history in February, on *Where We Stand*.

It is nine years since the Federal Communications Commission, in its famous reversal of the Mayflower Decision of June 1, 1949, declared that the discussion of public issues over the airwaves "may include the identified expression of the licensee's personal viewpoint as part of the more general presentation . . ."

Today, after nearly a decade, the industry's position may fairly be summarized as follows. Data is based on a nationwide survey by TELEVISION MAGAZINE. It should be borne in mind that respondents would naturally include a large number of stations most concerned with the subject.

¶ A large majority of those replying agree "in principle" that stations should exercise their right to editorialize.

¶ Considerable confusion exists in the minds of management as to what precisely constitutes "editorializing."

¶ Some 25% of the respondents have, at some time and in some manner, presented editorial opinion. Only a few, however, are now doing so on a regularly scheduled basis.

¶ About half the responding stations are now studying the problem with a view to eventual editorializing.

¶ The two main reasons given for not editorializing are the lack of qualified personnel and the demands upon the time of management.

¶ More editorializing is being done by radio than by television.

Agrees that broadcasters should editorialize

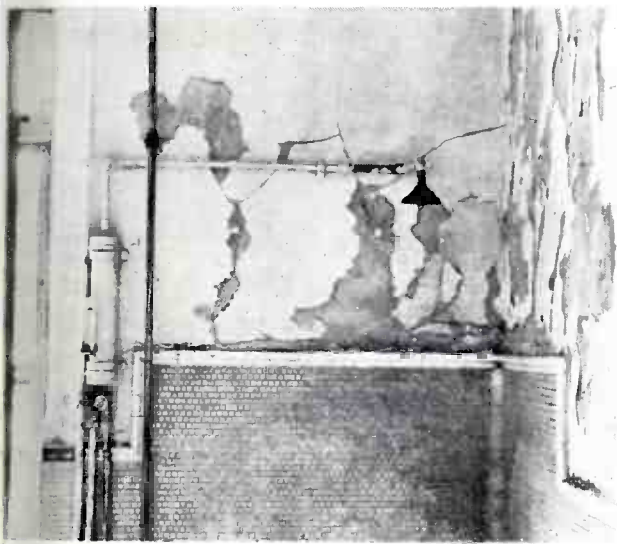
The following statement by Hullbert Taft Jr., president of WKRC-TV, Cincinnati, represents the attitudes and experience of a considerable segment of the industry today.

"We agree that broadcasters should editorialize on the air. Our only experience was in connection with an initiative petition on the Ohio State ballot.

"We are now trying to work out plans for a more permanent and more frequent editorializing policy, but have not yet come up with a complete answer as to procedure. W

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its voice



In the documentary program some visualize the birth of a new form of broadcast editorial, different from the conventional statement and yet infinitely more powerful. These pictures are taken from the 13-program film series, "The One Inside" which won the 1957 Sylvania Award for a local public service series for WSPD-TV, Toledo, Ohio. Largely as a result of the films, the Ohio Legislature voted additional funds for new buildings (r.) for the Toledo state mental hospital.



Thomas Bostic, v.p. and general manager of KIMA-TV, Yakima, Wash., delivers his station's editorials in an informal living-room set. The personal touch, Bostic believes, gives his statements added impact. KIMA-TV editorialized on local and state issues at irregular intervals.



Editorials range from KIMA personal opinion to WSPD documentary



*“Broadcasting won’t be a true profession
until it takes a stand on issues” — Taft of WKRC-TV*

feel that broadcasting will not be a true profession, performing its full community service, until it takes the enormous responsibility of taking a stand on public issues.”

A great variety of opinion seems to exist among broadcasters as to the exact nature of editorializing. To the public at large, an editorial is an official expression of opinion by a newspaper. Opinion within factual news columns is anathema, and a biased selection of news items is simply bad reporting. A broadcast editorial then, would be an expression of opinion by the station as a corporate entity, clearly identified as such.

Many in the broadcast field, however, consider that they are editorializing whenever they present controversial issues over the air, either in the form of a panel discussion, representing all sides of an issue, or in the form of individual interviews.

Station’s duty to present news and opinion

Yet the presentation of news and divergent opinion, far from constituting editorializing, is a basic duty of the station licensee. As the FCC reiterated in its 1949 opinion: “This [the basic policy of the Congress] requires that licensees devote reasonable percentage of their broadcast time to the discussion of public issues . . . and that such programs be designed so that the public has a reasonable opportunity to hear different opposing positions . . .”

More complex is the question of the documentary. To some it is public service programming, only verging on the edges of advocacy. “We have not consciously attempted to editorialize to date,” reports Theodore N. McDowell, program manager of WMAL-TV, Washington, D.C. “However, we have done several ‘depth’ type shows on matters of importance to our broadcast area, such as zoning and plans for new highways. The very fact that we selected these subjects for treatment is, in my opinion, editorializing to some extent, and I believe the station’s views were made clear through the handling of these shows.”

It is conceivable, however, that in the documentary, television may be creating a new type of editorial, different from the commonly accepted format of the journalistic statement,

and infinitely more powerful. While not all public service programming would fall into this category, in many cases the mere dramatization of a problem can be the strongest call to action.

An outstanding recent example was the 13-program film series on the Toledo State Hospital for the mentally ill, “The One Inside,” which won the Sylvania Television Award from WSPD-TV, the Storer station in Toledo, Ohio. In making the award, the judges commented: “This is a courageous and dramatic exposé, which led to immediate reforms of conditions at the Toledo State Hospital.”

Is this editorializing? Certainly it fits at least part of the description of an editorial given by Professor John Foster of the Columbia University Graduate School of Journalism: “An editorial isn’t the same thing as interpretive reporting. An interpretive piece can give the background and meaning of a situation, but does not attempt to influence a course of action. An editorial is a statement of position in which you try to influence the thinking or action of the listener.”

The documentary raises questions not easily resolved. When is such a program a public service feature, when an editorial? Or is it realistically possible to draw a sharp distinction? When a definite stand is taken, is it necessary that the station openly state that it represents the policy of the station? These are among the questions experience will answer.

CBS demonstrates forceful editorializing

How the documentary techniques can be put forcefully to work in a clear-cut case of TV editorializing was strikingly illustrated by CBS’s recently telecast 90-minute *Where We Stand*.

Regardless of the form of presentation, whether personal statement or documentary program, many broadcasters continue to reject the view that it is their job to try to influence the audience on specific issues. A Southwestern station declares: “It is our conviction that all broadcast media should maintain absolute impartiality in all controversial matters. If the station were to editorialize, it would rapidly become impossible to maintain such objectivity. As the users of



Delivering anti toll-TV editorial for WSAZ-TV, Huntington, W. Va.; President Lawrence Rogers, left, and Robert Tincher of WHTN-TV, Huntington, W. Va.



One of the few stations which editorializes on national issues is WCAX, Burlington, Vt. Above, J. A. Sullivan, news bureau director.



Rex Howell, president of KREX, Grand Junction, Colo., has been editorializing on radio for the past 25 years, on television since 1954.

public resource, we best serve the interests of all its owners by not attempting to use the powerful influence which is ours to direct public thinking."

Other stations, while less categorical in their opposition, nevertheless feel that as a practical matter editorializing should be kept to a minimum. Such a view is expressed by Bertram Leihar Jr., executive v.p. of WEXT-TV, West Palm Beach, Fla.

"In general, we agree that a station should exercise its right to editorialize, but only when the occasion arises. Since the pattern has been established with the American people over more than three decades of radio and television, I do not believe in a radical change.

Feels that 'equal time' approach is best

"There are so many decent things in our life, truly worthy of support, that a television station has the opportunity of being counted, in an editorial way, by the enthusiasm of its support for these causes. Where the issue is unquestionably a controversial one, I believe that a telecaster does better by making time available to both sides of an issue, rather than attempting to force his own personal opinion on the public."

The historical reference is significant. From the letters replying to the survey emerges a composite picture of a broadcaster who is just beginning to assert himself as a source of community opinion. He has for so long lived under the gaze of the FCC and the admonition to give all sides fair representation, that he is having difficulty adjusting himself to his new role. He is still a bit unsure of himself, fears that as a spokesman he may at times appear inadequate.

As a result, the broadcaster is moving with great caution in this area. Because the industry has no body of precedent on which to draw, each station must experiment and seek for itself the best methods. The common feeling is that no edi-

torializing is considerably better than poor editorializing.

Once he decides to proceed, however, the broadcaster must reach three major decisions: on managerial responsibility, format, and frequency. Each is dependent on the other two, and in practice cannot be considered alone.

Ultimate responsibility, of course, will always rest with management. Where editorial expression is infrequent and irregular, management can easily take a direct hand in setting policy. At KOIN-TV, Portland, Ore., for example, editorial decisions are made by a board comprising the managing director, and the program and production managers. This group screens and considers all suggestions made by the staff and the community, and initiates investigations of its own.

"Editorializing is a matter for sober and careful consideration, and the decision and responsibility for a television editorial policy must rest squarely upon the shoulders of station management itself," says managing director C. Howard Lane.

Setting of policy major question for daily editorials

What if a station wishes to editorialize daily? Must management set daily policy, or can the responsibility be delegated? This problem has been one of the most serious deterrents to broadcast editorializing. How do newspapers handle it?

On *The New York Times*, which has a staff of nine full-time editorial writers, policy is set at meetings of the publisher, editor and writers—on the *Times* the editorial writers play an active role in setting policy. The topics to be covered each day are determined by the editor and writers, and the final copy is checked by the editor.

On the *New York Daily News*, which has only two editorial writers, policy is determined by the editor and publisher,

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How Fractionalized

By JOHN WATSON

It was inevitable that the question of the "fractionalized" audience would be raised once it became apparent that the period of two-network dominance was nearing its end. Nothing, after all, is more basic to the advertiser than the size of the audience he is reaching, and it was natural for him to wonder whether the advent of full three-network battle in prime time would splinter the audience to the point where the efficiency of the medium would be impaired.

With most of the 1957-58 season past, it is now possible to determine what audiences the network advertiser can realistically expect in a strongly competitive, three-network era. Analysis of trends over the past five years, based on the first December Nielsen reports for 1953, 1955, and 1957 (ratings and homes-reached on an average-audience basis), reveals the following:

1. As so frequently noted, ratings and shares-of-audience for the top programs have shown a marked decline.
2. The actual delivered audiences to these same programs, however, have increased substantially. In addition, delivered audiences have increased *throughout* the schedule.
3. At the same time, ratings and shares for the programs on the bottom rungs have risen significantly.
4. A vast middle ground of programs reaching from 7 to 10 million homes has been developed. This is perhaps the most striking development in recent TV history.
5. Strong programs pitted against each other can appreciably raise sets-in-use and increase ratings and homes-reached for each show in the time-slot, even if shares-of-audience remain about the same.

Era of greater stability at hand

What it all adds up to is a growing stability in terms of audience levels. The runaway show or abysmal flop is becoming the rarity, and the so-called average program the norm. The primary significance to the advertiser is that, while he is less likely to stumble on a smash hit, his actual gamble is minimized, since with average luck he will be reaching an audience that was once the exclusive preserve of the top half-dozen shows.

The Top Ten listings for 1953, 1955 and 1957, shown on page 91, illustrates what has happened to the ratings, shares-of-audience and circulation of the top programs over the past five years. From *I Love Lucy's* 81.6 share in 1953 to *Gunsmoke's* 61.0 is a drop of over 20 points. The ratings dropped 16 points. Averaging out the top ten for each year, ratings dropped from 44.3 to 35.9, while shares tumbled from 64.9 to 51.0.

The decline means that it has become a rarity today for

Strong three-way competition in prime audience and created a vast tableland

an advertiser to dominate his time period. In December, 1953, 23 programs reached over 50% share-of-audience. This number fell to 16 in 1955, and to only 5 in 1957. All of these five programs only three—*Gunsmoke*, *Lassie* and *What's My Line?*—were weekly shows. The fourth, *Lucy's Desi*, was an irregularly-scheduled special; and the fifth, *Annie Get Your Gun*, a one-shot spectacular.

While shares and ratings have been declining, however, audiences have been rising steadily. *Gunsmoke*, in 1957, reached 2.5 million more homes per average minute than it did *Lucy* in 1953; and the average audience for the top 10 shows rose from 10.8 to 14.2 million.

This is due, of course, to the tremendous increase in TV homes during the same period, from 26.3 million in 1953 to 41.2 million in 1957—a rise of 56.3%. It is significant

SHIFTING AUDIENCE

9:00-10:30 p.m. Monday 1953-1957

9:00 p.m.	1953	1955	1957	
RATING	ABC	.....	<i>Dottie Mack</i>	Ver/Fri
			3.6	5.4
	CBS	<i>I Love Lucy</i>	<i>I Love Lucy</i>	Enr/Th
	58.7	44.9	35.1	
	NBC	<i>RCA Victor Show</i>	<i>Medic</i>	ent/
	14.4	22.7	28.1	
SHARE	ABC	.....	<i>Dottie Mack</i>	Ver/Fri
			4.9	7.4
	CBS	<i>I Love Lucy</i>	<i>I Love Lucy</i>	Enr/Th
	81.6	61.3	48.9	
	NBC	<i>RCA Victor Show</i>	<i>Medic</i>	ent/
	19.8	31.0	38.8	
HOMES (000)	ABC	.....	<i>Dottie Mack</i>	Ver/Fri
			436	1,881
	CBS	<i>I Love Lucy</i>	<i>I Love Lucy</i>	Enr/Th
	14,934	14,628	4,371	
	NBC	<i>RCA Victor Show</i>	<i>Medic</i>	ent/
	2,919	7,012	1,411	

the TV Audience?

leveled the peaks and valleys of

ns reaching between 7 and 10 million homes

ough, that the audiences of the top ten shows have risen t by 56.3%, but by 31.3%. This means that the programs neath the top ten have achieved proportionately greater are of the available audience.

It means too that shares-of-audience have not only been ming down from the top, but have been rising up from e bottom. In 1953, 60 nighttime network programs won are of over 40. In 1955, the number had fallen to 43; by 57, to 30. At the same time, the number of shows garnering s than 20% of the audience had dropped from 34 in 1953, 21 in 1955, to 19 in 1957.

Most important, the number of shows between the 20 and share level almost doubled—soaring from 42, to 71, to . Thus, while the edges have been shrinking on both sides, e middle ground has been growing constantly fatter.

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The history of the 9:00-10:30 p.m. period on Monday night accurately reflects the changing trends in the television audience over the past five years. This was the night, of course, that belonged to I Love Lucy. In 1953, the 9:00 p.m. CBS share-of-audience, with Lucy, was 81.6. Two years later, still with Lucy, it was down to 61.3. By 1957, with Danny Thomas, the CBS share-of-audience at 9:00 p.m. had fallen to 48.9.

Nevertheless, while its share dropped more than 30 points over the five-year period, the CBS audience at 9:00 p.m. remained at its high level of 14 million homes. The NBC audience rose from 3 to 11.5 million; that of ABC from zero to almost 2 million.

For the top shows, the trend has been one of lower ratings, lower shares, and larger audiences. But the chief beneficiaries of the vastly expanded set circulation have been those programs beneath the Top Ten.

TERNs IN THE "I LOVE LUCY" TIME PERIOD

, 1957. Ratings and homes-reached on average-audience basis

	1953	1955	1957	10:00 p.m.	1953#	1955	1957
RATING							
ABC	.....	Medical Horizons 6.2	Welk's Top Tunes 18.8	ABC	.....	.....	Welk's Top Tunes (See 9:30 p.m. listing)
CBS	Red Buttons 38.8	December Bride 36.6	December Bride 31.4	CBS	Studio One* 28.8	Studio One* 23.6	Studio One* 14.5
NBC	Robt. Montgomery 26.5	Robt. Montgomery 20.5	Turn of Fate 19.7	NBC	Robt. Montgomery (See 9:30 p.m. listing)	Robt. Montgomery (See 9:30 p.m. listing)	Suspicion* 18.0
SHARE							
ABC	.....	Medical Horizons 9.5	Welk's Top Tunes 29.0	ABC	.....	.....	Welk's Top Tunes (See 9:30 p.m. listing)
CBS	Red Buttons 58.2	December Bride 56.0	December Bride 43.6	CBS	Studio One* 52.4	Studio One* 44.3	Studio One* 25.8
NBC	Robt. Montgomery 41.1	Robt. Montgomery 34.1	Turn of Fate 28.3	NBC	Robt. Montgomery (See 9:30 p.m. listing)	Robt. Montgomery (See 9:30 p.m. listing)	Suspicion* 33.0
HOMES							
ABC	.....	Medical Horizons 1,409	Welk's Top Tunes 6,953	ABC	.....	.....	Welk's Top Tunes (See 9:30 p.m. listing)
CBS	Red Buttons 9,462	December Bride 11,508	December Bride 12,690	CBS	Studio One* 7,099	Studio One* 7,314	Studio One* 5,644
NBC	Robt. Montgomery 6,805	Robt. Montgomery 6,509	Turn of Fate 7,746	NBC	Robt. Montgomery (See 9:30 p.m. listing)	Robt. Montgomery (See 9:30 p.m. listing)	Suspicion* 7,128

DuMont: Boxing, 10:00-11:00 p.m. Rating 11.4; Share 20.1; Audience 1,330,000.
* Continued 10:30-11:00 p.m. No other network programs carried at 10:30 p.m.

Source: Nielsen Television Index, First December Report, 1953, 1955, 1957

Under John Hewitt, now president of Family Products Division of Warner-Lambert, Anahist's volume has increased fifteen times since 1950.

HEWITT OF ANAHIST

Few stronger endorsements of advertising can be found than John S. Hewitt's description of his job as president of the new Family Products Division of Warner-Lambert:

"I would say that my number one job is product development. Everything else hinges on advertising.

"Ours is strictly an advertising business. Advertising has got to move the product."

Hewitt speaks from the vantage point of one who has enjoyed a long and distinguished career in advertising and sales, beginning back in 1919 when, just out of the army, he was hired by Edward Little at Palmolive. In 1922, Hewitt succeeded Little as eastern manager. During the next three decades he held major posts with Bordens, Pabst, Andrew Jergens; he joined Anahist in 1950 after vainly trying retirement, to build it into one of spot TV's classic success stories.

Anahist's present ad budget is over 5 million dollars, with about 70% in the broadcast media. Spot TV continues to get the lion's share, but network and spot radio, magazines and newspaper supplements are also used.

Family Products Division has two network programs

In his present post, which he assumed on January 1 following Warner-Lambert's acquisition of Anahist, 59-year old Jack Hewitt is at the helm of a wide-range empire in the field of drugs and toiletries whose individual companies are active in all media. Associated with each other in the Family Products Division are Anahist, Listerine, Richard Hudnut, Bromo-Seltzer, DuBarry. The Division has two network programs on NBC: *Restless Gun*, Monday, 8 p.m., *Tic Tac Dough*, Thursday, 7:30 p.m.

Hewitt regards the size of the ad budget as a barometer

of a company's progress or decline. As Hewitt sees it, an expanding ad budget is a sign of healthy growth, a declining budget a source of concern.

Does this mean that if the product doesn't sell, the advertising is to be blamed? Hewitt's answer is, Yes. "I say that if volume goes down, it *must* be the fault of the advertising if the product itself matches our rigid laboratory standards."

This means that you can't find excuses in outstanding advertising competition. "Our only real competition is what we ourselves do wrong. Regardless of what our competitors do, if our copy story is right and we are doing a sound advertising job, our volume will continue to go up."

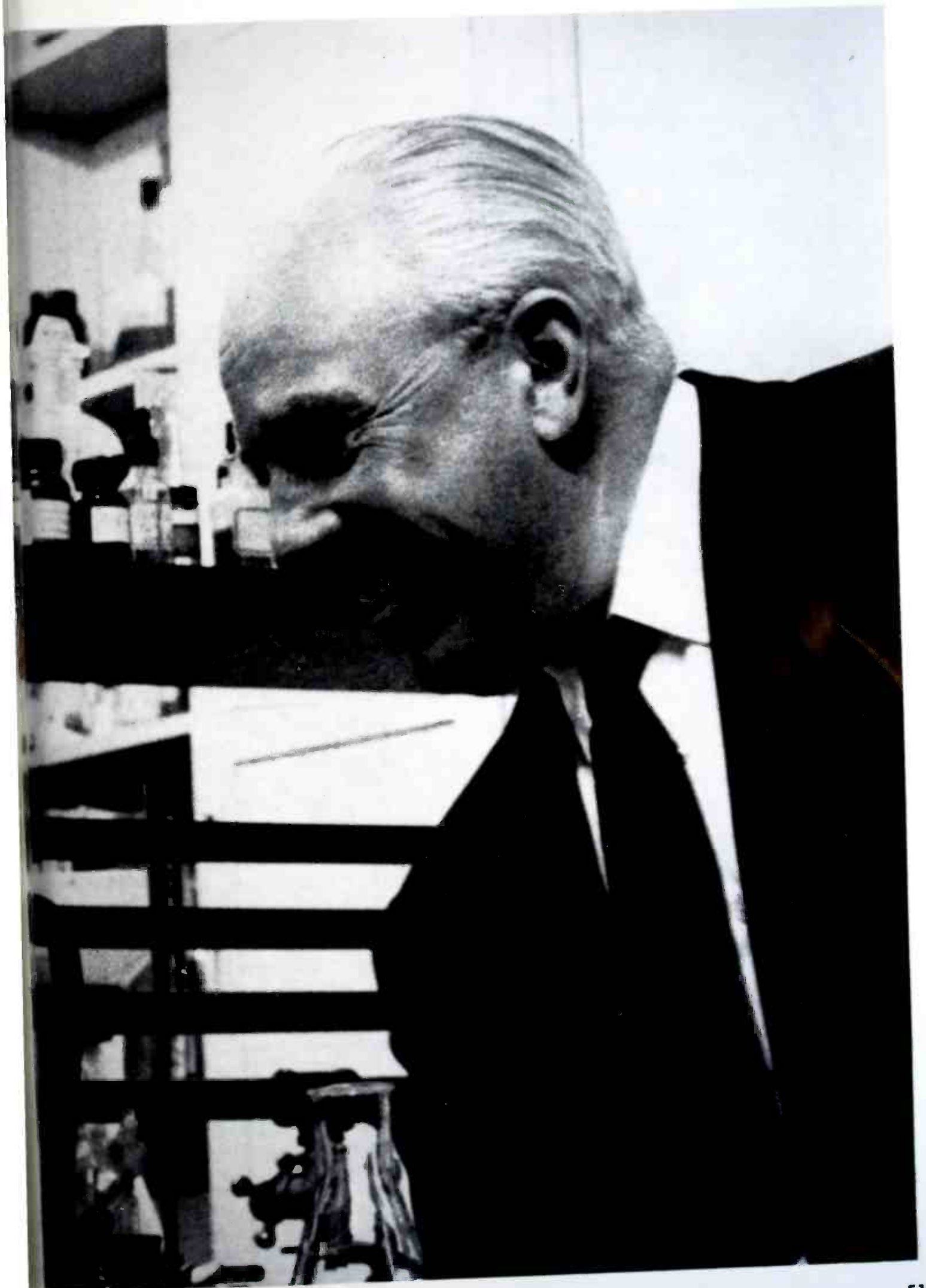
Spot TV given full play in Anahist campaigns

The Anahist climb to its current annual volume of over 18 million dollars is often cited as an outstanding example of successful application of modern media principles. In its campaigns the Ted Bates spot TV approach is given full play. Essentially the Bates view is that sales effectiveness is a function of advertising efficiency relative to the competition, assuming a good product and a strong copy story. What counts is the number of advertising impressions compared to those made by the competition.

The Anahist spot TV story has been built in non-A time, mostly in late evening feature film shows, which also allows for minute-long commercials. As many advertisers have found, it is possible to reach as large an audience in B & B time at the same or better a cost-per-thousand as in A time, though it takes longer for the cumulative buildup.

Hewitt is clearly not among those clients who may blame the advertising when the product fails to sell but who are reluctant to give it credit when the product does move, the

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WHY TIMEBUYERS' PANEL WAS ESTABLISHED

BY THOMAS B. McFADDEN
Vice President, NBC Spot Sales

There is no question but that the timebuyer occupies a position of enormous responsibility within the structure of today's air-minded advertising agency. The importance of his function and the degree of his responsibilities have grown in proportion to the size of client appropriations in broadcast media. And these appropriations, of course, have risen markedly year after year.

Inevitably the timebuyer's increased responsibilities have spawned increased complexities of operation. The wide range of buying problems he now faces daily requires far more extensive knowledge of the industry than the relatively simple demands of past buying methods.

As a pioneering service to the timebuyer and to those in advertising and broadcasting who work with him, NBC Spot Sales recently established the "Timebuyer Opinion Panel."

We, at NBC Spot Sales, feel that the Panel goes a long way toward answering a conspicuous industry need. It is our expectation that it will serve to illuminate the changing nature and increased problems of the media buying function and provide a sounding board for current theories and buying practices. Equally important, the Panel will give timebuyers the opportunity to talk up, to express themselves as a group and individually.

Invitations to participate in the Panel and the first questionnaire "On the Use of Ratings," were mailed to 1,200 buyers of time in large and small advertising agencies throughout the country.

The response was immediate and extremely gratifying. The report that follows is based on the 326 returns we received prior to the tabulation cut-off date. These panelists are employed by 225 agencies (or offices) from coast to coast, including virtually all of the major agencies as well as numerous smaller ones in every section of the country.

While the results contained in this Panel Report are not meant to be projected to the total universe of several thousand persons engaged in the purchase of broadcast time, we do believe that they represent some of the current opinions and buying practices of a very important segment of the timebuying fraternity.

How time

NBC Spot Sales Timebuyers

The following report on timebuying practices was prepared by NBC Spot Sales. For details of the survey of the Timebuyer Opinion Panel on which the report is based, see L

The timebuying function, for better or worse, is based on numbers. And not just a single set of numbers, but a multiplicity of them. The average panelist uses at least ten different rating services in the purchase of both TV and radio time. ARB and Nielsen are the leading rating services used in the purchase of television; Pulse and Nielsen are two leading services in radio.

As far as television is concerned, both ARB and Nielsen are somewhat more likely to be employed in the larger agencies; Telepulse, on the other hand, seems to be considerably more important in the smaller shops than in the large ones.

BROADCAST BILLINGS

Percent using:	Over \$5,000,000	Under \$5,000,000
NSI	71%	58%
ARB	95%	86%
Telepulse	27%	53%

In radio, Nielsen is somewhat more likely to be employed by the larger agencies than by the smaller ones (72% of the former versus 56% of the latter).

Having established that our panelists are well-supplied with the raw numbers, let us examine what they do with the numbers once they get them.

