

JUNE, 1958

15th year of publication

TELEVISION MAGAZINE



◀ The significance of Louis G. Cowans' appointment as president of the CBS-TV network. An analysis of what Jack Paar's success means to late night network programming. ▶



Other highlights: The Fighting Independents (Part I) . . . How Do You Compare Media Costs? . . . British TV (Part II) . . . Radio Study: Radio Music—Who Listens to What?

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

Television Division

Edward Petry & Co., Inc.

The Original Station Representative

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

STACKED!

...with more TV homes at less cost in America's 37th TV market

Only WSTV-TV Channel 9 gives advertisers greater coverage at lower rates, delivers more homes at lower cost. Highest tower (by over 500 feet) in rich upper Ohio Valley beams over 70 top CBS-ABC shows to 575,910 TV homes* in Steubenville-Wheeling television market, . . . 150,500 more than competing Wheeling station . . . penetrates deeper in 39 high-income, densely populated counties with retail sales of \$3,159,860,000. Only WSTV-TV offers "Shopper-Topper" merchandising service for products sold in food stores . . . moves more products in America's Steel and Coal Center.

A Member of the Friendly Group

52 Vanderbilt Ave., N.Y. • 211 Smithfield St., Pittsburgh

Represented by Avery-Knodel, Inc.



WSTV-TV

CHANNEL 9 • STEUBENVILLE-WHEELING

*Best Buy by Any Known Source

Every Way You Look At It-

DES MOINES, Iowa Prefers

KRNT-TV



COWLES

- ▲ **The Station Most People Watch Most!**
- ▲ **The Station Most People, by Far Depend on for Accurate News!**
- ▲ **The Station With Far and Away the Most BELIEVABLE Personalities!**

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

KATZ has the NEW — the TRUE — facts on television viewing in Des Moines. Ask them for your copy.

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

**New DEPTH Study
PROVES
It! New ARB Shows It, TOO**

**Over 50%
Named KRNT-TV
Personalities
EXCLUSIVELY!
Compare that to the other
stations' total of 6%**



IDENTIFICATION

through sole sponsorship of top-flight, half-hour programming from 20th Century-Fox and Desilu Studios, two of the foremost producers of film entertainment.



SATURATION

in an initial line-up of 115 TV stations, reaching 96.9% of U.S. TV homes, accounting for 95.6% of all U.S. retail sales.



PENETRATION

in constant repetition in three great programs, at three different times, reaching three different television audiences.



FLEXIBILITY

thanks to no "must-buy" station lists, providing greater adjustability to your own sales and distribution pattern.



LOWER COSTS

in the elimination of costly coaxial cables... and through the lower time charges of NTA's Film

America's newest media concept ...

MULTI-VISION*

consists of three great television programs, reaching
different audiences, at three different times ...
allowing the nation's advertisers and their agencies
five virtues not obtainable with just one program.

Meaning **IDENTIFICATION** for the sponsor,
MULTI-VISION produces **SATURATION** and
PENETRATION...with wider FLEXIBILITY...
This is at much **LOWER COST... in prime**
time, late time, and day-time.

era when every dollar must stretch as far as pos-
sible for maximum impact, **MULTI-VISION** enables
advertisers and their agencies to spread their sales
messages over a maximum number of unduplicated

television homes at a lower expenditure than ever be-
fore. The practical response to today's needs of spon-
sors... beset by split audiences, split sponsorship and
murderously high costs... it's an *integrated* solution to
these formerly insoluble problems.

If you're a television sponsor who finds the wired TV
networks becoming increasingly unsuited to your
needs, look into this *new frontier* in network television
open to you now in the *multi-visual* approach of the
NTA Film Network.

Visible conclusion: today, display some **MULTI-VISION**
of your own... and hear the *full* story of this far-sighted
new concept from...

NTA FILM NETWORK

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

15th year of publication

TELEVISION

MAGAZINE

JUNE • VOLUME XV, NO. 6

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OUTLOOK FOR FILM: Next month TELEVISION MAGAZINE will carry a comprehensive report on all aspects of this increasingly important area of programming. This article will evaluate the changes that have occurred during the past year and indicate the prospects for the future. Other highlights . . . Part II of "The Fighting Independents"—what part do syndicated film and live programming play in the battle for audience? . . . An analysis of next season's programming structure. Radio Study: A major report on the out-of-home radio audience.

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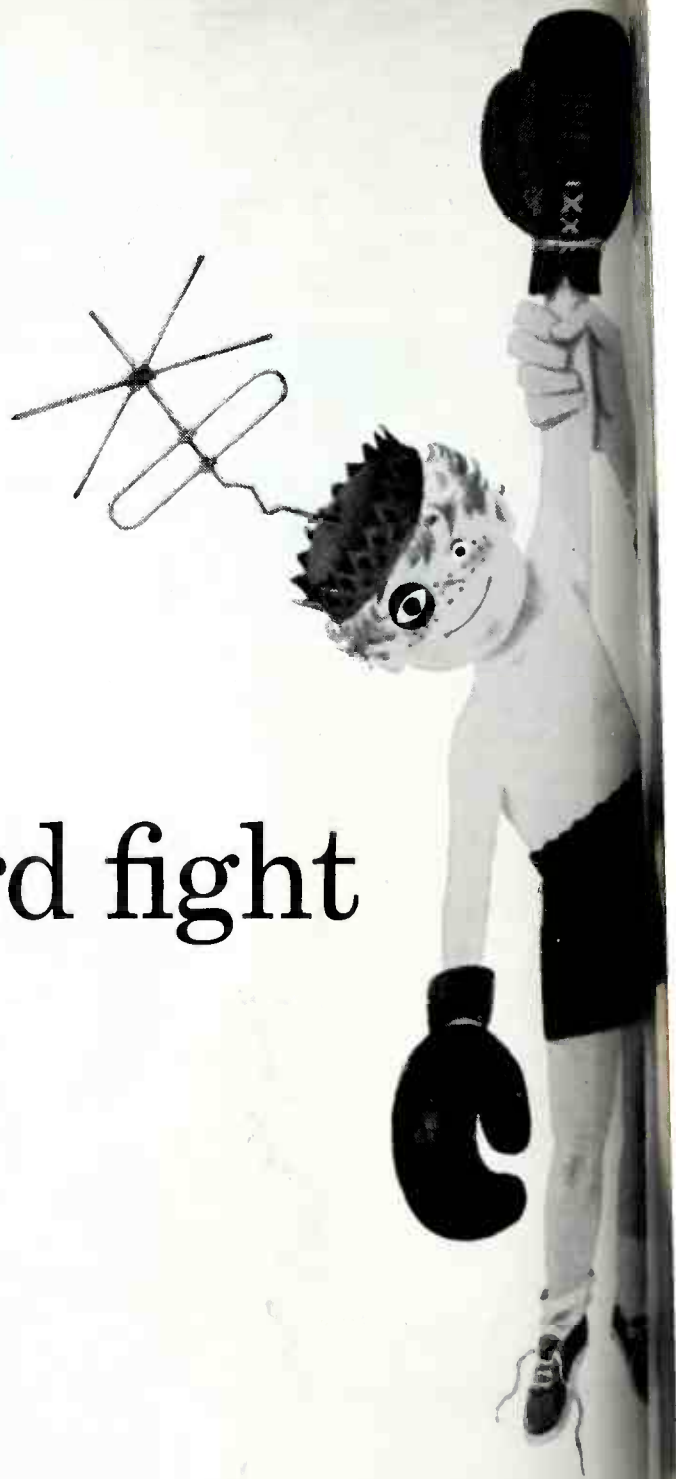
oud to present the distinguished record of LASSIE. Even though honored in two
ressive seasons with the Emmy and the Peabody Award, its greatest fame is in
arketplace where it has attained a brilliant sales-producing record, far outrating
ies placed in competition on the networks. Television marketers are now setting
rd response to the announcement that LASSIE is available locally as JEFF'S COLLIE.
or phone Michael M. Sillerman, TPA, 488 Madison Avenue, New York 22, N.Y.,
n 5-2100, for your market facts about LASSIE-

JEFF'S COLLIE



© Lassie Programs, Inc. 1958

It was a hard fight





Still is. In television the competition never lets up. It keeps going day and night, 52 weeks a year. And each year it gets tougher.

With the final Nielsen Report now in for the October to April season (the period of peak audience competition among networks) it is now clear that all three networks have delivered larger audiences than ever—an average of 14% more at night and 15% more during the day.

It is also clear that during this season the CBS Television Network

- again attracted the largest average audiences in broadcasting—816,000 more homes at night and 115,000 more homes during the day than any other network with a full daytime schedule
- achieved the season's largest audience for a single program—the 23 million homes that watched a Lucille Ball-Desi Arnaz show
- presented more of the most popular programs than any other network—a monthly average of 6 of the top 10
- won the largest number of program awards for adding new dimensions to the presentation of entertainment and the promotion of public information and understanding—a total of 60
- earned a 16% larger investment from advertisers than the second largest advertising medium.

Whether you consider it in terms of the biggest audiences, the most important awards, or the largest advertising investment, the decision is plain. The winner and still champion in every round, as it has been for the last 68 consecutive Nielsen Reports, is still...

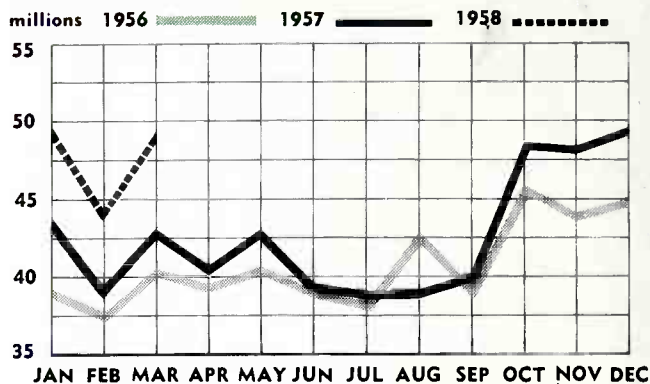
THE CBS TELEVISION NETWORK

By the end of the first quarter, the effects of the current recession are still not apparent in network gross billings. Three-month billings for 1958 stood 13.5% above 1957, according to LNA-BAR reports, \$143,704,116 against \$126,540,198. Billings for March were over \$6 million higher than last year, as the figures on the right indicate. Longer lineups and rate increases account for an important share of the rise.

Audience levels continue to rise, the first quarter of 1958 showing an 11% increase in the average evening program audience and a 15% jump in daytime. Average weekday program reaches 542,000 more homes, according to Nielsen figures released by TvB, and average evening programs, 751,000.

In 1957, according to another TvB report, there were 1,287 advertisers whose expenditures in spot TV exceeded \$20,000. There were 89 who invested more than \$1 million. Nighttime received an estimated 57.8% of these expenditures, by daypart, and announcements 44.5% by type of purchase.

TV NETWORK BILLINGS



	March '58	March '57
ABC	\$ 9,402,407	\$ 6,848,840
CBS	21,211,070	20,172,170
NBC	18,845,860	16,631,970
Total	\$49,459,337	\$43,652,980

Source: LNA—BAR
As released by TvB

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

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS: % Sets-in-use by EST Total U.S.
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	
7 AM	5.6	6.8	3.6	3.0
8 AM	15.7	15.9	5.5	10.5
9 AM	14.2	13.4	9.2	12.6
10 AM	13.7	22.1	8.6	12.1
11 AM	21.3	19.6	14.2	19.0
NOON	25.5	21.4	16.2	21.0
1 PM	16.2	18.7	15.5	16.4
2 PM	13.3	18.8	8.2	14.8
3 PM	17.4	22.1	12.2	17.4
4 PM	27.3	26.1	16.7	23.5

Source: ARB, March, 1958

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

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	31.5	28.1	23.0	26.5
6 PM	38.7	46.0	46.7	31.8
7 PM	48.2	66.2	66.5	43.7
8 PM	66.8	70.2	72.9	61.1
9 PM	68.6	67.1	66.8	66.5
10 PM	55.9	47.4	50.2	61.3
11 PM	33.1	19.2	19.9	43.7
MIDNIGHT	13.8	6.1	8.2	23.2

Source: ARB, March, 1958

TV MARKETS

MAY 1, 1958

1-channel markets	135
2-channel markets	65
3-channel markets	46
4- (or more)- channel markets	18

Total Markets	264
Commercial stations U.S. & possessions	504

Number of U.S. TV homes 42,849,000
% of U.S. homes owning TV sets . . 85.1%

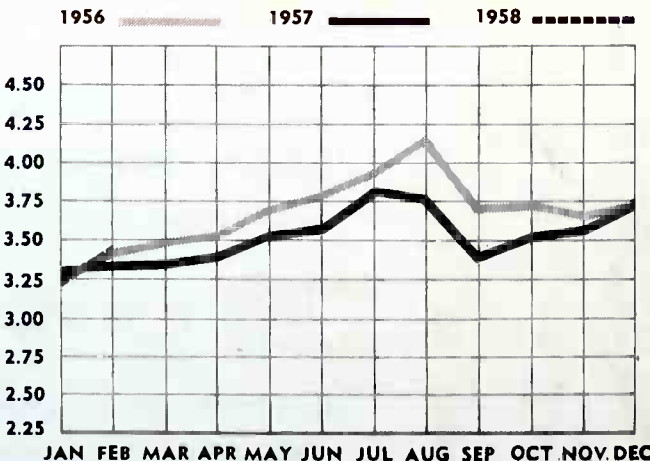
Source: TELEVISION MAGAZINE

TV RECEIVERS

	March '58	March '57
Production	416,903	559,842
Retail Sales	416,756	534,115

Source: EIA

TV NETWORK COST PER THOUSAND



February 1958 index: \$3.47
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



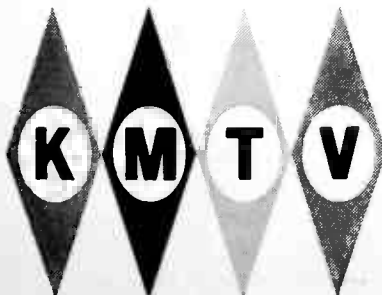
STATION IDENTIFICATION IN OMAHA!

Omahans don't pause for station identification . . . they look up . . . to the new KMTV Weather Tower. This spectacular 550-foot Omaha landmark is visible for 15 miles.

One hundred feet of multi-colored lights flash Official Weather Bureau forecasts. Civil Defense uses the tower to give tornado warnings.*

In the air . . . or on the air, with viewers and with advertisers, in ratings and in civic reputation . . . station identification in Omaha means KMTV.

** Instant Butter-Nut Coffee uses the tower to combine community service and imaginative salesmanship in presenting 20 Instant Weather Forecasts each week on Channel 3. The tower is known as the Instant Butter-Nut Weather Tower.*



3 OMAHA

BASIC NBC-TV
MAXIMUM POWER

BASIC NBC
MAXIMUM POWER

Affiliated with NBC Radio in Omaha



Represented by Edw. Petry & Co., Inc.

AGAIN!

FABULOUS

FIRST

We knew these first TARGET ratings would be fabulous! It's just the beginning. TARGET is terrific in over 100 markets. It still may be available in yours.

RATINGS!



TARGET

SCORES BULLSEYES IN FIRST SHOWING!

BIRMINGHAM
BRC-TV Thurs. 9:00 P.M.

34.8

Beats: Wyatt Earp, Perry Mason, Burns & Allen, Wells Fargo, Groucho Marx, Steve Allen, Loretta Young, Dinah Shore, Playhouse 90, Cheyenne and many others.
Pulse Apr. '58

DENVER
KLZ-TV Sat. 8:30 P.M.

20.8

Beats: Lawrence Welk, Father Knows Best, Dragnet, Burns & Allen, The Millionaire, Climax, Zorro, Studio One, I Love Lucy, People Are Funny, and many others.
ARB Apr. '58

LAS VEGAS
KLAS-TV Fri. 9:30 P.M.

23.5

Beats: Thin Man, Shirley Temple's Storybook, Schlitz Playhouse, Kraft Theatre, Studio One, Zorro, The Millionaire, Welk's Top Tunes, Lawrence Welk, Big Record and many others.
ARB Apr. '58

BOISE
KBOI-TV Fri. 9:30 P.M.

23.7

Beats: Twenty One, Dinah Shore, Steve Allen, The Millionaire, G. E. Theatre, People Are Funny, U.S. Steel Hour, Robin Hood, Big Record, Your Hit Parade, and many others.
ARB Apr. '58

PORTLAND
KOIN-TV Tues. 10:00 P.M.

17.9

Beats preceding and following shows and tops: Colt .45, Your Hit Parade, Jim Bowie, Alcoa Theatre, Amateur Hour, Truth or Consequences, Top Dollar, Navy Log and Patrice Munsel.
Pulse Apr. '58

CHARLESTON, S. C.
WUSN-TV Tues. 7:00 P.M.

19.2

Beats: \$64,000 Challenge, Thin Man, Top Dollar, Rosemary Clooney, Studio One, Your Hit Parade, 20th Century, Jane Wyman Presents, Frank Sinatra and Amateur Hour.
ARB Apr. '58

WEEK AFTER WEEK . . .

GREAT STARS! GREAT IMPACT STORIES!

PAT O'BRIEN
CESAR ROMERO
BONITA GRANVILLE
DAVID BRIAN
GENE BARRY
HOWARD DUFF

MARIA RIVA
JOHN IRELAND
STEVE McNALLY
MARIE WINDSOR
HANS CONRIED
SKIP HOMEIER

LOLA ALBRIGHT
KENT TAYLOR
NEVILLE BRAND
HUGH MARLOWE
ADOLPHE MENJOU, Host
and many more.





Purchasing power...

Listens most to Radio Miami WGBS!

Pulse figures* reveal that in every time segment, Monday through Friday, WGBS is a close second in yearly average share of audience 6:00 a.m. to 6:00 p.m. and tied for first 6:00 p.m. to midnight. Comparing programming, you'll agree that WGBS is **number one radio with the mature audience** that buys on the 2-billion dollar Florida Gold Coast. There's only one reason, for example, why "blue chip" advertisers have maintained consistent schedules on WGBS for ten years and more: **Sales Results.** Balanced programming such as "Million Dollar Music," fast **accurate** news as it happens around the clock, and the top CBS features have attracted this big, buying audience. Take advantage of this potential power to purchase—reach it through the 50,000 watts of Radio Miami WGBS!

** Yearly average of share of radio audience*

"Famous on the local scene"

RADIO MIAMI

50,000 WATTS

Represented by the Katz Agency, Inc.



Storer Radio

WGBS
Miami

WJW
Cleveland

WJBK
Detroit

WIBG
Philadelphia

WWVA
Wheeling

WAGA
Atlanta

WSPD
Toledo

RADIO WRAP-UP

A monthly review of events in network and national spot radio

TOP 100 SPONSORS ACTIVE IN FIRST QUARTER

Over 75% of the top 100 national advertisers who can use radio (liquor companies cannot) were active in the medium during the first quarter of 1958, according to a special study conducted by the Radio Advertising Bureau. In precise figures, 95 of the top 100—the remaining five being the liquor companies—used either spot or network radio.

At least 1,000 companies invested in the medium during the first three months of the current year, the RAB study reports. The majority of these, 760, used spot only; 133 used network only; and 97 used a combination of both.

The five leading spot advertisers, not necessarily in this order, were American Tobacco, Ford Motor Co., General Foods, Lever Bros. and R. J. Reynolds. The top five on the network were Bristol-Myers, Colgate-Palmolive, Ford, Grove Laboratories and Lever Brothers.