The first thing that happens to the numbers more often than not is that they get projected. In developing a base on which ratings are projected in order to arrive at cpm's, the leading source for station circulation information, according to our panelists, is TELEVISION MAGAZINE (43%), with the "agency's own estimate" a close second (38%).

In the large shops, TELEVISION MAGAZINE circulation figures are used by fully half of the panel members, where

1957

Buyer

Opinion Panel re

Qualitative factor

the smaller shops only. Interestingly, most panelists did not use coverage figures in the project, rely on these figures. In fact, the coverage of representatives was the circulation information. These smaller shops use their own agencies, 19% of the panel members use the "total household" concept in comparison to what extent do panelists were interested in a given rating as audience, and to what "point-deviation" or "error" concept in comparison to the panelists' reports. 28% of the panel members employed it "sometimes." Only 28% of the time considered the "point-spread" as likely to utilize this concept (32% of the shops consider the "point-spread" concept).

BANKS, BREADS, GASOLINES AND SHAMPOOS

this month reports trends in brand for banks, breads, gasolines and Drawing for comparison from INTERVISION MAGAZINE by Pulse earlier in provides an indication of the extent of TV commercials, and reflects trends of the categories—banks, breads and first time a survey of this type was TELEVISION MAGAZINE.

They were conducted in December, 1957. They were asked the following questions: "What brands of _____ have you used during the last two weeks?" and "Butternut, Standard and Prell lead in recent Chicago survey were the First of Chicago, Butternut bread, Standard Only 28% of the time considered the "point-spread" as likely to utilize this concept (32% of the shops consider the "point-spread" concept).

Following were First National and Chicago Federal. First National maintained its substantial lead in use with Talman moving from third to second. First Federal Savings was third.

Butternut moved to first, Silver Cup to third

In recall of breads, Butternut displaced Silver Cup, which dropped from a score of 31.6 to 21.5 to take third place. Tip Top placed a close second in recall. Wonder bread moved from second in the February survey to fourth. The previous wide spread in percentage of recall in the bread category seems to have narrowed to a closer scoring between the three top contenders.

In use, Silver Cup continued in first place. Butternut again captured the second spot with Wonder maintaining its previous third-place ranking.

Standard Oil placed substantially ahead of its competitors as it had in February, with Oklahoma second but down in percentage of recall. Standard was also first in use, Shell second.

No similar survey has been made previously by TELEVISION MAGAZINE for shampoos. Prell and White Rain took first and second place respectively in recall; in use, Prell and Lustre Creme were ahead. (See tables on the following pages.)

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Vice President, NBC Spot Sales

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While the results contained in this Panel Report are not meant to be projected to the total universe of several thousand persons engaged in the purchase of broadcast time, we do believe that they represent some of the current opinions and buying practices of a very important segment of the timebuying fraternity.

How

NBC Spot Sales

The following report on timebuying by NBC Spot Sales. For details of timebuyer Opinion Panel on which the re

The timebuying function, for better numbers. And not just a single multiplicity of them. The average panelist uses two different rating services in the purchase of radio time. ARB and Nielsen are the two leading services in radio.

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Percent using:	BROADCASTERS Over \$5,000,000
NSI	71% ..
ARB	95% ..
Telepulse	27% ..

In radio, Nielsen is somewhat more important by the larger agencies than by the smaller (former versus 56% of the latter).

Having established that our panelists use the raw numbers, let us examine what the numbers once they get them.

The first thing that happens to the panelist is that they get projected. In which ratings are projected in order to determine the leading source for station circulation information to our panelists, is TELEVISION MAGAZINE "agency's own estimate" a close second.

In the large shops, TELEVISION MAGAZINE figures are used by fully half of the panelist.

BANKS, BREADS GASOLINES AND SHAMPOOS

The brand study for this month reports trends in brand awareness and use for banks, breads, gasolines and shampoos in Chicago. Drawing for comparison from interviews made for TELEVISION MAGAZINE by Pulse earlier in 1957, the survey provides an indication of the extent of change in the recall of TV commercials, and reflects trends in product use for three of the categories—banks, breads and gasolines. This was the first time a survey of this type was made for shampoos by TELEVISION MAGAZINE.

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

First Federal Savings, Butternut, Standard and Prell lead

Recall leaders in the recent Chicago survey were the First Federal Savings Bank of Chicago, Butternut bread, Standard Oil and Prell shampoo.

First Federal Savings, a leader in the previous Chicago survey, again ranked first among banks, but retained its lead by a much narrower margin. Still in second spot, but fast moving in recall, was Talman, trailing First Federal Savings slightly over two percentage points. Home Federal, not mentioned in the previous survey, took third place in De-

cember. Following were First National and Chicago Federal.

First National maintained its substantial lead in use with Talman moving from third to second. First Federal Savings was third.

Butternut moved to first, Silver Cup to third

In recall of breads. Butternut displaced Silver Cup, which dropped from a score of 31.6 to 21.5 to take third place. Tip Top placed a close second in recall. Wonder bread moved from second in the February survey to fourth. The previous wide spread in percentage of recall in the bread category seems to have narrowed to a closer scoring between the three top contenders.

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BRAND STUDY *Continued*

BREADS

BRANDS RECALLED—CHICAGO

Brand	DECEMBER 1957		FEBRUARY 1957	
	Rank	%	Rank	%
Butternut	1	22.9	3	15.1
Tip Top	2	22.8	5	9.0
Silver Cup	3	21.5	1	31.6
Wonder	4	15.9	2	21.7
Staff	5	9.3	4	9.5
Profile	6	8.4	—	—
Holsum	7	5.2	6	1.9
Pepperidge	—	*	7	1.2
Jewel	—	*	—	*

* Less than 1%

BREADS

BRANDS USED—CHICAGO

Brand	DECEMBER 1957		FEBRUARY 1957	
	Rank	%	Rank	%
Silver Cup	1	16.6	1	20.3
Butternut	2	12.8	2	12.0
Wonder	3	12.0	3	11.8
Tip Top	4	6.0	7	3.3
Staff	5	5.7	4	6.3
Jewel	6	4.5	6	3.8
Holsum	6	4.5	5	4.2
Profile	8	2.9	—	—
Pepperidge	9	1.2	8	2.1



Butternut, Interstate Bakeries product, heads the bread category in recall to replace February leader, Silver Cup

Prell shampoo in the Chicago in both recall

GASOLINES

BRANDS RECALLED—CHICAGO

Brand	DECEMBER 1957		FEBRUARY 1957	
	Rank	%	Rank	%
Standard	1	50.2	1	38.8
Oklahoma	2	20.6	2	12.2
Shell	3	10.3	4	9.9
Texaco	4	5.5	7	3.3
Martin's	5	5.0	3	3.3
Sinclair	6	3.4	5	3.2
Clark	7	3.2	9	1.6
Mobil	8	2.9	8	1.6
Philips 66	9	2.5	6	1.4
Cities Service	10	1.3	—	—

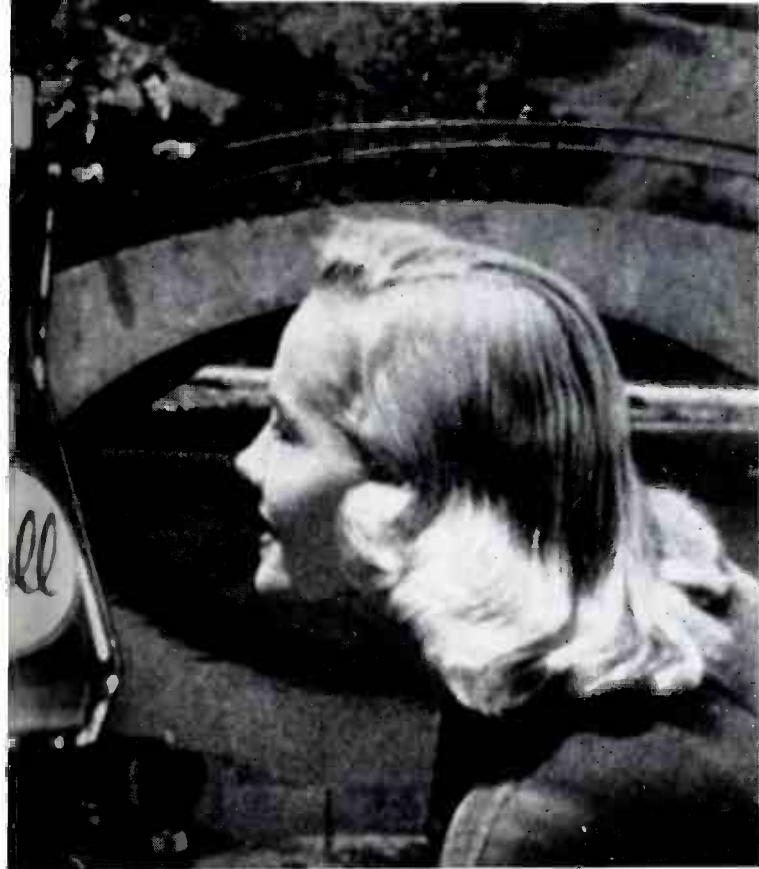
* Less than 1%

BANKS

BRANDS RECALLED—CHICAGO

Brand	DECEMBER 1957		FEBRUARY 1957	
	Rank	%	Rank	%
First Federal of Chicago	1	16.9	1	4.5
Talman	2	14.6	2	8.6
Home Federal	3	5.7	—	—
First National	4	5.0	3	7.2
Chicago Federal	5	4.2	6	1.1
Bell Savings & Loan	6	3.2	4	4.1
Northern Trust	7	1.2	—	—
Harris Trust	—	*	—	—
Oak Park Federal	—	*	—	—
Home Savings & Loan	—	—	5	1.5
City National	—	—	—	—
Citizens National	—	—	—	—

* Less than 1%



SHAMPOOS

BRANDS RECALLED—CHICAGO

DECEMBER 1957

Brand	Rank	%
Prell	1	23.7
White Rain	2	14.0
Drene	3	9.7
Halo	4	8.6
Pamper	5	5.0
Enden	6	3.1
Helene Curtis	7	2.9
Prom	7	2.9
Toni	9	2.7
Lustre Cream	9	2.7
Johnson's Baby	9	2.7
Charles Antell	12	2.5

GASOLINES

BRANDS USED—CHICAGO

Brand	DECEMBER 1957		FEBRUARY 1957	
	Rank	%	Rank	%
Standard	1	28.7	1	28.7
Shell	2	15.1	2	14.6
Oklahoma	3	7.8	4	10.2
Texclair	4	7.1	3	11.3
Texaco	5	5.4	5	5.6
Phillips 66	6	3.6	7	2.3
Martin's	7	3.5	6	4.3
Shell Service	8	2.9	9	1.9
Ark	9	2.3	9	1.9
Libil	10	1.9	8	2.1

SHAMPOOS

BRANDS USED—CHICAGO

DECEMBER 1957

Brand	Rank	%
Prell	1	13.2
Lustre Cream	2	10.3
Halo	3	7.3
Drene	4	6.9
White Rain	5	5.7
Enden	6	5.2
Helene Curtis	7	4.4
Johnson's Baby	8	2.3
Toni	9	1.5
Pamper	10	1.3
Charles Antell		*

* Less than 1%

BANKS

BRANDS USED—CHICAGO

Brand	DECEMBER 1957		FEBRUARY 1957	
	Rank	%	Rank	%
First National	1	14.9	1	16.0
Wabman	2	4.3	3	4.2
First Federal of Chicago	3	3.2	4	1.8
Bank Park Federal	4	2.1	—	—
Northern Trust	*	—	—	—
Wabman Trust	*	—	—	—
Chicago Federal	*	—	—	*
Home Federal	*	—	—	—
Ill Savings & Loan	*	—	—	*
Home Savings & Loan	—	—	—	*
City National	—	—	—	*
Citizens National	—	—	2	4.4
Less than 1%	—	—	—	—



First Federal Savings of Chicago maintains first place in recall and use



Because of programs such as "Gunsmoke" (and Jack Benny and daytime serials, Arthur Godfrey and CBS News)...*Harvard College* became a network radio advertiser the other night, sponsoring an hour-long special broadcast, "The Case for the College," over the full CBS Radio Network.

Its purpose, as Harvard's President Pusey put it: "...to call attention both to Harvard's ambitious plan and to the great needs of all our American colleges."

To call *attention*. Where else in radio would Harvard be as sure of getting it as from CBS Radio Network audiences? The programs are not designed to do homework or income taxes by. The entire network schedule, Godfrey to "Gunsmoke,"

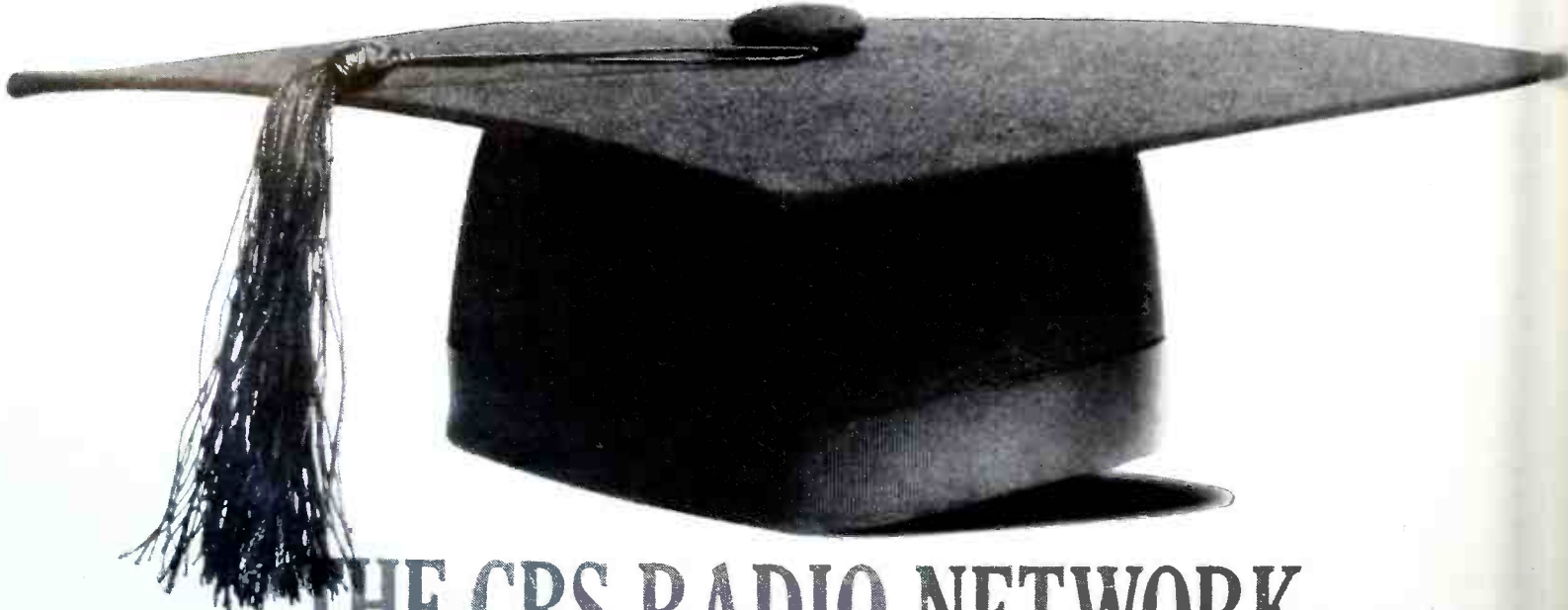
**THIS
IS
NOT
RADIO
TO
DO
HOME-
WORK
BY**

each program in its own way, requires listeners *to listen*. They expect to give their attention...or else they don't tune in.

That's why Harvard, with its dramatic appeal for funds, came to CBS Radio. Just as the country's leading advertisers do. For the *head start* that audience-attention gives to sales effectiveness. And for the authority and importance that only attention-getting radio can generate.

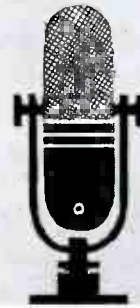
Significantly, these program qualities work best for the listeners, too.

Year after year, the CBS Radio Network schedule gathers the largest audiences in all radio. Audiences *in the habit* of paying attention. Here is the first essential for selling a product, a service, an idea.



THE CBS RADIO NETWORK

Where you reach 50 per cent more listeners
in the average commercial minute



News —

Radio's Basic Strength

In news, radio is finding a powerful means of attracting listeners and increasing its advertising effectiveness

BY FRANK ORME

Radio today is doing what comes naturally—it's on a news kick.

Everywhere in radio, from networks to affiliates to large and small independents, news and news-related programs are on the upbeat. No saturation point is yet in sight.

To advertisers, network and spot, this means the continual improvement in what has come to be recognized as probably radio's most effective advertising buy—the news program. It means, too, the overall strengthening of the medium as a vital instrument of communication.

Radio has become a primary news source

Radio long ago ceased to be a second-hand news medium. More and more it has become a primary source. For example, the lead pages of the *New York Times* on Monday, Feb. 3, carried three important stories which had broken on network radio programs the day before.

This development is the hard core of one of the most astonishing paradoxes in American business history. Just a few years ago, radio was literally shot down at the height of its eminence by a new medium which has been dramatically more effective in doing the things which radio did at that time. Yet, though there were only about 750 AM stations in the United States at the time of the television explosion, today there are more than 3,000!

Actually, this phenomenon is not a revival. Yesterday's radio *did* die. Today's radio is a new animal. Radio in

1948 was a form of entertainment; radio in 1958 is a *service*.

Today's radio provides information to an information-hungry population. News and news-related programming is half of its arterial system; add the other half—music—and you've got radio wrapped up in a nutshell.

In addition to hard news and commentary, practically all radio stations are providing what the American driver, housewife, and farmer have come to accept as an integral part of their daily lives: the continual reporting at all hours of traffic conditions, weather forecasts, etc. During the recent storm in upper New York, radio was used to relay instructions to snowbound farms on a code of signals for planes used to drop supplies. Such things as reporting when schools are opened or closed have become commonplace everywhere.

High profits are reported in radio news

News in short, has helped radio to become once more an aggressive, hard-hitting competitor for the advertising dollar. A New York station reports an annual million-dollar profit on a news operation which costs the station less than \$500,000. A Minneapolis station keeps a news staff that would be the envy of many a metropolitan daily, yet tells us that this news setup is the most profitable part of the station's entire schedule.

No wonder, then, that the swing to news has been almost universal—affecting all four networks, affiliates, and independents, large and small. Station competition, indeed, is

Today's American is news-hungry—and radio news is patterned to his taste

often largely a matter of news competition today in many markets, for it is treatment of news that stations are counting on to provide them with much of their "personality."

All four networks have not only expanded, but modified their news service programming to affiliates. Each of the networks uses staggering setups in facilities and personnel to provide up to the minute news programs covering international, national, and regional happenings.

To the old-line broadcaster, it is a remarkable situation that networks have moved so strongly in the direction of the five-minute newscast, once the earmark of the independent. The hundreds of five-minute newscasts fed into network lines by NBC, Mutual, ABN, and CBS each week are designed as supplements for, or are to be supplemented by, news items of a more local nature, such as weather, traffic conditions, or what happened 10 minutes ago just down the street.

Then, in support of—and indispensable to—all of this, there's the radio news audience.

Surveys show news is major motive for tune-in

Today's American is news-hungry—and radio news is patterned to his taste. Survey after survey shows that news is a major reason for tune-in. Just as important are the many surveys showing that in an emergency, such as a war or disaster, people rely on radio more than on any other medium for news coverage.

"RUMOR OF WAR" SURVEY

QUESTION:

Suppose you were at home and heard a sudden rumor that war had broken out. What would you do to find out if the rumor were true?

Turn on the radio	66.0%
Turn on TV	11.3
Turn on radio or TV	6.6
Phone Police	5.6
Call Newspaper	5.7
Concrod Station	2.3
Call Civil Defense	2.1
Call friends, relatives	1.6
Miscellaneous	1.5
Nothing	3.6

Source: Special Pulse Survey, September-October 1957.

Many advertisers find news packages attractive buys because of the aura of believability surrounding radio news. Presumably this rubs off on the commercial. (For a provocative statement of this thesis, see "Believability: Network Versus Independent," TELEVISION MAGAZINE, December 1957.)

Each broadcaster has his own problems, and they are many. They include such things as the size and structure of his audience, the size and nature of the area covered by his signal, the rate-card he maintains, his network affiliation or his lack of network affiliation, and the competition.

In New York, Chicago, Los Angeles, or a half-dozen other metropolitan areas the competition is doing about every-

thing that the mind of man can devise. Here, where 20,000 more stations are competing for attention, the matter of station identity takes on great importance.

Here also the broadcaster can build his programming toward specific audience segments, such as racial minorities. Any distinctive style, whether it's like that of the *New York* or a circus sideshow barker, will probably draw an audience, because, as is so often said, "It takes all kinds of people"—and in the mass centers of population there are many people of each kind.

THE SMALL-MARKET STATIONS

Within the general universal aspects of tastes and buying habits, certain audience segments are potentially more fertile marketplaces for certain products.

The advertiser—and the broadcaster—*must* know his market. The styles in presentation mentioned above would draw audiences anywhere, but in the smaller markets, the *same* percentage of the total potential audience might come up with a number of listeners too small for the potential advertiser. Obviously, in the smaller market areas, the broadcaster *must* broaden his base of appeal. He can't aim sharply at any particular part of the audience anatomy. He has to use a shotgun instead of a rifle.

Seriously, the fact that Mamie Smith's chickens have escaped from their hen-house and are over-running the adjacent street might be a valid news item for a small radio station in a semi-rural district. A lot of people might know Mamie; a neighbor, hearing the broadcast, might know where to reach her with news of the emergency. In a rural community, escaped chickens are more significant to many people. But this certainly is not a network news item, it would it be important (except possibly with added angless "human interest" feature) to an inter-state 50,000-watt out-

Small stations have one large advantage

This points up the fact that smaller stations in smaller population centers have one big advantage over stations in big metropolitan districts: they can exploit the *local* angle to a greater degree and to a greater depth than is possible within the big operations. In Bismark, N.D., a neighbor's broken leg is a news story; in Chicago, a radio station can scarcely list the names of persons *killed* on the highway.

This is why the great metropolitan newspapers will never wholly supplant the local dailies and weeklies. It is also why the sales manager for the small local radio station can impress his prospective advertisers with the premium value of time on his air.

THE SOUND OF NEWS

How do you like your news?

You can have it with a teletype sound background, or you can have it with bells, echo chambers, jingles, whistles, and a variety of other sounds, along with a high-tension announcing style—or you can have your news calm, unhurried, dignified. The range is wide.

INS, New York, has recently begun an elaborate sound treatment of its newscasts typical of the newer patterns which seek an aura of excitement. Its newscast introduction imitates the wandering electrical signal of the *Monitor* newscasts on NBC seem conservative by comparison. NBC, incidentally, goes only so far in other newscasts as to employ "rural" newsroom sounds, such as the teletype operation. Mutual network news programs follow the "dignified" pattern. The advertiser looking for the more "serious" listener often wind up with a classical or semi-classical music program, such as WQXR, New York, whose hourly newscasts are the essence of sobriety. Across the country, KFAC, Los Angeles, illustrates how the station falling between the extremes of rock n' roll and classical music types approaches news.

This station mixes classical, light classical and show albums. Owner Cal Smith says he airs nine five-minute newscasts daily and 15-minute news programs at 7:30 a.m. and 1:30 p.m. Most of this news matter is read by staff announcers directly from the wire service reports. News bulletins of unusual importance are broadcast as they come in. There is no verbal excitement or sound effect treatment. It's a quiet, low-pressure presentation, which, according to Smith, leaves the music-seeking audience with the feeling that "something happens, we'll hear about it." Smith says he not long ago needled the Associated Press into expanding local Los Angeles coverage for the radio wire and into dropping delays in transmission which were purportedly affecting newspaper deadlines.

Theory is that listeners respond to alert sound

Behind the current emphasis on sound, musical introductions and gimmicks is the theory that listeners respond to a total station personality which is bright, alert and exciting. The sound effects are believed to contribute to the total appeal by generating a sense of excitement and color.

On the other hand, there are many broadcasters who are convinced that gimmicks are inherently self-defeating, since they allegedly become tiresome and irritating after a while, and therefore will drive listeners away in the long run.

Others are of the opinion that the sound effect is a superficial feature in any case, since it is news content which is really important to the listener. This is the point of view of Gerald Bartell, of the Bartell station group. He says: "We believe that news carries its own drama."

THE QUESTION OF PROGRAM LENGTH AND FREQUENCY

Bartell expresses the independent's stand that modern broadcast conditions require the short newscast. He says: "We condense, sharpen, and distill news material because we don't want to put upon the time of the audience." Bartell says newscasts are all five minutes in length, on the hour and on the half-hour, 24 hours a day. Each of the six stations has a news director and a mobile news unit, and the group together maintains a Washington news bureau.

Proponents of "consistent sound" fear that the longer newscast and the news-related program may clash with the overall station personality. This is one of the main reasons

for the short newscast. There are news programs, incidentally, which are not much longer than just an ordinary commercial.

Some short news programs are placed just before the hour. The obvious reason is to "beat" the competition which spots its news when the clock hand is straight up. Some broadcasters figure, too, that the hour-break is the time for dial switching by the audience. These men see to it that a music record begins at least 30 seconds before the hour, so that the man or woman who is searching for music will find music on their stations while all the others are going through their routines of commercials and news programs.

New York station starts 15-minute newscasts

The first important break with the five-minute trend came just recently with the inauguration of a fifteen-minute newscast on the hour by WOR, New York. The schedule runs from 6 a.m. to 6 p.m. daily. Says manager Robert Leder:

"The five-minute newscast has been a product of expediency. I don't think there ever was a valid reason for it. During the anxious period in radio, the sales department found the five-minute segment easier to sell and persuaded management to give up its equity in what I feel is the basic core of news and that is news in depth."

WOR now originates 150 newscasts a week, of which 120 are 15 minutes in length. The station has eight full-time newscasters and 10 full-time newswriters. It also uses stringers extensively.

Wire services at WOR include U.P., I.N.S., Reuters and Western Union's sports wire. The station has permanent lines to the United Nations. It uses Mutual network facilities when needed, also the BBC via press wireless. It has extensive mobile facilities. A plane, equipped for short-wave broadcasting, is available full-time.

This is a gigantic operation for any station to undertake. How is it paying off?

In 1957 the WOR gross income from news programming passed the \$1,500,000 mark. The cost to the station for talent and facilities was \$450,000.

The news push at WOR has had these results, according to Leder: Since the new 15-minute schedule began, ratings have increased. During the past half-year, where news programs were added or expanded, ratings jumped between 30 and 60 per cent.

"People are looking for depth news at all hours"

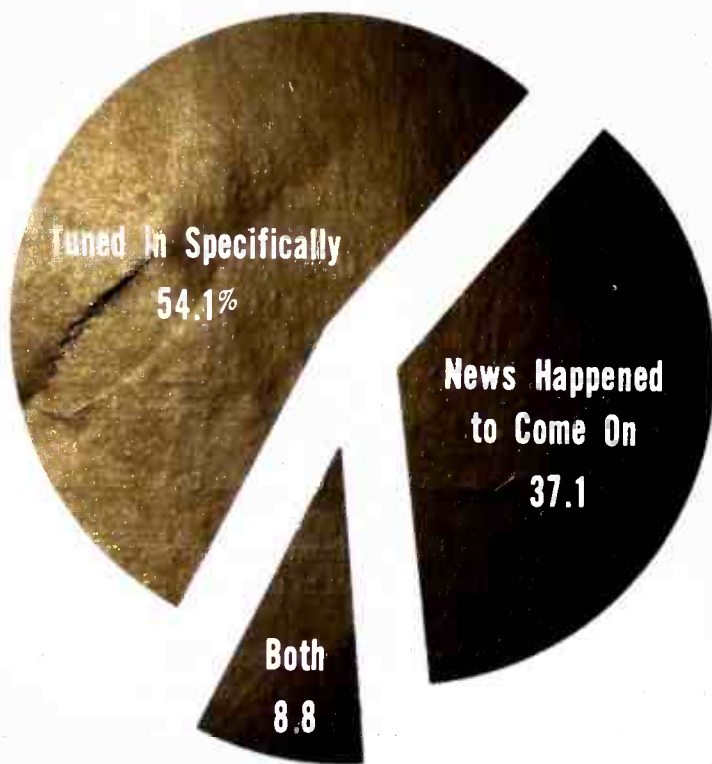
Leder sums it up: "We feel that we have proved that people are looking for news in depth at all hours of the broadcast day. Also, we feel that it has been a misconception not to have news in the late morning and afternoon. We have proven that a news audience is available if you deliver solid news and promote it."

It is obvious that not every station among the 3,000-plus could or should attempt similar undertakings. Nor does Robert Leder seriously suggest that five-minute newscasts be abolished. Certainly, the short newscast is a tremendous service to millions of Americans who want to know what is going on as soon as it happens, but who are content with shorter treatments and fewer stories. ▶

TWO EARS and a NOSE for NEWS

Defining the NEWS LISTENER

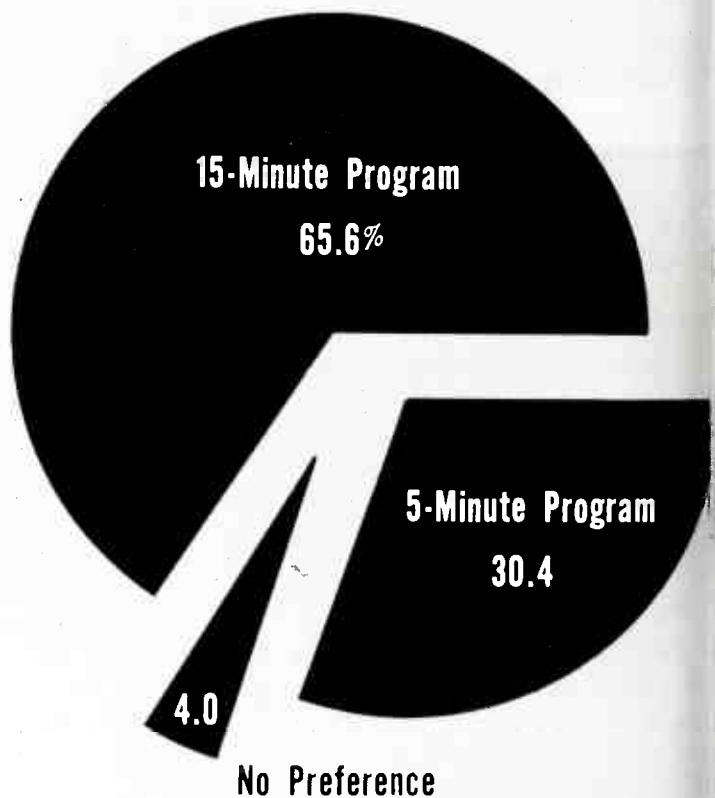
In general, when you hear the news on radio, is it because you have tuned in specifically to hear the news at that particular time, or is it because you've been listening to the radio and the news happens to come on the station you're tuned to?



Base: All people.

PROGRAM PREFERENCE of News Listeners

When you're interested in getting the news, do you prefer a 5-minute or 15-minute news program?



Base: People who tune in specifically to hear the news.

To demonstrate how this radio news preference works in practice, Advertest Research Inc. conducted a special study of news listening during the recent New York City subway strike.** It shows that more people turned to radio for information about the strike than to any other medium. And that **WOR WAS THE CHOICE OF 37% MORE PEOPLE THAN THE NEXT STATION.**

*Special study, September 1967.

**Special study, December 14 & 15, 1967.

There are two types of news audiences. One is the audience of "one-eared" listeners who use radio for background—they do little selective tuning and give news no more attention than they give music. The other—the real news audience—are the "two-eared" listeners who tune specifically for news. Because these listeners give news the attention it requires, they are equally attentive to the advertiser's message.

With this in mind, Pulse did a nose count of the "two-eared" news listeners who reflect the true popularity and effectiveness of a station's news programming.*

**STATIONS LISTENED TO
for the News
on Average Day**

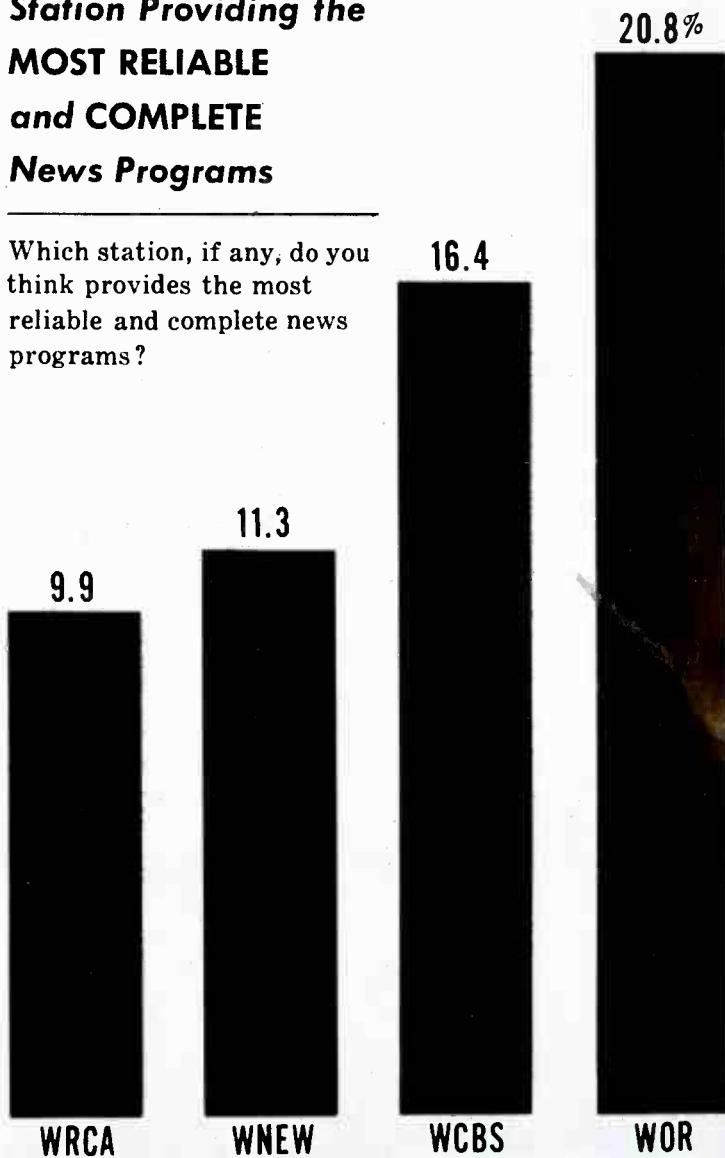
Did you happen to listen to any news programs on the radio yesterday?
(If 'Yes') On what radio station or stations did you hear the news yesterday?



Base: People who tune in specifically to hear the news.

**Station Providing the
MOST RELIABLE
and COMPLETE
News Programs**

Which station, if any, do you think provides the most reliable and complete news programs?



Base: People who tune in specifically to hear the news.

These surveys reveal that news listeners have "two ears and a nose for news" and a hand that tunes to

WOR AMERICA'S NUMBER 1 STATION FOR NEWS
RADIO 710 **RK** 

Network news operations blanket the world and solve local news demands

THE NETWORKS

Independent station operators will pull out charts to dramatize the comparative rise of the independents before you can get settled into their office chairs. They'll imply that the network is an old crutch which today is little more than a hampering nuisance. On the other hand, the network people cheerfully claim that no independent can compete with the world-wide news gathering staffs and facilities which networks maintain.

The network news operations are impressive. (Each literally blankets the world.) Also, they've provided intriguing solutions to the demands for localized service to individual stations.

How the networks handle the news

CBS continues its 15-minute evening news shows with Allan Jackson, Lowell Thomas and Edward R. Murrow. There are five other daily 10-minute or longer newscasts, including an 8:00 a.m. *World News Roundup*. CBS runs eight five-minute newscasts through the day and night, and a five-minute commentary by Eric Sevareid at 11:10 p.m. The Saturday schedule consists of fifteen five-minute and three ten-minute or longer news programs; Sunday: eleven five-minute and three 10-minute or longer. Weeknights at 7:30-35, there's a business newscast.

NBC runs 17 five-minute newscasts daily from 7 a.m. to 11 p.m., on the hour. Via its *Hotline*, it makes special bulletins available to affiliates as "hot" news breaks. The five-minute programs are a Saturday and Sunday feature of *Monitor* right through the schedule. In addition, the network runs its 15-minute *World News Roundup* at 7:30, 8:30 and 9:30 a.m., 15-minute news shows at 6:45, at 7:15 with Alex Dreier and 7:30. There is a 25-minute news program from the United Nations featuring Pauline Fredericks on Wednesday at 10:05 p.m., and a 10-minute nightly business newscast on *Niteline*.

Mutual has expanded its "on the hour" and "on the half-hour" newscasts to 38 five-minute programs per day (from 7 a.m. to 2 a.m.). The "hour" program is geared as a station local, with the newscaster introduced by the station announcer as that station's Washington or New York representative. Usually, the station carries on from the network newscast with local items. NBC's expanded news operation also includes such local services as short periods of "news features" in non-network time.

ABN feeds into its network lines 15 daily five-minute newscasts spotted at five minutes before the hour, Monday through Friday.

On March 31, a daily "world news wrapup" (15 minutes) was added to the already heavy schedule. Commentators heard daily on ABN are Quincy Howe, John Daly, Paul Harvey, Edward P. Morgan, and John Vandercook. Added to the above mass of daily news programming are several sports features, a national weather report, and the nightly *People in the News* show. The weekend schedule is only slightly diminished in volume. Commentators Erwin Canham

and George Sokolsky broadcast 15-minute Sunday evening programs.

At press time, there was talk of a possible move by ABN in the direction of a press-service type of network operation. The heart of such a service would obviously be news and radio features.

THE INDEPENDENT STATION

Of the 3,150 AM radio stations on the air, 1,176 have network affiliations divided as follows: ABN, 327; CBS, 292; Mutual, 460; and NBC, 188.

The independent radio station operator, with some notable exceptions, is the first to tell you that "all radio is local." Some will go so far as to say that the radio audience is not interested in "outside" news, whether it originates overseas in Washington D.C., or in the first county beyond the signal range of their own stations.

The independent who limits his news operation to coverage through wire services and the talents of a single newsman (sometimes part-time) says that wire services do a first-class professional job in bringing the core of international and national news to any independent station anywhere. Most stations also have access to a state or regional wire; in metropolitan centers there is usually a city wire which can be used to give the station's news a local slant.

But the news-strong independent goes heavily into other news sources. Many have developed qualified news staffs of their own. And they claim that the opportunity to get the rate rather than a share of the network dollar for the newscast periods puts them in a relatively strong economic position for such ventures.

Some independents are reputed for their news coverage

Some independents have gone so strongly into news that they have achieved a local news reputation formerly associated with newspapers. Such a station is KLIF, Dallas, which employs a staff of eight full-time newsmen who are equipped with three mobile units. Owner Gordon McLendon characterizes his approach as that of "the newspaper of the air."

Like other music-and-news independents, KLIF schedules most of its news in five-minute doses, goes in heavily on weather, time and traffic service announcements, as well as special bulletins. McLendon also does an energetic personal editorializing job on public issues.

How the independent enlarges upon its own personal resources by drawing on outside newsmen is evidenced by WCTO, 10,000 watt station in Cypress Gardens, Florida.

On the air in daylight hours only, the station carries daily news and sportcasts. Coverage of local news is accomplished through 30 correspondents—all professionals. Six of these are editors or managing editors of daily newspapers; five others work for other radio stations, and feed news items to WCTO with the consent and knowledge of their own employers. Most are wire service correspondents; several are stringers for newspapers outside their own area.

All WCTO newscasts are rewritten to keep the stories fresh.

NEWS PROGRAM FORMATS

This format is encountered around the country. Actually, there are only two general structures of news programming used by radio stations, as far as placement and length of newscast periods are concerned. Each of these has variations within its own pattern, and each sometimes compromises or wanders down a middle course which overlaps into both areas.

First, there is the music-and-news formula which spots short newscast periods at regular periods (usually on the hour or half-hour, sometimes both). Second, there is the more traditional operation of the network station, which will feature longer newscasts and network and local newscasters who have been built as personalities in their own right.

But it is misleading to generalize on the above news program patterns. There are fundamental differences, for example, between the approach to news of the Storz stations and the Westinghouse stations, although both rely heavily on the periodic five-minute newscasts. Storz stations try to begin each newscast with local news items. Westinghouse aims at the local slant, but through a different method. The Westinghouse newsman, aided by his Washington representative and his own ingenuity, will try to present the local implications of international, national, and regional stories, as well as those which originate within the station's own coverage area. To both station groups however, news is a fundamental, major aspect of the broadcast schedule.*

AFFILIATES PUSH LOCAL NEWS

Scores of network affiliated stations have complemented their network news programs with imaginative local operations which would be bewildering to the radio man of a few

* Detailed descriptions of the news operations of both Storz and Westinghouse may be found in the following issues of TELEVISION MAGAZINE: "The Storz Bombshell," May 1957; "The Westinghouse Radio Story," January, 1958.

The station keeps its correspondents active and interested through a monthly mimeographed report.

KOBY, San Francisco, is among the stations which combines news coverage and promotion through a "Dollar a Dollar" device whereby listeners phone in news events they've witnessed. The item is verified, then aired, and the listener is mailed a dollar bill. The station says that this: (1) makes the public the station's local reporters; (2) lets the station get on the air first with important local news stories; and (3) gathers a quantity of local news stories so that local news can dominate regular KOBY newscasts. The Storz stations have done a particularly effective job with devices of this kind.

There are probably no "typical" stations. However, KLAC, Los Angeles, is fairly representative of large-market independents which try to do a news job on a modest base.

Five minutes of news every hour on the hour

Its news pattern is straight and unvaried—five minutes of news every hour on the hour, 24 hours each day, weekends included. The station keeps on its payroll a single full-time newsman-newscaster who gathers news, writes, and broadcasts.

News sources available to KLAC include the major wire services and the Los Angeles city news wire.

KLAC does add local touches. However, in a market as vast as that of Southern California, the "small" community news item may be too localized for use by a big station. KLAC is a fast-paced popular music operation, with news presented in the same style. A stop-watch check for a 24-hour period showed that the actual news content of the newscast program, including the weather report "tag," averaged out at exactly three minutes. Each news program is introduced with a 15-second singing ID, and is broken with a similar singing ID to introduce the weathercast which winds up each program. Local news takes precedence only when the local news is particularly important or "hot."

“A commercial on a network radio station has to be more truthful because more people would beef about it if it weren't.”

Listener's quote, from a study by Motivation Analysis, Inc. which showed C-O stations are more authoritative than their leading Independent competition... and as a consequence, their commercials are more believable.

C-O

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

CBS-OWNED RADIO STATIONS

First-class news operations are no longer isolated phenomena

years ago. They often outdo newspapers in their own areas. Minneapolis, long a "hot news town," is a good case in point.

Says F. Van Konynenburg, executive vice-president of WCCO, Minneapolis, CBS affiliate, "Today, WCCO broadcasts in an average day as many as 40 programs of news, sports, farm information and analysis. This includes eight network programs. The others are originated by the station.

"In addition, nearly a dozen 5-minute newscasts have recently been added to the schedule to buck up the overall ratings. Though the 5-minute periods are not rated separately, the 15-minute segments in which they are lodged have all shown substantial increases.

"A line graph of WCCO's program ratings across the board shows a series of major and minor peaks. Perched atop each major peak—on most of the minor ones also—is a locally originated newscast.

"Radio news operates three mobile units on the street, and shares (with WCCO-TV) its own plane. We have at least one stringer or other news contact in every one of the 114 counties of our clear-channel service area."

News-cast adjacencies garner 15% revenue

News billings represent 20 per cent of WCCO's total revenue. Van Konynenburg credits the news programs with drawing another 15 per cent of revenue from newscast adjacencies—stipulated by advertisers "who are aware of the extra listenership and the more intense attention newscasts attract."

At the same time, news accounts for only 15 per cent of the station's operating costs. Also, the big expansion in news operation has been accomplished without appreciable increase in staff or in overall news costs.

"At WCCO our radio and TV operations are entirely separate—we occupy separate plants, and the two stations have separate staffs which compete with each other vigorously.

"In TV the revenue picture is different, the audience picture is different, and the rating picture is different. WCCO-TV broadcasts seven television news programs daily—only one of these is a network program. These TV news programs yield 7.2 per cent of the station's gross revenue—compared to 20 per cent on the radio side.

"Whereas radio produces an average of 32 news and news-related programs locally per day, with a staff of 10," Van Konynenburg continues, "our television news staff requires 21 to produce six local shows. The TV news share of total operating costs is seven per cent—three times as much in dollar volume as radio's costs.

"In television ratings the programs that produce peaks on the line graph are generally entertainment programs. It seems safe to assume on the basis of this evidence that radio news is more important to radio than TV news is important to television."

Also in Minneapolis, is the outstanding news operation of KSTP, NBC affiliate, with easily one of the largest and most

comprehensive set-ups in the country. KSTP employs a full-time staff of 18 newsmen, including 9 "on-the-street" reporters (each a college graduate), and 8 short-wave radio reporters. This staff uses 5 news cars with two-way radio, and a special 4-passenger "heliplane" which can take off and land on extremely short runways. There is also the full complement of standard facilities—dispatching room, recorder-beeper phone, etc.

The station has won such awards as *Variety's* plaque for "best radio news operation."

The news schedule at KSTP: 5-minute newscasts on the hour 24 hours each day; five additional 5-minute news programs on the half-hour during morning and afternoon periods; full half-hour of national, international, and farm news and features beginning at noon; a 15-minute newscast at 6:00 p.m.; a 15-minute sportscast at 6:15 p.m.; Morgan Beatty 15-minute NBC news at 6:30 p.m.

KSTP does on-the-spot pickups of news and features. These are usually fed into each quarter-hour of local programming periods during the day. A typical morning will carry 20 or more of these items, which ordinarily run between 30 seconds and two minutes in length. The station's "weather girl" broadcasts weather news at 15 and 45 minutes after each hour. Six 5-minute and three quarter-hour news programs come to KSTP via NBC; the rest are local originations.

WLW operates own radar-equipped weather station

A station which utilizes the news services of two networks, WLW, Cincinnati, one of radio's first giants, has a varied pattern of newscasts built around the NBC five-minute feed. It has its own news bureau, and its own radar-equipped weather station. In the morning hours between 6:45 and 9:00, news is broadcast irregularly by the disc jockey-announcer as he comes to the station. There is a 10-minute station-produced news show at 6:20 p.m., followed by ABN's John Daly program at 6:30.

ABN's Albany-Troy-Schenectady affiliate, WPTZ, is a 50,000-watt music-and-news station which puts a heavy emphasis on its news programming. It broadcasts a news program (*minimum* length five minutes) each hour on the half-hour of its 13½-hour broadcast day.

WPTZ has a full-time staff of seven reporters, plus stringers throughout the signal area. Its facilities include five mobile units. Bulletins are aired as they occur. Headlines and sports news are broadcast each quarter-hour.

Space does not permit description of the many stations doing an aggressive news job. What is most significant perhaps, is that the first-class news operation is no longer an isolated phenomenon; it is found today throughout the country. Radio news has come into its own. It has made radio strong and has consequently provided the advertiser with an extremely effective buy—certainly one of the most efficient in all advertising.

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

MONITOR
GOING PLACES-FASTER THAN EVER!

MONITOR
GOING PLACES-FASTER THAN EVER!

MONITOR
GOING PLACES-FASTER THAN EVER!

The firm and unshakable endorsement of NBC Radio's MONITOR by national advertisers has sky-rocketed billings to a record \$5,000,000 annually!

MONITOR is doing the job it set out to do. At low cost it is delivering and selling to huge audiences. Here are some current MONITOR campaigns:

NATIONAL ADVERTISER	LISTENER COMMERCIAL IMPRESSIONS PER WEEKEND
AMERICAN MOTORS CORPORATION	21,461,000
GENERAL MILLS, INCORPORATED	21,962,000
GETT & MYERS TOBACCO COMPANY	10,102,000
THE NESTLE COMPANY, INCORPORATED	20,600,000
PILSENER BEER BREWING COMPANY	21,962,000
ROUSH, INCORPORATED	21,461,000

Already in 1958 more than 70 national advertisers have used MONITOR.

MONITOR is vital, always on the move, going places faster than ever with huge audiences - and advertisers. You can go places, too, on... **MONITOR**

THE WEEKEND RADIO SERVICE OF NBC RADIO

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"In TV the revenue picture is different, the audience picture is different, and the rating picture is different. WCCO-TV broadcasts seven television news programs daily—only one of these is a network program. These TV news programs yield 7.2 per cent of the station's gross revenue—compared to 20 per cent on the radio side.

"Whereas radio produces an average of 32 news and news-related programs locally per day, with a staff of 10," Van Konynenburg continues, "our television news staff requires 21 to produce six local shows. The TV news share of total operating costs is seven per cent—three times as much in dollar volume as radio's costs.

"In television ratings the programs that produce peaks on the line graph are generally entertainment programs. It seems safe to assume on the basis of this evidence that radio news is more important to radio than TV news is important to television."

Also in Minneapolis, is the outstanding news operation of KSTP, NBC affiliate, with easily one of the largest and most

comprehensive set-ups in the country. KSTP employs a full-time staff of 18 newsmen, including 9 "on-the-street" reporters (each a college graduate), and 8 short-wave radio reporters. This staff uses 5 news cars with two-way radio, and a special 4-passenger "heliplane" which can take off and land on extremely short runways. There is also the full complement of standard facilities—dispatching room, recorder, beeper phone, etc.

The station has won such awards as *Variety's* plaque for "best radio news operation."

The news schedule at KSTP: 5-minute newscasts on the hour 24 hours each day; five additional 5-minute news programs on the half-hour during morning and afternoon periods; a full half-hour of national, international, and farm news at features beginning at noon; a 15-minute newscast at 6:00 p.m.; a 15-minute sportscast at 6:15 p.m.; Morgan Beatty's 15 minute NBC news at 6:30 p.m.

KSTP does on-the-spot pickups of news and features. These are usually fed into each quarter-hour of local programming periods during the day. A typical morning will carry 20 or more of these items, which ordinarily run between 30 seconds and two minutes in length. The station's "weather girl" broadcasts weather news at 15 and 45 minutes after each hour. Six 5-minute and three quarter-hour news programs come to KSTP via NBC; the rest are local originations.

WLW operates own radar-equipped weather station

A station which utilizes the news services of two networks, WLW, Cincinnati, one of radio's first giants, has a varied pattern of newscasts built around the NBC five-minute feature. It has its own news bureau, and its own radar-equipped weather station. In the morning hours between 6:45 and 9:00, news is broadcast irregularly by the disc jockey-announcer as he comes to the station. There is a 10-minute station-produced news show at 6:20 p.m., followed by ABN's John Daly program at 6:30.

ABN's Albany-Troy-Schenectady affiliate, WPTT, is a 50,000-watt music-and-news station which puts a heavy emphasis on its news programming. It broadcasts a news program (minimum length five minutes) each hour on a half-hour of its 13½-hour broadcast day.

WPTT has a full-time staff of seven reporters, plus stringers throughout the signal area. Its facilities include five mobile units. Bulletins are aired as they occur. Headlines and sports news are broadcast each quarter-hour.

Space does not permit description of the many stations doing an aggressive news job. What is most significant perhaps, is that the first-class news operation is no longer an isolated phenomenon; it is found today throughout the country. Radio news has come into its own. It has made radio strong and has consequently provided the advertiser with an extremely effective buy—certainly one of the most efficient in all advertising.

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

MONITOR
GOING PLACES-FASTER THAN EVER!

MONITOR
GOING PLACES-FASTER THAN EVER!

MONITOR
GOING PLACES-FASTER THAN EVER!