The RAB study is announced as a pilot for a proposed series of quarterly reports listing all spot and network radio advertisers. It lists advertisers alphabetically, without referring to their dollar expenditures. The five leading investors in

RADIO SETS-IN-USE (IN HOME ONLY)

NIELSON, FEBRUARY 1958

Hour*	Number of Homes	% Radio Homes Using Radio
6 a.m.- 7 a.m.	2,825,000	5.8
7 a.m.- 8 a.m.	6,428,000	13.2
8 a.m.- 9 a.m.	8,084,000	16.6
9 a.m.-10 a.m.	7,062,000	14.5
10 a.m.-11 a.m.	6,721,000	13.8
11 a.m.-12 noon	5,990,000	12.3
12 noon- 1 p.m.	6,769,000	13.9
1 p.m.- 2 p.m.	6,769,000	13.9
2 p.m.- 3 p.m.	5,601,000	11.5
3 p.m.- 4 p.m.	5,162,000	10.6
4 p.m.- 5 p.m.	4,627,000	9.5
5 p.m.- 6 p.m.	4,967,000	10.2
6 p.m.- 7 p.m.	5,065,000	10.4
7 p.m.- 8 p.m.	4,140,000	8.5
8 p.m.- 9 p.m.	3,409,000	7.0
9 p.m.-10 p.m.	3,019,000	6.2
10 p.m.-11 p.m.	2,825,000	5.8
11 p.m.-12 mid.	2,484,000	5.1

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

FIRST QUARTER 1958 NATIONAL SPOT RADIOADVERTISERS— BY CATEGORY

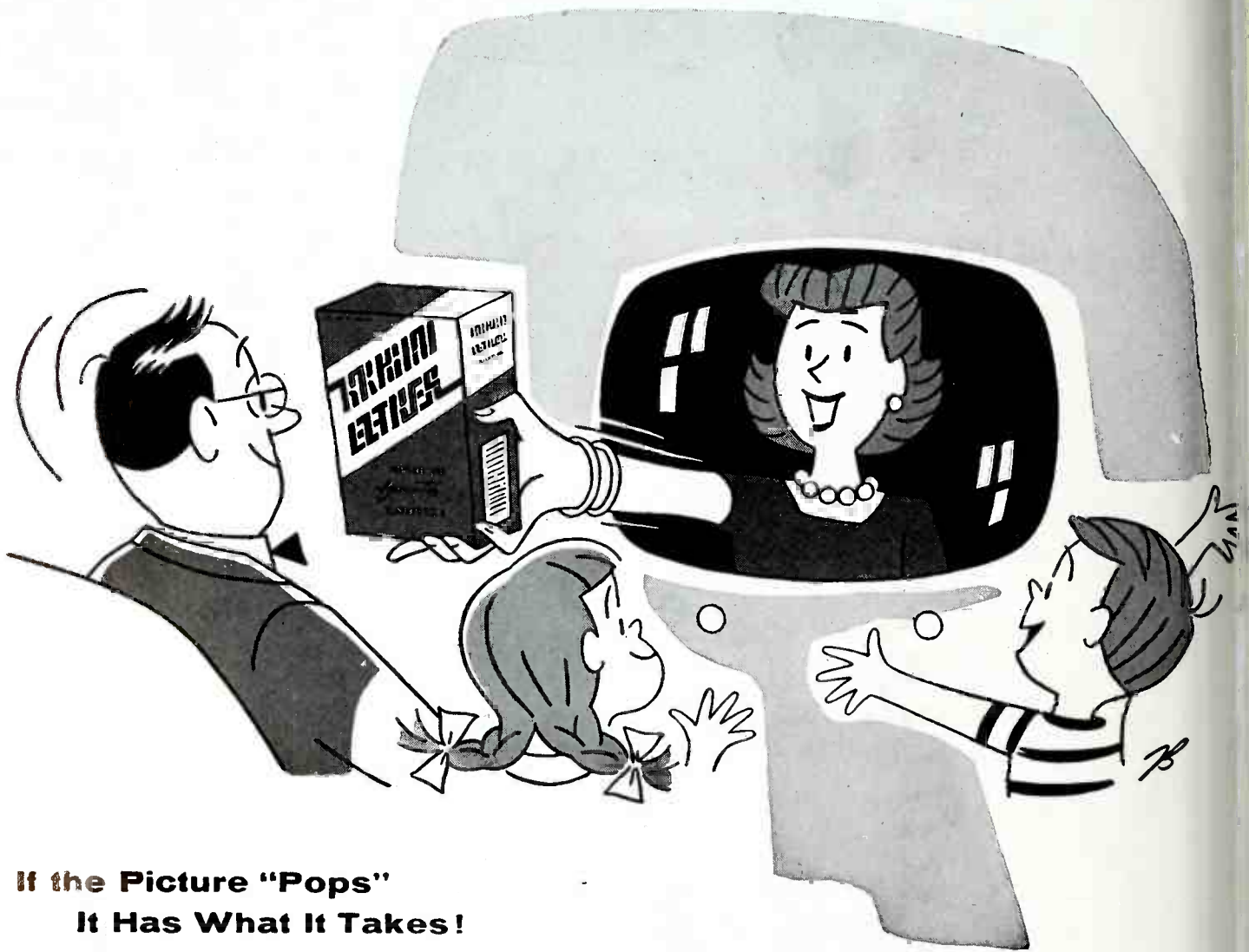
Classification	No. Brands	% of Total
Agriculture	54	6.3
Beer & Wine	54	6.3
Amusements	10	1.2
Finance	15	1.8
Automotive	29	3.4
Building Material	8	.9
Clothing, Apparel, Accessories	9	1.0
Coke & Soft Drinks	24	2.8
Consumer Services	23	2.7
Drugs	81	9.5
Finance	18	2.1
Food & Grocery		
Food & Grocery Products	111	12.9
Bread, Cake & Flour	46	5.4
Baking Ingredients & Condiments	29	3.4
Coffee & Tea	26	3.1
Dairy Products	20	2.3
Meat Products	14	1.6
Food Chains	4	.5
Oil & Lubricants	31	3.6
General Household Products	27	3.2
Household Cleansers	42	4.8
Household Appliances	2	.2
Household Products	9	1.0
Household Appliances	13	1.5
Household Appliances	26	3.0
Tobacco Products	25	2.9
Travel Requisites	45	5.2
Transportation & Travel	33	3.9
Watches & Jewelry	6	.7
Zellaneous	24	2.8

AVERAGE HOURS RADIO USAGE PER HOME PER DAY

Month	Hours
October, 1956	2.01
November	2.17
December	2.22
January, 1957	2.20
February	2.17
March	2.08
April	2.14
May	2.10
June	2.00
July	1.81
August	1.85
September	1.95
October	1.90
November	1.79
December	1.84
January, 1958	1.91
February	1.97

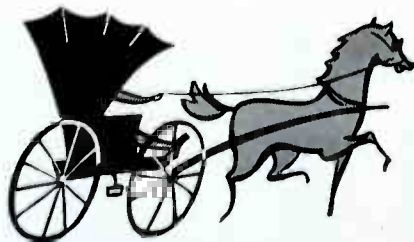
Source: A. C. Nielsen

GETTING THE MOST FROM



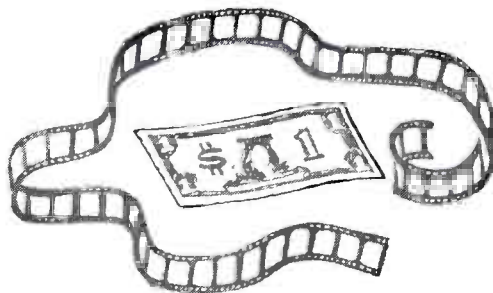
**If the Picture "Pops"
It Has What It Takes!**

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



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

YOUR FILM DOLLAR



How to Get the Kind of Picture Quality that Advertisers Want

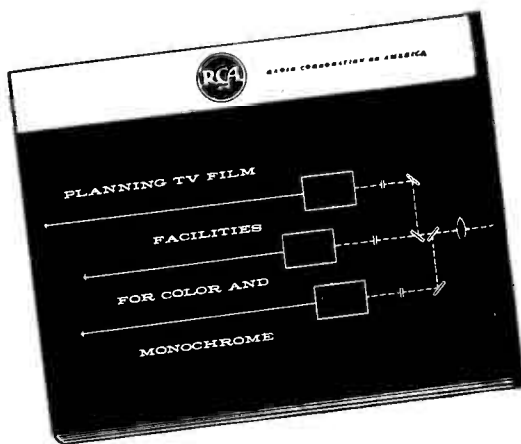
There are two ways to increase the quality of your film programs:

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

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

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

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



Tmk(s) ®

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

Interview: *W B Templeton*

Bryan Houston, Inc. Vice President and TV-Radio Director, William B. Templeton, tells why he selects WLW TV-Radio Stations for NESCAFÉ Instant Coffee



"For instant results, we select WLW TV and Radio Stations time after time to bring home the business for NESCAFÉ."



"The Crosley Group always measures up a cupful of mighty flavorful returns for advertisers."



"From programs to promotion, the WLW TV-Radio Stations are brimming over with just what the ad men order!"



"Warm it up?"

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**

category mentioned above were announced alphabetically in a separate RAB release.

product category, food and grocery products led in expenditures, with 12.9% of the total. Second came with 9.5%.

PROJECTIONS SHOW BILLING TRENDS

radio billings for 1957 substantially exceeded billings of 1956, according to estimates prepared by Adam Young. Out of the 145 markets analyzed, only two showed declines. Highest percentage gain was 59, scored by San Francisco. Phoenix was second with 52%. Thirteen markets enjoyed a 40% or better increase, 33 markets 30% or more, 67 markets 25% or better. Total increase for the markets amounted to 27%. Total 1957 dollar volume: \$152,003,000.

BUSINESS ON THE NETWORKS

Coming back after its recent re-organization, ABC radio assigned over \$2½ million in new business and renewals within the past month. Two of the major buys involve religious organizations, the Christian Reformed Church which sponsors the *Back to God* hour Sundays for 52 weeks starting Sept. 7, and the Gospel Broadcasting Association which signed for 52 weeks on the *Old Fashioned Revival Hour*. The NABU renewed for 39 weeks its sponsorship of the Edward P. Morgan and John W. Vandercook nightly news-cast. Pontiac division of General Motors signed for the 10-game Notre Dame football schedule this fall.

Other ABC business: Van Nuys Savings & Loan Association renewed sponsorship of two segments of *Breakfast Club* weekly. Savings & Loan Foundation ordered a concentrated schedule in news, sports and *Breakfast Club* June 27-June 30. Clairol Inc. started 13-week run of two segments of *Breakfast Club* weekly on May 20. Glamorene ordered three segments weekly of *Breakfast Club* for four weeks. The Texas Co., shooting for the car audience, bought a rotation schedule of 38 announcements on NBC's *Monitor* July 4 weekend. also on *Monitor*, Cool Ray Sun-glasses is using "Star Dust" and sports segments for five weekends in May and June. Commercial Solvents signed for 41 *Monitor* announcements per weekend for six weeks in September and October. The Simmons Co. is buying 44 participations on NBC the week of June 5. Capstick Co. takes three one-minute participations per week for 13 weeks in NBC's *News of the World* starting Oct. 31. While the Patti Page TV show takes its summer vacation, Oldsmobile will turn to radio to continue its identification with the star. Starting June 17, Oldsmobile sponsors seven one-minute *Patti Page Shows* weekly on CBS—Tuesday through Friday 8:25-8:30 p.m., Saturdays and Sundays 8:00-8:35 p.m., and an additional show 8:55-9:00 p.m. Sunday. No termination date has been set. Tetley Tea Co., in a new quarter-million dollar buy, moved into five weekly five-minute units on CBS daytime program for 52 weeks. GMC Truck & Coach Division bought two Gabriel Heatter newscasts a week for 13 weeks on Mutual.

COMPOSITION OF THE NIGHTTIME RADIO AUDIENCE

From the 1957 Iowa Radio Audience Survey, conducted by Dr. Forest L. Whan of Kansas State College, under the sponsorship of WHO, Des Moines:

(Percentages for each quarter-hour based on total number found listening to radio at that quarter-hour, horizontal lines totaling 100 per cent)

	Women (Over 18)	Men (Over 18)	Teen-Agers (12-18)	Children (4-11)
Living in Dairy Homes	36.8%	33.5%	10.9%	18.8%
6:00 - 6:15 p.m.	46.4	33.8	11.7	8.1
6:15 - 6:30	47.0	35.8	10.7	6.5
6:30 - 6:45	48.2	33.9	12.0	5.9
6:45 - 7:00	49.2	33.0	12.5	5.3
7:00 - 7:15	48.4	31.9	13.5	6.2
7:15 - 7:30	49.4	31.8	14.2	4.6
7:30 - 7:45	47.1	33.5	15.0	4.4
7:45 - 8:00	45.0	34.0	14.7	6.3
8:00 - 8:15	47.5	33.6	14.1	4.8
8:15 - 8:30	47.3	31.6	15.8	5.3
8:30 - 8:45	44.5	31.2	19.4	4.9
8:45 - 9:00	43.9	30.2	21.1	4.8
9:00 - 9:15	43.2	28.8	24.6	3.4
9:15 - 9:30	45.0	30.0	21.9	3.1
9:30 - 9:45	44.0	28.4	24.1	3.5
9:45-10:00	42.9	31.6	23.1	2.4
10:00-10:15	45.8	36.4	14.0	2.8
10:15-10:30	44.3	34.2	19.8	1.7
10:30-10:45	44.4	33.4	20.2	2.0
10:45-11:00	40.1	37.0	21.0	1.9
11:00-11:15	46.3	35.0	17.9	0.8
11:15-11:30	47.1	36.0	16.0	0.9
11:30-11:45	46.1	39.3	13.5	1.1
11:45-12:00	43.8	37.5	17.5	1.2

BROADCAST MEDIA THE PRIMARY NEWS SOURCES

That the public gets its first news of important events from TV and radio is indicated by a survey of the Lansing area by Michigan State University. Almost two-thirds of the people in the area received their first information on three major news events through either TV or radio, according to the estimate of the University's Communications Research Center: President Eisenhower's last illness and the launchings of the Sputnik and Explorer satellites. Rankings of the media as chief first-news sources showed TV ranging from 33% to 40%, and radio from 30% to 40%. Newspapers ranked below 20%. Level of education appeared to have little effect.

WNTA LANGUAGE LESSONS FOR BRUSSELS VISITORS

Newark's WNTA, formerly WAAT, started a series of quickie language lessons in May designed to give prospective visitors to the Brussels Fair a basic vocabulary of the most commonly used words while traveling. French, German, Italian and Spanish are the languages involved.

REMOTE STEREOPHONIC BROADCAST IN CLEVELAND

In Cleveland, WDOK experimented with a remote stereophonic broadcast of its "Pop Concert" program from the Security Federal Savings Office in the downtown area. Station spokesmen, impressed with the ease with which the program was handled, feel that stereo programs may well become a standard part of the daily program schedule in the near future.

END

famous on the local scene

"Consistently successful sales campaigns continue to demonstrate that A Storer Station is a Local Station"



Storer Broadcasting Company

WSPD-TV
Toledo

WJW-TV
Cleveland

WJBK-TV
Detroit

WAGA-TV
Atlanta

WVUE-TV
Wilmington-Philadelphia

WSPD
Toledo

WJW
Cleveland

WJBK
Detroit

WIBG
Philadelphia

WWVA
Wheeling

WAGA
Atlanta

WG
Mi

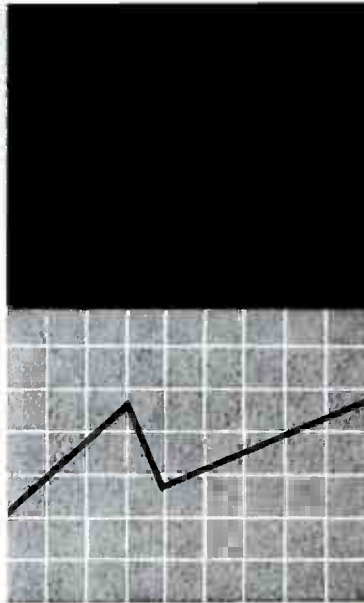
National Sales Offices: 625 Madison Ave., New York 22, Plaza 1-3940 • 230 N. Michigan Ave., Chicago 1, FRanklin 2



et known throughout the nation

The brilliant blush and dignified beauty of cherry blossoms are a part of the personality of Washington . . . Personality of any community is the sum of its local characteristics and habits, even to the broadcasting preferences of its people. Storer Broadcasting is known for the localized nature of its stations in the communities they serve.

report on spot



How banks, finance, loan and mortgage companies use spot TV in 20 top markets

Listed below are banks, finance, loan and mortgage companies who used spot TV during a representative week in the fourth quarter of 1957 in 20 major markets, as reported by Broadcast Adver-

tisers 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 recording week. They are taken from the recently published BAR spot index "A National Guide to Non-Network Television Advertisers by Product Category Fourth Quarter, 1957."

BANKS & TRUST COMPANIES

BANK OF COMMERCE	
Dallas-Ft. Worth	1 program
BANK OF ST. LOUIS	
St. Louis	3 spots
BANK OF THE COMMONWEALTH	
Detroit	6 spots
BANK OF THE SOUTHWEST	
Houston	1 program
	12 spots
BIG BEND BANK	
St. Louis	1 program
BOATMENS NATIONAL BANK	
St. Louis	1 program
BROOKLINE SAVINGS & TRUST CO.	
Pittsburgh	1 program
CENTRAL NATIONAL BANK OF CLEVELAND	
Cleveland	3 programs
CHASE MANHATTAN BANK	
New York	6 spots
CITIZENS & SOUTHERN BANK	
Atlanta	4 spots
CITY BANK & TRUST CO.	
Milwaukee	1 program
COMMERCIAL BANK OF MIAMI	
Miami	1 program
CONNECTICUT BANK & TRUST CO.	
Hartford	5 programs
CONNECTICUT SAVINGS BANK	
Hartford	2 spots
DOUGLAS COUNTY BANK	
Omaha	16 spots
EMPIRE NATIONAL BANK	
Minneapolis	3 spots
EQUITABLE TRUST COMPANY	
Baltimore	1 spot
EUTAW SAVINGS BANK	
Baltimore	1 program
FARMERS & MECHANICS SAVINGS BANK	
Minneapolis	6 spots
FEDERAL SAVINGS ASSOCIATION	
Philadelphia	11 spots
FIDELITY BANK & TRUST CO.	
Houston	2 spots
FIDELITY PHILADELPHIA TRUST CO.	
Philadelphia	1 program

FIDELITY TRUST CO.	
Pittsburgh	1 program
FIRST CITY NATIONAL BANK	
Houston	3 programs
	7 spots
FIRST NATIONAL BANK IN ST. LOUIS	
St. Louis	3 programs
FIRST NATIONAL BANK OF ATLANTA	
Atlanta	6 spots
FIRST NATIONAL BANK OF DALLAS	
Dallas-Ft. Worth	4 programs
FIRST NATIONAL BANK OF FT. WORTH	
Dallas-Ft. Worth	2 programs
	3 spots
FIRST NATIONAL BANK OF HOLLYWOOD	
Miami	1 spot
FIRST NATIONAL BANK OF MIAMI	
Miami	1 program
FIRST NATIONAL BANK OF OMAHA	
Omaha	1 program
	4 spots
FIRST NATIONAL BANK OF PORTLAND	
Portland	2 programs
	2 spots
FIRST NATIONAL BANKS OF MINNEAPOLIS	
Minneapolis	1 spot
FIRST NATIONAL CITY BANK	
New York	7 programs
FIRST PENNSYLVANIA BANKING & TRUST CO.	
Philadelphia	1 program
FIRST WISCONSIN NATIONAL BANK	
Milwaukee	5 spots
FLORIDA NATIONAL BANK ASSOCIATION	
Miami	1 program
FT. WORTH NATIONAL BANK	
Dallas-Ft. Worth	15 spots
GIRARD TRUST CORN EXCHANGE NATIONAL BANK	
Philadelphia	2 programs
HARTFORD NATIONAL BANK & TRUST	
Hartford	4 programs
	13 spots
HOME BANK	
Los Angeles	1 spot
LINCOLN NATIONAL BANK	
Washington	1 program
MANCHESTER BANK OF ST. LOUIS	
St. Louis	2 spots

MANCHESTER COMMUNITY BANK	
St. Louis	1 spot
MANUFACTURERS TRUST CO.	
New York	5 programs
MARSHALL & ILSLEY BANK	
Milwaukee	1 program
	4 spots
MERCANTILE NATIONAL BANK	
Dallas-Ft. Worth	1 program
MERCHANTS BANK OF MIAMI	
Miami	1 program
MICHIGAN BANK	
Detroit	1 spot
MUTUAL SAVINGS BANKS	
Hartford	6 spots
NATIONAL BANK OF COMMERCE	
Houston	1 program
NATIONAL BANK OF DETROIT	
Detroit	5 spots
NATIONAL BANK OF WASHINGTON	
Seattle	1 program
NATIONAL CITY BANK	
Cleveland	1 program
NEW BRITAIN NATIONAL BANK	
Hartford	3 spots
NORTHERN BANK	
Milwaukee	1 spot
NORTH SIDE BANK	
Omaha	2 programs
	3 spots
NORTHWESTERN NATIONAL BANK OF MINNEAPOLIS	
Minneapolis	3 spots
OREGON MUTUAL SAVINGS BANK	
Portland	1 spot
PHILADELPHIA SAVINGS FUND SOCIETY	
Philadelphia	1 program
	15 spots
REPUBLIC NATIONAL BANK	
Dallas-Ft. Worth	10 spots
SOCIETY NATIONAL BANK OF CLEVELAND	
Cleveland	1 program
SOUTH OMAHA BANK	
Omaha	2 spots
STATE BANK & TRUST CO.	
St. Louis	17 spots

To page

North Carolina's

INTERURBIA

HAS THE LARGEST POPULATION OF ANY
METROPOLITAN MARKET IN THE TWO CAROLINAS

Dominated by

wfmy-tv

North Carolina's INTERURBIA . . . FIRST in Total Population and the largest metropolitan market in the two Carolinas. Investigate INTERURBIA *plus* the entire Prosperous Piedmont where more than 2,200,000 people are influenced by WFMY-TV.