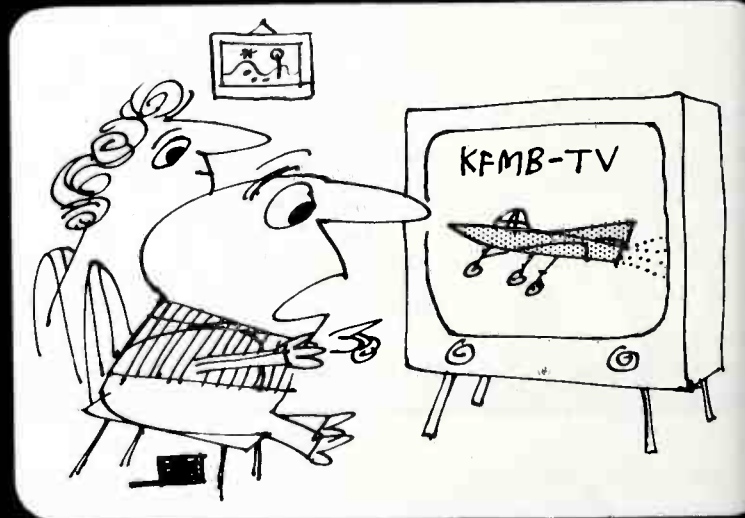
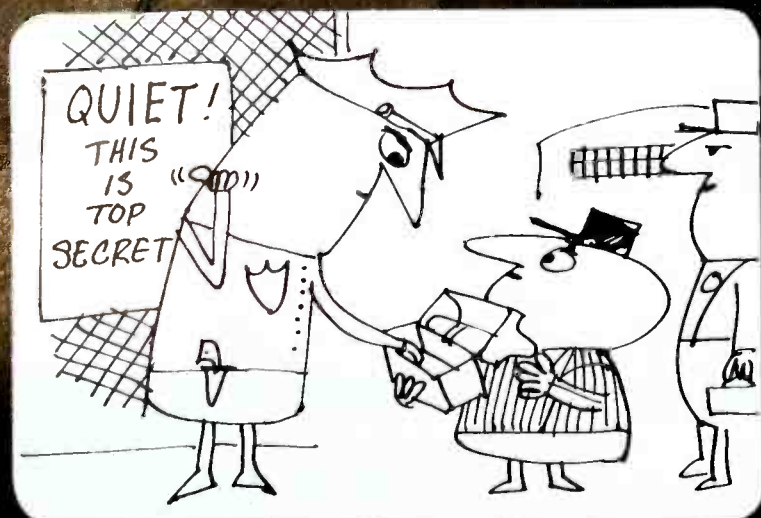
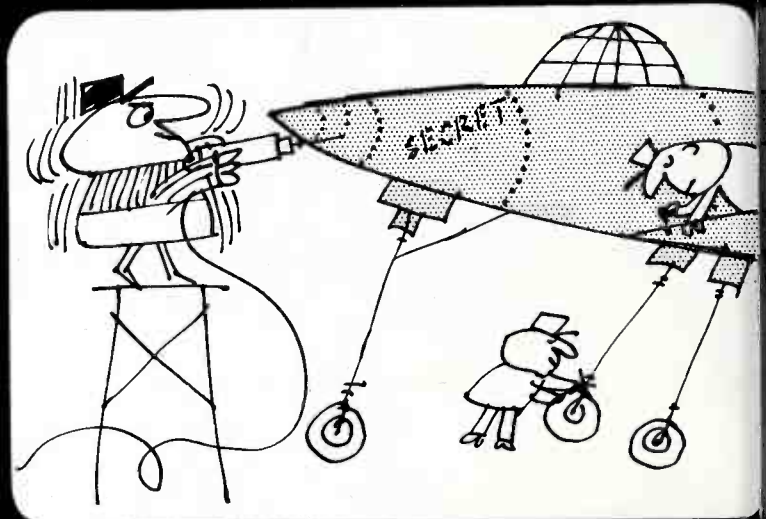
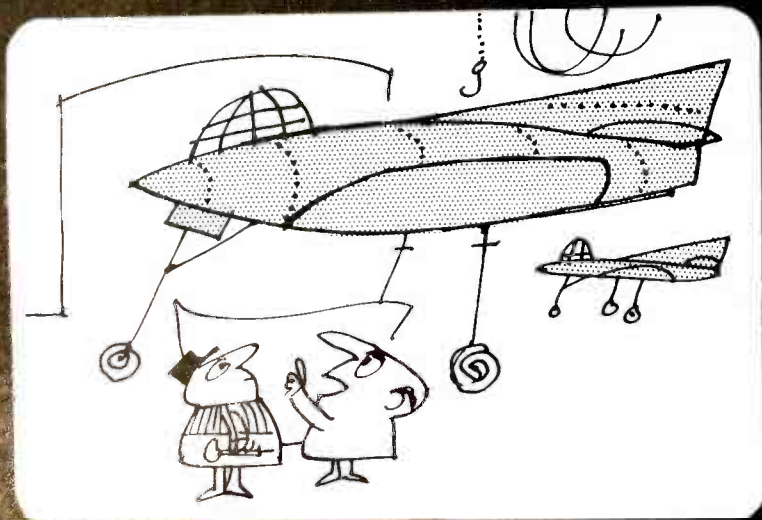
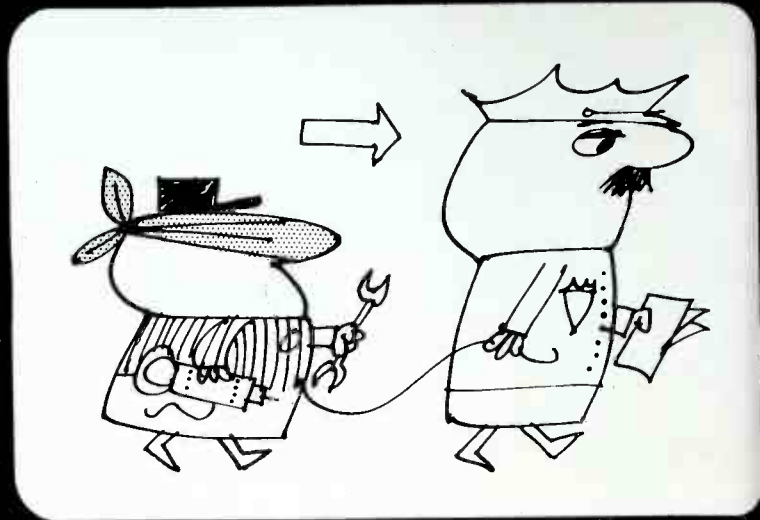
The firm and unshakable endorsement of NBC Radio's MONITOR by national advertisers has sky-rocketed billings to a record \$5,000,000 annually!

MONITOR is doing the job it set out to do. At low cost it is delivering and selling to huge audiences. Here are some current MONITOR campaigns:

NATIONAL ADVERTISER	LISTENER COMMERCIAL IMPRESSIONS PER WEEKEND
AMERICAN MOTORS CORPORATION	21,461,000
GENERAL MILLS, INCORPORATED	21,962,000
LIGGETT & MYERS TOBACCO COMPANY	10,102,000
THE NESTLE COMPANY, INCORPORATED	20,600,000
PABST BREWING COMPANY	21,962,000
POUGH, INCORPORATED	21,461,000

Ready in 1958 more than 70 national advertisers have used MONITOR. MONITOR is vital, always on the move, going places faster than ever with audiences - and advertisers. You can go places, too, on... **MONITOR**
 THE WEEKEND RADIO SERVICE OF NBC RADIO

Everybody sees it first on Channel 8 in San Diego



It's no secret that KFMB-TV news programs reach more people than any other local television program of any kind.

This Day 1958, Monday, is the second highest rated program in the San Diego market. * 41.7 — outrated only by Gunsmoke's 41.8.

Three of the five This Day 1958 programs (Monday through Friday, 7:30-8:00 P.M.) were in the top ten programs in the San Diego market! San Diego knows It is first and best when it is on Channel 8 news programs.

* Neilsen station index report, February 1958

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

TELEVISION MAGAZINE'S EXCLUSIVE

RECEIVER CIRCULATION REPORT FOR APRIL

Independent estimates of television set count for all

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

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

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

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

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

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

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

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

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

KTBC-TV
CHANNEL 7
AUSTIN, TEXAS

**Most EFFICIENT
 TV BUY
 IN TEXAS**

KTBC-TV
 ... with **3**
ALL NETWORKS
delivers...
 854,100 people and 174,622
 TV Sets* ... Effective Buying
 Income of \$1,077,966,000!

KTBC-TV

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

CIRCULATION AS OF APRIL 1, 1958
 TOTAL U.S. TV HOMES 42,152,000

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

Market & Stations—% Penetration TV Homes

ABILENE, Tex.—76.7 KRBC-TV (N)	79,011
ADA, Okla.—74.6 KTEN (A,C,N)	94,849
AGANA, Guam KUAM-TV (C,N)	††
AKRON, Ohio—40.6 WAKR-TV† (A)	†180,380
ALBANY, Ga.—68.7 WALB-TV (A,N)	77,166
ALBANY-SCHENECTADY-TROY, N.Y.—87.7 WTEN (C); WTRI† (A); WRGB (N)	482,911 †160,333
ALBUQUERQUE, N.M.—69.8 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	90,036
ALEXANDRIA, La.—66.5 KALB-TV (A,C,N)	87,573
ALTOONA, Pa.—92.1 WFBG-TV (A,C,N)	380,089
AMARILLO, Tex.—75.3 KFDA-TV (A,C); KGNC-TV (N); KVII-TV (A)	103,014
AMES, Iowa—86.5 WOI-TV (A)	333,358
ANCHORAGE, Alaska—88.1 KENI-TV (A,N); KTVA (C)	30,821
ANDERSON, S.C.—75.2 WAIM-TV† (A,C)	†188,870
ARDMORE, Okla.—84.4 KVSO-TV (N)	85,467
ASHEVILLE, N.C.—72.8 WISE-TV† (C,N); WLOS-TV (A)	382,552 †38,017
ATLANTA, Ga.—79.5 WAGA-TV (C); WLW-A (A); WSB-TV (N)	651,905
AUGUSTA, Ga.—74.0 WJBF-TV (A,N); WRDW-TV (C)	191,540
AUSTIN, Minn.—84.1 KMMT (A)	145,591
AUSTIN, Tex.—84.4 KTBC-TV (A,C,N)	174,622
BAKERSFIELD, Cal.—90.6 KBAK-TV† (A,C); KERO-TV (N)	173,591 †76,554
BALTIMORE, Md.—87.7 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	676,590
BANGOR, Me.—90.6 WABI-TV (A,N); W-TWO (C)	119,190
BATON ROUGE, La.—72.4 WAFB-TV† (C); WBRZ (A,N)	273,797 †187,314
BAY CITY-SAGINAW, Mich.—90.7 WNEM-TV (A,N); WKNX-TV† (A,C) (Includes Flint)	310,931 †84,511
BEAUMONT, Tex.—82.7 KFDM-TV (C); KPAC-TV (A,N)	162,731
BELLINGHAM, Wash.—84.8 KVOS-TV (C) (This does not include "A" contour in Vancouver & Victoria, British Columbia)	*86,943
BIG SPRING, Tex.—89.1 KEDY-TV (C)	31,708
BILLINGS, Mont.—54.8 KOOK-TV (A,C)	43,015
BINGHAMTON, N.Y.—92.1 WNBF-TV (C,N); WINR-TV† (A,N)	356,199 ††
BIRMINGHAM, Ala.—77.7 WABT (A,N); WBRC-TV (C)	454,476



WRBL-TV
 COLUMBUS, GEORGIA
 HAS IT

METRO PULSE
 January, 1958
 PROVES IT!

Survey after survey has shown WRBL as the leader in the rich Columbus, Georgia market . . . and Metro Pulse of January, 1958, proves it again!

- Top 44 once-per-week shows
- 49 of top 50 once-per-week shows
- 58 of top 60 once-per-week shows
- 16 top syndicated film shows
- 8 top multi-weekly shows
- 9 of top 10 multi-weekly shows
- Top 7 locally produced once-per-week shows
- Top 7 locally produced multi-weekly shows

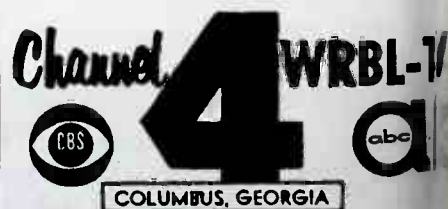


WRBL-TV
 COLUMBUS, GEORGIA

**LEADS IN 380 OUT OF 41
 1/4 HOURS. TIED 5**

Leads in all Quarter Hours, Monday through Sunday, 6:30 P.M. until Sign-off

Leads in all Quarter Hours, Monday through Friday, 12:00 noon to Sign-off (4 ties)



CALL HOLLINGBERY CO.

TELEVISION MAGAZINE • APRIL 1958

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
BISMARCK, N.D.—63.0	60,809	CARLSBAD, N.M.—68.5	34,020	CLARKSBURG, W. Va.—69.1	78,565
KBMB-TV (C); KFYZ-TV** (A,N)		KAVE-TV (A,C)		WBOY-TV (A,C,N)	
(KFYZ-TV operates satellite KUMV-TV, Williston, N.D.)		CARTHAGE-WATERTOWN, N.Y.—83.9	*83,765	CLEVELAND, Ohio—92.0	1,185,731
BLOOMINGTON, Ill.	†††	WCNY-TV (A,C)		WEWS (A); KYW-TV (N);	
WBLN-TV†		CASPER, Wyo.—63.7	12,999	WJW-TV (C)	
BLOOMINGTON, Ind.—86.9	721,872	KTWO (A,N); KSPR-TV (C)		CLOVIS, N.M.—63.8	19,637
WTTV (N)		CEDAR RAPIDS-WATERLOO, Iowa—87.0	346,339	KICA-TV (C)	
(Includes Indianapolis, Ind.)		KCRG-TV (A); WMT-TV (C);		COLORADO SPRINGS-PUEBLO, Colo.—68.4	77,882
(For ranking purposes, consider this market Bloomington-Indianapolis)		KWWL-TV (N)		KKTU (A,C); KRDO-TV (N);	
BLUEFIELD, W. Va.—67.0	158,327	CHAMPAIGN, Ill.—82.5	395,877	KCSJ-TV (N)	
WHIS-TV (N)		WCIA (C,N)		COLUMBIA-JEFFERSON CITY, Mo.—73.9	129,448
BOISE, Ida.—72.0	69,221	CHARLESTON, S.C.—72.5	213,396	KOMU-TV (A,N); KRCG-TV (A,C)	
KBOI (C); KIDO-TV (A,N)		WCSC-TV (C); WUSN-TV (A,N)		COLUMBIA, S.C.—76.7	218,318
BOSTON, Mass.—88.1	1,318,997	CHARLESTON-HUNTINGTON, W. Va.—77.5	446,159	WIS-TV (A,N); WNOK-TV† (C)	149,098
WBZ-TV (N); WNAC-TV (C);		WCHS-TV (C); WHTN-TV (A,C);		COLUMBUS, Ga.—71.5	197,344
WHDH-TV (A)		WSAZ-TV (N)		WTVM† (A,N); WRBL-TV (A,C)	174,002
BRIDGEPORT, Conn.—15.1	†71,242	CHARLOTTE, N.C.—77.4	662,074	COLUMBUS, Miss.—73.4	91,460
WICC-TV† (A)		WBTV (C); WSOC-TV (A,N)		WCBI-TV (C,N)	
BRISTOL, Va.-Tenn.—66.0	266,808	CHATTANOOGA, Tenn.—73.1	179,353	COLUMBUS, Ohio—91.7	441,434
WCYB-TV (A,N)		WDEF-TV (A,C); WRGP-TV (N)		WBNS-TV (C); WLW-C (N); WTVN (A)	
BRYAN, Tex.—75.7	34,589	CHEYENNE, Wyo.—66.6	**73,138	CORPUS CHRISTI, Tex.—74.8	103,105
KBTX-TV (A,C)		KFBC-TV (A,C,N)		KRIS-TV (A,N); KZTV (C)	
BUFFALO, N.Y.—92.1	570,101	(Operates satellite KSTF Scottsbluff, Neb.)		DALLAS-FT. WORTH, Tex.—83.6	639,139
WBEN-TV (C); WBUF-TV† (N);	†217,893	CHICAGO, Ill.—91.8	2,128,605	KRLD-TV (C); WFAA-TV (A);	
WGR-TV (A)		WBBM-TV (C); WBKB (A);		KFJZ-TV; WBAP-TV (N)	
BURLINGTON, Vt.—84.1	*155,930	WGN-TV; WNBQ (N)		DANVILLE, Ill.—78.7	169,698
WCAX-TV (C)		CHICO, Cal.—67.9	86,285	WDAN-TV† (A)	
BUTTE, Mont.—61.0	34,063	KHSL-TV (A,C)		DAVENPORT, Iowa-ROCK ISLAND, Ill.—88.8	395,208
KXLF-TV (A,N)		(Does not include Sacramento County where station has considerable coverage.)		WOC-TV (N); WHBF-TV (A,C)	
CADILLAC, Mich.—88.2	194,108	CINCINNATI, Ohio—89.0	636,662	DAYTON, Ohio—91.2	445,203
WWTV (A,C)		WCPO-TV (A); WKRC-TV (C);		WHIO-TV (C); WLW-D (A,N)	
CAPE GIRARDEAU, Mo.—73.0	232,356	WLW-TV (N)		DAYTONA BEACH, Fla.—75.9	176,712
KFVS-TV (C)				WESH-TV (N)	

Channel 2, Florida

• DOMINATES AMERICA'S 4th FASTEST GROWING MARKET!

• COVERS MORE OF FLORIDA THAN ANY OTHER TELEVISION STATION!

1,000 FOOT TOWER



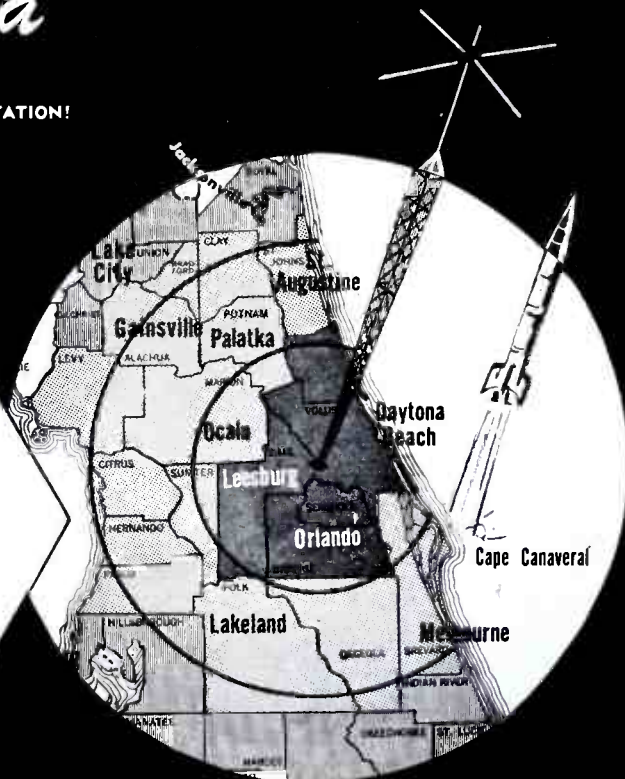
100,000 WATTS

MARKET DATA

- 2,117 new residents move in weekly!
- 710 new homes built monthly!
- 727 new industrial jobs monthly!
- \$1.8 billion retail market!
- 17,793 college students—43,878 military personnel!
- 54.6% of Florida's gross farm income!
- 181,588 television homes!

WESH-TV

General Offices: Daytona Beach, Florida
EVERY-KNODEL, INC., National Representatives





sold!...for

billions



dollars!

Food and drug sales in Storer markets totaled eight billion dollars*— a substantial share of which was sold through the impact of radio and television stations owned and operated by the Storer Broadcasting Company.

“SOLD ON A STORER STATION”
is more than a slogan . . . it is a reality.

* 7 billion food, 1 billion drugs
as reported by 1957 Sales Management
“Survey of Buying Power.”



Storer Broadcasting Company

WSPD-TV Toledo, Ohio	WJW-TV Cleveland, Ohio	WJBK-TV Detroit, Mich.	WAGA-TV Atlanta, Ga.	WVUE-TV Wilmington-Philadelphia		
WSPD Toledo, Ohio	WJW Cleveland, Ohio	WJBK Detroit, Mich.	WIBG Philadelphia, Pa.	WWVA Wheeling, W. Va.	WAGA Atlanta, Ga.	WGBS Miami, Fla.

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



Smart

MEDIA MEN AND WOMEN KNOW THIS ABOUT OREGON TELEVISION

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

2 One order covers both stations.

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

NBC AFFILIATE



LUMBER CENTER OF THE WORLD

Market & Stations—% Penetration	TV Homes
DECATUR, Ala.—77.4 WMSL-TV† (C,N)	+130,906
DECATUR, Ill.—82.9 WTVF† (A)	†166,104
DENVER, Colo.—85.3 KBTV (A); KLZ-TV (C); KOA-TV (N); KTVR	322,280
DES MOINES, Iowa—86.7 KRNT-TV (C); WHO-TV (N)	279,900
DETROIT, Mich.—WINDSOR, Can.—92.0 WJBK-TV (C); WWJ-TV (N); WXYZ (A); CKLW-TV	1,434,119
DICKINSON, N.D.—54.8 KDIX-TV (C)	29,317
DOTHAN, Ala.—60.3 WTVY (A,C)	75,682
DULUTH, Minn.—SUPERIOR, Wis.—76.9 KDAL-TV (A,C); WDSM-TV (A,N)	161,213
DURHAM-RALEIGH, N.C.—74.8 WTVD (A,C); WRAL-TV (N)	363,706
EAU CLAIRE, Wis.—79.0 WEAU-TV (A,N)	116,987
EL DORADO, Ark.—65.5 KRBB (A,N)	41,043
ELKHART, Ind. (See South Bend)	
EL PASO, Tex.—JUAREZ, Mex.—83.4 KELP-TV (A); KROD-TV (C); KTSM-TV (N); XEJ-TV	90,614
ENID, Okla. (See Oklahoma City)	
ERIE, Pa.—92.5 WICU (A,N); WSEE-TV† (A,C)	164,834 +169,707
EUGENE, Ore.—72.9 KVAL-TV (N) (Operates satellite KPIC-TV, Roseburg, Ore.)	**106,944
EUREKA, Cal.—71.7 KIEM-TV (A,C,N)	43,178
EVANSVILLE, Ind.—HENDERSON, Ky.—73.2 WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	211,261 † 114,524
FAIRBANKS, Alaska KFAA-TV (A,N); KTVF (C)	††
FARGO, N.D.—75.4 WDAY-TV (A,N) (See also Valley City, N.D.)	154,682
FAYETTEVILLE, N.C.—79.0 WFLB-TV† (A,C,N)	+121,830
FLORENCE, Ala. WOWL-TV† (C,N)	†††
FLORENCE, S.C.—66.5 WBTW (A,C,N)	194,766
FT. DODGE, Iowa—53.1 KQTV (N)	†24,452
FT. LAUDERDALE, Fla. (See Miami)	
FT. MYERS, Fla.—72.5 WINK-TV (A,C)	20,659
FT. SMITH, Ark.—64.4 KFSA-TV† (A,N); KNAC-TV (C)	64,237 †37,860
FT. WAYNE, Ind.—85.2 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†200,963
FT. WORTH-DALLAS, Tex.—83.6 KFJZ-TV; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	639,139
FRESNO-TULARE, Cal.—89.3 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	231,420 †196,805
GALVESTON-HOUSTON, Tex.—86.3 KGUL-TV (C); KPRC-TV*** (N); KTRK-TV (A) (KTRE, Lufkin, Tex. optional satellite of KPRC-TV, Houston, Tex.)	583,192
GLENDIYE, Mont. KXGN-TV (C)	†††
GRAND FORKS, N.D.—76.8 KINOX-TV (N)	35,882
GRAND JUNCTION, Colo.—51.7 KREX-TV (A,C,N)	17,930

9

THE FAMILY of DENVER

Denver families buy the products and services they see advertised on KBTV because KBTV is the *only* Denver station programmed for the *entire* family . . . For the highest-rated *one-minute* availabilities, Daytime or Nighttime in Denver, see Peters, Griffin, Woodward, Inc. NOW!

KBTV

Denver's Family Station

John C. Mullins
Production

Joe Herol
Station Man

Market & Stations—% Penetration	TV Homes
GRAND RAPIDS, Mich.—91.2	468,033
WOOD-TV (A,N)	
*For ranking purposes, consider this market Grand Rapids-Kalamazoo)	
EAT BEND, Kan.—73.2	114,263
KCKT (N)	
EAT FALLS, Mont.—58.3	41,186
KFBB-TV (A,C,N)	
EEN BAY, Wis.—84.5	397,043
WBAY-TV (C); WFRV-TV (A,C); See Marinette)	
EENSBORO, N.C.—79.6	446,362
WFMV-TV (A,C)	
EENVILLE-SPARTANBURG, S.C.—73.8	346,478
WFBC-TV (N); WSPA-TV (C)	
EENVILLE-WASHINGTON, S.C.—70.2	246,215
WNCT (A,C); WITN (N)	
ANNIBAL, Mo.-QUINCY, Ill.—80.1	170,045
KHQA-TV (C); WGEM-TV (A,N)	
ARLINGEN-WESLACO, Tex.—65.7	87,048
KGBT-TV (A,C); KRGV-TV (A,N)	
ARRISBURG, Ill.—47.3	†43,511
WSIL-TV† (A,N)	
ARRISBURG, Pa.—89.1	•†174,136
WHP-TV† (C); WTPA† (A)	
ARRISONBURG, Va.—71.9	89,121
WSVA-TV (A,C,N)	
ARTFORD-NEW BRITAIN, Conn.—90.6	687,411
WHCT† (C); WNBC† (N); WTIC-TV†	‡336,997
ASTINGS, Neb.—73.9	118,754
KHAS-TV (N)	
ATTIESBURG, Miss.—49.0	97,485
WDAM-TV (A,N)	
ANDERSON, Ky.-EVANSVILLE, Ind.—73.2	211,261
WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	†114,524
ANDERSON-LAS VEGAS, Nev.—73.2	27,388
KLRJ-TV (A,N); KLAS-TV (C); KSHO-TV (A)	
ANOLULU, T.H.—84.6	**114,162
KGMB-TV (C); KHVH-TV; KONA-TV (N); KULA-TV (A)	
(KGMB-TV operates satellites KHBC-TV, Hilo, and KMAU-TV, Wailuku. KONA-TV operates satellite KMVI-TV, Wailuku)	
AUSTON-GALVESTON, Tex.—86.3	583,192
KPRC-TV*** (N); KTRK-TV (A); KGUL-TV (C)	
(KTRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	
AWTINGTON-CHARLESTON, S.C.—77.5	446,159
WHTN-TV (A,C); WSAZ-TV (N); WCHS-TV (C)	
ATCHINSON-WICHITA, Kan.—79.9	300,478
KTVH (C); KAKE-TV*** (A); KARD-TV (N)	
LAHO FALLS, Ida.—70.7	48,767
KID-TV (A,C,N)	
DIANAPOLIS, Ind.—87.6	750,020
WFBM-TV (N); WISH-TV (C); WLW-I (A)	
(See also Bloomington, Ind.)	
(For ranking purposes, consider this market Indianapolis-Bloomington.)	
ACKSON, Miss.—68.8	260,778
WJTV (C); WLBT (A,N)	
ACKSON, Tenn.—63.7	88,757
WDXI-TV (A,C)	
ACKSONVILLE, Fla.—70.7	284,789
WMBR-TV (A,C); WFGA-TV (N)	
ANDERSON CITY-COLUMBIA, Mo.—73.9	129,448
KRCG-TV (A,C); KOMU-TV (A,N)	

Market & Stations—% Penetration	TV Homes
JOHNSON CITY, Tenn.—62.7	140,009
WJHL-TV (A,C)	
JOHNSTOWN, Pa.—90.7	548,009
WARD-TV† (A,C); WJAC-TV (N)	††
JOPLIN, Mo.-PITTSBURG, Kan.—74.1	157,771
KODE-TV (A,C); KOAM-TV (A,N)	
JUNEAU, Alaska	††
KINY-TV (C)	
KALAMAZOO, Mich.—90.5	661,580
WKZO-TV (A,C)	
(For ranking purposes, consider this market Kalamazoo-Grand Rapids.)	
KALISPELL, Mont.—53.3	9,499
KGEZ-TV (C)	
KANSAS CITY, Mo.—86.0	573,256
KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	
KEARNEY, Neb.—71.8	125,179
KHOL-TV (A,C)	
(Operates satellite KHPL-TV, Hayes Center, Neb.)	
KLAMATH FALLS, Ore.—52.6	16,413
KOTI (A,C,N)	
(Optional satellite of KBES-TV, Medford, Ore.)	
KNOXVILLE, Tenn.—70.0	260,988
WATE-TV (N); WBIR-TV (C); WTVK† (A)	191,346
LA CROSSE, Wis.—75.7	134,873
WKBT (A,C,N)	
LAFAYETTE, Ind.—87.4	•†56,771
WFAM-TV† (C)	
LAFAYETTE, La.—67.4	120,354
KLFY-TV (C)	
LAKE CHARLES, La.—78.7	150,120
KPLC-TV (A,N); KTAG-TV† (C)	•†52,234
LANCASTER, Pa.—90.6	572,301
WGAL-TV (C,N)	
LANSING, Mich.—90.4	446,203
WJIM-TV (A,C,N)	
(Includes Flint)	
LAREDO, Tex.—65.9	9,816
KHAD-TV (A,C,N)	
LA SALLE, Ill.—35.8	†11,542
WEEQ-TV†	
(See Peoria)	
LAS VEGAS-HENDERSON, Nev.—73.2	27,388
KLAS-TV (C); KSHO-TV (A); KLRJ-TV (A,N)	
LAWTON, Okla.—82.3	66,552
KSWO-TV (A)	
LEBANON, Pa.	††
WLBR-TV† (A)	
(Market under evaluation pending further data.)	
LEXINGTON, Ky.—37.0	•†38,856
WLX-TV† (A,C,N); WKXP-TV†	
LIMA, Ohio—73.5	•†68,692
WIMA-TV† (A,C,N)	
LINCOLN, Nebr.—81.4	195,909
KOLN-TV (A,C)	
LITTLE ROCK-PINE BLUFF, Ark.—73.2	292,633
KARK-TV (N); KTHV (C); KATV (A)	
LOS ANGELES, Cal.—91.5	2,481,113
KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	
LOUISVILLE, Ky.—80.3	494,957
WAVE-TV (A,N); WHAS-TV (C)	
LUBBOCK, Tex.—81.6	139,123
KCBD-TV (A,N); KDUB-TV (C)	
LUFKIN, Tex.—72.6	72,425
KTRE-TV (N)	
(Optional satellite of KPRC-TV, Houston, Tex.)	
LYNCHBURG, Va.—73.0	177,492
WLVA-TV (A)	
MACON, Ga.—65.1	105,950
WMAZ-TV (A,C)	
MADISON, Wis.—87.1	240,670
WISC-TV (C); WKOW-TV† (A); WMTV† (N)	†114,845

“JAXIE” SAYS— HERE ARE YOUR TOP BUYS . . .



In Jacksonville's \$1½ billion market, Channel 12 offers the tops in participation shows.

Popeye Playhouse with Skipper Al is the *highest rated local children's show* in the Jacksonville market. It's participation plus when you use Popeye Playhouse for your sales messages.

And here's more news! The "Little Rascals" have joined "Jaxie" on Channel 12. Fast becoming a favorite with the area's half-a-million youngsters, the "Little Rascals" can produce sales for you in the rich Jacksonville market.

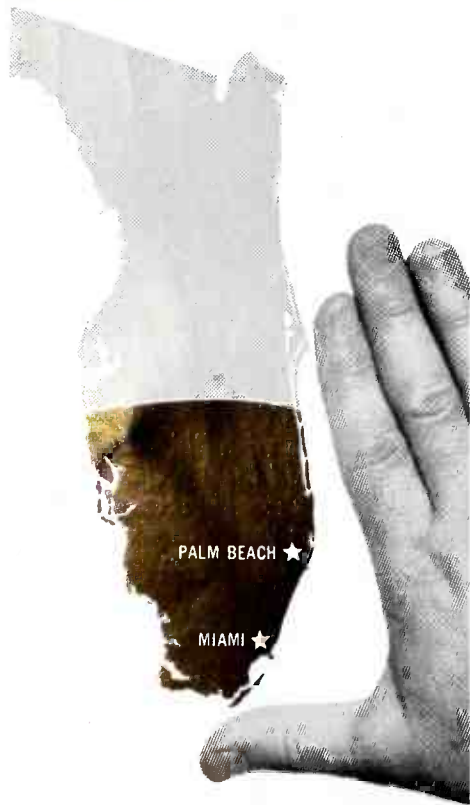
"Jaxie" suggests you give Ralph Nimmons a call in Jacksonville at ELgin 6-3381 or your nearest P.G.W. "Colonel" for *one minute availabilities* on these top participation shows.

Represented by Peters,
Griffin, Woodward, Inc.

NBC - ABC

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

MEASURE WTVJ's TOTAL COVERAGE



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

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

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

WTVJ • MIAMI



Represented by
Peters, Griffin, Woodward, Inc.

Market & Stations—% Penetration	TV Homes
MANCHESTER, N.H.—88.8 WMUR-TV (A) (Circulation shown does not include Boston, Mass., where station has sizeable share of audience.)	939,121
MARINETTE, Wis.—84.4 WMBV-TV (N) (Covers Green Bay)	202,875
MARQUETTE, Mich.—88.4 WDMJ-TV (C)	44,722
MASON CITY, Iowa—82.4 KGLO-TV (C)	191,384
MAYAGUEZ, P.R. WORA-TV (C)	††
MEDFORD, Ore.—61.5 KBES-TV (A,C,N)	34,830
MEMPHIS, Tenn.—68.8 WHBQ-TV (A); WMCT (N); WREC-TV (C)	502,712
MERIDIAN, Miss.—70.2 WTOK-TV (A,C,N)	110,508
MIAMI-FT. LAUDERDALE, Fla.—89.1 WCKT (N); WITV†; WPST-TV (A); WTVJ (C)	363,319 †191,465
MIDLAND-ODESSA, Tex.—79.5 KMID-TV (A,N); KOSA-TV (C)	83,476
MILWAUKEE, Wis.—92.5 WISN-TV (A); WITI-TV; WTMJ-TV (N); WXIX† (C)	572,482 †267,289
MINNEAPOLIS-ST. PAUL, Minn.—84.7 KMGM-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	734,119
MINOT, N.D.—65.7 KCBJ-TV (A,C); KMOT-TV (A,N)	36,941
MISSOULA, Mont.—63.3 KMSO-TV (A,C)	47,133
MOBILE, Ala.—72.7 WALA-TV (A,N); WKRG-TV (C)	233,593
MONROE, La.—70.4 KNOE-TV (A,C,N)	169,326
MONTGOMERY, Ala.—65.5 WCOV-TV† (C); WSFA-TV (N)	157,734 †80,574
MUNCIE, Ind.—85.7 WLBC-TV† (A,C,N)	†96,883
NASHVILLE, Tenn.—71.1 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	399,027
NEW BRITAIN-HARTFORD, Conn.—90.6 WNBC† (N); WHCT† (C); WTIC-TV	687,411 †336,997
NEW HAVEN, Conn.—89.9 WNHC-TV (A)	868,546
NEW ORLEANS, La.—81.6 WDSU-TV (A,N); WJMR-TV† (A); WWL-TV (C)	465,439 †141,235
NEW YORK, N.Y.—88.5 WABC-TV (A); WABD; WATV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	4,605,841
NORFOLK, Va.—85.6 WAVY (A); WTAR-TV (C) WTOV-TV†; WVEC-TV† (N)	330,602 •†163,002
OAK HILL, W. Va.—66.9 WOAY-TV (A)	108,718
ODESSA-MIDLAND, Tex.—79.5 KOSA-TV (C); KMID-TV (A,N)	83,476
OKLAHOMA CITY, Okla.—83.5 KWTV (C); WKY-TV (N); KOCO-TV (Enid) (A)	404,236
OMAHA, Neb.—87.6 KMTV (N); WOW-TV (C); KETV (A)	392,324
ORLANDO, Fla.—73.7 WDBO-TV (C,N); WLOF-TV (A)	186,131
OTTUMWA, Iowa—77.6 KTVO (C,N)	163,229
PADUCAH, Ky.—70.0 WPSD-TV (N)	148,792

Market & Stations—% Penetration	TV H
PANAMA CITY, Fla.—56.6 WJDM-TV (A,C,N)	214
PARKERSBURG, W. Va.—41.9 WTAP-TV† (A,C,N)	•†13,000
PENSACOLA, Fla.—69.9 WEAR-TV (A,C)	190,000
PEORIA, Ill.—83.8 WEEK-TV† (N); WTVH-TV† (A); WMBD (WEEK-TV operates WEEQ-TV, La Salle, Ill.)	•†18,000
PETERSBURG, Va.—80.4 WXEX-TV (N) (Includes Richmond, Va.) (For ranking purposes, consider this market Petersburg-Richmond)	27,000
PHILADELPHIA, Pa.-WILMINGTON, Del.—89.1 WCAU-TV (C); WFIL-TV (A); WRCV-TV WVUE (Wilmington)	1,750,000
PHOENIX-MESA, Ariz.—82.4 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	17,000
PINE BLUFF-LITTLE ROCK, Ark.—73.2 KATV (A); KARK-TV (N); KTHV (C)	29,000
PITTSBURG, Kan.-JOPLIN, Mo.—74.1 KOAM-TV (A,N); KODE-TV (A,C)	15,000
PITTSBURGH, Pa.—90.5 KDKA-TV (A,C); WIIC (N)	1,234,000
PLATTSBURG, N.Y.—83.3 WPTZ (A,N)	11,000
POLAND SPRING, Me.—88.6 WMTW (A,C) (Mt. Washington, N.H.)	*31,000
PORTLAND, Me.—88.4 WCSH-TV (N); WGAN-TV (C)	21,000
PORTLAND, Ore.—80.4 KGW-TV (A); KOIN-TV (C); KPTV (N)	44,000
PRESQUE ISLE, Me.—90.6 WAGM-TV (A,C)	3,000
PROVIDENCE, R.I.—90.4 WJAR-TV (A,N); WPRO-TV (C)	73,000
PUEBLO-COLORADO SPRINGS, Colo.—68.4 KCSJ-TV (N); KKTV (A,C); KRDO-TV (N)	7,000
QUINCY, Ill.-HANNIBAL, Mo.—80.1 WGEM-TV (A,N); KHQA-TV (C)	17,000
RALEIGH-DURHAM, N.C.—74.8 WRAL-TV (N); WTVD (A,C)	36,000
RAPID CITY, S.D.—65.9 KOTA-TV (A,C,N)	2,000
REDDING, Cal.—61.3 KVIP (A,N)	4,600
RENO, Nev.—70.2 KOLO-TV (A,C,N)	4,200
RICHMOND, Va.—80.4 WRVA-TV (C); WTVR (A); WXEX-TV (N) (Petersburg, Va.) (For ranking purposes, consider this market Richmond-Petersburg.)	27,000
ROANOKE, Va.—77.2 WDBJ-TV (C); WSLV-TV (A,N)	33,000
ROCHESTER, Minn.—85.3 KROC-TV (N)	10,000
ROCHESTER, N.Y.—91.9 WROC-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	30,000
ROCKFORD, Ill.—88.4 WREX-TV (A,C); WTVO† (N)	21,000 †13,200
ROCK ISLAND, Ill.-DAVENPORT, Iowa—88.8 WHBF-TV (A,C); WOC-TV (N)	39,000
ROSWELL, N.M.—65.4 KSWV-TV (A,C,N)	5,100
SACRAMENTO, Cal.—74.6 KBET-TV (C); KCRA-TV (N); KOVR (A)	35,000
SAGINAW-BAY CITY, Mich.—90.7 WKNX-TV† (A,C); WNEM-TV (A,N) (Includes Flint)	31,000 †8,100
ST. JOSEPH, Mo.—83.1 KFEQ-TV (C)	20,000
ST. LOUIS, Mo.—87.6 KSD-TV (N); KTVI (A); KMOX-TV (C)	79,000

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a subliminal ad
ROANOKE, VA.
we spend
WSLS · TV
most of our
ROANOKE, VA.
money for
WSLS · TV
local audience
ROANOKE, VA.
promotion
WSLS · TV
ROANOKE, VA.

Market & Stations—% Penetration TV Homes

ST. PETERSBURG-TAMPA, Fla.—82.8	329,756
WSUN-TV† (A); WFLA-TV (N); WTVT (C)	†181,201
SALINAS-MONTEREY, Cal.—87.6	162,467
KSBW-TV (A,C,N)	
(Includes circulation of optional satellite, KSBY, San Luis Obispo.)	
SALISBURY, Md.—71.3	•†57,603
WBOC-TV† (A,C)	
SALT LAKE CITY, Utah—83.7	210,238
KSL-TV (C); KTVT (N); KUTV (A)	
SAN ANGELO, Tex.—71.8	27,431
KCTV (A,C,N)	
SAN ANTONIO, Tex.—75.7	269,256
KCOR-TV†; KENS-TV (C); KONO (A); WQAI-TV (N)	††
SAN DIEGO, Cal.—TIJUANA, Mex.—90.8	278,304
KFMB-TV (C); KFSD-TV (N); XETV (A)	
SAN FRANCISCO, Cal.—88.9	1,266,257
KGO-TV (A); KPIX (C); KRON-TV (N); KSAN-TV†	†217,771
SAN JOSE, Cal.—91.5	213,446
KNTV	
SAN JUAN, P.R.	††
WAPA-TV (A,N); WKAQ-TV (C)	
SAN LUIS OBISPO, Cal. (See Salinas-Monterey)	
SANTA BARBARA, Cal.—91.6	95,894
KEY-TV (A,C,N)	
(Does not include Los Angeles, where station claims additional coverage.)	
SAVANNAH, Ga.—72.6	109,902
WSAV-TV (N); WTOG-TV (A,C)	
SCHENECTADY-ALBANY-TROY, N.Y.—87.7	482,911
WRGB (N); WTEN (C); WTRI† (A)	†160,333
SCRANTON-WILKES-BARRE, Pa.—91.1	†278,422
WNBP-TV† (A); WDAU† (C); WBRE-TV† (N); WILK-TV† (A)	
(Includes community antennas in counties not credited)	
SEATTLE-TACOMA, Wash.—86.0	488,570
KING-TV (A); KOMO-TV (N); KTNT-TV; KTVW	
SEDALIA, Mo.—80.4	30,640
KDRO-TV	
SHREVEPORT, La.—75.9	244,703
KSLA (A,C); KTBS-TV (A,N)	
SIoux CITY, Iowa—82.9	251,134
KTIV (N); KVTV (A,C)	
SIoux FALLS, S.D.—76.2	**212,821
KELO-TV (A,N)	
(Operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	
SOUTH BEND-ELKHART, Ind.—86.4	†187,172
WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	
SPARTANBURG-GREENVILLE, S.C.—73.8	346,478
WSPA-TV (C); WFBC-TV (N)	
SPOKANE, Wash.—77.4	241,880
KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	
SPRINGFIELD, Ill.—72.1	•†107,429
WICS† (A,N)	
SPRINGFIELD-HOLYOKE, Mass.—90.7	•†197,820
WHYN-TV† (C); WWLP† (A,N)	
SPRINGFIELD, Mo.—77.2	98,181
KTTS-TV (C); KYTV (A,N)	
STEBENVILLE, Ohio—87.9	512,896
WSTV-TV (A,C)	
SUPERIOR, Wis.—DULUTH, Minn.—76.9	161,213
WDSM-TV (A,N); KDAL-TV (A,C)	
SWEETWATER, Tex.—85.9	66,434
KPAR-TV (C)	

SOUTH BEND, INDIANA'S DOMINANT STATION

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

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



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

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

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

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

WSBT-TV
SOUTH BEND, IND.
 CBS... A CBS BASIC OPTIONAL STATION CHANNEL 22
ASK PAUL H. RAYMER COMPANY
NATIONAL REPRESENTATIVE

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

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 (50 Sheets—4 Segments on Sheet)

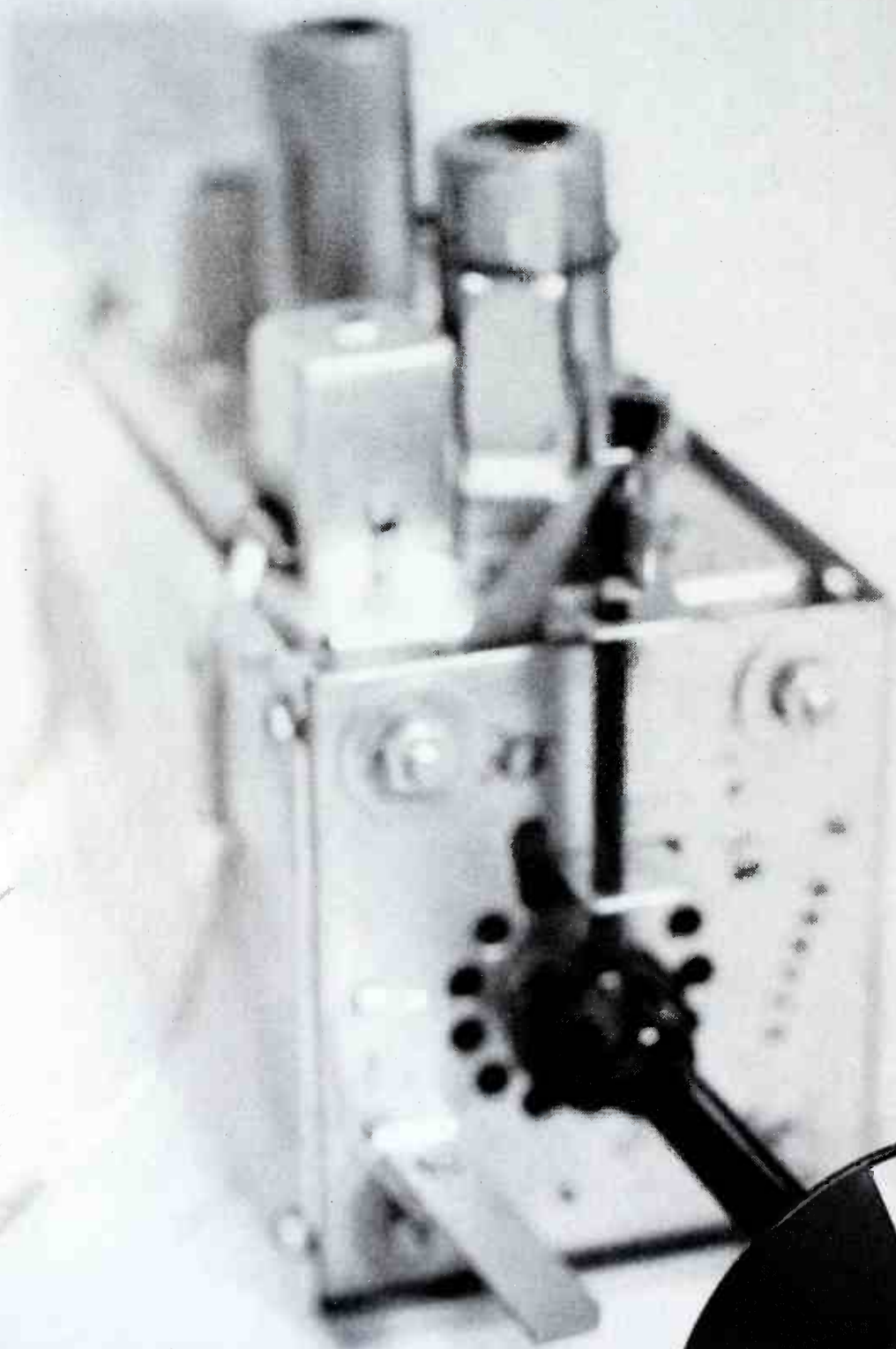
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In Eastern Iowa most front ends look like this.

Market & Stations—% Penetration TV Homes

SYRACUSE, N.Y.—90.9	472,182
WHEN-TV (A,C); WSYR-TV*** (N)	
(WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	
ACOMA-SEATTLE, Wash.—86.0	488,570
KTNT-TV; KTVW; KING-TV (A); KOMO-TV (N)	
ALLAHASSEE, Fla. (See Thomasville)	
AMPA-ST. PETERSBURG, Fla.—82.8	329,756
WFLA-TV (N); WTVT (C); WSUN-TV† (A)	†181,201
AMPLE-WACO, Tex.—80.1	161,701
KCEN-TV (N); KWTX-TV (A,C)	
TERRE HAUTE, Ind.—82.1	228,546
WTHI-TV (A,C)	
EXARKANA, Tex.—63.9	110,966
KCMC-TV (A,C)	
THOMASVILLE, Ga.-TALLAHASSEE, Fla.—63.9	122,063
WCTV (A,C,N)	
TOLEDO, Ohio—90.6	377,495
WSPD-TV (A,C,N)	
TOPEKA, Kan.—81.6	183,728
WIBW-TV (A,C)	
TRAVERSE CITY, Mich.—78.4	53,685
WPBN-TV (N)	
TUCSON, Ariz.—85.9	82,753
KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	
FULARE-FRESNO, Cal.—89.3	231,420
KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	†196,805
TULSA, Okla.—82.5	341,814
KOTV (C); KVOO-TV (N); KTUL-TV (A)	
TUPELO, Miss.—60.8	39,654
WTWV (N)	
TWIN FALLS, Ida.—71.7	31,133
KLIX-TV (A,C,N)	

Market & Stations—% Penetration TV Homes

TYLER, Tex.—71.3	116,782
KLTV (A,C,N)	
UTICA-ROME, N.Y.—91.0	143,918
WKTV (A,C,N)	
VALLEY CITY, N.D.—74.5	170,294
KXJB-TV (C)	
(See also Fargo, N.D.)	
WACO-TEMPLE, Tex.—80.1	161,701
KWTX-TV (A,C); KCEN-TV (N)	
WASHINGTON, D.C.—87.1	779,598
WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	
WASHINGTON-GREENVILLE, N.C.—70.2	246,215
WITN (N); WNCT (A,C)	
WATERBURY, Conn.—92.5	†169,869
WATR-TV† (A)	
WATERLOO-CEDAR RAPIDS, Iowa—87.0	346,339
KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	
WAUSAU, Wis.—77.0	95,531
WSAU-TV (A,C,N)	
WESLACO-HARLINGEN, Tex.—65.7	87,048
KRGV-TV (A,N); KGBT-TV (A,C)	
WEST PALM BEACH, Fla.—84.3	99,062
WEAT-TV (A); WPTV (C,N)	
WHEELING, W.Va.—86.6	445,358
WTRF-TV (A,N)	
WICHITA-HUTCHINSON, Kan.—79.9	300,478
KAKE-TV*** (A); KARD-TV (N); KTVH (C)	
WICHITA FALLS, Tex.—77.2	147,083
KFDX-TV (A,N); KSYD-TV (C)	
WILKES-BARRE-SCRANTON, Pa.—91.1	†278,422
WBRE-TV† (N); WILK-TV† (A); WNEP-TV† (A); WDAU-TV† (C)	
(Includes community antennas in counties not credited.)	
WILMINGTON, Del. (See Philadelphia)	
WILMINGTON, N.C.—61.7	164,984
WECT-TV (A,N)	
WINSTON-SALEM, N.C.—87.2	328,533
WSJS-TV (N); WTOB-TV† (A)	†71,883
YAKIMA, Wash.—72.7	***†118,120
KIMA-TV† (A,C,N)	
(Operates satellites KLEW-TV, Lewiston, Ida., KBAS-TV, Ephrata, Wash., KEPR-TV, Posco, Wash.)	
YORK, Pa.—38.6	•†102,842
WNOV-TV†; WSVA-TV† (A)	
YOUNGSTOWN, Ohio—91.7	†224,828
WFMJ-TV† (N); WKBN-TV† (C); WKST-TV† (A)	
YUMA, Ariz.—75.5	*23,467
KIVA-TV (C,N)	
ZANESVILLE, Ohio—60.9	•†51,682
WHIZ-TV† (A,C,N)	

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

OPENED IN MARCH: 2

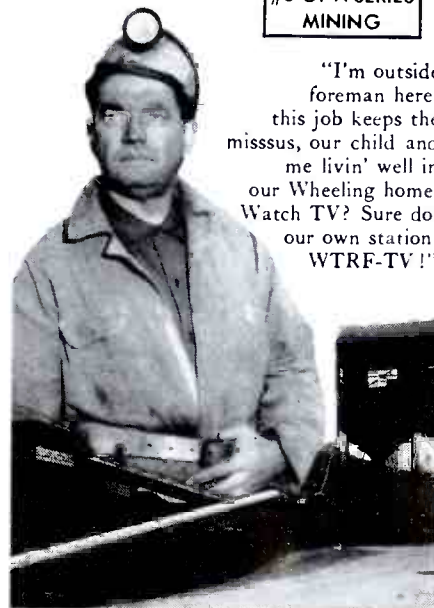
Market	Station	Channel
Billings, Mont.	KGHL-TV	(8)
Oakland-San Francisco, Cal.	KTVU	(2)

WHEELING 37TH TV MARKET

*Television Magazine 8/1/57

One Station Sells Big Booming Ohio Valley

#3 OF A SERIES
MINING



"I'm outside foreman here; this job keeps the missus, our child and me livin' well in our Wheeling home. Watch TV? Sure do, our own station, WTRF-TV!"

Wheeling Division THE VALLEY CAMP COAL COMPANY

No. 3 Mine—Triadelphia, W. Va.

Mining rich coal resources, Valley Camp operates three area mines, employs around 600 men, pays approximately four million dollars annually. Mined raw coal is washed, screened and thermally dried before it is shipped by rail, truck and water to America's industrial and commercial coal consumers. *Valley Camp*—with expansion underway, another impressive picture of this super market where 2 million people spend 2½ billion dollars annually, where 425,196 TV homes react to the influence of WTRF-TV.

For complete merchandising service and availabilities, call Bob Ferguson, VP and General Mgr., at Cedar 2-7777.