GREENSBORO

WINSTON-SALEM

HIGH POINT

GREENSBORO-HIGH POINT- WINSTON-SALEM

(2 Stations)

Greensboro-High Point—Gulford County—Map Location F-3
Winston-Salem—Forsyth County—Map Location F-3
See NAB's consumer market map and data for details concerning the State.

wfmy-tv

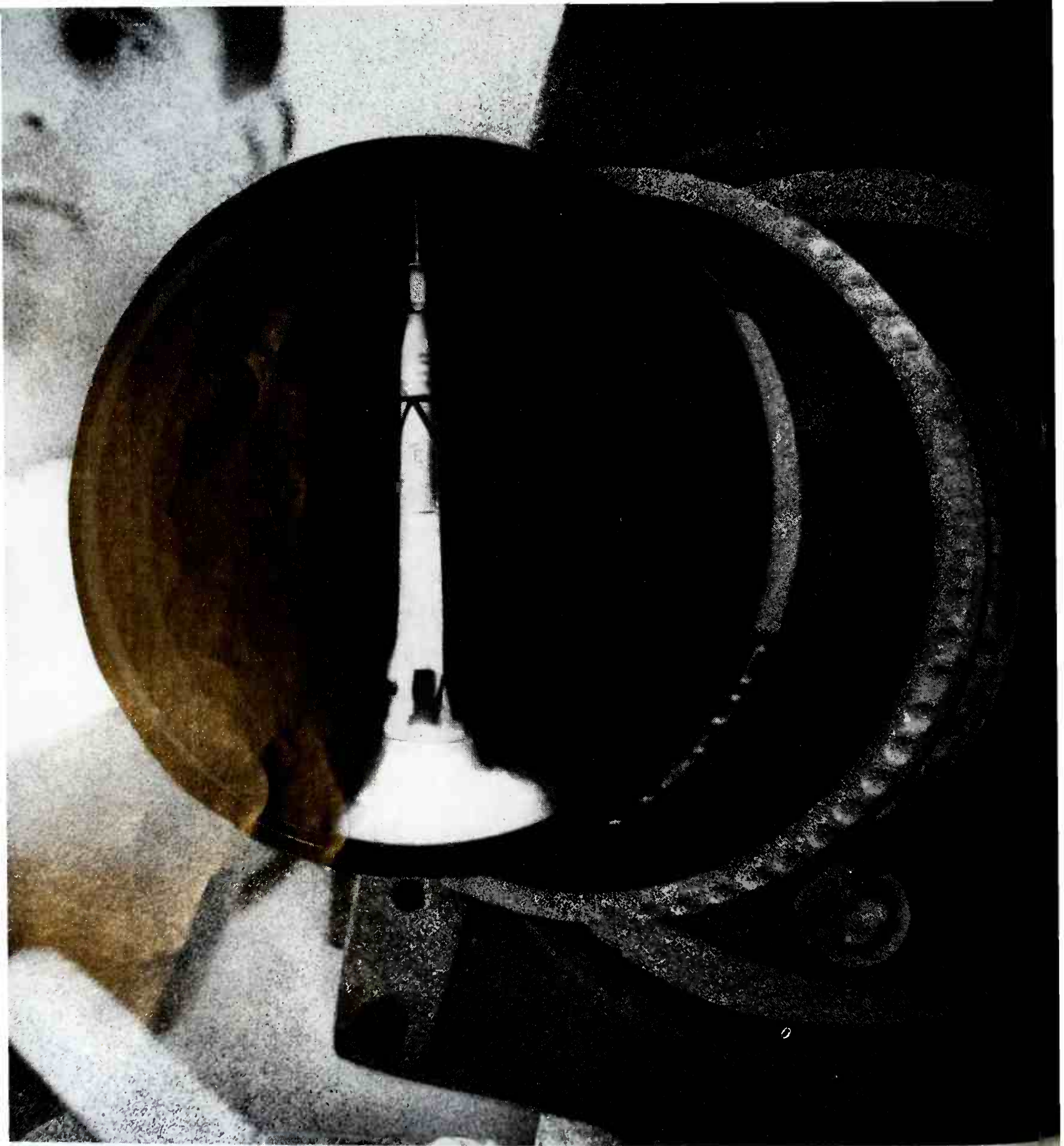
GREENSBORO, N. C.

Represented by

Harrington, Richter & Parsons, Inc.

New York • Chicago • San Francisco • Atlanta • Boston





SHARP FOCUS ON HISTORY AS IT HAPPENS

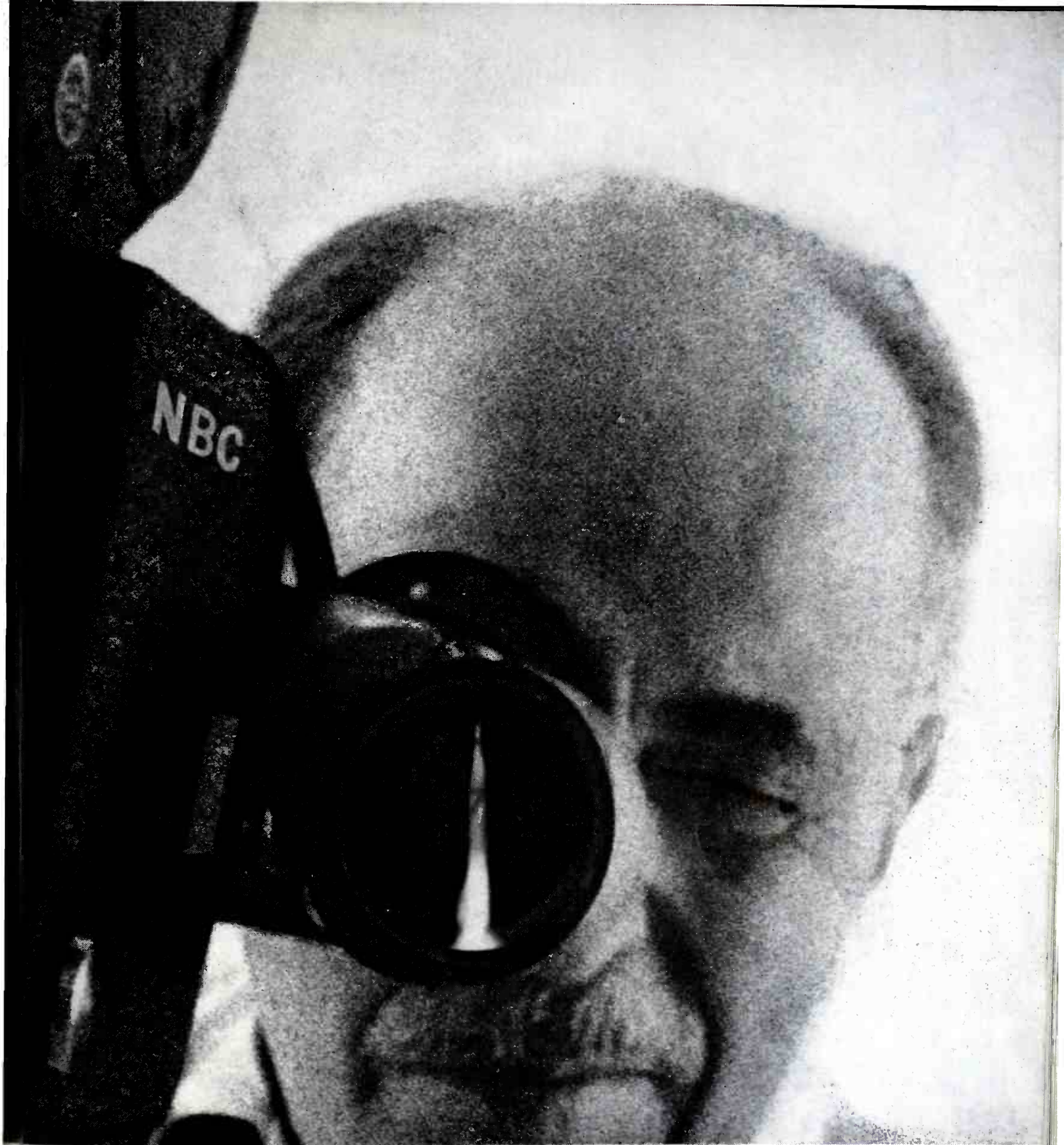
When Explorer I soared into orbit, the story was first flashed to a waiting world by NBC News. Such speed, responsibility and drama are characteristic. This year, they have helped NBC News win more awards than any other news service in the broadcasting industry.

The Sylvania "Best Network News Award" was given to the NBC News department "because it has taken a big step in 1957 in doing more things and greater things with news than it has ever done before."

The Saturday Review award for Distinguished Achieve-

ment in the Public Interest went to NBC News for its reporting "independence of editorial opinion . . . symbolizing of the general emergence of NBC as the leader in radio and television news coverage."

The Overseas Press Club honored Chet Huntley for "Best Radio or Television Interpretation of International Affairs," and cited Welles Hangen, NBC News, for "Best Radio or Television Reporting from Overseas." The Du Pont honored commentator Clifton Utter for "Best News in Chicago," "for his authoritative, telling



and literate reporting and analysis" and epitomizes the best in American news."

fifteen National Press Photographers Association went to NBC News cameramen. Maurice's film of a tornado in Dallas, won a Headliner for the best coverage of a news event.

News series with Chet Huntley and David was voted the best news program on the air in the annual Look-Listen Opinion Poll conducted by

the American Council for Better Broadcasts. "Outlook" was honored by the National Conference of Christians and Jews and by the National Association for Better Radio and Television.

More and more, America is turning on its broadcast dials for the sight and sound of history as it happens. NBC News provides that history with a force, clarity and conviction that have made it, this year, the most honored news-gathering organization in broadcast journalism.

NATIONAL BROADCASTING COMPANY



From the Award-Winning MGM Library of Shows

3 great new program series

with *Extra Profit Potential*

for local TV stations

OUR GANG COMEDIES



52 hilarious subjects never before shown on television. A perennially popular series that has enjoyed fabulous success everywhere and has a pre-sold viewer audience. Now start programming *newer* subjects than have ever been shown before—and watch the moppets skyrocket your ratings.

Extra Profit Potential

MGM-TV offers *unlimited runs* on its versatile films. Run singly as quarter-hour shows, or combined into half-hours, natural any hour of the day... morning or night.

CRIME DOES NOT PAY



48 exciting crime stories with a point-of-view that makes them ever-timely. Dramatized in a documentary stage style that provides perfect entertainment for prime evening hours. Starring such famous MGM names as Laraine Day, Robert Taylor, J. Carroll Naish, Van Johnson and others.

Extra Profit Potential

MGM-TV suggests that since each film is only 21 minutes, they can be programmed as a 25-minute series, offering stations extra profit-making 5-minute segments which to slot news or weather reports. Ideal for spotting just before joining or leaving the network.

JOHN NESBITT'S PASSING PARADE



69 breath-taking adventures in science, history, medicine, geography... scripted and narrated with the dramatic flair that made John Nesbitt famous. Designed for a family audience. Packed with prestige for bank, utility or insurance sponsorship.

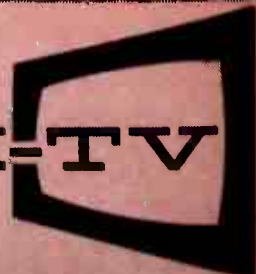
Extra Profit Potential

MGM-TV considers these 10-minute segments just right for the advertiser with a long-to-tell message in a quarter-hour segment. Or follow these audience-winners with 2-minute sponsored weather bulletins for extra profit pick-up.

**WRITE... WIRE OR PHONE
TO LOCK-UP YOUR MARKET
BEFORE IT'S SOLD!**

MGM-TV

A Service of
Loew's Incorporated

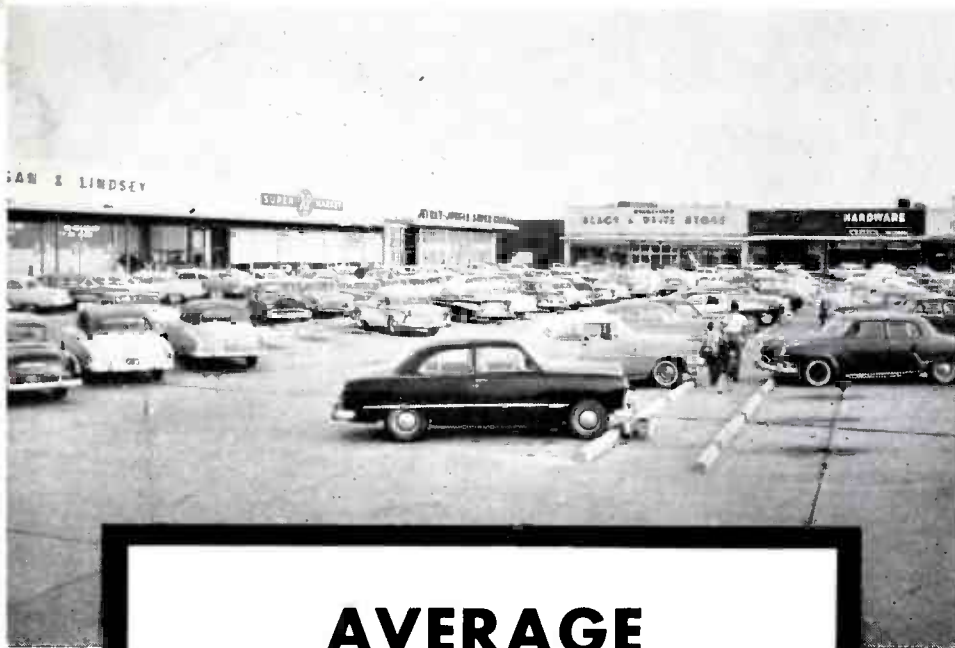


ON SPOT From page 20

ARDS NATIONAL BANK apolis	3 spots
ATIONAL BANK	1 program
RUST CO. OF MARYLAND re	3 spots
STATES NATIONAL BANK d	2 spots
N SAVINGS FUND SOCIETY dphia	5 programs
LOAN & MORTGAGE COMPANIES	
GN BONDED MORTGAGE CO.	4 spots
IAL FINANCE CO.	3 programs
	3 programs
ONTINENTAL MORTGAGE CORP. IDA	2 spots
WESTERN MORTGAGE CO. Los Angeles	1 spot
WEST INVESTMENT CO. Los Angeles	1 program
OLD FINANCE CORP.	3 programs
	1 spot
	2 programs
	1 program
	2 spots
Los Angeles	6 programs
Los Angeles	1 spot
Los Angeles	1 spot
Los Angeles	1 spot
Los Angeles	1 program
Los Angeles	3 programs
Los Angeles	1 program
IAL CREDIT CO. LOANS Los Angeles	4 spots
LOAN CO. Los Angeles	5 programs
LOS ANGELES TRUST DEED & MORTGAGE EXCHANGE Los Angeles	1 program
METROPOLITAN MORTGAGE CO. Los Angeles	6 spots
MINNABEL MORTGAGE CO. Los Angeles	1 spot
CONTINENTAL BUILDING & LOAN ASSOCIATION Los Angeles	1 program
PERSONAL BUDGET SERVICE LOANS Los Angeles	1 program
	4 spots
PERSONAL INDUSTRIAL LOAN CO. Los Angeles	1 spot
PERSONAL FINANCE & THRIFT CORP. Los Angeles - Ft. Worth	10 spots
PERSONAL FINANCE CORP. Los Angeles	1 program
PERSONAL MORTGAGE CO. Los Angeles	12 spots
PERSONAL MAN & McLEAN LOANS Los Angeles	4 spots
PERSONAL FINANCE CORP. Los Angeles	6 spots
	5 spots
PERSONAL LOANS INC. Los Angeles	5 spots
PERSONAL MORTGAGE CO. Los Angeles	8 spots

JACKSON, MISSISSIPPI . . .

the South's fastest growing TV Market



**AVERAGE
FAMILY INCOME
\$573500**

High BUY-POWER in the fast-growing Jackson market! Income from expanding industry, oil, gas, cattle, cotton, timber and wholesale trade means a billion dollar* market waiting for you. Only two TV stations reach this prime market—WJTV and WLBT.

*Television Magazine Market Book 1957

**274,650 TV HOMES
SERVED BY TWO GREAT STATIONS**

WJTV

CHANNEL 12

KATZ

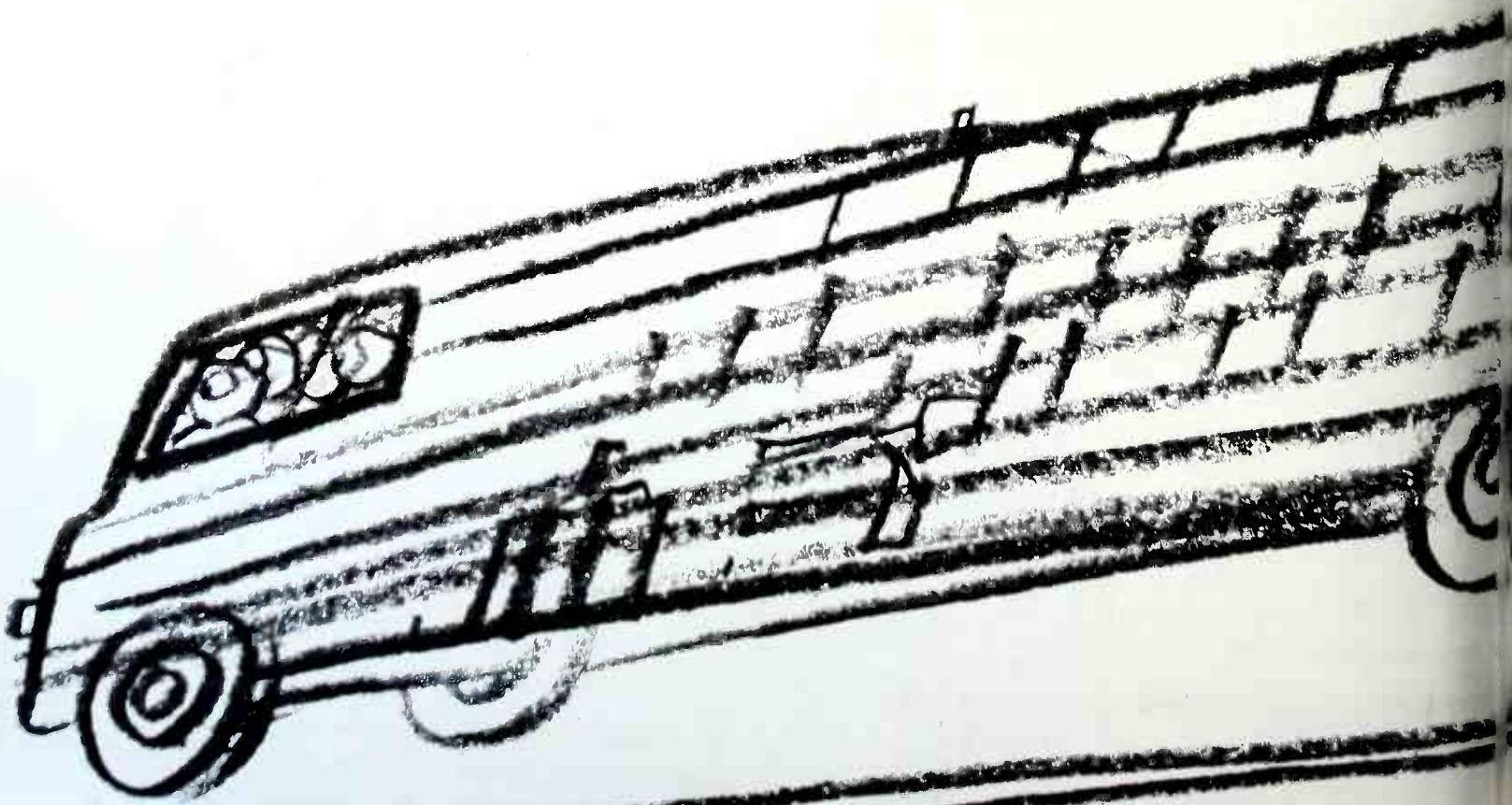
WLBT

CHANNEL 3

HOLLINGBERRY



END



Orborn

WHERE'S THE FIRE?

Time and place are no barriers to NEWSFILM. No matter where the news breaks—or when—NEWSFILM's force of 400-plus cameramen and correspondents round the globe guarantees johnny-on-the spot coverage.

Moreover, NEWSFILM spreads the news like wildfire! Sped to four large processing centers, assembled footage is expertly condensed to 12 minutes a day of fast-moving, complete world reporting—edited especially for television—then air-rushed to subscribing stations while the news is still red-hot.