National Rep., George P. Hollingbery Company

TERRE HAUTE, Indiana's 2nd Largest TV Market



251,970
TV Homes



BOLLING CO.
NEW YORK
CHICAGO

THE IMAGE OF

BELIEVABILITY



Believable as an April shower, a child's trust, a mother's care. That is WWJ-TV in Detroit. WWJ-TV's integrity and quality operation have built such public esteem that every advertiser enjoys a priceless advantage, every product a cordial acceptance that quickly leads to sales.

channel 4
Detroit

WWJ-TV

NBC Television Network

JACKSON
ANN ARBOR
TOLEDO
FLINT
DETROIT
PONTIAC
PORT HURON

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

Percent of timebuyers whose decision could "usually" be influenced by:	Broadcast Billings	
	over \$5,000,000	under \$5,000,000
Sales Success Stories	27%	50%
Mail Pull Data	16%	33%
Personality Cooperation	50%	61%
Station Prestige	37%	46%
Merchandising Services	43%	59%

ne-third (32%) of the panelists in the smaller agency group were in favor of his proposal, as against a mere 10% of the panelists in the larger agency group.

How prevalent in the purchase of spot television time is the cost-per-thousand "cut-off point" beyond which a timebuyer will not buy for a given account? According to the timebuyers participating in the NBC Spot Sales Panel, cpm cut-off points are employed by approximately two out of five buyers. It is very likely that such cut-off points are established with reference to specific accounts, rather than as a matter of overall agency policy. Large agencies are more likely to use cut-off points in the purchase of spot television time than the smaller shops (24% versus 18%), undoubtedly a reflection of the types of accounts handled by these larger agencies.

ratings are also cumulated

In addition to being projected, standard-deviationized, averaged, and used for cut-off points, ratings are also cumulated. The use of cumulative ratings is widespread, particularly in the purchase of strips. Only 9% of the panelists reported that they never use cumulative (unduplicated) audience data in the purchase of announcements or strips.

Fully three-quarters of our panelists consider an "upward rating trend" over a period of several months quite important in considering the purchase of an announcement or program, and that a consistent upward trend of this nature has influenced their decisions on many occasions.

Despite the seeming preoccupation with numbers, the responses of the panel members re-emphasize the importance of qualitative factors which often mean the difference between a sold and unsold spot. Perhaps most important among these qualitative factors is audience composition. And apparently the importance of audience composition data extends to announcement buys as well as to program buys since virtually all members (96%) of

the Timebuyer Opinion Panel reported that they considered audience composition data either "always" or "frequently" in the purchase of announcements. Moreover, three-quarters of the panel felt that audience composition was of sufficient importance to warrant the inclusion of this type of data on the availability sheets submitted by time salesmen.

How important are some of the "non-rating" factors, other than audience composition, in helping our panelists make their buying decisions? Quite important, according to our panelists. "Personality cooperation" and "merchandising services" were mentioned by more than half of the panelists in this respect. "Station prestige" and "sales success stories" came next in importance. "Mail pull data" was apparently considered to be least likely to influence a favorable decision, only 26% of the panel members reporting that this type of information might tend to sway their buying decision.

In general, timebuyers in agencies billing under \$5,000,000 were more likely to place emphasis on these five factors than timebuyers in larger shops. For example, 50% of the smaller agency timebuyers reported that sales success stories would play an influential role in buying decisions, whereas only 27% of the larger agency timebuyers so stated.

SUMMARY OF COMMENTS

In addition to the preceding specifics, the questionnaire afforded panel members an opportunity to express their views on the use and validity of ratings. A total of 245 panelists (76% of the entire panel) availed themselves of this opportunity. Their response fell into three general categories.

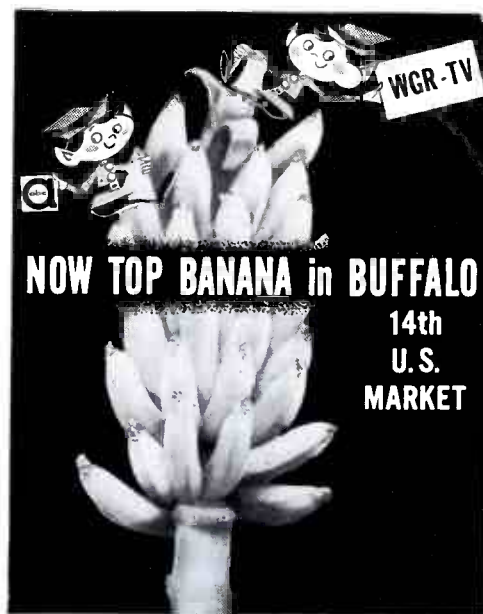
1) A small minority group is entirely favorable to "buying by the numbers." They look upon present rating services as superior to the methods of measurement used by competing media. They believe ratings are honest and provide the only method of justifying buying decisions in unfamiliar markets. They

feel that strict adherence to ratings is likely to produce sales results with far greater consistency than guesswork or contradictory station and representative claims.

2) A group of about the same size strongly expressed the opposite position. They state that the worst possible fault (of which stations as well as buyers are guilty) is to treat a rating as an absolute measurement. They believe that the small samplings on which ratings are based cannot furnish reliable statistics, pointing out that different services measuring the same periods often arrive at startlingly different results.

3) By far the largest number of respondents take the position that ratings are important but should be used as a guide only . . . that subjective judgment must be exercised. Ratings, they believe, are valid indications especially when considered over a period of time. However, a rating is but one measure of desirability . . . some others being

/To page 83



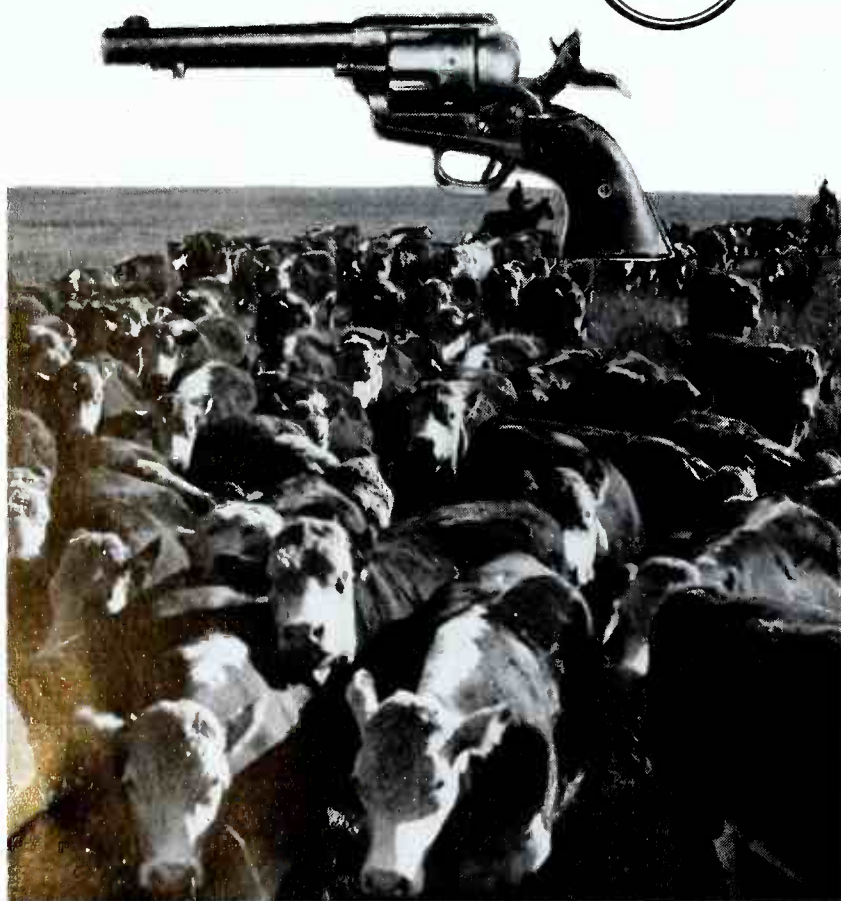
WGR-TV now leads all Buffalo stations with the largest share of the viewing audience from sign-on to sign-off seven days a week. Source: ARB. ABC Affiliate. Call Peters, Griffin, Woodward for availabilities.

WGR-TV
ABC CHANNEL 2
BUFFALO

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

the fabulous

45

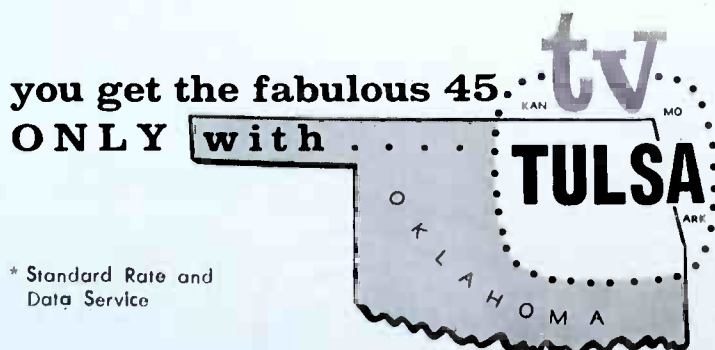


TV-TULSA covers 45 counties where . . .

**GROSS FARM INCOME
TOTALS \$285,832,000.00***

Oil-rich Tulsa — Farm-rich counties! Just 31 of the "fabulous 45" counties produce more than half Oklahoma's total gross farm income — *the half that you can't reach without TV-Tulsa!*

Farmers in Kansas, Missouri and Arkansas Counties are an added bonus to this rich Oklahoma market.



* Standard Rate and Data Service

THE ADVERTISER From page 43

February a magazine can cut down the number of pages. But we have X number of hours to program, and we can't cut down anywhere. This is a big difference.

"Furthermore, if the networks have to go through periods of the year most bare of advertising, while maintaining a total program schedule, the costs to the advertiser during the other periods will have to be higher."

Developed to its logical conclusion, the argument for the short-term commitment leads to a network program structure built on the participation; this is the "magazine concept" become sovereign. To Bob Sarnoff this simply means that "you have to peg your rates sufficiently high so that you can make a profit on the basis of being only partially sold out." It can lead only to a higher cost-per-thousand for the individual advertiser.

But Sarnoff admits the client needs flexibility, and is realistic enough to take steps to meet advertisers part way.

Trend towards programming flexibility

"I think the industry is moving toward flexibility in programming. There will have to be greater flexibility in programming, it seems to me. The problem, after all, is just as much on the advertiser's side as the advertiser's. You may find a prime time show which is failing from the point of view of ratings but which is selling like wildfire. That can become a problem—our problem.

"The commitment question really arises with programs. Outside producers make demands that we have to meet. Every effort is being made to get program commitments down. But it may cost more for the individual programs. After all, it is cheaper per unit to do 39 than 26 shows. But it may be worth the added cost to achieve flexibility."

Sarnoff is trying to hold firm when it comes to time commitments, however.

Still, the advertiser argument remains: regardless of how valuable and effective network TV is, there is a limit to the number of dollars available, and there comes a point at which one must be cautious about committing huge percentages of the advertising budget on a long-term basis. Some advertisers fear that the medium has been geared itself to the needs of the large, multi-product company primarily, and that

a period of economic stress, networks must find ways through which the buyer can operate in a more flexible manner.

It is clear that the head-on clash between medium and buyer on this question will not be readily resolved, for economic problems are serious and pressures great on both sides. To a considerable degree, the supply-and-demand situation will probably be the determining factor; already, for example, NBC is allowing 26-week arrangements in the early and late evening non-prime time periods.

Sarnoff argues that just as it is up to the medium to do what it can to meet client requirements for flexibility, it is up to the advertiser to give up demands which no longer make much sense in practice. High among these is product protection.

"The advertiser must be realistic when it comes to the question of product conflict," he maintains. "With companies growing and merging and becoming multi-product operations, it becomes almost impossible to practice product protection. We're hogtied with the old rules."

As might be expected, Sarnoff has little patience with allegations that the medium is over-priced. Nor does he fear that advertiser complaints mean that clients will be dropping out of the medium. Because of television's vital role in American marketing today, he predicts that despite the alleged cutbacks in the TV budgets of some of the big companies, they will be back stronger than ever. The competitive situation will make this inevitable, he believes.

Network TV better value today

"The agencies," says Sarnoff, "should assume part of the responsibility of convincing their clients that TV is a good buy, an effective buy, regardless of end dollars. They are doing to some extent, yes, but they are also pressuring the networks to cut costs in order to placate their clients. The problem is there is no statistical research to substantiate the charge that network television involves too costly a commitment. This is largely an emotional reaction. While the end dollars have gone up, they are still getting more for their money than they did five years ago."

At the same time, taking a realistic look at the medium's own sales problems, he emphasizes its need to go in and hard-sell and to search diligently

for new advertisers. Nothing has changed in this connection, he holds, since he issued his call for heavy selling efforts back in August in one of his first letters to the television editors.

Sarnoff was criticized by some in the industry for speaking openly of what most broadcasters knew to be the case anyway. But this kind of criticism seems to have less effect on him than another, that which television encounters almost daily in many places. Bob Sarnoff is of the opinion that TV's true social role and importance have not yet been recognized.

But as this soon-to-be-forty young man looks ahead, he sees an industry finally coming to maturity, reaching full acceptance as an established, respected medium. "I think it will take the industry another 10 years to achieve the stature and prestige it is entitled to. The medium is in a position similar to that of the United States, which after almost 170 years of existence as a nation suddenly finds itself a world power, but doesn't quite know what to do with that power. It's the same with TV. We've grown so fast, we are overwhelmed by the impact of the medium." END

TIMEBUYER PANEL From page 81

audience composition, surrounding material, patterns of accumulation, frequency of exposure, station integrity, station acceptance in local community, the program itself, sponsor identification, experience and over-all know-how.

Among the suggestions submitted by panel members were:

All markets should be surveyed monthly.

Rating books should be published and delivered more quickly.

Each book should contain an alphabetical index of programs.

Services should initiate secret rating weeks.

A non-profit audience research organization should be established.

Services should be more fairly priced for small agencies.

All rating services should report audience composition figures.

A station should report one rating service and not switch because of favorable or unfavorable results.

END

KOSA TV

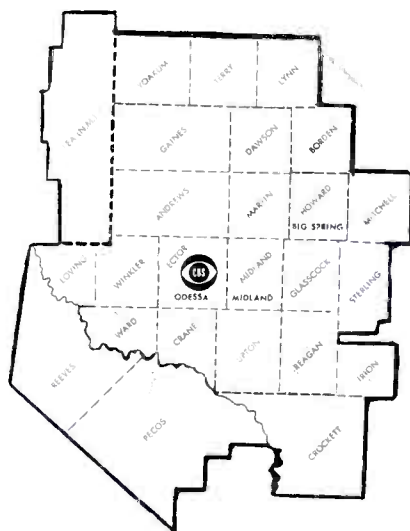
channel 7

ODESSA/MIDLAND

TEXAS

ARB Total Area survey shows KOSA-TV in the lead in 151 out of 168 night-time quarter-hours per week (6PM to midnight)—and carries all ten of the first ten top-rated shows in the market!

This is the heart of the oilfield that produces one out of ten gallons of gasoline consumed in the United States. Primary coverage includes both Midland and Odessa, the two highest per-family income cities in Texas!



It's a real timebuyer's market! Ask your Bolling man about the results others are enjoying from time on KOSA-TV.



WELCOME TO

RADIO

HR

TELEVISION, INC.



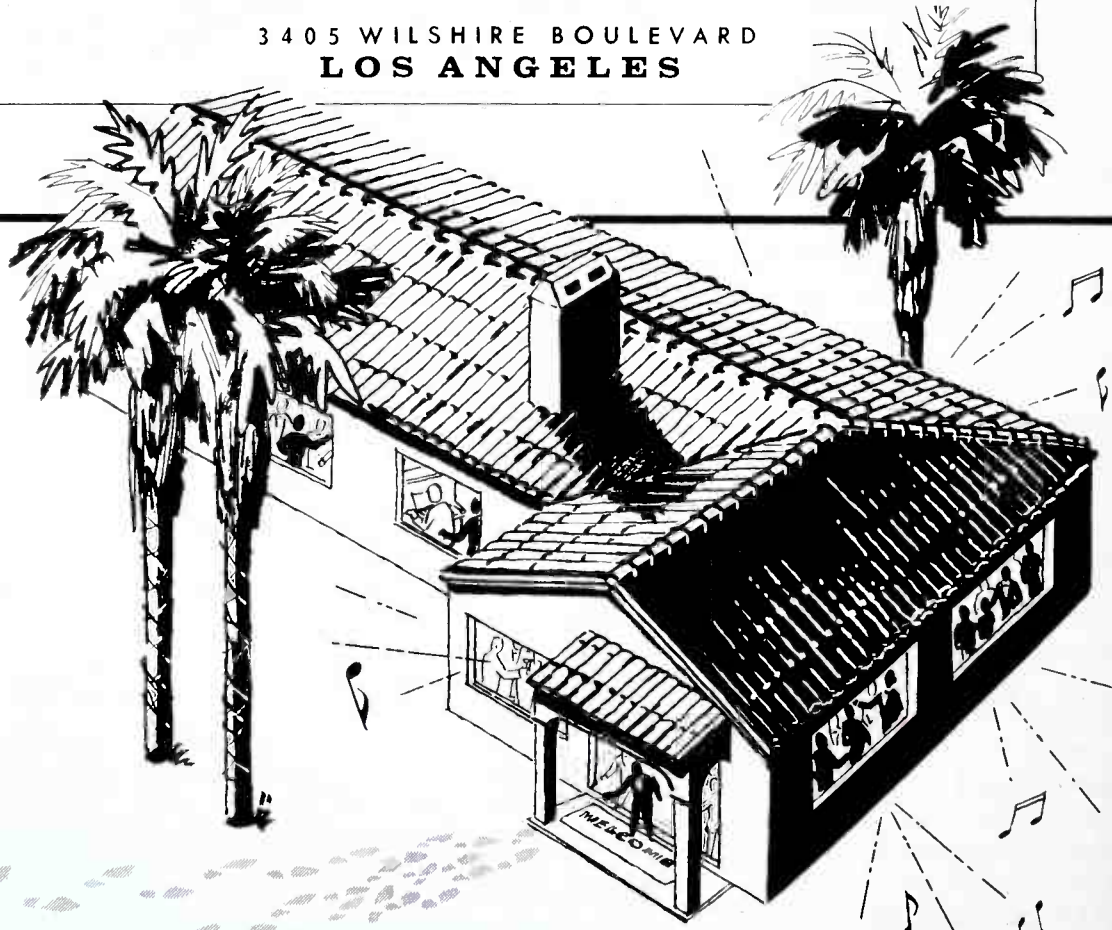
TELEVISION

REPRESENTATIVES, INC.

BUNGALOW

CHAPMAN PARK HOTEL

3405 WILSHIRE BOULEVARD
LOS ANGELES



NAB

CONVENTION
LOS ANGELES

APRIL 28 - MAY 1

... we'll be a' lookin' for you!

Hewitt: "Never make a claim your product will not live up to"

ing "so many factors. . . ." On the contrary, he takes the position that the advertising campaign is the sales fort.

This view is intimately connected with his emphasis on the importance of product development as the lifeblood of the drug business.

"Our policy is to introduce at least one new item a year. If we stayed with one item only, we would have a limited volume and a limited advertising budget.

"You buy advertising more cheaply if you get more items and greater volume. This gives you an important competitive advantage. It is not that you are paying less for your advertising than your competitor. Rather: let's say you're spending a dollar for advertising, and you are buying the same thing for 75 cents. You can take the quarter you've saved and put it right back into more advertising. For the same dollar you are buying *more* advertising than your competitor. And that is how you benefit."

Discounts benefit new items

As new products come along they can be introduced at lower costs than they would incur without the discount benefits already earned by the older products in the company, and in this way the amount of advertising available to them can be extended. This is the basic reasoning behind the "piggyback" operation practiced on behalf of several of its clients by Ted Bates. Under the piggyback concept, you can cut down your minute spot to forty seconds and follow it with one of another of your products that lasts twenty seconds.

Since you are getting two commercials for the price of the one minute, you are of course, cutting your cost—two-thousand for each in half. But that is not the real reason for the practice, according to Hewitt. He explains:

"The objective is not to get the spot cheaper, but to get more advertising for two products than you could get for both under ordinary conditions. The primary value is that it allows you to get high exposure for a new product while its budget is small, so that you can build it to the point where it becomes of sufficient size to warrant a separate budget of its own."

He claims: "We have yet to fail to

make money during the first year—a profit—on any new item, except one."

One of the underlying strengths of Anahist's spot TV campaigns, Hewitt believes, is the team relationship Anahist has developed with the stations. "We work very closely with the stations, though they deal, of course, entirely through our agency, Ted Bates. We tell each station our percentage of sales gain in its market. We want them to feel part of the family. I am firmly convinced that the TV station boys are just as much a part of whatever success we've had as anybody else, especially where they've taken an interest in our account. We tell them: If you want more billings from us next year, help us make this year a big one."

Such reports to stations are often connected with requests for merchandising cooperation. The following excerpt from an Anahist letter to a station is typical.

"Spending most of our ad budget in radio and television, we feel the full effectiveness of these broadcast media efforts is shown in our excellent sales increases.

"In your area we experienced an increase of 65% for the period August-January 1957 compared to August-January 1956.

"As you can see, Anahist is having another fine season in your market on top of a big gain last year, and we would like to acknowledge that TV advertising definitely contributed to this result."

The theory of partnership with companies outside the Anahist organization reaches its peak in its relations with the advertising agency.

"Our relationship with Ted Bates is unusual," says Hewitt. "At the very beginning we gave them the entire authority. And we have never once changed one of their decisions. We may guide them, discuss and argue, but if they insist, they win out. I remember, for instance, that we argued among ourselves about the wisdom of going into late-night feature films with spots. But Bates insisted. They won out. And it's worked great.

"The fact is that since 1952 we have not had an advertising manager at Anahist—or a sales manager. I was in contact with Bates. Norman Young, now with Charles Antell, handled day-to-day relations connected with time-

buying—he spent a good deal of time at the agency. Bill Kearns, incidentally, was our account man." Kearns is now president of the Bates agency. Mr. Bud MacNelly, the senior account executive, has carried the ball since 1951.

"The agency is part of our company. I told them: 'We're not going to have an ad department, a media department or a research department. You're it.'

"In October 1952 we gave Bates a very small appropriation—under a million dollars—and said: Shoot the works. They did, on spot television. And the thing took off. Since then our business has increased 15 times!"

For all his concern with spot TV's c-p-m opportunities, Hewitt leans toward copy as the heart of advertising today. As he sees it, in the final analysis it is the qualitative rather than the quantitative factor that makes the difference. Where some media men are fond of comparing campaigns in terms of efficiency, on the grounds that this is all that really matters when products approach each other in quality and copy stories are equally effective, Hewitt holds: "The fallacy in that argument is that no two campaigns can be of equal effectiveness; the copy approach is the fundamental difference."

Failures resulted from over-claims

Looking back over a professional lifetime in sales and advertising, Hewitt states: "I'd say the most important thing I've learned is, never make a claim for a product that it will not live up to. I've seen so many failures that resulted because of over-claims. The reason the original anti-histamines fell down was because of the exaggerated claims made for them. The reason Anahist stayed was basically because it was run by people who had an ethical drug background. They're always concerned with the question, 'Will the doctor believe it?'"

He advises: "Don't overstate anything. That is, don't claim for it what you don't have to. Tone down the agency's copy."

Hewitt is still closely associated with Anahist, although he is president of a large division containing a number of product groups. It would be a mistake to assume that the Anahist advertising methods are going to be automatically applied to the other companies in the

/To next page

Division. Each is an independent entity with its own profit-and-loss statement, with its own advertising approach and agency or agencies. The present agency lineup: Lambert & Feasley, Listerine; SSC&B, hair goods; Norman, Craig & Kummel, DuBarry, hair preparations, new toiletry items; Warwick & Legler, Bromo Seltzer; Lennen & Newell, Fizzies.

More and more, as the number of products in the various Warner-Lambert lines increases, the need for assured national TV exposure at maximum audience periods will doubtless become greater, and although Hewitt sees no immediate prospects, the number of network shows controlled by the Family Products Division may well increase. Thus, the man who built Anahist via spot may become an important network buyer of the future, despite his present reservations.

Hewitt thinks of network in spot-carrier terms basically, seeing it as most valuable for the large multi-product advertiser in whose hands the network program becomes a guaranteed national outlet for a variety of items each of which may only require limited periods of promotion during the year. Such companies can overcome the commitment problem because they have enough products to "rotate" over a 52-week period.

"I am a great believer in network TV, but until network TV becomes more flexible it is going to be difficult to use," says Hewitt.

Long-term commitments are problem

The long-term commitment problem is so serious, he maintains, that a failing network program can actually be "a sales-retarding instrument."

He challenges: "I feel that the networks have got to take a good square look at themselves and see what they can do to make it feasible for advertisers to use the medium in a more flexible manner.

"Anyone besides such companies as P&G and General Foods must be extremely careful about the percentage of their budget they commit to network TV. And even General Foods last season was trying hard to sell off some of its properties. Why? Why are various advertisers trying to dump even good properties, or sell off parts of them? There must be a basic reason for all this. I think it's the question of flexibility.

"For example, suppose you have a budget of eight million dollars, and it costs you four million dollars for two network shows. You start with 50% of your budget tied up for the long term, with no assurance that it is going to be spent effectively. The rest of the budget may be allocated on a market-by-market basis in various media. Now, you sit there and something happens in an important market. You want to move in quickly with heavy added advertising pressure. But you can't. Your funds are committed. In other words, you are prevented from making important competitive moves in various markets because too great a percentage of your budget is already committed.

"Because such large sums are involved, it is possible for you to wind up the year with red ink if your show doesn't pay out, and it may therefore be necessary to cut back temporarily in order to avoid a loss. True, you are going to weaken your advertising, but you may have to take a calculated risk and count on the fact that advertising's effect is cumulative.

"The point is: you have to be flexible. The reasons for needing flexibility vary from company to company. But they all need it."

Hewitt's suggestion is that contracts be drawn on a 13-week, renewal basis. "I think a 13-week cycle would be a reasonable arrangement for both network and advertiser. Realistically, if you can buy on a 13-week basis, you won't let a good thing get away from you if you can help it." Furthermore, on a three-month basis, the networks own commitment needs to talent and outside producers are taken into account, Hewitt feels.

Along with this, Hewitt says, the networks should have full control over programming and time. "If the networks build the shows and control the time, they will always be in a position to get customers—but they will have to sell harder."

At the present time, the corporate side of the Family Product Division's advertising structure is only in its earliest stages. In the future, it may very likely take on a shape resembling that of General Foods and other multi-product advertisers who have found some degree of centralization necessary to achieve full efficiency.

The Division's overall advertising is under the direction of Irving Hoff, vice

/To page 91

**"BOSS or I
we've got
make him
it right!"**

No doubt about it—wh
boss, or any other non-
sional, wants to make a
appearance on TV, it's
have him do it on film!

When it's on film, yo
control. Flubs are just s
out. Mistakes won't get
because you see the show
you show it. You're in cont
of time and station . . .
any time, anywhere you
a clearance.

Use black-and-white—
. . . there's an Eastman
every purpose.