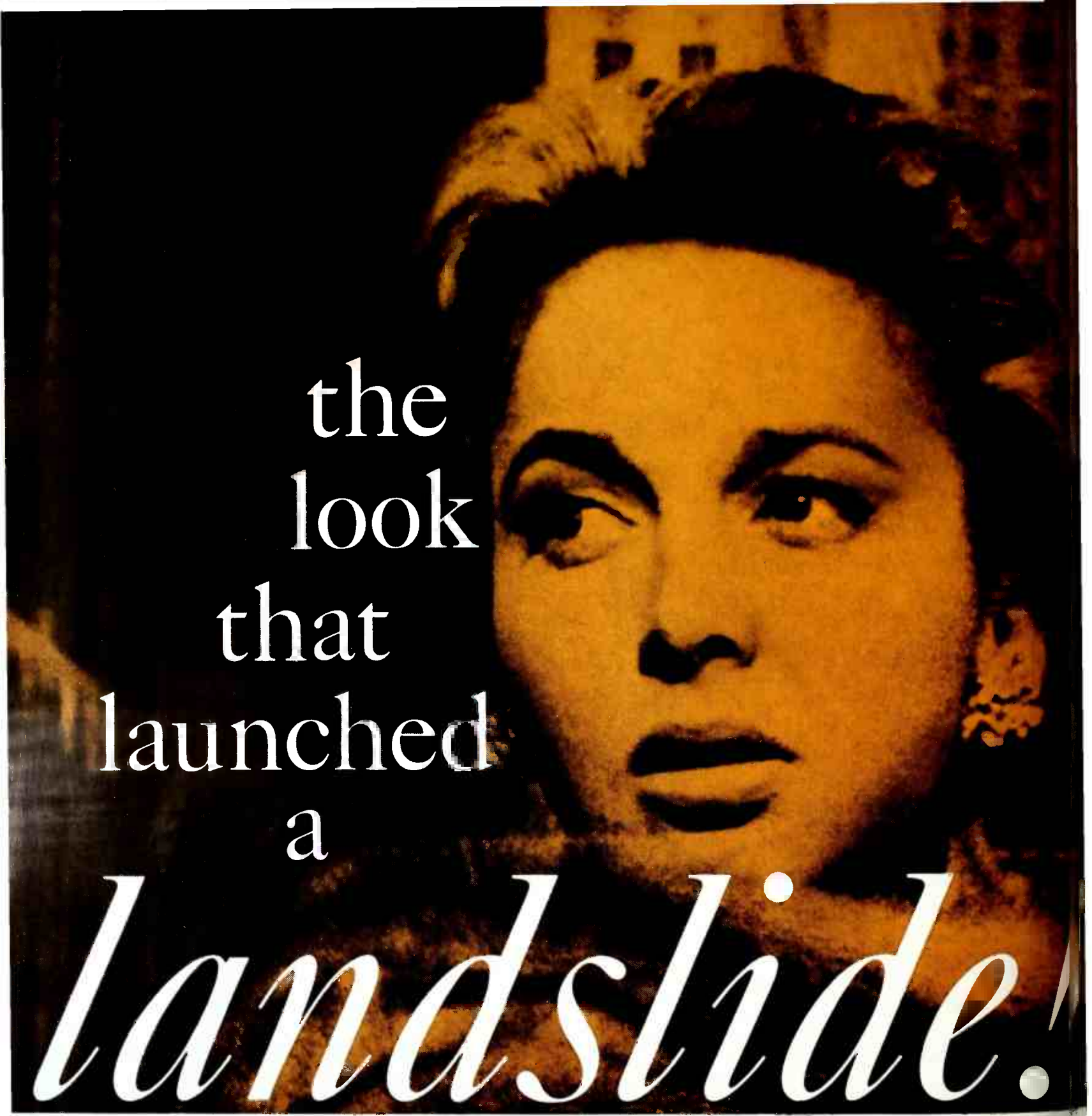
But discover for yourself why NEWSFILM is America's leading source of news for home viewing ...with more U.S. subscribers than any other television news service! Call the CBS Television Film Sales office nearest you and arrange a screening of some typical NEWSFILM programs.

NEWSFILM, product of CBS News, is available to all stations.

CBS TELEVISION FILM SALES, INC. 

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

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



the
look
that
launched
a
landslide!

“DECOY,” starring Beverly Garland

One look and ten of America's top stations bought “DECOY” within two weeks after sales began. Six weeks later, “DECOY” had been sold in 17 of the 25 major markets, plus 36 key secondary markets. Now, “DECOY” is sold in 80 markets — 24 of the 30 major ones and 56 secondary markets!

First ratings prove “Decoy” is winner by a landslide against every kind of opposition.

Oklahoma City...34.1 A.R.B....Friday 9 PM

Against “Cavalcade of Sports” 18.9,
“Walter Winchell File” 6.9

Boston...24.3 A.R.B....Sunday 10:30 PM

Against “State Trooper” 10.5 “What’s My Line” 7.6

Buffalo...25.8 A.R.B....Tuesday 10:30 PM

Against “Highway Patrol” 25.3 “O’Henry Playhouse” 7.7

New Orleans...28.9 A.R.B....Thursday 10 PM

Against “Gray Ghost” 14.3,

“News and Million Dollar Movie” 2.8 and 0.1

Produced by Pyramid Productions

“Decoy” looks—and IS—No. 1! For ratings like these, call



OFFICIAL FILMS,

25 West 45th Street, New York, NY 10036

PLAZA

REPRESENTATIVES: Atlanta / Jackson 2-4878 • Beverly Hills / Crestview 6-3528 • Chicago / Dearborn 2-5246 • Cincinnati / Cherry 1-4088 • Dallas / Emerson Fayetteville / Hillcrest 2-5485 • Ft. Lauderdale / Miami 6-4000 • Los Angeles / Long Beach 4-4000 • New York / New York 2-4000 • Philadelphia / Philadelphia 2-4000 • Pittsburgh / Pittsburgh 2-4000 • St. Louis / St. Louis 2-4000 • Washington, D.C. / Washington, D.C. 2-4000 • WWW.americanradiohistory.com

Focus on PEOPLE

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

Louis G. Cowan, new president of CBS-TV Network, discusses the basis of his approach to programming in "Network in Ferment." Before Cowan joined CBS in 1955 as a vice president, he had his own TV-radio production company; he was creator and producer of the \$64,000 *Question*.

Granville S. Carrel, vice president of the First National City Bank of N.Y., discusses the role of TV in changing the public's image of bankers. Since he first joined the bank in 1929, Carrel has served in various capacities in the New York City branches, in the National Division, and in recent years, as head of the public relations department.

Ted Cott, head of NTA's do-and-o stations, foresees more independent spectaculars as the independent stations turn to "opportunity to compete with the musclebound affiliates." (See "Fighting Independents" in this issue.) Cott, formerly vice president and general manager with DuMont, first entered broadcasting at the age of 16 as announcer, producer, director on WJLT, New York.

Ideal Toy's director of advertising and public relations (see "How Do You Sell to a Child?"), Melvin Helitzer has been playing with toys for a living since 1949, when he became p.r. director for Toy Guidance Council. A former newspaperman with several New York State dailies, 33-year-old Helitzer also served in 1956 as N.Y. radio and TV director for Adlai Stevenson. He joined Ideal in 1953.

Jack Paar, whose success in the late night program *Tonight* is detailed on page 54, started his broadcasting career as a radio announcer in his home town, Cleveland, Ohio. After a series of quiz and comedy shows on radio, Paar entered TV in 1952 where he hosted several programs. His success on *Tonight* led to a program title change—*The Jack Paar Show*.

This month's **Radio Study** was written by Dr. Forest L. Whan, a teacher at Kansas State College. Dr. Whan is the director of annual studies of the radio-TV audience in Iowa, New England, Kansas and 16 other states. He has taught at several universities and served as a market and research consultant to manufacturers, agencies, newspapers, stations and networks.



LOUIS G. COWAN



GRANVILLE S. CARREL



TED COTT



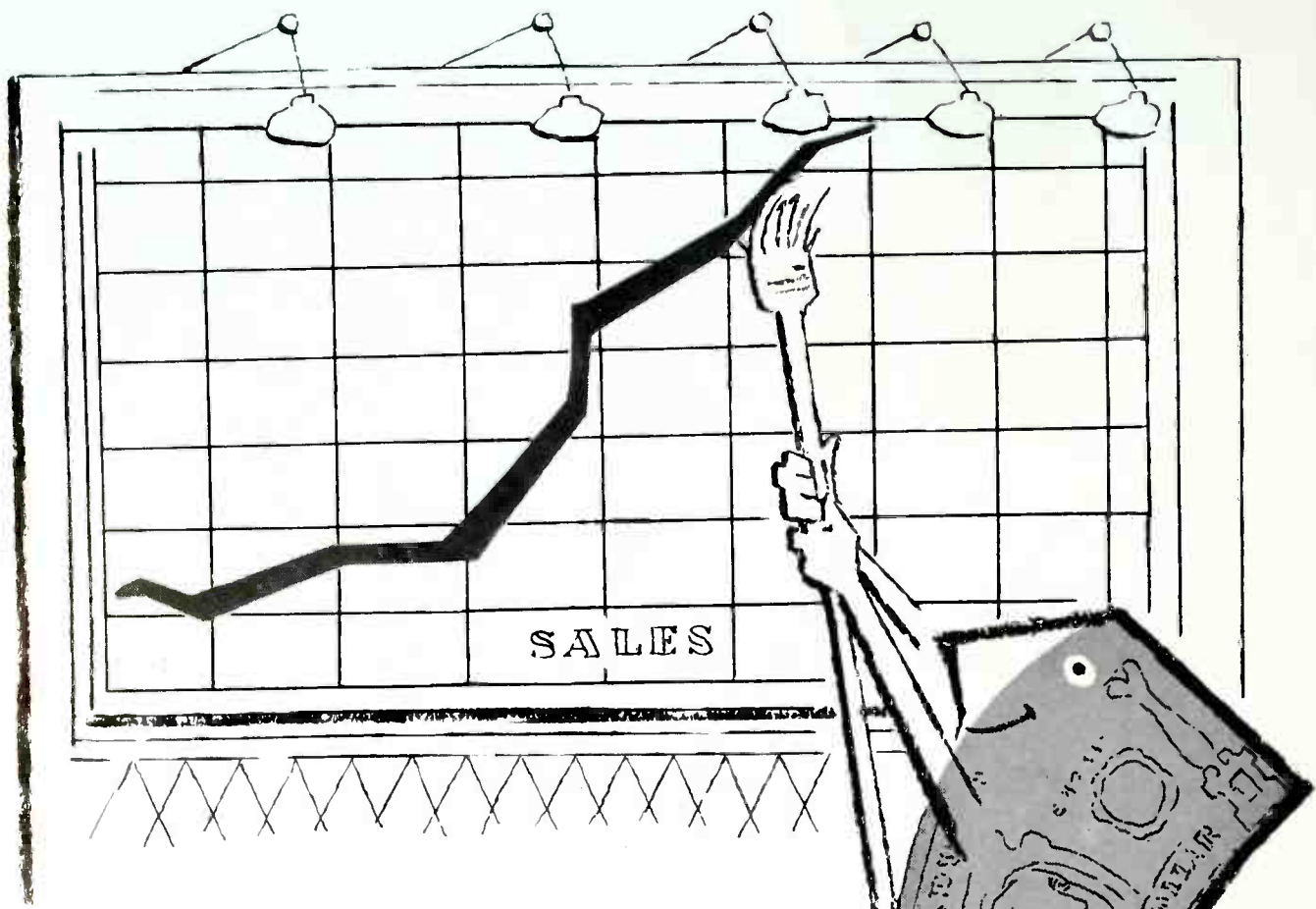
MELVIN HELITZER



JACK PAAR



DR. FOREST L. WHAN



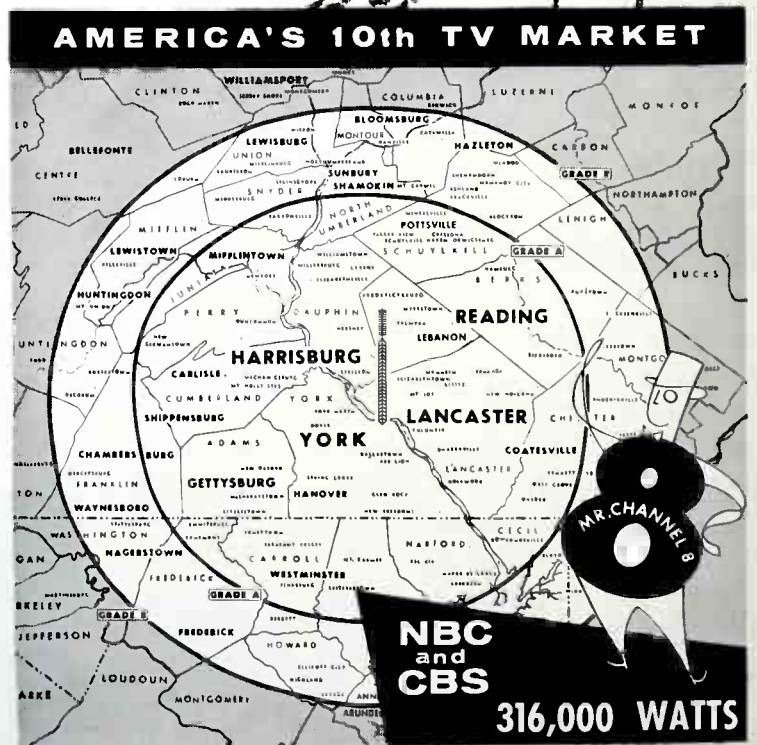
**your advertising
dollar produces
more sales
on **WGAL-TV****

And there's a reason. This pioneer station is foremost in the three standard metropolitan markets in its coverage area: Lancaster, Harrisburg, York, as well as in numerous other cities—Gettysburg, Hanover, Lebanon, Chambersburg, Carlisle, Lewistown, etc. In short, you find that WGAL-TV's multi-city coverage costs you less than buying single-city coverage. Put your advertising dollar to work producing *more*—on WGAL-TV.

wgal-tv

LANCASTER, PA.

NBC and CBS



STEINMAN STATION • Clair McCollough, Pres.

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



A MONTHLY FEATURE

BY GEORGE G. HUNTINGTON

Assistant to President, TvB

THE DIFFERENCE BETWEEN ACTORS AND PEOPLE

Successful writing can make a TV actor's commercial seem like advice from a friend

There are two television selling tools you've probably been overlooking. I call them "invisible writing" and "painless teaching."

If you talk about stables of writers and well rehearsed scripts for Arthur Godfrey, Dick Stark, Rex Marshall, Betty Humes, Julia Mead, Garry Moore or a dozen others, the average television viewer will resent it. If you say anything about the highly professional writers behind the *Perry Como Show*, the average viewer will consider this sacrilegious. To him, these people have no writers. They are not even actors. What he sees on the screen is simply a person he likes who is just being himself, natural, believable. And I agree with the viewer: that's exactly what he sees.

What are Hollywood actors really like?

You see a classic example of the unique believability enjoyed by television's personalities when you compare the Oscar Award and Emmy Award telecast. I enjoyed the Oscar telecast because I was seeing Hollywood's stars face-to-face for the first time—"so that's what he is *really* like," I heard people say. In spite of all the times they had seen these performers on the motion picture screen, it was as though the viewers were now meeting them for the first time. They were seeing actors as people, face-to-face, on television.

On the Emmy Award telecast, the situation was quite different. On this show, the stars were people every viewer knows, people we consider personal friends. We have seen them so clearly, so realistically on television that we felt no sense of surprise at their appearance. We enjoyed the Emmy telecast because we enjoyed seeing our friends rewarded.

Remember what happened when there was some apparent teleprompter trouble on both shows? The *actors* (from Hollywood) stopped, stared, stuttered, stared again and went tumbling on. The *people* (from television) laughed, looked up, capitalized on the opportunity to be completely themselves and were *more* effective being themselves than they ever could

be as mere line-readers. The best performances were given by those who apparently read no lines at all; apparently, that is.

This "invisible writing," the writing that only the on-camera person knows has been written and of which the at-home audience is totally unconscious, this invisible writing can take your selling message out of the realm of an advertisement and into the setting of a friend's recommendation.

Next time you write an ad for print or a commercial for television, see how this invisible writing might better tell your story. The first step is to study the personality of the person to deliver your message or to carefully select the person who best fits the personality of your message. Then forget about writing copy and captions. Try to write your message so that when it's delivered it will not appear to have been written at all. Don't try to make *actors* of your TV personalities: let them be themselves. Successful invisible writing can have the impact of the casual ad lib, create the conviction of a friend's recommendation, because that's what it is. Just as print editorial material far out-rates print ads in readership, so too, I believe, the personal buying advice of television's very real people can out-rate even the cleverest actors.

We learn effortlessly with "painless teaching"

This invisible writing ties in with another overlooked TV selling tool, "painless teaching." We made a survey and found that very few people said they turned to television for specific information. This, to me means television is the most painless teacher. It enables you to learn things, not by direct teaching, but by letting you observe something happening, as a result of being there yourself, via television. I don't mean just the programs labelled "educational" or the quiz shows or the news shows. I include them all, particularly the so-called "pure entertainment" shows.

I can't tell you exactly how much I've learned from these

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A MONTHLY FEATURE
ON PROMOTION
CONDUCTED BY ELL HENRY

President, Broadcasters' Promotion
Association

DON'T PROMISE WHAT YOU CAN'T DELIVER

Today's client won't buy exaggerated promises from promotion managers

BPA was organized less than two years ago in Chicago. Our current membership consists of nearly 200 broadcast promotion representatives from both radio and television. The prime purpose of the organization is to aid the promotion manager in doing a better all-around promotion job for his station and to put it thereby in a better competitive position to win that all-important client dollar.

Promotion man should draw line in pleasing client

Every day the promotion manager is becoming more of a prime asset to management. His respectful position in the industry is attained mainly through his own competent and capable efforts. It isn't the sole and avowed duty of the promotion man to do everything just to please the client and the agency, nor, by the way, should their demands be out of line. There is nothing that causes more irritation and concern than a mouthful of phony promises by the station or promotion manager that the client will "receive not only the biggest promotion outlay that we've ever undertaken, but we intend to report to you by letter, telephone, or wire each day, week and month to keep you posted on our tremendous undertaking."

Anyone can ooze out these oily words. They do nothing but degrade, deflate and drive deep a hurting blow to the field of broadcasting promotion people who are attempting to do the type of honest, top-drawer job which brings acclaim to station or network from agency and client alike.

Agency and client are entitled to an honest appraisal of a planned promotion program. There are numerous sponsors today who have little idea how broadcasting promotion works, how it can be thoughtfully and carefully conceived and professionally executed, and how it can be, in part, responsible for highly satisfactory results for all parties concerned. Clients, through their agencies, should be informed of a station's legitimate plans to promote their campaigns.

Let's examine some of the component parts of a typical BPA promotion manager's "spellout" of his service to either an old or new client.

1) *Promotion—internal and external*

Internal—The use of his station's own facilities to promote the "living daylights" out of the particular program involved. This is the promotion man's best area for promoting a show. If he is not smart enough to take advantage of his own free way, he ought to get out of the business.

External—A never-ending field filled with an uncountable number of ideas that can be applied by merely snapping the finger. To name a few: window displays, post cards, envelope stuffers, postal-meter identification, presentation broadsides, bulletins, merchandising materials, direct mail printed announcements—and the list could go on and on. But remember: almost every one of these costs money. If it is to come from the station, the promotion manager had better be sure that he has authority to spend it. If he plans to ask the agency or client to share in the cost, he'd better be pretty certain that he has selected the top two or three promotion gimmicks that will get both parties into pay-off territory.

2) *Advertising*

Name a client who does not want this support in view of the campaign he plans to undertake on any station, large or small. Here again, the promotion manager is strongly advised to produce a concrete advertising plan which should be thoroughly discussed with either the agency or client. Every effort should be made to avoid duplication of effort and of dollars to be spent. It is amazing to learn of the many cases of duplicate expenditures for program advertising.

I believe the majority of stations are willing to undertake an advertising expenditure in behalf of a sound program purchase but, once again, the advertiser is not going to retain that refreshed feeling if he is handed a lot of meaningless

Sylvester sees **Red**

and "Hippity Hops" to new sales peak!

Sylvester Scott, Jr., juvenile market timebuyer, credits soaring client's sales to WJAR-TV's unique children's program, "Hippity Hop, the Cartoon Cop" — a typical example of WJAR-TV's highly effective creative approach to special programming.

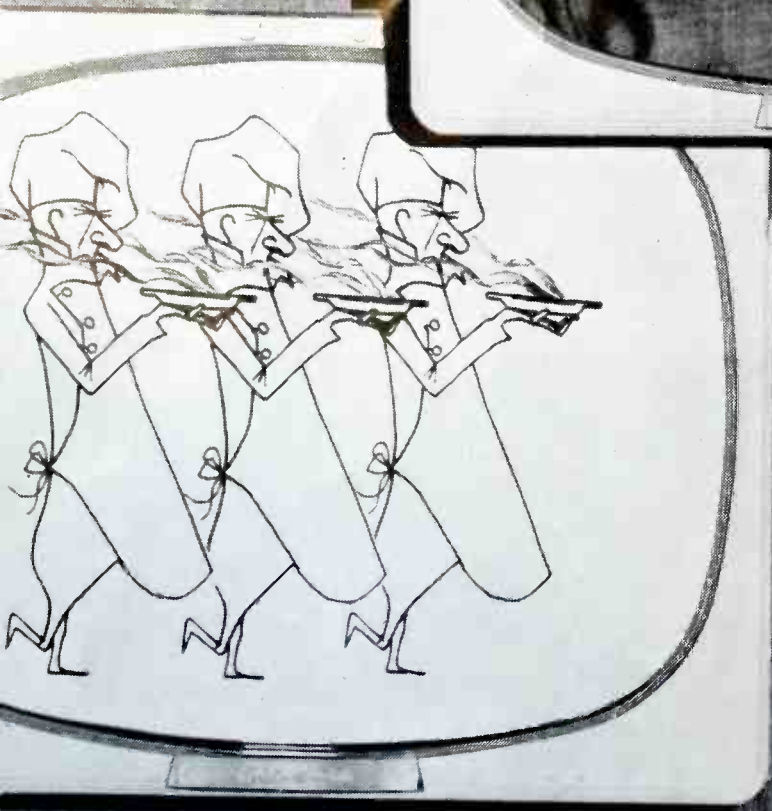
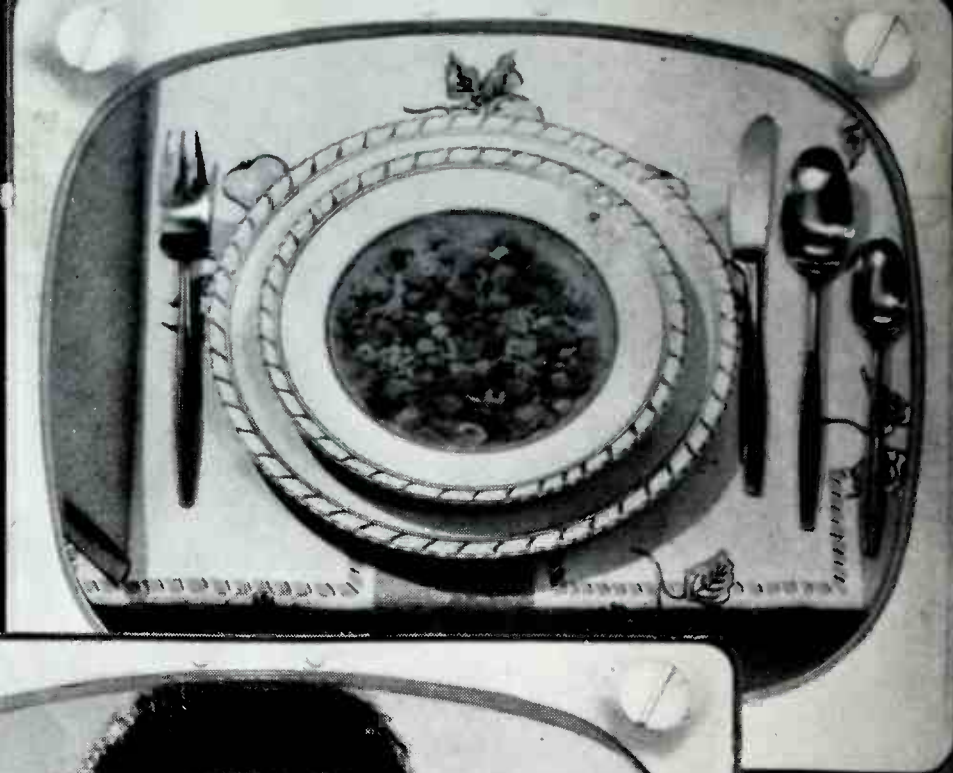
In the PROVIDENCE MARKET

WJAR-TV

*is cock-of-the-walk
in creative programming!*



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



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

Which gets your vote?

Finally speaking, which in opinion would sell the most to four people—and you'd get as many answers! Well, on the other hand, you can pre-test. Test with all the partial audiences you want, know, economically.

When commercials on film put the driver's seat. You're able for time and station but the land... know the message's impact—know it isn't changed. And you can see black-and-white or color... Eastman Film for every occasion!

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

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

Midwest Division
 10 East Randolph Drive
 Chicago 1, Ill.

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

or

I. J. German, Inc.
 for the sale and distribution of
 Professional Motion Picture Films,
 100 West Lee, N. J.; Chicago, Ill.;
 Hollywood, Calif.

HENRY From page 32

less triple-talk. A client bought a particular station because he was convinced it was the station to buy. Advertising activity might well have figured into the purchase. The promotion manager is indebted to this client only to the extent of preparing, then executing, a campaign which has been thoroughly discussed and understood by both parties involved in the campaign.

3) *Publicity*

This can be the broadcasting and advertising fraternity's (in fact any business') most misunderstood and abused subject. No two people seemingly have the same interpretation of this exalted little nine-letter word. To me, publicity represents the efforts of the promotion manager to effect a free editorial play from a newspaper or other publication on behalf of the advertiser's program.

The copy boy's uncle is useless

A fast rule that should be observed by the promotion man is to promise nothing to his client in this area. It is rather easy for both the station and the client to issue rash statements like "because we advertise, we can get this newspaper or magazine to do a story on the Mary Smith show," or "I know the copy boy whose uncle is the chief linotype operator and he'll get it in for me," etc., etc. Don't use this approach or one similar to it. I've very rarely seen it work.

The management of a newspaper or a magazine is the chief competition of a broadcasting station or network. The fourth estate will use broadcasting copy and will use it in a favorable manner, but the approach must be made on the basis that the story provides newsworthy entertainment or knowledge for the readers of a particular newspaper or magazine.

Again, the promotion manager is strongly advised to discuss the planned publicity campaign with his client so that wasteful duplication of effort can be avoided before the campaign gets under way.

Indispensable marketing tool

No two broadcasting stations have the same set of promotion rules; no two stations have the same set of promotion problems. But as Hal Davis of the Grey Advertising Agency so well stated in BPA's May column: "Promotion is no longer a frill so far as marketing is concerned."
 END

i'm
BLUSHING
 with
 pride



"Jaxie" Jacksonville, Florida's most famous Porpoise, says—the new WFGA-TV, Florida's Colorful Station, has been picked by Television Age and Billboard for national honors in Two Station Markets.

- ★ 2nd Place Award—General Audience Promotion
- ★ 2nd Place Award—Sales Promotion

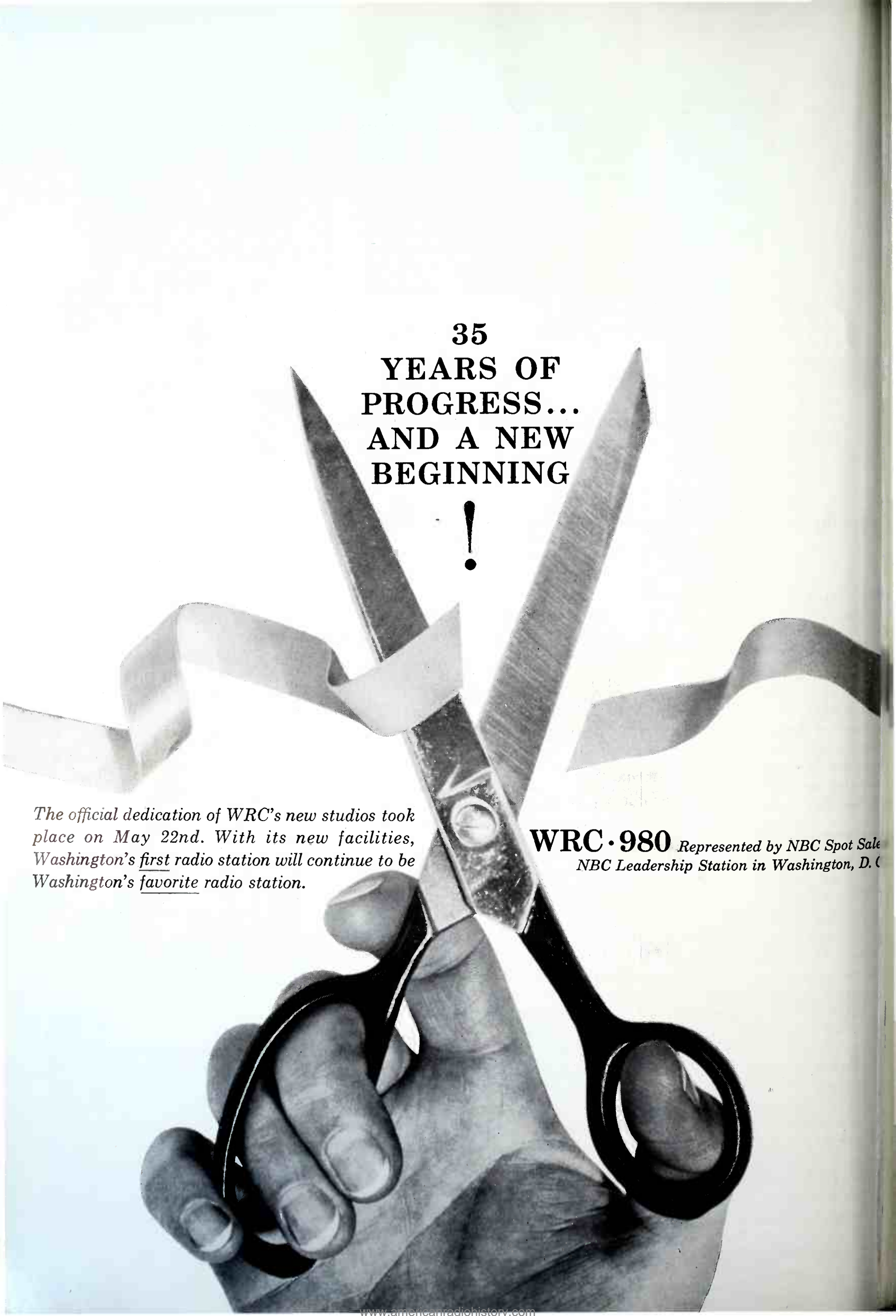
We would like to thank the judges who bestowed these honors on WFGA-TV—a station that has been on the air only since September, 1957.

JESSE H. CRIFE
 Station Manager

BILL WALKER
 Promotion Manager

Represented by Peters, Griffin, Woodward, Inc. NBC-ABC

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



**35
YEARS OF
PROGRESS...
AND A NEW
BEGINNING**

!

The official dedication of WRC's new studios took place on May 22nd. With its new facilities, Washington's first radio station will continue to be Washington's favorite radio station.

WRC • 980 *Represented by NBC Spot Sale
NBC Leadership Station in Washington, D. C.*



A MONTHLY FEATURE
BY KEVIN B. SWEENEY

President, Radio Advertising Bureau

A NEW FIRST IN RADIO

News programming has taken the lead in the affections of radio listeners

There is one especially startling fact in the most recent Politz study, "Radio Today in the Lives of the American People."

It is the emergence of news programming as a clearcut top among program types offered by 1958 radio in the affections of listeners, particularly among women. News outranks out music with women in the category "programs you listen to." News is the "main reason" for female listening during eight of the 14 hours between 5 a.m. and 7 p.m. News has always been high in the affections of male listeners but now it is becoming women's favorite program, too. This is significant in many ways to advertisers.

News adjacencies can sell special products

News adjacencies should obviously be more highly prized than they are, particularly for the growing number of products where both male and female members of the family exercise some buying influence.

News sponsorship is probably the soundest of radio program buys. Only in the early afternoon does it slough off. At all other periods, it makes a strong showing, generally, when an advertiser looks at the cumulative audience of only one station's news—the average station's in-home audience in a week is 29.9% of the families, 10.5 broadcasts in-home—he sees that a dominant position in news on a single station or a single network, even for a single day, is an exceptionally strategic one.

News programming, or even adjacencies, offer a particularly resilient springboard for news about products, which few news sponsors avail themselves of. The presentation of the news on radio is now more dramatic—sensational, if you will—than it has been since World War II. Unless the advertiser presents his news in the same way, there can be a very unprofitable letdown at this rather crucial point.

But more significant than any other aspect of the new strength of news in radio's programming is what is coming up. Traveling four or five days a week as I do, I hear news in a great many cities—locally produced broadcasts and the network presentations. Both have been improving rapidly. There is more selection of the news from the circulation rather than significance point of view, more first-person, I-was-there reporting, more sound-of-the-news, e.g., the policeman, wounded in capturing the gangster, gasping out from his hospital bed how he did it. There is more depth in the news, and even more speed.

Disappearing rapidly in major cities is the reliance on the wire service five-minute summary; surfacing is the attitude, "What's \$20 for a long distance call to Caracas to get an exclusive, eyewitness report?" Stations are beefing up their news staffs. Ten years ago, a station with more than two newsmen was an oddity. Now there are dozens with five to ten men assigned to local coverage. Police news—the backbone of most big-city newspapers' circulation—is getting major attention from radio now.

Editorial stands by stations make news

News features are springing up all over the place. Editorial stands are being taken by stations in a way that makes news, e.g., an Eastern station faced up to its area's most pressing police problem, male deviates, in a saturation editorial drive that dominated the attention of the market for many days.

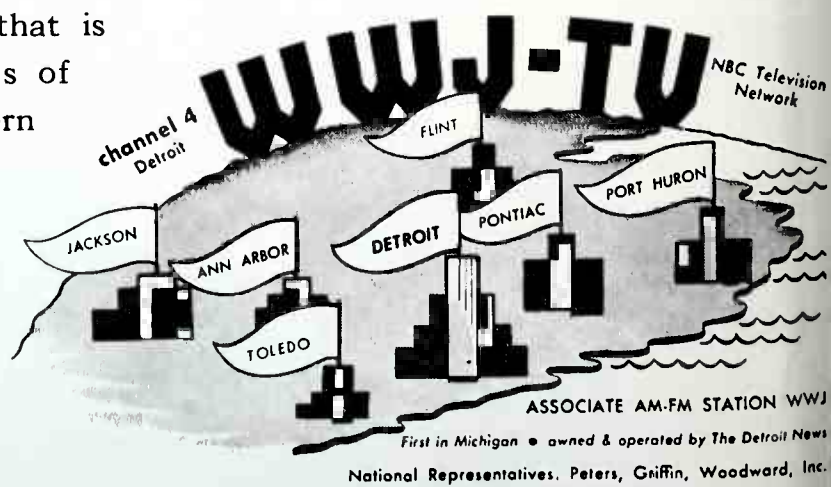
Of all aspects of radio programming for an advertiser to watch, certainly news is the most important because here will come the swiftest advances, the best buying opportunities of the next few years.

(For a detailed study of radio news, see "News—Radio's Basic Strength," TELEVISION MAGAZINE, April 1958.) END

THE IMAGE OF BELIEVABILITY



Believable as a June wedding . . . that is WWJ-TV in Detroit. Eleven years of superior television service to southeastern Michigan — strict adherence to the public interest—have given WWJ-TV such dominant stature that every advertiser enjoys a priceless advantage, every product a cordial acceptance that quickly leads to sales.





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

A TOUCH OF SPRING

The bright new spots have blossomed out in an encouraging burst of creativity

Spring has been most productive and it seems there has been an extra touch of creativity in the air.

Among the bright new spots blossoming out, we'd like to mention a few of our favorites:

To begin with there is a new one for Budweiser Beer that shows great imagination both in concept and in technical execution. It puts that "Where's There's Life There's Bud" in a series of pictures in lively visual tempo. Normally we are opposed to the split screen but we like the way this particular spot does it. Using a new "zoomar" lens to snap in the common scenes (previously established in the commercial), this sequence is a real eye-catcher.

Go to Marvin Rothenberg for the direction of this excellent MPO, working from the script by Bob Johnson of MPO.

Julia makes a good impression

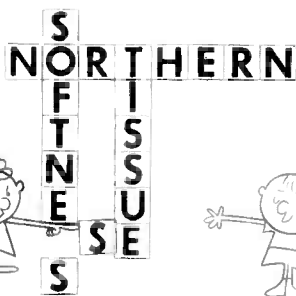
It seems like several springs that we have been watching Julia make a good impression. First for Lincoln and now for American Gas Association.

Maybe we were skeptical about this gal Julia in the early days but we have become more and more convinced that she is among the best in the business. She has a styling and a zestiness to her work that makes a rich impression on her colleagues. But she also has the unique knack of making this commercial come through with a warmth that makes the message believable far beyond most of her colleagues. A basket of roses to a great gal!

A writer who has been faced with the problem of what to do on TV with bathroom tissue can take a happy lesson from a new entry for Northern Tissue. Called "Anagrams," it is a series of puzzles around with a few key words and some perceptive animation from Playhouse Pictures. Y & R is the agency.

It seems there have been more fresh new animation styles in the past year than in any similar period in our history. Most encouraging is that the styles are bright and gay without

Budweiser Beer;
Agency: D'Arcy



Northern Tissue;
Agency: Y&R

Mattel Toys; Agency:
Carlson-Roberts, Inc.



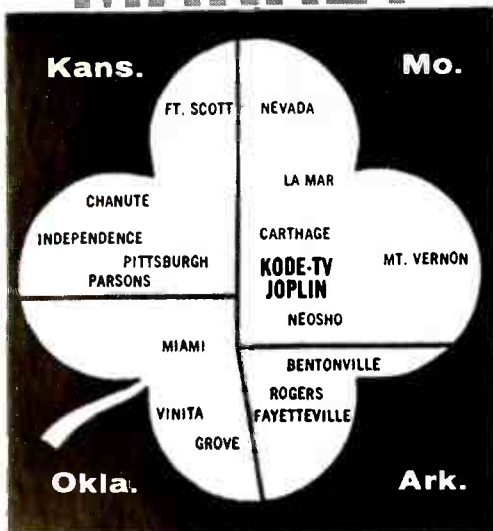
some of the grotesque concepts that disturbed the field a couple of seasons back.

Certainly the top trend-setter in the business is Jello. First, they had a smash success with "Busy Day" and then went on to such gems as the "Chinese Baby" award-winner.

Now they are off with a new touch of springtime. It is a really lively series on "National Jello Week" with such mad ideas as "Put-Bounce-in-the-Baby-with-Jello Week" and "Try-

To next page

MISSOURI'S THIRD TV MARKET



162,799 TV HOMES*

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

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

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

*Television Mag. Set Count, May 1958

CREATED BY
KODE-TV
JOPLIN, MO.



A member of the Friendly Group

Harry D. Burke,
VP & Gen. Mgr.
Rep. by
Avery-Knodel

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

McMAHAN *Continued*

Some-Other-Flavor-Besides-Red-Jello Week." Young & Rubicam is the agency again and the old reliable Ray Patin produced.

If television is raising a new crop of juvenile delinquents (and this we have always doubted!), certainly Mattel Toys is going to see that our new crop of j.d.s have a sense of humor. Recommended for viewing for my kids and yours, too, is a sidesplitting new commercial on the Mattel "Firebolt," a perfectly terrifying piece of equipment they now offer—in plastic—to our cops and robbers smallfry.

TV watcher to the rescue

The picture opens with the kid watching television. On the TV, our hero has just been trapped in the warehouse by the mob and bullets spatter all around while he remains unarmed. Quick to the rescue, our young TV watcher hands him, through the television screen, his Mattel Firebolt and you can guess the rest . . .

Producer for this gory guffaw is Animation, Inc., with Stan Frazen directing. Carlson-Roberts, Inc., out in Beverly Hills, California, is the advertising agency.

Japanese TV coming of age

Another reel of Japanese commercials comes our way and it is always a pleasure to see how television is coming of age in that country.

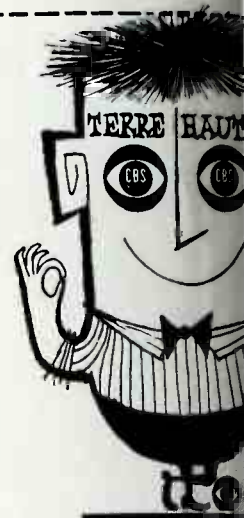
Their animation is improving and some of their live action is most engaging. For instance, in a commercial advertising bicycles, you will see the change in Japanese culture reflected as some beautiful Japanese dolls in shorts go cycling through the countryside. In another commercial, more pretty girls seem to be having priority over men on the golf course.

It makes one wonder if the kimono isn't going out of style—and what part television is playing in this atomic change.

On the amusing side, we find the Japanese lifting American music tracks to score their TV commercials. Sometimes, by American connotation, the musical selections are a trifle inappropos.

"Frankie and Johnny" is used to score the commercial on a stove cleaner. The bicycles roll along to "Sweet Georgia Brown," and when they advertise water heaters they score it with that oldie "Oh, You Beautiful Doll." **END**

TERRE HAUTE
Indiana's 2nd Largest
TV Market



251,970
TV Homes



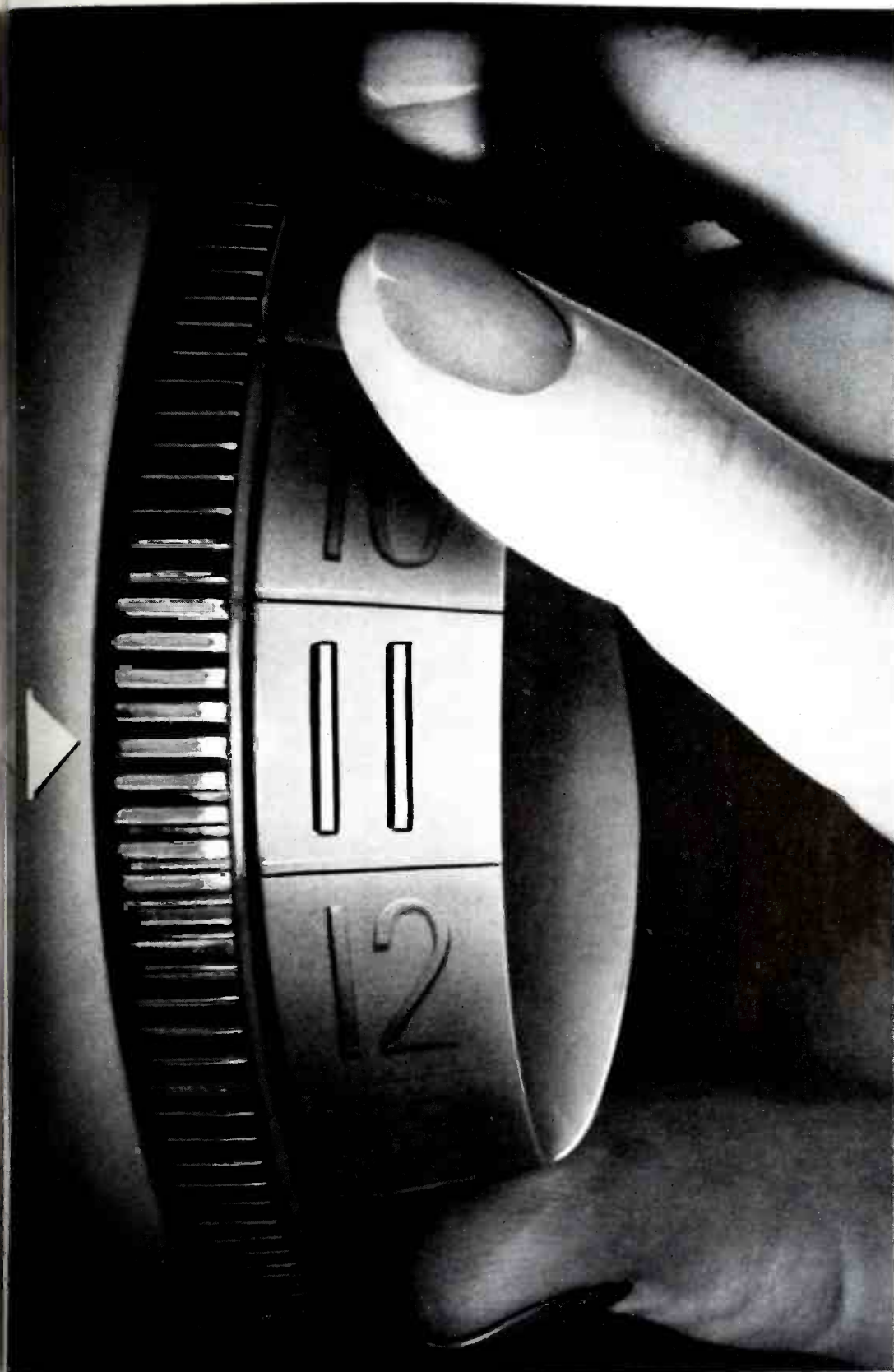
BOLLING CO.
NEW YORK
CHICAGO



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

WGR-TV
ABC CHANNEL 2
BUFFALO

TT SYMBOL OF SERVICE
CT A TRANSCONTINENTAL SERVICE
WROC-TV, Rochester • WGR Radio Buffalo • WSA Radio, WSA-TV, WNEP-TV/WILK-TV, Scranton-Will



Our Nielsen is part of the story. Our rate card is part. Our list of national advertisers is part, too.