For complete information
Motion Picture Film Dept
EASTMAN KODAK CO.
Rochester 4, N.Y.

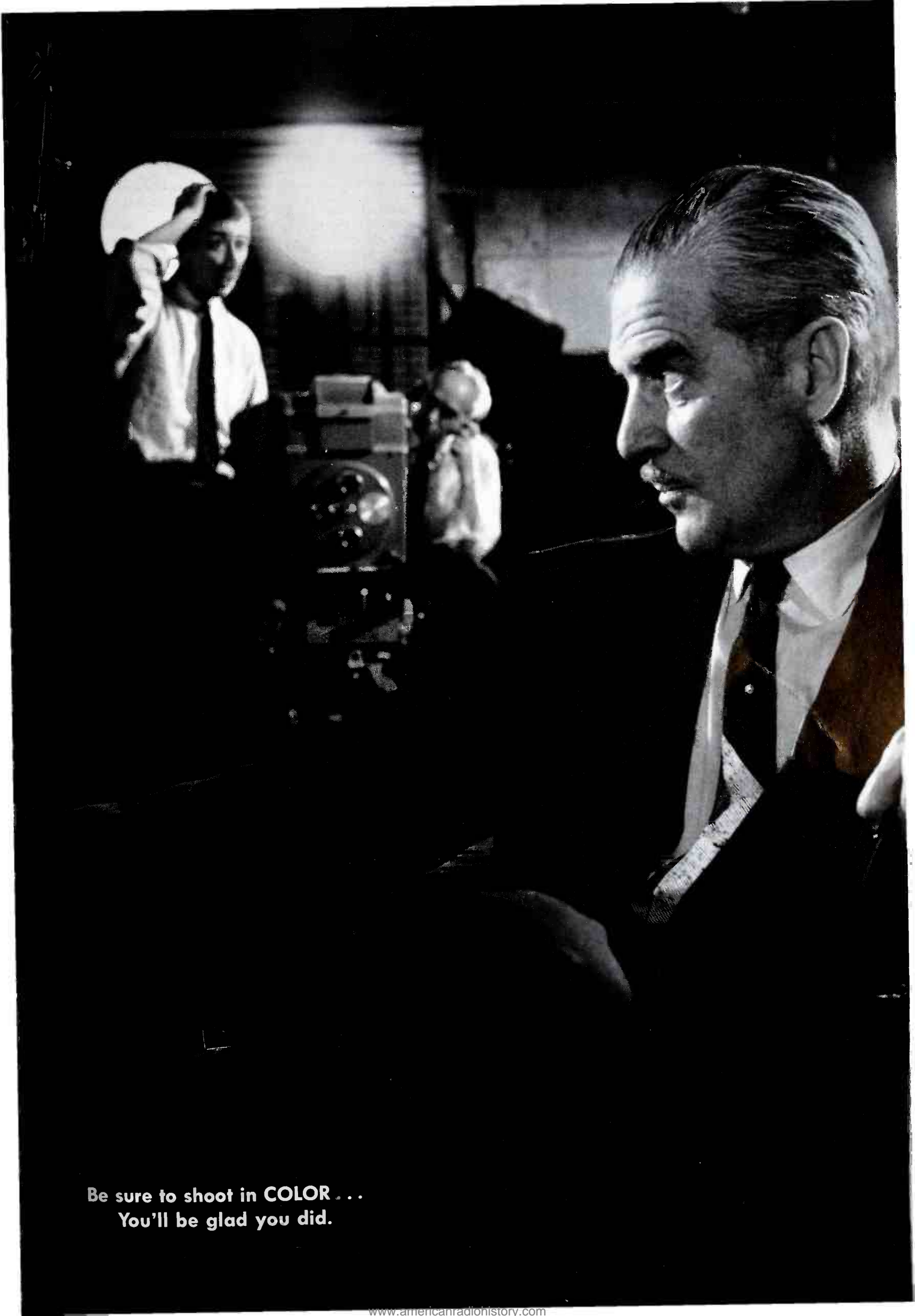
East Coast Division
342 Madison Ave., New York

Midwest Division
130 East Randolph Drive, Chi

West Coast Division
6706 Santa Monica Bl
Hollywood 38, Calif

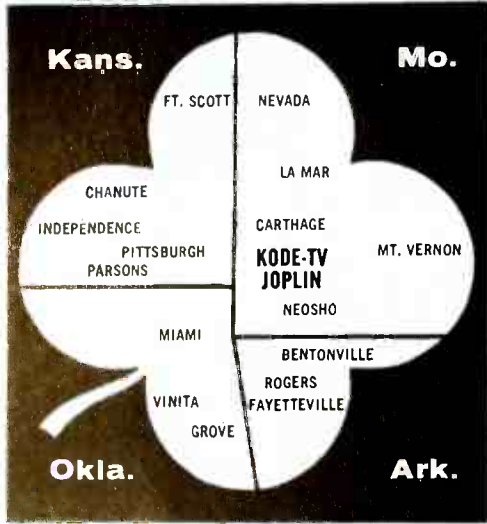
or

W. J. German, Jr.
Agents for the sale and distri
Eastman Professional Motion Pi
Fort Lee, N.J.; Chicago,
Hollywood, Calif.



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

MISSOURI'S THIRD TV MARKET



147,695 TV HOMES*

KODE-TV in the Joplin market covers a 4-state area with 147,695 TV homes, 669,800 population and \$776,919,000 buying power.

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

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

*Television Mag. Set Count

CREATED BY
KODE-TV
JOPLIN, MO.



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

FRACTIONALIZED AUDIENCE From page 49

	1957	1955	1953
No. of Programs With Over 40% Share	30	43	60
No. of Programs With Under 20% Share	19	21	34
No. of Programs With 20%-40% Share	82	71	42
Percent of Programs With 20%-40% Share	62.6%	52.6%	30.9%

Source: Nielsen Television Index, First December Report, 1957, 1955, 1953

Another way of looking at the expanding middle ground is to translate shares of audience into actual homes reached.

In 1957, 87 nighttime network programs reached an average audience of over 7 million homes. Of these, 67—or over half the programs aired—reached over 8 million homes, and 58 reached over 9 million homes. The next table graphically illustrates the extent of today's TV audience. (Rankings are by order of average-audience ratings adjusted to program coverage, hence the slight discrepancies with the figures just given.)

EXTENT OF THE TV AUDIENCE

	Homes Per Av. Minute
Top rated program	17,139,000
10th rated program	13,019,000
20th rated program	11,886,000
30th rated program	10,341,000
40th rated program	9,806,000
50th rated program	9,229,000
60th rated program	9,023,000
70th rated program	7,663,000
80th rated program	6,963,000
90th rated program	6,963,000
100th rated program	6,098,000

Source: Nielsen Television Index, First December Report, 1957

Thus the trend is away from the peaks and valleys of audience and towards a tableland of 7 to 10 million homes. This is the audience which the sponsor of an average program, competing against rivals of fairly equal strength, may reasonably expect. Today, a shade less than 40% of all nighttime network programs occupy this area.

It is an anomaly of the current scene that this trend towards the middle ground, which is so greatly minimizing the gamble inherent in the purchase of any program, should be decried in some quarters as a loss in potential audience.

At one time, it was considered suicidal for an advertiser to move in against a top-rated show. Yet it is possible today to face one of the top ten, in a three-way split, and still reach more than 10 million homes.

The following example, using a sixth-rated show for each year, significantly illustrates how the expanding audience potential has benefited each case, not so much the top-ranked program as its competition.

The average audience to the sixth-rated show of December, 1957, *Have Gun, Will Travel*, was 3.5 million higher than that of the sixth-rated program in 1953, *Buick-Berle Show*. The combined network competition to *Have Gun, Will Travel*, however, reached 10.5 million more homes per average minute than did the combined network competition to *Buick-Berle* five years earlier.

SIXTH RATED SHOW AND ITS COMPETITION—1953, 1955, 1957

1953	Rating	Share	Homes (000)
<i>Buick-Berle</i> (NBC 8:00-9:00)	40.7	62.3	13,019
Gene Autry (CBS 8:00-8:30)	16.4	25.6	9,229
Red Skelton (CBS 8:30-9:00)	17.1	25.7	9,806
Life is Worth Living (D 8:00-8:30)	17.3	26.6	9,806
Pantomime Quiz (D 8:30-9:00)	7.6	12.0	6,098
<i>Sets-In-Use (8:00-9:00 Tues.)</i>			

1955	Rating	Share	Homes (000)
December Bride (CBS 9:30-10:00)	36.6	56.0	13,019
Medical Horizons (ABC 9:30-10:00)	6.2	9.5	6,098
Robt. Montgomery (NBC 9:30-10:00)	20.5	34.1	9,806
<i>Sets-In-Use (9:30-10:00 Mon.)</i>			

1957	Rating	Share	Homes (000)
<i>Have Gun, Will Travel</i> (CBS 9:30-10:00)	34.3	47.5	13,019
Lawrence Welk (ABC 9:00-10:00)	24.9	35.3	10,341
Gisele MacKenzie (NBC 9:30-10:00)	15.1	21.0	6,098
<i>Sets-In-Use (9:30-10:00 Sat.)</i>			

Source: Nielsen Television Index, First December Report, 1953, 1955, 1957

While overlapping programs call for slight adjustments of time

figures, the picture is nevertheless essentially accurate. Competition against the first half hour of *Welk*, for example, is such that it would cause no significant change in the second half average audience of 10 million homes.

No matter how evenly balanced the programming, of course, a perfect 30-30 split would be very unlikely. Lost time periods, in fact, still include one show with a share in the 40's. But there are occasions when programs of almost equal power are pitted against one another.

Networks divide 26.5 million homes

Such a case, in prime time, occurs when *Broken Arrow*, *To Tell The Truth* and *Meet McGraw* run at 9:00 p.m. Tuesday. With a national sets-in-use figure of 70.8, 29.1 million homes are viewing TV. Of these, the networks divide 26.5 million.

	Rating	Share	Homes (000)
<i>Broken Arrow</i> (ABC)	23.0	31.7	8,940
<i>To Tell the Truth</i> (CBS)	25.7	35.3	9,847
<i>Meet McGraw</i> (NBC)	19.2	26.4	7,663

Source: Nielsen Television Index, First December Report, 1957

A more perfect split occurs earlier in the evening on Thursday, at 7:30, when *Circus Boy*, *Sergeant Preston* and *Tac Dough* face each other. With sets-in-use at 55.5, the three network programs divided 20.1 million of the 36.8 million homes viewing at this time. It should be remembered, of course, that station line-ups differ, and that technically the homes-reached figures are not strictly comparable.

	Rating	Share	Homes (000)
<i>Circus Boy</i> (ABC)	18.6	31.6	7,045
<i>Sergeant Preston</i> (CBS)	17.0	29.2	6,427
<i>Tac Dough</i> (NBC)	17.4	29.5	6,674

Source: Nielsen Television Index, First December Report, 1957

From 7:30-8:30 Wednesday, ABC schedules *Disneyland*, NBC counters with *Wagon Train*, and CBS offers programs of the still powerful *I Love Lucy* and the first half-hour of *Big Record*. In the first half-hour, sets-in-use is 61.9, compared with 55.3 on Thursday—raising national audiences to 28.8 million homes. This is the breakdown of the four shows (*Big Record* can be given by half-hours because of local sponsorship):

	Rating	Share	Homes (000)
<i>Disneyland</i> (ABC 7:30-8:30)	23.5	34.1	9,435
<i>I Love Lucy</i> (CBS 7:30-8:00)	20.8	31.5	7,663
<i>Big Record</i> (CBS 8:00-8:30)	18.8	27.0	7,498
<i>Wagon Train</i> (NBC 7:30-8:30)	24.9	36.3	9,764

Source: Nielsen Television Index, First December Report, 1957

By itself, each of these programs might be a powerhouse. Against each other, they are "average" programs. According to their ratings, *Wagon Train* is No. 38, *Disneyland* No. 54; *I Love Lucy* No. 70; and *Big Record* No. 79. Thus, on a three-way split on an early weekday evening, each of four competing "average" shows reached average audiences of well over 7 million homes. Two of them reached well over 9 million. Their audiences are close to the actual average of 8.1 million for 131 nighttime network programs.

Strong programming will play an increasingly important role in raising audience levels as set growth slows

down. Almost 85% of the nation's homes are now equipped with TV sets, and although audience levels will continue to rise slowly as distribution approaches the saturation point and as the nation itself expands, the era of dynamic circulation growth is over.

The rise in sets-in-use has been steady but slow over the past five years, and there is little reason to suppose that this trend will change.

NATIONAL SETS-IN-USE

7:00-11:00 p.m.

	1957	1955	1953
Sun.	64.2	61.6	62.2
Mon.	62.7	60.2	56.9
Tue.	62.8	60.2	55.3
Wed.	64.3	60.7	60.8
Thurs.	58.0	57.7	57.4
Fri.	58.6	58.9	55.4
Sat.	65.1	62.7	60.4

Source: Nielsen Television Index, First December Report, 1957, 1955, 1953

For advertisers, the growing stability of the television audience means an increasing ability to anticipate the cost-per-thousand efficiency of a network program. Within the 7 to 10 million home plateau, for example, he knows

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

- Programming the BEST of all three networks, ABC, NBC and CBS.
- A single station market in the heart of Wisconsin . . . covering twice the population and twice the area with our new 1,000 foot tower with maximum power.
- Serving the giant land of 3/4 million people and two million cows.

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



because...

- 27.4% more daytime circulation than the other Rochester channel (NCS #2)
- Greatest power
- Unsurpassed local programming and personalities
- Stable labor market with one of the highest per capita incomes
- Best merchandising—best advertising results

Represented by Peters, Griffin, Woodward, Inc.

WROC-TV
NBC-ABC Channel 5
ROCHESTER, N. Y.

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

WREX-TV MEANS ROCKFORD AND A BILLION DOLLAR MARKET NETWORK . . . IN THE INDUSTRIAL HEART OF MID-AMERICA.

WREX-TV dominates the Rockford metro area, extending to a multi-market sales domain . . . including 23 counties in Southern Wisc. and Northern Illinois.

A sales network containing over 1,000,000 people with retail sales of 1 1/2 billion dollars

J. M. Balsch, General Manager
REPRESENTED BY H-R TELEVISION, INC.

WREX-TV
CHANNEL 13 ROCKFORD

FRACTIONALIZED AUDIENCE *Continued*

that to keep level with the average evening c-p-m per commercial minute of approximately \$3.60, he will have to reach the following audiences:

For a time and talent expenditure of \$64,800, he would have to reach 6 million homes; for \$75,600, 7 million homes; for \$86,400, 8 million homes; for \$97,200, 9 million homes; and for a show costing \$108,000, he would need 10 million homes to stay abreast of the \$3.60 figure.

Programs may be cancelled for many reasons other than cost efficiency, of course. The record of cancellations during the current season, however, suggests that a show whose audience is beneath the 7 to 10 million home plateau may be on shaky ground. Among this season's programs already cancelled are *Court of Last Resort*, *Dick and the Duchess*, *Eve Arden*, *Guy Mitchell*, *Sally*, *Telephone Time* and *What's it For*. Their audiences ranged from 2.9 million to just over 7 million homes.

The size of the available TV audience is such, however, that an advertiser may sponsor a low-budget program consciously aiming at lower audience levels—but at a highly efficient c-p-m. Re-runs would fall into this category, as would inexpensive quiz and panel shows. Some observers already detect a trend in this direction.

On the other hand, the advertiser may choose to forego a low c-p-m in favor of large circulation, or of the other important values in network programming. This is particularly true in the case of the institutional advertiser.

Trend towards larger audiences

In daytime as in nighttime, the trend since 1953 has been one of gradually declining shares for the top shows, gradually increasing audiences for programs generally, and slowly rising sets-in-use. The outstanding feature has been the transition from single network dominance—by CBS—to a two-network split—CBS and NBC. ABC is only now beginning to enter the daytime area, in the late afternoon. NBC's *Today*, of course has dominated the early morning period from 7:00-9:00 a.m.

In 1953, 19 quarter-hour periods (all but four on CBS) won shares of over 50. Two years later the number had fallen to 15, of which 11 were on CBS. By 1957, the 50 share-of-audience had disappeared altogether. Now shares in the 20's, 30's and 40's—the middle

ground—were about equally divided by CBS and a fast-rising NBC.

Typical of the current two-way are the 12:00 noon and 2:45 p.m. slots. At noon, the first half of *Tic Tac Dough* on NBC clearly outdraws CBS drama, *Hotel Cosmopolitan*. At 2:45 p.m. the picture is reversed, the second half of *House Party* on CBS beating the last 15 minutes of the NBC *Bride & Groom*.

12 Noon-12:15	Rating	Share
Hotel Cosmopolitan (CBS)	5.7	25.2
Tic Tac Dough (NBC)	9.5	41.3

2:45-3:00	Rating	Share
House Party (CBS)	8.8	41.1
Bride & Groom (NBC)	4.4	20.0

Source: Nielsen Television Index, December Report, 1957

The three-way division of audience has made its first major appearance in daytime TV in the 3:00-5:00 p.m. period, where ABC has scheduled *American Bandstand* opposite the daytime dramas on CBS and audience-participation shows on NBC.

Audience levels available in the face of strong three-way competition can be seen in the 4:15-4:30 p.m. time slot in which *Bandstand* faces *Secret Storm* on CBS and portions of *Queen for a Day* on NBC.

4:15-4:30	Rating	Share
American Bandstand (ABC)	10.6	30.5
Secret Storm (CBS)	9.1	32.0
Queen for a Day (NBC)	9.0	32.8

Source: Nielsen Television Index, December Report, 1957

It may be indicative again of the additional audiences awaiting new programming that while set usage rose only 2.2 points between 3:00-7:00 p.m. over the past two years, it rose 5.5 points between 4:00-5:00 p.m. The part of the time occupied by *AC American Bandstand*.

The rise in daytime sets-in-use has been about the same as in nighttime—approximately one point a year. The most important daytime increase in 1955—5 points—has occurred between 11:00 a.m. and 3:00 p.m.

TOP TEN PROGRAMS

Ratings, Shares, Homes—1953, '55, '57

1953	Share		
Program	Rat-	of Au-	Homes
	ing	dience	(000)
1. I Love Lucy	58.7	81.6	14,733
2. Dragnet	54.1	74.5	13,707
3. You Bet Your Life	45.4	68.4	11,526
4. Arthur Godfrey Scouts	42.7	62.7	9,974
5. Ford Theater	41.6	60.9	9,914
6. Buick-Berle Show	40.7	62.3	9,979
7. Godfrey & Friends	40.2	56.6	10,185
8. Jackie Gleason	41.6	62.7	9,750
9. This Is Your Life	39.3	60.6	8,911
10. Fireside Theater	39.1	59.3	9,803
Average	44.3	64.9	10,848

1955	Share		
Program	Rat-	of Au-	Homes
	ing	dience	(000)
1. \$64,000 Question	47.2	73.9	15,098
2. I Love Lucy	44.9	61.3	14,628
3. Jack Benny	40.9	59.9	12,883
4. Ed Sullivan	40.5	57.5	12,883
5. Disneyland	36.6	55.8	11,843
6. December Bride	36.6	56.0	11,508
7. Dragnet	36.5	53.3	11,944
8. You Bet Your Life	35.6	53.1	11,608
9. The Millionaire	35.5	51.7	11,105
10. I've Got A Secret	34.8	53.1	11,072
Average	38.9	57.5	12,457

1957	Share		
Program	Rat-	of Au-	Homes
	ing	dience	(000)
1. Gunsmoke	42.9	61.0	17,139
2. Lucille Ball & Desi Arnaz	39.2	54.5	15,738
3. Annie Get Your Gun	38.5	54.4	15,491
4. Danny Thomas	35.8	48.9	14,379
5. Tales of Wells Fargo	35.5	49.4	14,090
6. Have Gun, Will Travel	34.3	47.5	13,596
7. Lassie	34.0	50.5	12,607
8. G.E. Theater	33.8	48.6	13,390
9. Hitchcock Presents	32.7	49.0	12,937
10. Perry Como	32.4	46.1	13,019
Average	35.9	51.0	14,238

Source: Nielsen Television Index, First December Report, 1953, 1955, 1957

DAYTIME SETS-IN-USE MONDAY-FRIDAY, 1957-1953

	1957	1955	1953
7:00 a.m.-11:00 a.m.	11.1	9.2	9.6*
11:00 a.m.- 3:00 p.m.	22.1	17.0	14.8
3:00 p.m.- 7:00 p.m.	33.2	31.0	26.9
Average	22.1	19.1	17.1

* 8:00 a.m.-11:00 a.m.

Source: Nielsen Television Index, First December Report, 1957, 1955, 1953

Five years ago, the strongest daytime show (apart from *Howdy Doody* at 5:30), facing no network opposition, reached 3.6 million homes—almost exactly the audience reached by each of the three programs above. In 1955, when the audience was still cut two ways, only two network shows (again excepting *Mickey Mouse Club* at 5:00) reached 4 million homes.

And where it took a share in the 70's to win a 3.5 million audience in 1953, and one in the high 50's in 1955, a 32 share—or one-third of the viewing audience—could do the job in 1957.

Television today is approaching the stability of the older media. Although the element of risk inherent in all show business will never wholly be eliminated, the establishment of a high audience plateau means that the buyer of a TV property can now anticipate a "guaranteed" circulation of significant proportions.

The heroic days of television—of such blockbusters as *Lucy* in '53—may well be past. But gone too are the hectic times when a TV purchase resembled a game of Russian roulette more than a reasoned business venture. END

ANAHIST From page 86

president and advertising director, "a man sorely needed to help develop mature multi-million dollar budgets," says Hewitt.

There's a busy time of building ahead for Jack Hewitt. Yet at a robust 59 he keeps up with active leisure time pursuits. He and his wife live at 22-acre Apple Hill Farm in Greenwich, Connecticut. There "I do some farm stuff," skeet shooting too. He golfs when he can. A favorite sport is skin diving, which he enjoys along with his daughter in the Bahamas. Last winter, the family skied in Switzerland.

All three, father, mother and daughter, love to paint. Hewitt works in both oils and water colors, and prefers to do landscapes most. END

THE EDITORIAL From page 47

Each day, the editor and writers between them select the topics to be covered; the editor is responsible for final copy.

On the local weeklies, the publisher may write his own copy, or the editor after a discussion with the publisher, or a reporter, or even an outside employee, under the editor's supervision, may undertake the editorial for the week.

Policy problem resolved in practice

Thus, what at first seems a continuing problem of establishing policy, resolves itself very simply in practice. The editorial writers are experienced journalists, familiar with the general policies of their papers and the continuing problems of their communities and the world. The publisher is involved only when a major decision is required; the editor is responsible on a daily basis. Yet the publisher, of course, remains ultimately responsible for everything appearing in print in that newspaper.

Where broadcast editorials have been carried daily, the procedure is very much the same. Indeed, it is difficult to imagine how it could be otherwise. Top station management could no more afford daily involvement than could the publisher of a newspaper like *The New York Times*.

A concrete example is provided by WICU radio, the Cornell University-owned station at Ithaca, N.Y., which has been broadcasting editorials, twice-daily, since the reversal of the Mayflower Decision. The theoretical chain-of-command, according to station manager Michael R. Hanna, would run from the University Board of Trustees, to the University President, to Hanna, to newscaster Charles Chatfield, who delivers it over the air. In practice, Chatfield writes his own editorials from day to day, consulting Hanna only when he deems it necessary.

Hanna, in turn, takes up any major decision with the office of the university president.

Renick has the daily responsibility

In Miami, Ralph Renick plays the same role on WTVJ as does Chatfield in Ithaca. His is the day-to-day responsibility; he refers to top management only as his judgment indicates.

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*In
the
dark
all
cats
are
gray*

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

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

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

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

TELEVISION
MAGAZINE

Thus the importance of the editorialist himself is of the first rank, and clearly justifies the great concern shown by management on this point. Indeed, the difficulty in finding such a man (and sometimes the expense involved) is the primary reason cited by stations for not editorializing.

E. Berry Smith, president of WFIE-TV, Evansville, Ind., points up another personnel problem: "Our editorializing will be limited because our staff is not large enough to properly research material involved in properly presenting an editorial."

Furthermore, broadcasting is not a precise duplicate of the newspaper operation. The newspaper's basic content is news and opinion, and the newspaper has traditionally taken stands on public issues. Editorializing is a normal and expected function. A television station, on the other hand, is a complex business only part of whose service is based on news.

How and when the editorial?

The second operational problem involves format. How should the editorial be presented? When, and by whom?

When editorializing is done irregularly, the station owner or manager frequently appears before the camera himself. Thomas C. Bostic, general manager of KIMA-TV, Yakima, Wash., describes his procedure this way: "The format of the editorials we have done was basically me seated in a living room set and simply talking to our viewers."

From KREX-TV, Grand Junction, Colo., president Rex G. Howell reports: "All editorials are broadcast exclusively by the writer as station owner. Each is carefully labelled as such, and is *not* broadcast within the body of programs which would in any way mask the fact that these expressions are opinion."

At KHQA-TV, Quincy, Ill., editorials are presented as separate program units, and are identified under the title "This We Believe." According to assistant manager Merritt Milligan, "This can leave no doubt in any viewer's mind that the opinions expressed by the person appearing before the camera are those of Lee Broadcasting."

One of the most interesting formats is that employed by the CBS-owned WHCT in Hartford, Conn., which in its Sunday afternoon editorials flashes the

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ADVOCATES OF THE EDITORIAL

There is no longer any reason why a radio station has to hide its own editorial opinions behind hired hands with whom, by coincidence shall we say, the station management happens to agree. There is no longer any valid reason why a station cannot stand up and be counted on important local issues with the same outspoken editorial confidence that newspapers use to command respect and loyalty from readers and advertisers alike.

If we do not do this in sufficient numbers, we not only will merit the title of coward, but the time will come when government regulation will step on us harder than ever. If you do not exercise the freedom you have, you will soon lose it by atrophy. We have seen it threaten us before in the vicious blacklisting of many of the good people in our industry who were grievously injured as a result. We saw it happen before in network radio where some are still striving to uphold a discredited theory that though a commentator can comment-elucidate, he cannot opionate-editorialize. The distinction between comment and opinion, or elucidation and editorializing is so fine that it becomes sheer absurdity to try to differentiate.

We see it also in the barring of radio from news sources to which other media are given freedom of access.

In New York City, the City Council will not let radio inside its chambers to cover the meetings even though they are public business. Similar incidents are whittling at our freedom in many other cities of the United States at present time.

Only where radio has taken forthright, outspoken editorial positions and advanced the cause of point-of-view programming, has freedom been maintained.

That's why I say "Use it or lose it."

Leon Goldstein
V.P. in Charge of
Public Service Programs
WMCA, N.Y.C.