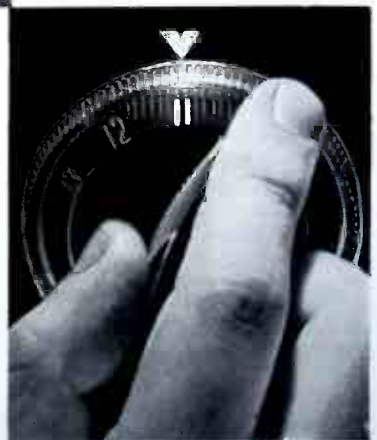
Looking at them together, the astute time-buyer sees something he's glad to be able to buy.

Have you looked, yet?

WPIX

92% sold out in prime
nighttime hours

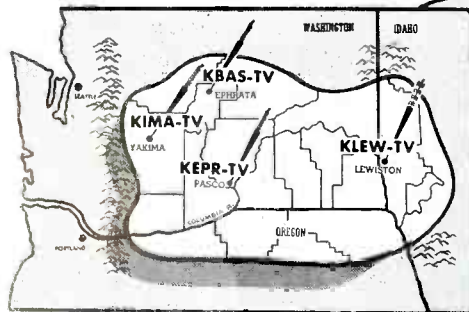
When you must turn to **THE BEST BUY**
... in the New York market, check **WPIX!**





Get it, Smidley . . . EXCLUSIVE! This KIMA-TV with its satellites is not just number one in the market . . . but the ONLY one in the market. Ever see such a neat, one-buy, four-station, three-state package? A big market—over 500,000. A wealthy market—nearly a billion dollars. It's enough to make the average time-buyer do flip-flops. Right, Smidley? Right!

Quite a market . . .
Eating and drinking....\$45,126,000
Lumber and building materials..\$87,656,000
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

CESAR ROMERO STARS IN ZIV'S ALL NEW IMPACT SERIES!



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

WESTERN!

NOW SHOOTING AT ZIV STUDIO!

SEE FABULOUS TARGET RATINGS PAGES 10-11

entertainment shows because the learning has been too painless. I didn't know I was learning as I learned. But ask questions and we'll both be amazed at the knowledge we've gained while being entertained.

Take a sample of information from so-called pure entertainment shows. You know that women in the day of Dickens wore high heels because I saw a cobbler making some on TV's "Tale of Two Cities."

The sound of a penguin

I also know the sound of a penguin from *Lassie*, and what a "hat" is, from *Sea Chase*; the gas in a lightbulb, from Union Carbide; fingernail prints on drivers' licenses: *Lines*; helicopters from both *Vitalis* and *Laurel* commercials; treating sick zoo animals in *You Asked For It*; Bavarian rose fields in *Alfred Hitchcock Presents*. Not to mention the numerous historical incidents that we learn about from the reruns of war films, from documentaries and newsreels. This list is longer than I can remember because I learned so painlessly, without apparently ever being taught.

If you have a product which requires instructions to use it, if you wish many people to use more of your product by using your product in more ways than you wish to teach people anything, including news about your product, this is of this painless teaching tool of television.

Here are some examples: A Reynolds Metal commercial taught me the wisdom of aluminum motorboats, a Johnson commercial taught me how to drive one and an Evinrude commercial taught me the fun of owning one myself.

For someone not in the market for one, I've been taught that I'd like a motorboat, I know why, and I know how to run one.

Television is no waste of time

In passing, this amount of learning is something too many people overlook when they complain about the time they spend watching television. They are learning all the time—certainly not a waste of time.

Try these two tools, "invisible writing" and "painless teaching." I believe they'll make your selling easier, more effective. And, after all, that's what business is all about.

Sweet

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



...and what a kiss!

Ardent advertisers are now enjoying the sweet kiss of sales
success from the Nation's Sixteenth Television Market!

Television Magazine credits the Charlotte-WBTV Television Market with
689,882 sets, making this the Sixteenth Television Market in the Nation... First in the South!

Re-evaluate your expenditures. Call CBS Television Spot Sales for a date!

Source: Television Magazine Set Count, May, 1958



JEFFERSON STANDARD BROADCASTING COMPANY



Lou Cowan climaxes a broad-
ing career by
ing presidency of the
TV Network Division.

NETWORKS IN FERMENT

*A profile of Louis G. Cowan who takes over as president of
CBS-TV Network as it faces its strongest challenge in years*

FREDERICK KUGEL

One day in April, 1955, Lou Cowan, then 46 and at the peak of a career as an independent programmer, made an unusual call to CBS board chairman William Paley.

The owner and producer of the \$64,000 *Question* asked Paley for a job.

He soon joined the network in a creative capacity and shortly afterwards became a staff vice-president in charge of creative services encompassing television, radio and records. In March, 1958, he moved from the staff level to operations when he became president of the CBS television network.

In the past Lou Cowan never had it so good. In the future he never have it so tough. For Cowan is on the spot. CBS-TV network is facing its toughest competition in many a year with the economy still a bit soft, business is rough.

The Cowan appointment can only be fully understood when viewed within the total competitive situation in which the networks find themselves at this time.

Emergence as a full-fledged network stiffens competition

Since the period of two-network physical dominance came to an end because of the opening of new stations in bottlenecked markets, and ABC was enabled to build itself into a contender for network revenue, the three-network audience and client split became a reality. The third network, backed by new financial resources, has gone a long way toward achievement of full network status, and this year marks its coming to maturity.

At the same time NBC, having gone through an organizational overhauling that has produced an unsentimental, cut-throat focus on the business of network business, has

fought with new intensity in programming and sales, and has made striking progress.

The leader in any field is in danger when his competition suddenly becomes newly aggressive. It is the law of network life that you must be number one, and thus the struggle can never stop. Competitively, depending upon which rating service you use and how the findings are interpreted, NBC television has just about caught up with CBS-TV. In fact either one can—and does—claim it is first. Obviously, CBS will fight against this "share of leadership."

CBS in program squeeze?

But Paley, Stanton and team face obstacles. In the first place there is the normal aging process through which a number of CBS-TV shows are going, as must all shows. There is no need to elaborate the elementary truth that programs wear out with time. To some extent, CBS may be caught in a "program squeeze." Regardless of how cognizant the network's management and, particularly Hubbell Robinson, vice president of programming, might be of this situation, they are not completely free to move in every direction they would like. Shows that are still delivering for the advertiser may be starting to slip from the network viewpoint, but not sufficiently to impair their value for "another season," for the sponsor.

William S. Paley has always been a gambler where programming is concerned; he has never been afraid to move boldly and swiftly when his competitive needs so indicate.

Speculation naturally also arises as to whether any basic attack on the overall program problem can be effected through the going organizational setup, geared as it is to

To next page

“. . . In program planning you must take into consideration the emotional climate that exists throughout the country.”

the program values which it has found so successful in the past.

His selection of Cowan as network head may indicate that he is prepared to inject new vitality, starting at the top—that he felt it of sufficient importance to impose a relative outsider on the team operation he and Stanton have spent a generation in building.

“Paley’s man” a natural to head network division

It is no secret that Cowan is “Paley’s man,” that the two see eye-to-eye on programming. Given Cowan’s proven creative ability, he would seem to be a natural choice as a network head during the period in which struggle for leadership will revolve around programming.

And, as explained by CBS officialdom, Cowan’s presidential appointment is a natural and logical aspect of a continuing process of organizational expansion and strengthening. Thus, the Stanton announcement that:

“Because of the growth, size and complexity of the Television Division, the time has come to divide it along functional lines into two new separate divisions.”

Merle S. Jones, who was formerly head of the network, was named president of the CBS Television Stations Division, which will include the six company-owned stations and WCAU-TV in Philadelphia, once the purchase has been approved by the FCC. Other major units that will come under Mr. Jones’ jurisdiction are Spot Sales, CBS Television Film Sales, Inc. and Terrytoons. These non-network units account for approximately half of the profits of the former CBS Television Division, as reported by Dr. Stanton.

The importance of this functional separation has been pointed up by a series of recent appointments and shifts of high-level personnel, with the aim of making the division completely autonomous, as is CBS Radio. These three divisions all report to Columbia Broadcasting System president, Frank Stanton.

Cowan, as head of the newly formed CBS Television Network Division, will no longer be burdened, as have previous CBS Television presidents, with the tremendous non-network organizational responsibilities that will now belong to Merle Jones.

Cowan is noted for his great considerateness and his ability to work in harmony with others. It is felt by some within CBS that he will find himself being called on to exercise these qualities as never before. The fact remains that

he has been imposed upon a going, successful organization.

What manner of man is this who has willingly undertaken the challenging assignment of guiding the network at this time? And why has he been ready to give up the independence of his own business in which he waxed wealthy and famous to entangle himself in the inevitable frustrations and internal give and take of strong personalities that are the common lot of those who toil in large corporations? Independently well-to-do as a result of a succession of successful radio and TV programs he and his production firm created, Cowan is in little need of financial reward.

Obviously, the presidency of a television network cannot be considered a career fulfillment, affording full recognition of a man’s stature and ability. It is the kind of reward that has a special attraction when one has already reaped financial success.

The professional communicator

To those who know Cowan well, his move wasn’t as unusual as would seem on the surface. Communications in one form or another is really his whole life.

As Cowan says, “This was a demanding type of challenge. There was almost an imperative quality to the challenge and I couldn’t resist.” Coupled with this is an “enormous respect for these two men, Stanton and Paley, and the tremendous stimulation I was convinced I would find working with them.”

What are the program values of this man in this crucial pivotal position? And what effect will they have on network programming?

As an independent packager and producer, Cowan climaxed a career with the sensational *\$64,000 Question* and you couldn’t do much better than that. However, growth within him during the years of commercial activity was his desire to function less as a manufacturer of entertainment vehicles than as a professional in the communications business. Cowan is one of a new breed of “professional communicators,” who look upon broadcasting in its totality, in which the entertainment and information functions are interlocked.

It is therefore in character that he dreams of writing a book which would be an historical study of the field of communications. A publishing house has asked him to do a book and he was seriously considering taking a year to do it shortly before he joined CBS. This serious bent is characteristic of this Chicago-born showman who ma-



"I'm a paradox", says Cowan whose program creations range from the gimmick-laden \$64,000 Question (right) on CBS-TV to the intellectual award-winning Conversation (left) on NBC radio.

philosophy when he attended the University of Chicago. While Cowan is most closely identified with his commercial successes, he has produced a wide range of shows—some fifty-five—ranging from *Quiz Kids* to *\$64,000 Question*. He speaks with greatest enthusiasm, almost an air of dedication, when he discusses programs he has produced like "Fighting Senator," which emphasized the importance of the state senate. He is perhaps proudest of "*RFD, America*," one of whose objectives was to change the public image of the American farmer from the stereotype it had long been. For this he won a *Variety* award. Peabody awards were awarded Cowan for *Conversation* and *Sunday at the Zoo*. Among his honors are four Ohio State Institute for Education Radio-Television Awards and three *Variety* Show Management Awards.

Yet, Cowan is the first to recognize, "I'm something of a paradox, I suppose." His self-avowed "mission" is to make a contribution to social betterment through the responsible use of TV as an unequalled medium of information and entertainment. But his greatest success has invariably been attained in the field of sheer popular entertainment. It was Lou Cowan who conceived many of the gimmicks, such as the isolation booth, that helped make the *\$64,000 Question* the runaway winner it was. And it was Lou Cowan who was responsible for driving the late Fred Allen off the airways with *Stop the Music*, a program that drew widespread critical acclaim as a notorious example of low-grade radio which was bringing the medium into ill repute.

Idealism with economic reality

Fortunately for Cowan, the two avenues of expression for talent do not appear to lead to internal conflict. He has been able to combine an underlying strain of idealism with the ability to deal with economic reality. Although Cowan regards himself as primarily a creative man, he is a complete realist, and has proved himself an exceptionally able sales-

man. In his present position he points out: "I must be involved

in sales." Although not a salesman in the sense that Jack Van Volkenberg was, he will frequently be called on in a top level sales capacity "because what we are really selling is a program concept."

It is too soon to say with any certainty what changes Cowan will put into effect. Although he has had over two years to study the strengths and shortcomings of CBS from the vantage point of a free-wheeling staff position concerned largely with creative problems, he had barely been in his new post seven weeks at the time of writing, and these were weeks filled with a technician's strike, time-consuming Washington hearings and an NAB Los Angeles convention.

For the most part, the present schedule is pre-Cowan. The same can be said for the major part of the CBS program schedule of the season ahead, although it will surely feel his impact. The expectations are that the program character of the Cowan regime will not be solidly established until the season of 1959-60.

Will Cowan change CBS-TV's programming values?

What are the programming values that will predominate? Specifics are naturally being kept under wraps for competitive reasons, but it is important to note that Cowan *does* have plans. The industry will begin to hear of them before long.

Future programs bearing the Cowan imprint may be expected to attempt to reflect and respond to the mass-psychological needs Cowan believes are representative of the American people. His approach to entertainment today has the decided sociological coloring one would expect from a serious student of communications.

He says, for example: "In planning, you must take into consideration the emotional climate that exists in the country." And he cites the success of the old Wayne King radio program for which he was press agent at the start of his career in broadcasting. King, reports Cowan, resisted the pressures of network and advertiser to fix his musical selections in advance for promotion purposes. The orchestra

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THE FIGHTING INDEPENDENTS



Can the non-affiliates compete? It is an uphill battle, but increased advertiser acceptance, new programming and larger audiences all say "Yes"

By JOHN WATSON

One night two months ago an independent station attacked the network stronghold—prime evening time—and made off with 36.9% of the audience. It happened in the nation's major market, New York City. The station was WPIX; the program its film presentation, *The Russian Revolution*. On that April 1, from 9:00-10:00 p.m., New York's four independent stations had a combined audience of 1.4 million homes—leaving 1.7 million to the affiliates. WPIX alone, according to a special ARB report, reached 1,188,306 TV homes.

Some 30 independents can reach over 20 million homes

Admittedly, this was an unusual event. But it dramatizes the growing power, aggressiveness and potential of the non-affiliated station. Today some 30 independents are active in 15 major markets and a number of smaller ones. They are able to reach over 20 million homes, or almost half the TV homes in the country. Sign-on to sign-off, the stronger independents are winning one-fifth of the viewing audience weekly. Almost all independents are dominant in some time period; in prime time their strength is growing. With their basic programming formats now established, a number of stations are venturing into more imaginative areas. There are signs that a trend towards independent "spectaculars" may have been started by the WPIX success.

But without the tremendous power of the networks behind them, supplying programming and revenue, it is still an uphill battle for the independent stations. Strong, established outlets in the largest markets—a WPIX in New York, a KTTV in Los Angeles, a WGN-TV in Chicago—have been operating in the black for a number of years. But even so successful an op-

eration as the Meredith station in Phoenix, KPHO-TV, which in March had the largest ARB share-of-audience of any independent in the country, is still marking its ledgers in the ink.

Within the past 12 months or so, a number of the weakest independents have passed into stronger hands. National Film Associates has acquired KMGM-TV, Minneapolis (now KMSP-TV) for \$650,000, and WATV, New York (now WATV-TV) for \$3,500,000. A group headed by Bing Crosby and Kenyon Brown paid \$4,000,000 for KCOP in Los Angeles. Storer Broadcasting sold a highly successful WRBC-TV in Birmingham, a CBS affiliate, to acquire a moribund, non-affiliated WVUE in Philadelphia. Several smaller transactions have also taken place, one within the past month and one unannounced at this writing.

These purchases indicate that some of the shrewdest hands in the business have no doubts of the potential of the independent station. They promise too, in the markets afflicting stronger competition for film product and advertising revenue.

Independents provide significant unduplicated audiences

The independents are not, of course, threatening the future of network television. On the contrary, they have it possible for the national advertiser, by supplementing network coverage with spot schedules on the non-affiliates, to eat his cake and have it too. In prime time, all the independents together subtract probably less than 1-1.5 million homes from the combined network audiences. But a growing number of advertisers are learning that with the independents, at the same prime time, they can reach significant unduplicated



audiences at relatively low c-p-m's. In other time periods they can frequently reach larger audiences, and at a lower cost, than on the affiliates in the same market. Not too long ago a certain type of national advertiser—the "prestige buyer"—would not dream of appearing on an independent station. Today the "prestige buyer," as such, has nearly disappeared. "In 1954, 46% of our advertisers were national accounts," says Fred Thrower, v.p. and general manager of WPIX. "Today 4% are local. In the 1957-'58 season, WPIX had business from the top 25 national advertisers and the top 2 advertising agencies. This is a mark of acceptance."

National accounts are flocking to KMGM-TV

Nothing is more indicative of the growing power of the independent station than this acceptance, in many cases recently-granted, by the national advertiser. In the nine months since NTA took over KMGM-TV, the percentage of national to local accounts has risen from 50% to approximately 70%. Some 85 new national advertisers have signed with the station, 30 of them on a 52-week basis. Within the past year, national accounts have risen from 30% to 90% on WABD, New York; on newly-opened WTIC-TV, Hartford, 75% are national; both KFJZ-TV, Dallas, and KTVR, Denver, have about 50% national, the rest divided between local and regional, WGN-TV, Chicago, is 60% national; and KTTV, Los Angeles, 45%. These are rough divisions (KTTV, for example, lists Alka-Seltzer under its local accounts because the business is placed through the Los Angeles office). What has the independent to offer? The main thing is its ability to schedule minute announcements in prime time.

These, of course, are non-existent on the affiliates. Although it is the lowest-rated segment and faces the strongest network competition, prime time is the most sought-after period on the independents. WPIX, whose ratings range from 1 to 5 in these hours, is 92% sold out in prime time. Says Thrower: "Advertisers realize that if a network station gets \$2,000 for a 20 rating, an independent charging \$500 has only to get a 5 to equal it."

Buying on an independent generally follows a different pattern than on an affiliate. The target is the cumulative audience rather than the high rating; the weapon, frequency of exposure. Thus program sponsorship plays a relatively minor role on many independents. As Bennet Korn, v.p. and station manager of WABD, New York, sums it up: "It is a participation game today."

Feature films are almost always spot carriers, despite such occasional advertisers as Colgate-Palmolive, which sponsors the Friday night *Colgate Theatre* on KTTV, Los Angeles, and the Libby Furniture Co. in Chicago which has sponsored the Saturday night feature on WGN-TV.

All daytime half-hour films on KTTV are spot carriers

Even syndicated film is largely sold on a participating basis. On KTTV, largest user of syndicated film in the country, almost 100% of all daytime half-hour film shows and 50% of those at night are spot carriers. On WPIX, another major user of syndicated film, 97% were used as spot carriers in January.

Major sponsorship is frequently concentrated on live programming. News and other public service features, sports, and programs aimed at special audiences commonly fall into

V.p. Granville S. Carrel tells
First National City
turned to television to change the pu
image of the ba

CARREL OF FIRST NATIONAL CITY

It is only in the past half dozen years or so, that the stereotypical type of the banker has been dislodged from its long-standing position in American folklore. Largely responsible for this change in public attitude have been aggressive and imaginative public relations campaigns such as those conducted by The First National City Bank of New York, under the guidance of its vice president in charge of public relations, Granville S. Carrel.

Banking is still target for good-natured kidding

Here is a banker of the new type, neither overly conservative nor staid as in the pattern of tradition. He complains of the image which his TV campaigns have attempted to destroy. "We've been the butt of vaudeville jokes from Hoboken to San Francisco. Jokes about the glassy-eyed banker with ice water in his veins—the deaf banker who can't hear a rate of less than 10%—the Scrooge who forecloses on the penniless widow's home and tosses the lot of 'em, kids and all, out into the snow.

"These adverse public impressions have disappeared to a great extent, but the shadow of the past still lingers on, and as a profession we continue to provide our public with a target for much good-natured kidding."

Carrel has lived with this problem from the very beginning of his professional life. It was in the halcyon, then disastrous year of 1929 that at age 22 he came to National City following graduation from the Wharton School of the University of Pennsylvania. Thus his earliest years with the bank, which saw him become director of junior personnel, an officer in the national division and then enter the advertising department, were also the years in which a magnetic Presidential

voice chastised "economic royalists" in fireside chats. Carrel still run up and down the banking spine when those days are recalled.

But it was not until after World War II that the banking business woke up to the possibilities of public relations. It was in television that the ideal communications instrument was found to accomplish the job. In 1952, Carrel, who had been put in charge of the recently organized public relations department, moved into TV with the John K. M. McCarty newscast which the bank still sponsors at 11:00-11:10 on WRCA-TV, New York. The first schedule consisted of three nights a week; it was stepped up to its present six nights a week, a year and a half later.

The reasons why First National City went into TV

Since banks are by necessity cautious, even conservative when it comes to spending money, the reasons given by Carrel for going into television are of more than average interest.

He says: "In 1952, we concluded that TV was a promising medium. And we wanted to be part of a new industry that was growing and had won such fast acceptance by the public."

Six years later, Carrel is still impressed with the program's impact. "It's very gratifying," he says, "when in a business conversation a customer will say to you: 'You don't have to tell me about your bank. I see your show.'"

As Carrel sees it, the foremost argument for the effectiveness of TV as an advertising medium "for all goods and services" has been "the drastic revision of budgets of major advertisers throughout the country to include more and more television. From practically nothing 10 years ago, advertising



HOW DO YOU COMPARE MEDIA COSTS?

Agencies generally disapprove of inter-media cost-per-thousand comparisons; nevertheless, the practice seems unavoidable and here to stay

By **HALSEY V. BARRETT**, *Director of National Sales, TvB*

While the decision to use one or another medium is originally an over-all marketing problem depending on size of budget, market characteristics, etc., nevertheless "whether we like it or not, every media decision we make either implicitly or explicitly involves cost-per-thousand."

The words are those of Jack Green, associate media director of J. Walter Thompson, and the idea expressed poses a problem that has plagued agency media men for as long as it has been necessary to decide between media.

A great many agencies do not believe in the validity of these comparisons, but in practice they are forced to use them, since the advertiser must have some idea of how many people he reaches in each medium and at what cost.

Although there are agencies which believe that cost efficiency comparisons between media are valid, the majority consider them a necessary evil at best. They argue that there is no real similarity between media—either qualitatively or quantitatively.

This is most often expressed in terms of the industry cliché, "You can't compare apples and oranges." And yet both are fruit and choices are made between them.

The fact of the matter is that comparisons are made in most every media decision. The agency must report to the client on the number of impressions delivered and the cost involved for each buy. The cost-per-thousand provides a simple and useful index of cost efficiency. Where the problem arises is in assuming that a \$3.61 c-p-m for TV means the same thing as a \$3.61 c-p-m for print. It does not. Rating

methodologies vary greatly as do the interpretations put on the result. Ignored completely, of course, are the vital differences inherent in the nature of the media themselves—the so-called qualitative factors which somehow must be taken into account in a quantitative measure. This is a pre-condition of really useful inter-media comparisons.

In spite of all the debate in research echelons and in spite of all the footnotes that c-p-m comparisons are not valid, they are used for this purpose every day in the week. And the practice will be continued until such time when some acceptable formula for equation of media values is worked out.

Formulas in use by most agencies

The formulas used by most agencies in arriving at "transportation costs for media" are as follows:

1. Spot TV: Rating applied to predetermined coverage base, (TELEVISION MAGAZINE, SRA formula, agencies' own estimate) giving homes reached. This divided by cost per spot gives c-p-m.

2. Network TV: Two methods. The first, which gives homes reached c-p-m comparable to the one above uses either ARB or Nielsen total homes ratings and applies them to the duplicated coverage for the lineup in question. This divided into cost gives network c-p-m homes reached. The second method gives c-p-m per commercial minute, and uses Nielsen average audience ratings instead of total ratings—the rest of the steps being the same as in method one.

3. Spot Radio: Same as spot TV, except that rough

COMPARISONS OF MEDIA COST EFFICIENCY

(One-minute commercial vs. full page black-and-white ad)

		c-p-m impressions
TELEVISION	Av. evening half-hour program—1-min. com.	\$1.30
	Av. quarter-hour day program—1 min. com.	1.21
RADIO	Av. quarter-hour day program—1-min. com.	.97
MAGAZINES	General weeklies—1 page, B&W	5.69
	Women's & home service—1 page, B&W	5.73
NEWSPAPER SUPPLEMENTS	1 page, B&W	5.11
NEWSPAPERS	1 page, B&W	10.31

Leo Burnett Agency Study

The following criteria form the basis of this study:

BROADCASTING—One person exposed to a one-minute commercial as measured by Nielsen average audience ratings.

PRINT—One person noting the average black-and-white, full-page food ad in magazines and newspaper supplements; the average black-and-white ad in daily newspapers, as measured by Daniel Starch.

100% saturation is assumed, and all U.S. homes are used as a base for projecting ratings against

4. Network Radio: Same as network TV, with the same proviso on 100% penetration as spot radio.

5. Newspaper and magazines noting* figures derived from Starch or Politz agency estimates applied to audited circulation divided into cost for c-p-m.

Naturally, no media plan is ever put together purely on a cost-per-thousand basis, although c-p-m is frequently one factor used in making media decisions.

Again quoting Jack Green of J. Walter Thompson, "Cost-per-thousand is only one of the many independent variables used in many media decisions. Obviously it would be ridiculous to let a decision stand or fall on just this one variable. However, it would be just as ridiculous to completely ignore cost efficiency."

The Leo Burnett Co., which has published a cost-per-thousand study of the various media, selects a medium on the basis of its value to the advertiser in terms of creative and marketing strategy. But the agency reasoning is that cost efficiency data provides the "boundaries" within which judgment can work, and that to abandon attempts at inter-media c-p-m evaluations because media measurements are not completely equivalent is to make all media decisions completely subjective.

If there is one fact that stands out in any consideration of inter-media c-p-m, it is that most agencies, whether they sub-

scribe to the current practice of c-p-m comparisons or not, are seeking methods of making these comparisons more tenable.

Dr. Seymour Banks, manager of media planning and research for Burnett says the agency is searching for "measures of individual advertisement audiences which will be equivalent and comparable for the major media."

Comparison helped Burnett eliminate guesswork

In its media cost evaluation, Burnett took a full page black-and-white food ad in both newspapers and magazines, and using Starch Ad Norms to arrive at audience, Burnett compared the resultant c-p-m with that derived from Nielsen average audience ratings for a one-minute commercial on radio and TV. (See chart.) This comparison, according to Leonard Matthews, Burnett's vice president in charge of media, "has eliminated much of the guesswork in picking media."

Kenyon and Eckhardt's senior v.p. Maxwell Ule is another example of this dual attitude among agencies which use inter-media c-p-m. Ule's c-p-m analysis of the various media for a hypothetical campaign appears on page 109.

Ule, believes that the qualitative factors must be taken into account in any c-p-m evaluation. (See "The Coming Era of Science in Advertising," TELEVISION MAGAZINE, September, 1957.) He distinguishes between static and dynamic media. A dynamic medium, as in the case of television, is one where the recipient has to make an effort to escape exposure to the commercial message; the static medium is one

*Noting: One person who has seen an ad.

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THE LATE



Paar's major competition is feature film—but it usually takes a good feature to beat him



The ability of the Jack Paar Show to deliver substantial audience proves once again that late night network programming can be highly effective

Early in April, NBC station managers flocked to New York from all parts of the country to attend an all-night party for Jack Paar. It was a big night, particularly for those NBC who had stuck doggedly with the concept of late-night live network programming during the disastrous, disheartening interlude between Steve Allen and Paar.

The success of the *Jack Paar Show* is important to the advertiser, as well as to the industry in general, because it proves once again that late-hour live programming

NIGHT PROGRAM BATTLE

TV network is perfectly feasible and commercially effective. From the point of view of the station, a vehicle like this is doubly attractive: it solves the late-hour programming problem and provides an income without necessitating a corresponding program expenditure, such as a heavy investment for first-class feature film—this aspect will be of even greater significance to stations as the amount of fresh top-grade feature film declines after following the re-play route.

Important points for the advertiser

From the point of view of the network advertiser, what is important, of course, is whether the audience is large enough to warrant the expense. But the program is of special interest to the national spot advertiser as well. If he is buying local participations in the Paar program, it is important for him to know how the show holds up under varying local competitive conditions. If he is buying on stations competing with Paar, it is important for him to know whether there are program efforts which can outdo Paar in ability to attract an audience.

There can be little question that the *Jack Paar Show*, as a national vehicle, is successful in attracting both sponsors and audience. At time of writing, NBC had sold 819 participations for April-December, 1958, providing a volume of \$6,200,000 in gross revenue. Some 17 clients were involved, ranging from little-known advertisers like Sterns Nurseries with one participation, to the well-known Block Drug with 134. Other major buyers are Norelco, 115 participations; Ruffin and Marlboro, 104 each; Pharmcraft, 76.

The Nielsen record shows a steady growth in national ratings from an average audience low of 3.2 in August, and a 15.8 share, to an April high of 5.0 and a 31.1 share. Average homes reached in the same interval rose from 827,000 to 1,828,000. Time and talent charge for a participation is \$7,405 gross, but "dividend" participations lower the cost. Thus, on the basis of the current ratings over a 56-station basic line-up, NBC estimates that a \$148,100 expenditure will buy 20 paid and 10 "dividend" participations at a cost-per-thousand homes of \$2.80.

An examination of ARB metropolitan area reports for March in 25 markets shows the Paar program standing up strongly on a market-by-market basis. There was only one case in which it did not produce a substantial audience. Even where it was second, it was usually a very good second, or good third, and, in a number of important markets, it ran ahead of the competition.

It shows unusual strength in New York, for example, unusual in view of the above-average level of competition

often found in the seven-channel market. During the first week in March, ARB reported Paar on WRCA running slightly ahead of the *Late Show* on WCBS on Monday, Tuesday and Wednesday, with WCBS taking the lead on Thursday and running far ahead on Friday. It is interesting that none of the remaining New York stations came even close to challenging the rating positions of the two leaders.

The record indicates that the *Paar Show* is able to stand up quite respectably against average-to-good feature film competition. In Minneapolis-St. Paul, for example, it was pulling down ARB ratings of 10 and better, running in front of three feature film shows all week. In Birmingham, a two-channel market, Paar on WABT consistently was ahead of its *Mystery Theater* opposition.

But the usual situation is mixed. Where the feature film is not outstanding in its appeal, the *Paar Show* has a good chance of being the number one rater or a close second; on those nights in which a strong feature hits the screen, it will leave Paar far behind. In many markets, rating leadership varies through the week among three or four stations, largely dependent, it appears, on the quality of the feature films scheduled.

First place fluctuates in Milwaukee

Milwaukee illustrates this pattern dramatically, because the rating levels for the time segment are high and the rating swings take place over a greater range. On Tuesday (as in a number of markets, the *Paar Show* is not carried on Mondays) running far in front at 11:00 p.m. was WXIX's *Late Show*, with a 13.3; second was Paar on WTMJ, with 7.2 and third was *Six Million Dollar Movie* on WITI, with a 6.5. The fourth station was not a factor at all. By Wednesday, WITI was the runaway leader with a 15.1, WXIX was a strong second with 10.0, and WTMJ third with 6.5. But on Thursday, the picture again changed. Paar, with 8.6, was now tied for first place with *Six Million Dollar Movie*; WXIX's *Late Show* had dropped to 6.8. A completely new element entered the picture on Friday. The *Late Show* had a commanding lead with 18.6, but WISN, which had left the air at 11:15 the previous nights and had rated a poor fourth during the 11:00-11:15 period, suddenly shot into a strong second position with a 10.8 rating, on the basis of its *20th Century Theater*.

In varying degrees, similar rating fluctuations were noticeable in Philadelphia, Peoria, Chicago, Seattle-Tacoma.

The ability of the special feature package to make an impressive one-time splash is clearly evidenced in Detroit. During the March rating week, the *Paar Show* was number one

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British TV: Most Definitely Commercial

The effect of commercial television and media practices have undergone

Part 2 of a two-part series

The coming of commercial television has caused dramatic changes in the English agency.

In Mayfair, where many British agencies have moved into reconverted mansions that serve as office buildings, most of the shops, large and small, are extremely short of space. Young & Rubicam has its media department across the street from its other offices. Pritchard, Wood & Partners has its TV department in a building around the corner from its main quarters. This agency is putting up a new building of its own in Kensington, an area to the south and west of the present advertising district and one that seems likely to play Third Avenue to Mayfair's Madison.

G. S. Royds is one of the few agencies to have a new building of its own already operating. The agency once had two people to handle its cinema and broadcast advertising; in the brand new Royds House, there is now room for a 17-man department.

Agency TV talent came primarily from print and films

With no radio people to draw on for the television departments that suddenly sprang up after the introduction of TV in September, 1955, London agencies have tended to recruit their media, research and copy people from print. Many of their TV creative people come from theatrical and film backgrounds; some were advertising men of considerable experience who went from print or account work to TV.

Television has inspired many agencies to re-examine their organizational structures. The specialist-on-one-account versus the specialist-in-one-media—both approaches have their partisans. Young & Rubicam has recently adapted the all-media buyer system used in its American operation. The agency has separate creative departments, however.

*A seven-second spot for Stone's
Ginger Wine. Agency: Royds Ltd.*



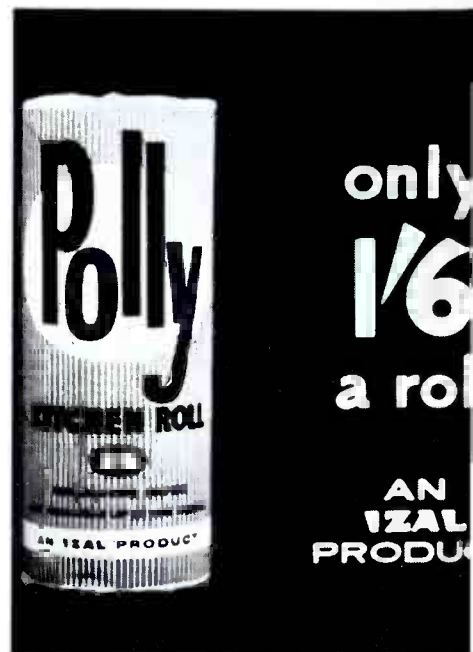


Cadbury uses animated cartoons to advertise its biscuits. Agency: Pritchard, Wood.



Scene from a commercial for Brylcreem, a hair grooming preparation for men. Agency: Royds Ltd.

Polly Kitchen Roll uses TV for demonstration. Agency: Pritchard, Wood.



Britain's advertising agencies has been dynamic, radical changes, with extremely un-British haste

At Royds, TV media is under the head of television, as are the creative functions. G. Street & Co. separates all TV operations below the highest policy level from operations for other media.

Even though most agencies feel they are now adequately equipped to cope with the new medium, they find it difficult to weigh its effectiveness precisely. Success stories are not widely circulated. English advertisers are extremely reluctant to reveal results. *Impact*, a trade journal which finds it can keep up with television events by coming out only four times a year, says, "One of the joys of American advertising is its willingness at the slightest encouragement to reveal its figures. British advertising would do well to consider shedding its tweedy reserve in favour of a more diaphanous extroversy."

Such extroversy has not yet materialized. (On the other hand, information on c-p-m, ratings, etc., is readily available.) However, several British admen reluctantly nominated some campaigns that were generally regarded as outstanding.

Beecham's Water Lilly, a shampoo which needed the demonstration of TV to portray how its "petal shampoo leaves" could be used, sold a six months supply in the first 10 days of its video drive.

Black & Decker has scored heavily with demonstrations showing how its home tools can be employed. Cadbury, makers of chocolates and biscuits, has done well with its "area launch," i.e., market-by-market saturation.

Instant Maxwell House Coffee has successfully introduced what was an unfamiliar product in England. Its commercials emphasize that it is America's favorite coffee, on the theory that the English recognize our supremacy as coffee lovers.

One agency TV head summed it up, "Offbeat offers and products, new products, things which can utilize demonstration—these are the ones that have had the best luck on TV."

Commercials in the humorous vein, particularly those using animation or employing well-known show business personalities have been among those considered most effective. But many in this genre are regarded as flops, because they are considered unbelievable or overly cute, or because the product name and copy platform got lost in the jollity.

Self-conscious about crass commercialism in the parlor

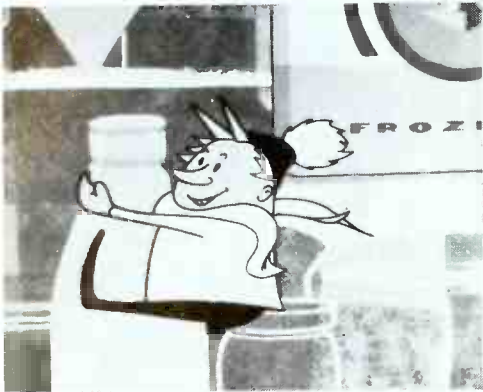
It is generally felt that here has been a swing away from animation. Self-conscious about being crassly commercial in the parlor, too many advertisers had used animation for jobs it couldn't do well.

The commercial that relies heavily on the personality of a presenter who has established identification with one product is seen far less often than it is here. Among the reasons offered for this is the feeling that with so many commercials presented in a row, each has to fight for impact. Too strong a presenter might take the viewer's mind off the product, and too much of the 15 or 30 seconds would have to be invested in identifying the presenter.

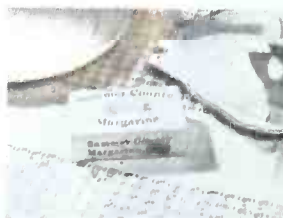
The multiplicity of spots is not regarded as a destroyer of effectiveness but as a handicap that can be overcome by creative effort. The feeling is that a good commercial—one that wins audience attention because it presents product news, strikes a topic that concerns the viewer or is in some

(On the following pages are shown some examples of British agencies' commercial techniques. This article continues on page 106.)

Samples of British Commercials



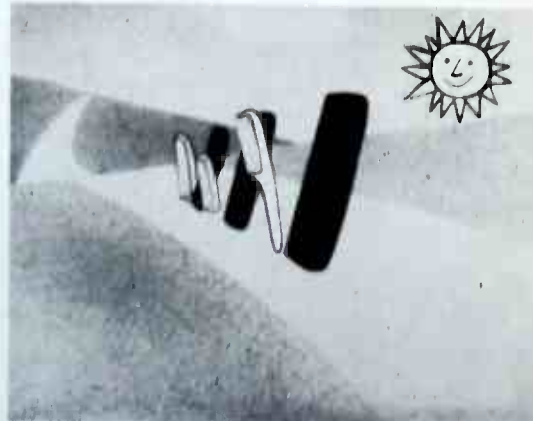
Brrr . . . it's lovely and cold. Everything's beautifully cold. Life is so lovely with a cool, cool Kelvinator. (15-sec.) Agency: Pritchard, Wood & Partners.



SOUND: Summer County — WOMAN: (v.o.) — Makes such a difference when John gets Sunday tea. . . . Summer County Margarine makes every teatime nicer. (30-sec.) Agency: Pritchard, Wood & Partners.

Mass Chorus: (To the tune of "I'm happy when I'm hiking") I'm happy with my Halex. Small comb: (falsetto) Halex combs are marvelous. Mass

Chorus: Yes, you'll be happy with a Halex. Male voice over: The best of combs . . . (15-sec.) Agency: Pritchard, Wood & Partners.



In Great Britain, the art of the commercial has moved forward with great speed. During its brief existence, British commercial TV has already experimented with many of the techniques employed in the United States, as these representative commercials created by two leading British agencies show. The typical live-action approach is illustrated by the family-situation treatment for Lucozade, which "replaces lost energy." This is a 30-second spot, a length which has proved well-suited to British needs at present. Decidedly British in character is the Summer County Margarine 30-second commercial on how to get more out of "Sunday tea." Most of the time, however, the difference between British and American commercial handling is not this clear-cut, at least on paper. This is especially evident in many of the animated commercials, which on the surface are hardly distinguishable from those seen in the U.S. The main difference is one of tone, the British commercial tending to be lighter and more easy-going. One of its most notable features is the frequent brevity of the copy. The British equivalent of our ID is 7 seconds. The minute, however, is standard.



Announcer: Look . . . Look twice. Twice nice. Cadbury's half-covered biscuits. Crispy, crunchy biscuit on one side . . . delicious Cadbury's milk chocolate on the other. Ask for Cadbury's half-covered biscuits. (15-sec.) Agency: Pritchard, Wood & Partners.