Every TV station has the responsibility to serve its community. This responsibility extends far beyond providing entertainment. A station should also endeavor to provide viewers with researched information which will enable them as residents, voters and taxpayers to make a great number of decisions which will shape their community. This is what we attempt to do at WTVJ with our daily editorial.

We believe that it is our job to provide an interpretation of the issues other than that given by local newspapers so that the public can obtain more than one viewpoint. This premise is given substance by our recent TvB survey which shows that of the persons polled, three out of every four stated that they prefer to obtain their news from television rather than any other source.

'Issues—not personalities' is our basic policy at WTVJ with regard to the editorial. WTVJ will not and does not endorse any candidate for political office. It is our feeling that endorsement of a candidate by any medium gives that medium a direct claim on the candidate. Further, while the newspapers are not federally regulated, television is and it is our interpretation of the FCC rules that any relaxation of our policy would open us up to a multitude of requests for 'equal equivalent' time. But, of course, we have sought out opposing viewpoints on many highly controversial issues and given public service time to present all sides—this apart from the editorial.

Our efforts, so far, with the television editorial are just a beginning. During the past six months we have tried an experiment and found that it meets with high approval from the viewing audience. Now, we plan to devise new methods so that we can enhance the editorial with video material. . . . to make . . . a dramatic, clear vivid presentation.

Mitchell Wood
President
WTVJ, Miami, Fla.

SAMPLES OF THE BROADCAST EDITORIAL

The County Commission is up to old tricks.

Under law—all county business is supposed to be on the table—contracts are supposed to be on a competitive basis.

But the big loophole comes in the operation of the Port Authority. It in effect a corporation—can issue its own revenue bonds—let contracts to anybody it so pleases. The Port Authority is composed of the five County Commissioners.

Let's take a look at the Port Authority's latest move:

It involves a lot of money.

A special citizens' committee, appointed by the five Commissioners, recommended yesterday that the Port Authority put off its scheme for building a new causeway to the keys and constructing an Interama. The Commission had proposed edging future airport income to finance the needed \$60-million to do the job.

The Committee instead urged the Commissioners to turn their attention to immediate airport needs. An airport improvement loan of \$10 million was suggested.

This makes sense. We do not need to tie up our airport with any causeway or interama projects. Both smack of get-rich-quick schemes for somebody.

But the County has been obtaining financial advice from these five men who are implementing our new Metro government. It is apparent that the proposed amendment to the Home Rule Charter should be passed on February 11th to put Metro on the right track.

The present Commission has demonstrated the need for this so-called autonomy amendment to be written into the Charter.

Ralph Renick
V.P. in Charge of News
WTVJ, Miami, Fla.

Today, the conduct of foreign affairs of the United States is in the hands of a man of whom it has been said that not one statesman or high

government official in any country of the world admires or even trusts him. Whether deserved or undeserved—and WMCA believes it is largely undeserved—such universal mistrust disqualifies any man for the high office of head of the government arm responsible for dealing with other nations.

In the black world outlook today, a high-level meeting of leaders of the democracies with the leaders of the Communist nations seems to offer our only hope for the future. But opinion is unanimous among responsible observers in Europe, in Asia and in Africa, that, so long as Secretary Dulles is the American spokesman or the President's chief adviser, the distrust with which he is regarded would arouse such suspicion and hostility even among our own allies, that the conference would be fore-doomed to failure before it opened.

The regime of John Foster Dulles as Secretary of State has been marked by a series of blunders and diplomatic defeats unmatched in any period of American history.

There is no more tragic figure than the man in high public office, who has outlived his usefulness but who still clings desperately to the old title and the old job. May we not hope that our Secretary of State will yet see the light and recognize in himself—what he would surely recognize in any other public official—that his days of useful service to his country in the international field have long since ended and that his resignation is long overdue. That would be John Foster Dulles' greatest service.

Nathan Straus
President
WMCA, N.Y.C.

I wish the television cameras of this and every other Colorado station could have been turned upon the House of Representatives this day.

I wish the people of Colorado could have seen an example of what is cynically referred to by the

enemies of our system of government as "Democracy in Action."

The example shown here upon the floor this morning gives me a fuller understanding of why there are many people unwilling to seek office.

It was a disillusioning experience to say the least to witness the machinations of party control to bring about a reversal of the honest exercise of conscience by members of the Assembly. The vote crossed party lines.

We witnessed the defeat of a measure which a majority of the members of the House voted *against* because they voted their honest convictions.

We saw the majority floor leader call for a clarification of the NO VOTE, when it was obvious that the measure was lost.

We watched parliamentary proceedings slow down to a halt to permit a long period of many minutes of stalling while the majority leader of the House figuratively cracked the whip over the members of his party who had voted *against* the measure . . . We watched them yield one by one to pressure until the necessary number of votes were reversed to change the vote. To the everlasting credit of a few prominent members of the Democratic Party, there were some who vigorously refused to change their vote.

All the while the . . . proceedings of the House were stalled and the official vote . . . normally given immediately upon roll call . . . was stalled . . . stalled . . . stalled . . . until the timid were re-convinced of the political wisdom of supporting the views of their leader . . . even though it meant humiliating themselves before their colleagues.

Thus was passed the bill to spend \$600,000 for unnecessary duplication of existing state-owned property to provide a parking lot theoretically to be supported from anticipated revenues, which admittedly cannot even pay the interest on the debt.

KREX
Grand Junction, Colo.

Most stations confine editorial comment to state and community issues

text itself on the screen while an unseen announcer reads it. This, according to general manager Harvey J. Struthers, is "to avoid the possibility of the viewer confusing the station's opinion with that of the person actually delivering it."

This possibility is very real under the format generally used in the daily editorial: delivery by a newscaster at the end of a scheduled newscast. In such a case, particularly when it is identified only as *Editorial*, the viewer may tend to associate the ideas with the individual on the screen.

Both Renick of WTVJ, Miami, and Chatfield of radio station WHCU, Ithaca, employ this method. Renick too, as a matter of policy, uses the pronoun "I" extensively.

The question which then arises is whether the viewer would identify the opinion with Renick rather than the station. Even if he did, of course, this would in no way negate the importance of the program to Miami, or its value to WTVJ. Renick has been instrumental in effecting action on a number of important community issues. The news show of which the two-minute editorial is a feature has jumped in ratings from an average ARB of 15.0 before the editorials began to 32.5 in January. And WTVJ has blazed a significant trail in TV editorializing.

Should they be regularly scheduled?

Finally, there is the question of frequency. Should editorials, when carried, be on a regular or occasional basis? At this time, the majority opinion leans to the occasional editorial—"when there is something to say." J. C. Richdale Jr., vice president of KOTV, Tulsa, Okla., notes: "I think that stations should editorialize, but I think the extent depends on whether or not there is qualified personnel to do it, and on the subject matter. Just to grab something and editorialize because we have the 'right' would be like the Boy Scout helping the old lady across the street even though she really didn't want to go."

Wilton E. Cobb, general manager of WMAZ-TV, Macon, Ga., however, expresses a contrary opinion: "If I am going to editorialize, I want it to be a regular and continuing feature, and not one picked up just occasionally

when a big subject presents itself."

What are these "big subjects" to which most stations limit their editorializing today? First, they are primarily local in nature. With rare exceptions, management feels it would be a mistake to tackle national and international questions.

One of the few stations which has not feared to enter the national arena is WCAX-TV, Burlington, Vt. Among the topics on which it has taken an editorial stand are disarmament, Little Rock, and the need for national sacrifice. Copies of a number of its editorials, which are broadcast at irregular intervals, have been sent to Washington for circulation at the White House and Senate.

The argument for remaining on the local level is fully stated by WTVJ, which although it editorializes nightly, limits itself to its community and the state.

"This is the crux of the success of the local television editorial. It should be just that—a *local* editorial. There is plenty of meat in local and state matters, and national comment should be left to the networks. The local or state issue provides a TV 'editor' with a built-in advantage—that of being the first, not only to report the news, but also the first to define it, to explain it, to commend it or to condemn it. And all this while the news is fresh."

How far broadcasting remains from full-fledged editorializing is evident from the number of broadcasters who will speak out boldly on other issues but are still reluctant to take a stand on political candidates.

"I would not like to see the day when television stations, during each political campaign, came out in support of one candidate or another," declares Lebhur of WLAT-TV, West Palm Beach. "I do not believe that such a development could gain nearly so much from viewers and advertisers as it would run the risk of losing."

Nevertheless, while many stations have limited themselves to support of such worthy but non-controversial local subjects as the Red Cross, the Community Chest and the Get-Out-the-Vote Campaign, others have tackled more serious problems, such as school bond issues, highway construction and city charters.

An example of the latter group is KIMA-TV, Yakima, Wash. "From the time we have spoken out on local and statewide issues, and the results have been extremely gratifying," says Bostic. "I think one of the best ones I did was on a movement in which efforts were being made to recall two of the three Yakima City Commissioners."

"We spoke out forcefully on this matter, at the same time the newspapers in town were taking the opposite tack. I think largely because of our position, efforts to recall the men died down. We kept track of calls and letters on this particular one and found that we were supported in comments we received by a margin of better than 30 to 1."

KREX one of pioneers of air editorial

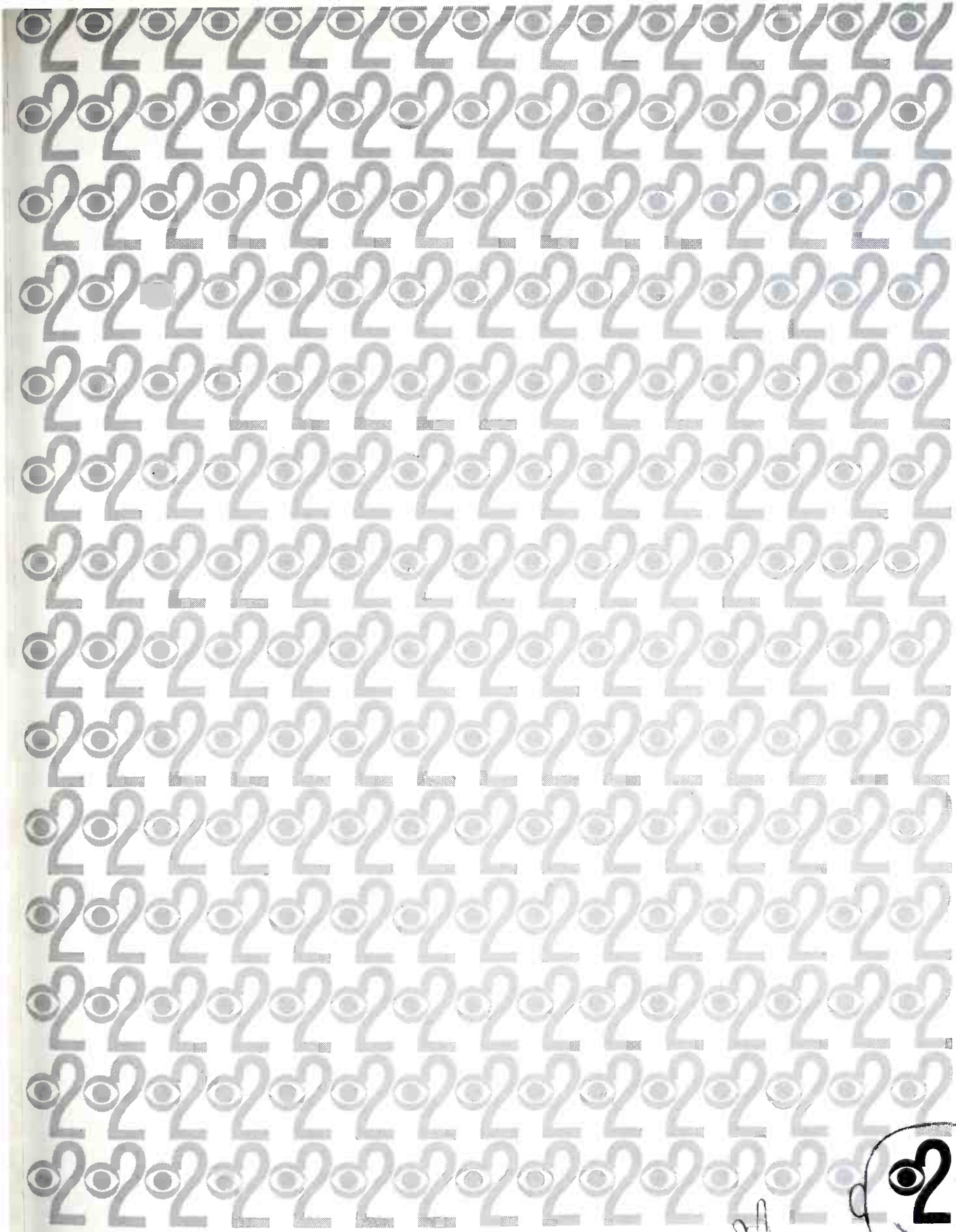
KREX, Grand Junction, Colo., has been broadcasting editorials on radio for 25 years, and on TV since its inception in 1954. "During the period under the Mayflower Edict," Howell recalls, "when editorializing was prohibited by the FCC, we refused to stop the practice, and so advised the FCC. Although I locked horns with Larry Fly [former FCC chairman] over the issue in a later hearing, the FCC never attempted to force compliance with the edict."

KREX-TV editorializes frequently but irregularly. It recently exposed discrimination in the exercise of Colorado's Welfare Laws, Howell reports, and brought about public pressure for changes resulting in policy amendments removing the discriminatory practices. More recently, the station undertook a campaign to acquaint the public with facts relating to public expenditures.

The toll television issue evoked editorials from a number of stations—editorials which were strenuously attacked by segments of the press representing pleading in self-interest. Among the stations which have spoken out on the subject are WBTW, Florence, S.C. (speaking for the first time), KHQA-TV, Quincy, Ill., and WSAZ-TV, Huntington, W. Va.

Following the editorial over WSAZ-TV the West Virginia Legislature, in an unprecedented action, passed a unanimous resolution urging the U.S. C-

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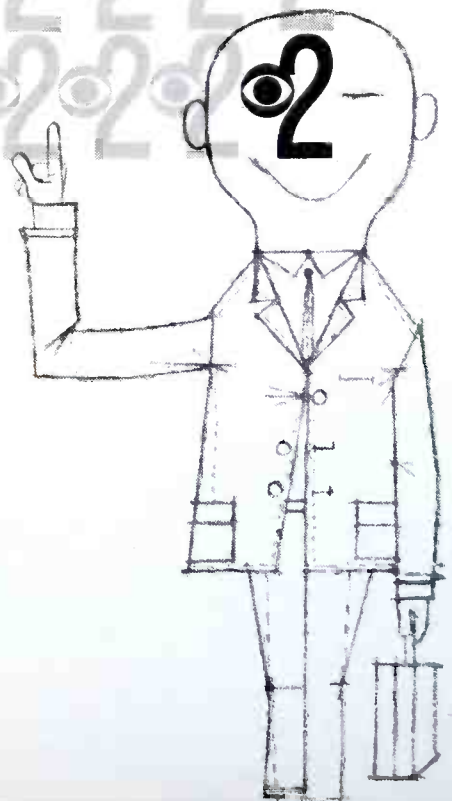
“a well-defined pattern”

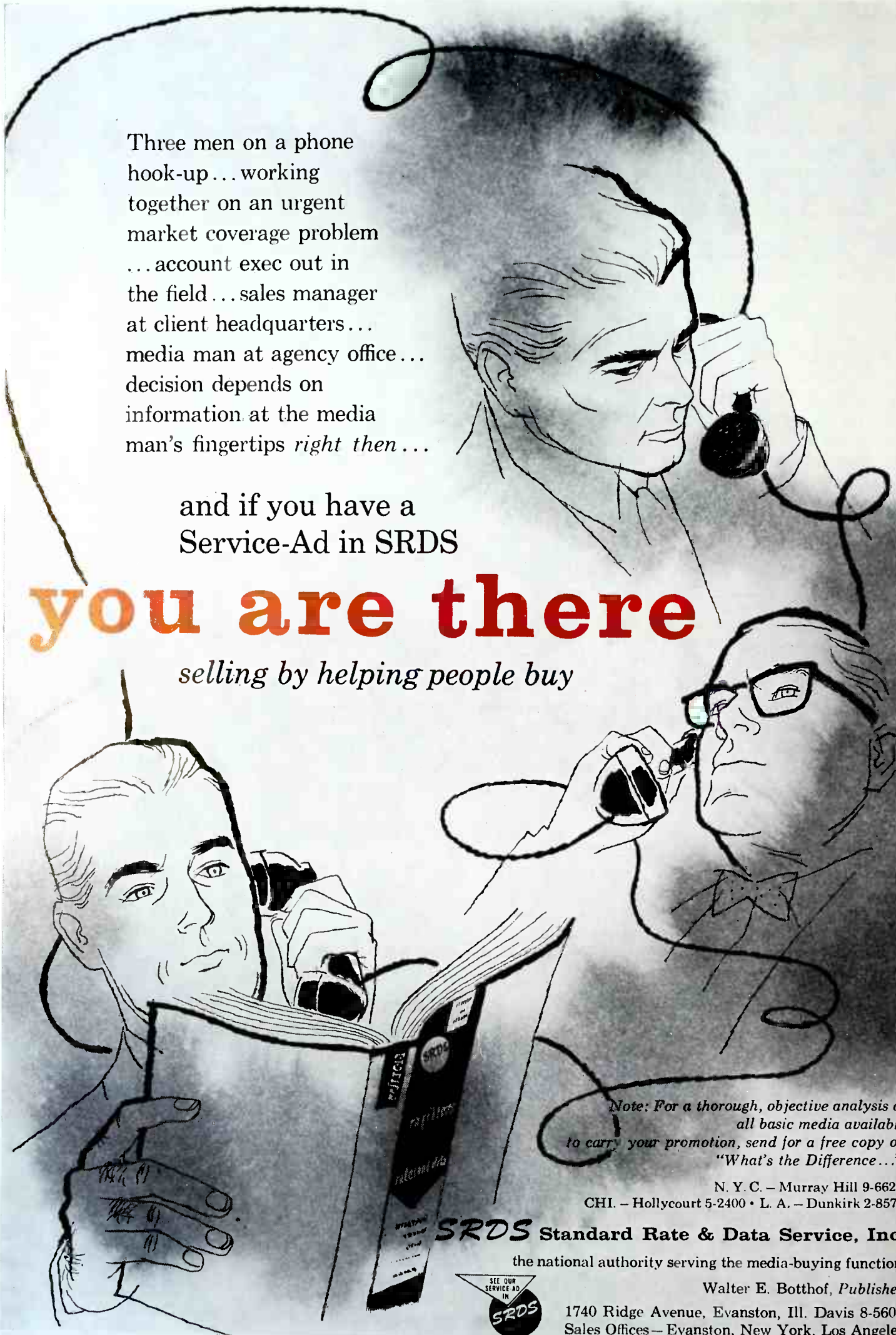
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Newspapers should not have the exclusive right to influence opinion"

to prevent the use of the public waves for pay-TV.

Of this incident, president Lawrence Rogers of WSAZ-TV comments: "It has been our policy to avoid, whenever possible, editorializing on subjects that are directly connected with our own business welfare. While this may seem to include pay-TV, in our honest opinion the public has far more at stake than does an individual operator. Indeed, our principal premise is that television operators stand to make far more money in pay-TV off a far smaller investment of the public than our present system of television permits us to do."

Editorializing can cause problems

Once a station embarks on a policy of editorializing it must stand ready to face other problems: hostile public critics, offended advertisers, lawsuits, and threats of violence.

WSAZ-TV was involved in libel actions as a result of its editorial efforts to enter the controversy concerning vice gambling in the neighboring town of Catlettsburg, Ky. "While this was regrettable," says Rogers, "it in no way deterred us from our dedication to the principle that this greatest of all communications media must be used in and for the public good."

The life of WSAZ-TV news director Nick Basso was threatened after he had detected possible stuffing of the ballot box and broadcast a number of special programs urging the public to get out and vote. Basso's wife and family were also threatened.

From Duluth, Minn., where KDAL radio has been editorializing for a number of years, general manager Don S. Ramsland reports: "We are often subject to criticism, have been threatened upon by various groups, and, quite possibly, we have lost some business over editorializing.

On the other hand, we definitely feel that our editorial program has done the station a great amount of good. We feel we are respected a great deal more by our audience because we have the courage of our convictions, and we express them over the air."

All of this, of course, is old history of joint journalism. If station management is to enjoy the prestige, authority and respect accorded the local newspaper, and the business advantages

which go with it, it has to be prepared to meet the price.

Indeed, the pride that comes with the realization that the broadcaster can be as influential in his community as the newspaper publisher—in fact even more so—is a factor that cannot be overlooked. Some station men are strongly motivated by the desire to compete editorially with the dominant newspaper in the area.

"Not infrequently, editorializing by a television station is the only way a community can get both sides of questions which involve the public welfare," declares A. J. Fletcher, president of WRAL-TV, Raleigh, N.C. "In our opinion, newspapers should not have exclusive right to the opportunity to influence public thinking for the public good."

The same thought is expressed by George C. Fleharty, president of KVIP, Redding, Calif. "Having been in the newspaper business and currently serving as a third-term mayor in my own city, I am extremely aware of the editorial responsibility and obligation of any news medium.

"In many markets today, only a single metropolitan daily newspaper provides the entire editorial viewpoint on the news. This unhealthy situation can be corrected by granting editorial freedom to radio and television."

That newspapers may occasionally resent broadcast encroachment on their domain is evident from the experience of WWLP, Springfield, Mass., which has been editorializing for four years.

"The public, by and large, approves of our attitude," says president William L. Putnam. "The local newspapers, who own all the other important media in this area, of course, do not like us. It was for this particular reason that we went into business in the first place and why we undertook a specific editorial program. We feel that this is one of the most valuable things we can do in this community, and we plan to continue it indefinitely."

This raises in a new form the once hotly-debated question of newspaper ownership of broadcasting facilities, since with the advent of editorializing the problem of control of media becomes real rather than academic. It should be noted at the outset that the record indicates it is possible for a

TV station to pursue an aggressive editorial policy quite independently of its newspaper connections.

However, the prevailing opinion is that newspaper management has a very practical reason for taking a negative attitude towards editorializing by their TV adjunct. Newspapermen first and broadcasters second, they are said to regard the editorial as lending power, influence and prestige to a medium, and to be loathe to see these passed on to the TV operation.

Problem is even more complex for nets

Among the networks, the problems of editorializing are different and more complex. So sensitive are the networks to Washington that they may be expected to continue their emphasis on impartial news coverage, analysis, commentary and non-partisan presentation of controversy.

CBS, despite its much-praised documentary editorial "Where We Stand," is still moving cautiously. "I believe networks face editorial hazards not faced by individual stations or newspapers," says Sig Mickelson, vice president in charge of CBS Public Affairs.

"Regular editorials are not feasible because the mechanics are too involved."

The mechanics Mickelson refers to involve sending advance copies of the editorials to all the stations in the lineup for approval, since it is the station, not the network which carries the final responsibility under the terms of its FCC license.

In radio, of course, editorializing enjoys a far older history than in TV. In some cases, as already indicated, it goes back to the Mayflower Decision, in a few even beyond that. Nevertheless, the radio editorial has never attained industry-wide importance.

Since the advent of television, the search for new programming, for a new identity, has caused a number of radio stations to start editorializing.

For the moment, broadcasters who are yet uncommitted might ponder the words of J. Drayton Hastie, president of WUSN-TV, Charleston, S.C.: "A mass communications media, devoid of fair editorial initiative, can achieve, and deserves, no greater stature in the community than would an individual without an opinion." END



editorial

DEAR MR. PRESIDENT —

On a recent Sunday, a number of the country's outstanding scientists and educators appeared in a truly inspiring and exciting CBS television program, *The Great Challenge*. One of the participants was Dr. Edward Teller. The warmth, the high intellect, the tremendous enthusiasm of this great scientist came through on television as it could on no other medium. Undoubtedly, many youngsters were stimulated as they had never been before in terms of embarking on scientific careers.

As William Laurence, science editor of *The New York Times*, stated on the program: "One of the practical problems facing the country is the need to gain respect for the egghead—the thinking person. To bring this about, the mass media are essential." And as Doctor Teller pointed out: "We have neglected to communicate with people at large and have thereby failed to inspire young people. Science must catch the imagination of the American people and win their understanding."

This one program certainly did that. Over 2,600,000 homes, a total of almost 7,000,000 people, watched the telecast.

Can we afford to have this great instrument for enlightenment put into the hands of people who are not equipped to handle the responsibility? But this is precisely what is happening. The current investigation of the Federal Communications Commission brings to light most forcefully a critical problem facing the Federal government: the inadequacy of the method of selecting personnel for various regulatory agencies.

The power and influence of the FCC, through its decisions, have a profound effect on the welfare and future of our country. Historically, one of the keys to progress and civilization—though perhaps the word "survival" better describes it—has been an informed citizenry. When have our people stood in greater need of collective wisdom? When has there been a more powerful communications medium at hand?

Today it would seem imperative that the members of the Federal Communications Commission be men of broad background, both in education and experience; that they have a scope and understanding that qualify them to evaluate and regulate this all-powerful communications force. Too much is

at stake to call on men via the usual political patron sources.

For this reason, the role of the FCC and the performance of its regulatory responsibilities should be given executive consideration by the White House, a consideration that goes far beyond that given the usual rate-making body. To attract the type of man that the Commission so desperately needs, the White House should make the same plea that has brought outstanding men into the government at great personal sacrifice.

If I may, I'd like to put this idea on a practical plan. I respectfully submit the following names of men who would bring to the Commission the qualifications, leadership and understanding it so sorely needs if it is to act in the public interest, convenience and necessity.

None of these men, to my knowledge, has ever been approached to serve on the Commission. It would mean a personal sacrifice on the part of all of them. They would probably all refuse to serve unless the request came from their Commander-in-Chief.

John Young: One of the country's outstanding advertising practitioners, now retired; founder of Young & Rubicam, a man of first-hand experience over many years and intensive involvement in all communications media.

Jack Gould: Long-time editor of radio and television news on *The New York Times*; one of the most objective and responsible reporters and interpreters of broadcasting.

Theodore Streibert: Former Dean of the Harvard Graduate School of Business Administration; former vice president of the Mutual Broadcasting System and General Manager, WOR, New York; former director of the Voice of America.

Morris Ernst: One of the country's outstanding law professors; director of the Civil Liberty Union.

Dr. I. Keith Tyler: Director of Radio-Television Education, Ohio State University. Or—

Dr. Hollis L. Caswell: Head of Teachers College at Columbia University. Both of these men would be of particular importance because of the vital role television will play in one form or another, in education.

There are dozens of exceptionally qualified men throughout the country. It is obviously time for action!