SILENCE



VOICE OVER:
A country holiday,



but a sudden sneeze



can mean a nasty cold.



or quick sure relief



take prompt action with
Beecham's Powders.



Beecham's Powders are



**THE UNIQUE PRESCRIPTION
FOR COLDS AND CHILLS**

the unique prescription
for colds and chills.

15-second spot for Beecham's Powders. Agency: Royds.

A live-action 30-second commercial using a family situation. The little girl is saying, "I'm so much better now. The doctor said I could get up." Her mother, "Susan's quite right. The doctor said Lucozade would help her get better quickly . . . and it has." Agency: Royds.





as impossible as trying to sell Portland without

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

Shaggy apes aside, the one *sure* way to sell the big-buying Oregon and Southwestern Washington market is with KPTV—your lowest cost-per-thousand buy with top audience and coverage.

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

*Ideal made a hit
by re-issuing its famous
Shirley Temple doll.*



HOW DO YOU SELL TO A CHILD?

One of the nation's largest toy makers, Ideal Toy Corporation details the how and why of its television operation

Security, familiarity, repetition: these are the keys to selling the child on TV. To reach the youngster effectively, the advertiser should forget many of his adult behavior theories and tailor his TV commercial to the psychological needs of the three-to-nine year old.

This is borne out by the experience of the Ideal Toy Corporation, second largest in its field. For the past three years, Ideal has committed almost all of the annual 15% increase in its advertising budget to TV.

"Television is perfect for toy advertising"

"We all feel that television is the perfect medium for toy advertising," says Melvin Helitzer, Ideal's director of advertising and public relations. "Its sight and sound, plus the fact that it is the only medium to reach the entire family at the same time, makes it ideal." (The word pops up frequently—al, he swears, inadvertently—in Helitzer's conversation.)

"Psychologists tell us that children want security most of all," explains Helitzer. "Security comes through dealing with familiar situations—the child who brings a favorite Teddy bear on a long trip. Familiarity comes through repetition. 'Teddy, tell me the story you told me yesterday'—and if Teddy makes a slip, the child will catch it immediately.

"So we found that if we run the same commercial over and over again, children love it. They'll stand in front of the screen and repeat the commercial word for word. That's why we use film. Nothing changes—the rhythm, the speech, the appearance. The name snaps right up—that's what they want.

"We don't try to be sophisticated or entertaining. We follow this psychological reasoning, and we'll continue to do it, despite the wailings of some parents who are sick and tired of watching the same thing over and over. And we never use any adult actors. We feel that children would rather see other children playing with toys than hear an adult talk about them."

The adult audience, however, cannot be ignored by the seller of children's products. While the child may determine the purchase, the parent makes it. Ideal's research has found that women participate in 80% of all toy purchases—and that at least half result directly from a child's request. Thus the advertiser must reach a dual audience: the parent and the child. And most importantly—*it must reach them together.*

Children are Ideal's best salesmen

"We want the children, of course," says Helitzer. "If we got the parents alone, we'd have lost our best salesmen. But we have to reach the parents too. At three or four years old, a child isn't very fluent. It will ask for 'the doll that cries' or 'the doll with the curly hair.' Unless mother has seen the doll at the same time, she may not know exactly what the child wants."

The needs of a dual audience determine Ideal's unusual TV schedule. This, plus the fact that 60% of the toy industry's retail sales are concentrated in the last two months of the year, leaving only 40% for the other 10 months—or 4% a month. Last year, the schedule consisted of the *May Thanksgiving Day Parade* on NBC, four Shirley Temple feature

To page 107



DANGER
IS
OUR
BUSINESS!

Not for *us* the quiet life. No sir! CNP's our name and *danger's* been our game ever since we started our new series, DANGER IS MY BUSINESS!®

With characteristic CNP initiative and derring-do, we set out to bring something *different* into syndication—adventure to stir even the tiredest blood. Not the everyday brand of synthetic rehash—made in the peace and quiet of studio sound stages—but honest-to-goodness, on-the-spot, filmed-in-color* sagas of actual men to whom danger is the only way of life. And, by Hemingway, we've done it!

Ah, the perils we've looked upon unafraid! While cameramen have flown on patrols into the eyes of hurricanes, clambered out upon the naked girders of rising skyscrapers, accompanied nitro-shooters into blazing oil fields—we've never so much as blinked an eye.

In fact, the only risk we've refused to face is a business risk. When it comes to *that*, we only bet on a sure thing . . . like DANGER IS MY BUSINESS!®

**Available in color or black-and-white*

NBC TELEVISION FILMS—A DIVISION OF

CNP

CALIFORNIA NATIONAL PRODUCTIONS, INC.

T. V. spot editor

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

SARRA

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



This 60-second commercial for Rheingold Extra Dry Lager Beer is stop motion at its best. It's delightfully entertaining every second of the way, yet it's packed with product identification and salesmanship. Cans, bottles and glasses, in a triumphal parade and train ride, take the viewer to the areas stressed in the Rheingold jingle. For a smash finale, a beer barrel blimp floats overhead, as tiny manikins in stands below shout and clap their hands! Produced by SARRA for LIEBMANN BREWERIES, INC. through FOOTE, CONE & BELDING.

SARRA, INC.

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



It's all in the family! Famous dancers, Bambi Linn and Rod Alexander, open this unusual spot with a sparkling sequence, followed by a quick and logical switch to product-in-use shots at home. The benefits of Mexsana Medicated Powder for adults and for babies are amply demonstrated by the dancing stars and their own daughter, Belinda. This tiny salesgirl, whose coos speak louder than words, proves once more that babies are still the best attention-getters in the business. Created by SARRA for PLOUGH, INCORPORATED through LAKE-SPIRO-SHURMAN, INC.

SARRA, INC.

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



The purpose of this series of 60 and 20-second commercials and 8-second ID's for Salada Iced Tea is to push iced tea with "Flavor so deep you can feel it" and "No twigs . . . no dust." Stop motion makes iced tea look especially inviting by lifting a frosty glass out of a full screen of ice cubes. Attractive people in believable situations drive home the two themes (gently!). New packaging gets its full share of attention in these easy-to-watch spots. Produced by SARRA for SALADA-SHIRRIFF-HORSEY INC. through SULLIVAN, STAUFFER, COLWELL & BAYLES, INC.

SARRA, INC.

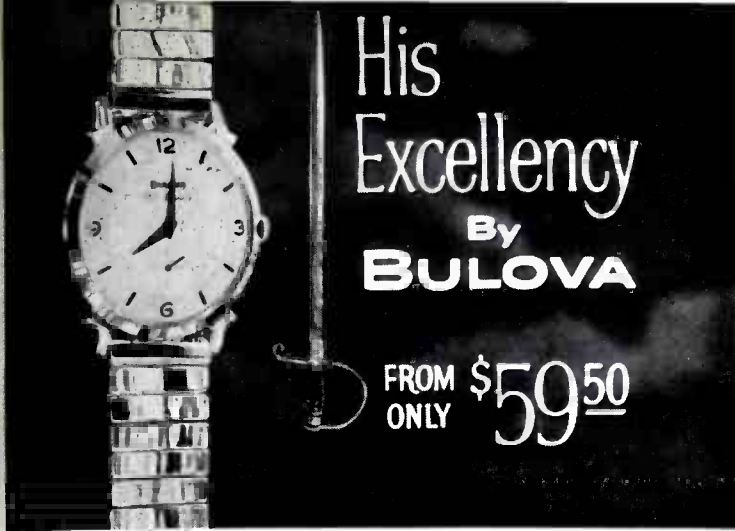
New York: 200 East 56th St.
Chicago: 16 East Ontario St.



Cereal spots can be both informative and interesting! Proof? This series of 60 and 20-second commercials for Hi-Pro. Subtle photography sets up the early morning mood—streetlights are turned off, sunshine pours in on bedroom slippers. The breakfast scenes that follow are unusually convincing . . . your next-door neighbors are obviously enjoying the product! Throughout, other foods are superimposed on a bowl of Hi-Pro to illustrate comparative food values and protein content. A soft bit of hard sell! Produced by SARRA for GENERAL MILLS, INC. through DANCER-FITZGERALD-SAMPLE, INC.

SARRA, INC.

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



BRAND AWARENESS STUDY NO. 27
LOS ANGELES • TREND REPORT 1955-58

Bulova was first in recall and use.

Dentifrices, Small Appliances, TV Sets, Watches and Jewelry

The brand study for this month reports trends in brand awareness and use in Los Angeles for dentifrices, small household appliances, television sets and watches and jewelry. Drawing for comparison from interviews made for TELEVISION MAGAZINE by Pulse in 1955 and 1956, the survey provides an indication of the extent of change in recall of TV commercials, and reflects trends in product use for two of the categories—dentifrices and television sets. This was the first time a survey was made of small household appliances and watches and jewelry by TELEVISION MAGAZINE.

The most recent survey was conducted in March, 1958. 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?"

Ipana, General Electric, RCA and Bulova lead in recall

Recall leaders in the March Los Angeles survey were Ipana, General Electric, RCA and Bulova. Ipana, recall leader in the dentifrice category, moved up to its first-place position from third spot in a previous survey taken in October, 1955. The leader of the earlier survey, Colgate, dropped to fourth place, while Gleem, formerly second, went to third. Up in second position in the recent survey was Pepsodent, which had formerly placed a low fourth.

In use, Colgate placed first in both surveys. Moving up from fourth, Pepsodent captured second place in use, with Ipana maintaining its former ranking at third. Previous scorers Listerine, Dr. Lyons, Chlorodent etc. received no mention in the recent survey on the use question.

RCA maintains earlier lead in recall of TV sets

RCA placed first in recall of television set commercials in both the 1958 survey and the earlier survey taken in January, 1956. Westinghouse placed second, General Electric third, and Philco, fourth—the same rankings they had held in the 1956 study.

RCA was also first in use. However, the use category shows a substantial change in order. Philco, which was formerly seventh, moved to second place. The 1956 runner-up, Packard Bell, received no mention in the 1958 study. Westinghouse, formerly eleventh, jumped up to fourth position.

In the small household appliances category, General Electric placed a strong first in both recall and use. Westinghouse took second place in recall, with Sunbeam third; in use, their order was reversed.

Bulova placed first in both recall and use of watches and jewelry. Timex was second in recall but a low sixth in use, while Elgin was second in use and at the bottom of the list in recall. (Charts on pages 68 and 69)



KTRK-TV cameramen were on hand to give complete and exclusive live television coverage to the sensational George Kessler hearings . . . the *first* impeachment trial of a city official in the history of Houston.

FIRST - WITH A MEANING!

We have News for you!!!

When we speak of a "first" it's no idle boast! For the alert, experienced news staff of KTRK is ready to go anyplace, anytime, by any means to cover major news events. This competent team of reporters and photographers . . . working together round the clock . . . has the world at its fingertips with important concentration on local news. On-the-air or behind the scenes, the KTRK news staff is indeed a working staff! Endeavoring at all times to be timely, interesting and informative, KTRK-TV has become the station that is closest to the heart of Houston's family. Always . . . FIRST and BEST with the news!



KTRK's cameraman was the *first* TV cameraman to fly a complete exhibition routine in an F-80 jet. He accompanied the Redeye Flight Group, a precision unit of the Colorado Minute-Men Air National Guard.



A NEWSWORTHY EVENT from any angle, Jayne Mansfield obligingly poses for a KTRK cameraman during a recent interview.

KTRK was the only station to have a cameraman aboard the inaugural flight of KLM Royal Dutch Airlines overseas service from Houston. Here, former Mayor Oscar Holcombe is welcomed to Holland by the Mayor of Amsterdam.





ed pictures of the Cameron hurricane-disaster were shot by ace
 Jim Whisenant flying through the eye of hurricane "Audrey"
 ay hurricane hunter plane.



KTRK's News Director has an extensive background in
 V. His concise and comprehensive analysis of the news has
 reputation of Houston's outstanding news commentator.



A RECORD BREAKING 10-inch rainfall broke the disastrous drought that plagued Texas, and KTRK cameramen recorded many unusual sights. Here, a family blithely goes water-skiing down a residential street.



A MAJOR traffic accident on one of Houston's expressways is no novelty, but an on-the-spot coverage that gets the complete story on the air in a matter of minutes is indeed news and typical of KTRK news.



JIM WHISENANT, KTRK's number one cameraman has a colorful background both as reporter and photographer. His keen news sense and awareness of the dramatic have been responsible for many of KTRK's "firsts"!!

KTRK-TV

P. O. BOX 12, HOUSTON 1, TEXAS-ABC BASIC
 HOUSTON CONSOLIDATED TELEVISION CO.
 General Manager, Willard E. Walbridge
 Commercial Manager, Bill Bennett
 National Representatives: Geo. P. Hollingbery
 Co., 500 Fifth Avenue, New York 36, N. Y.



Ipana moved from third to first in recall of dentifrices in the latest Los Angeles survey.

DENTIFRICES

BRANDS RECALLED—LOS ANGELES

Brand	MARCH 1958		OCTOBER 1955	
	Rank	%	Rank	%
Ipana	1	40.2	3	16.6
Pepsodent	2	37.6	4	5.5
Gleem	3	36.2	2	31.5
Colgate	4	31.2	1	32.7
Crest	5	10.4	5	1.6
Polident	6	1.5		—
Ammident	7	1.0		*
Listerine	—	—	6	1.3
Antizyme	—	—	7	1.2
Dr. Lyons	—	—		*
Kolynos	—	—		*
Chlorodent	—	—		*

*Less than 1%

DENTIFRICES

BRANDS USED—LOS ANGELES

Brand	MARCH 1958		OCTOBER 1955	
	Rank	%	Rank	%
Colgate	1	23.1	1	22.2
Pepsodent	2	19.6	4	11.1
Ipana	3	18.8	3	20.0
Gleem	4	16.2	2	15.0
Crest	5	8.0		—
Ammident	6	3.3	5	4.0
Polident		*		—
Listerine	—	—	6	4.0
Dr. Lyons	—	—	7	5.0
Chlorodent	—	—	8	6.0
Squibb	—	—	9	7.0
Phillips	—	—	10	8.0

*Less than 1%



RCA's commercial placed first in recall of television sets in both the 1956 and 1958 surveys.

TELEVISION SETS

BRANDS RECALLED—LOS ANGELES

Brand	MARCH 1958		JANUARY 1956	
	Rank	%	Rank	%
RCA	1	46.7	1	54.0
Westinghouse	2	23.9	2	22.0
General Electric	3	19.4	3	18.0
Philco	4	13.8	4	11.0
Sylvania	5	7.5	9	8.0
Admiral	6	3.7	6	7.0
Motorola	7	2.2	8	3.0
Columbia	8	1.2	5	4.0
Hoffman	—	—	7	4.0
Muntz	—	—	10	3.0
Zenith	—	—	11	2.0
Packard Bell	—	—	12	1.0

SMALL HOUSEHOLD APPLIANCES BRANDS RECALLED—LOS ANGELES

MARCH 1958

Brand	Rank	%
General Electric	1	20.2
Westinghouse	2	16.4
Sunbeam	3	10.7
Proctor	4	8.4
Sanrite	5	2.4
RCA		*
Less than 1%		

GE topped recall of small appliances.



SMALL HOUSEHOLD APPLIANCES BRANDS USED—LOS ANGELES

MARCH 1958

Brand	Rank	%
General Electric	1	51.9
Sunbeam	2	29.5
Westinghouse	3	11.9
Proctor	4	8.7
RCA		*
*Less than 1%		

WATCHES AND JEWELRY BRANDS RECALLED—LOS ANGELES

MARCH 1958

Brand	Rank	%
Bulova	1	26.2
Timex	2	19.1
Speidel	3	5.6
Benrus	4	4.6
Longine	5	4.3
Gruen	6	2.8
Elgin	7	2.2

TELEVISION SETS BRANDS USED—LOS ANGELES

MARCH 1958

JANUARY 1956

	Rank	%	Rank	%
RCA	1	20.0	1	17.3
Philco	2	7.4	7	5.8
Ednal	3	5.8	3	8.1
Westinghouse	4	5.5	11	3.9
General Electric	5	4.9	10	4.2
Bulova	6	4.2	6	6.4
Elvia	7	1.5		—
Albia		*		—
Ward Bell	—	—	2	10.4
Stan	—	—	4	8.0
Divone	—	—	5	6.5
Avivox	—	—	8	5.2
Em	—	—	9	4.5
Full	—	—	12	3.6
Less than 1%				

WATCHES AND JEWELRY BRANDS USED—LOS ANGELES

MARCH 1958

Brand	Rank	%
Bulova	1	19.9
Elgin	2	10.1
Longine	3	8.0
Gruen	4	7.9
Benrus	5	7.1
Timex	6	3.3
Speidel	7	1.3

Forthcoming studies will deal with the same products in New York and Chicago.

PURSE-SUASION

fits Dove's marketing plan...

...as perfectly as  fits a woman's hand

It's no secret that Dove's very extensive advertising has one simple objective. That objective is: to move the most Dove per dollar from stores to homes. Toward that end, PURSE-SUASION gives Dove's advertising dollars unusual selling power. Dove likes the *sight* plus *sound* plus *motion* of Television. Dove also likes daytime frequency, with a great many convincing sales messages every week... and Dove likes PURSE-SUASION rates... and *PURSE-SUASION* results.

That's why PURSE-SUASION has become part of Dove's schedule in so many major markets.



Put PURSE-SUASION'S selling power at work for you.
Phone Blair-TV now for the complete, exciting details.

BLAIR-TV Television's First Exclusive
National Representative

NEW YORK
TEmpleton 8-5800

CHICAGO
SUperior 7-2300

BOSTON
KENmore 6-1472

DETROIT
WOOdward 1-6030

JACKSONVILLE
ELgin 6-5770

ST. LOUIS
CHestnut 1-5686

DALLAS
Riverside 1-4228

LOS ANGELES
DUnkirk 1-3811

SAN FRANCISCO
YUkon 2-7068

SEATTLE
MAIn 3-6270

Blair-TV represents these major-market stations:

WABC-TV — New York
WBKB — Chicago
KTTV — Los Angeles
WFIL-TV — Philadelphia
WXYZ-TV — Detroit
WHDH-TV — Boston
KGO-TV — San Francisco
WIBC — Pittsburgh
KTVI — St. Louis
WEWS — Cleveland
WJZ-TV — Baltimore
KFJZ-TV — Dallas-Ft. Worth
WNHC-TV — Hartford-New Haven

KING-TV — Seattle-Tacoma
WPRO-TV — Providence
WCPO-TV — Cincinnati
KGW-TV — Portland
WDSU-TV — New Orleans
WFLA-TV — Tampa
WBNS-TV — Columbus
WMCT — Memphis
KFRE-TV — Fresno
WOW-TV — Omaha
WNBK-TV — Binghamton
WFBG-TV — Altoona



Radio Music— Who Listens to What?

A survey of listener attitudes to music according to age, educational background, sex, and place of residence, by Dr. F. L. Whan, Kansas State College

With music making up the largest percentage of present day radio programming, correlations between musical tastes and kinds of audience become of particular importance to the advertiser since they enable him to pinpoint his radio campaign with improved accuracy. For example, what kind of people will be able to reach with rock 'n roll, with classical, popular, hillbilly, show tunes or semi-classical music? Armed with such information, the advertiser is in a better position to match his radio schedules to his market with precision.

The following study attempts to determine how attitudes toward radio music vary among different age groups, in various areas, and according to sex and educational background. It is taken from "The 1957 Iowa Radio Survey" conducted under the sponsorship of WHO, Des Moines, by Dr. Forest L. Whan, Professor of radio-TV at Kansas State College. Dr. Whan has conducted the Kansas and Iowa Radio Audience Surveys annually since 1940.

DR. FOREST L. WHAN

Each of the 9,112 adults interviewed in a radio-equipped home was asked two questions concerning his likes and dislikes of different types of music programs. Each was handed a card on which 14 different types of music programs were listed, together with typical titles or names of musicians

to help identify the music type. Five sets of cards were used, with order of appearance on the card altered so that position on the card would not affect the results, each card being used for one-fifth of the interviews. An identical list was sent to 753 high school boys and girls in 40 Iowa high schools chosen at random.

Two questions asked of each respondent

Each of the 9,112 adults interviewed, and each of the 753 high school students, were asked the following two questions:

"Of the fourteen types of MUSIC programs on RADIO which are listed below, which FOUR types do you like best?"

"Do you DISLIKE or hate ANY of these types ENOUGH that when you hear them on radio you want to either tune in another program or turn the radio off? If so, which ones?"

The second question was asked by the 1957 survey in an attempt to determine what happens when a music program is tuned in by a person who does not select that music type as one of the "best liked." Do the majority turn to another station, or do most continue to listen, even though the program is not one of the "best liked"?

RADIO MUSIC—WHO LISTENS TO WHAT? Continued

The fourteen program types and illustrative titles or musicians are listed below:

- Classical*—As played by N.Y. Philharmonic Orchestra.
- Concert*—As played by Boston "Pops" Orchestra or the *Telephone Hour*.
- Show Tunes & Musical Comedy*—"Oklahoma," "Guys and Dolls," "Carousel," "The King and I," "Red Mill," etc.
- Barbershop Quartettes*—Songs like "Old Mill Stream," "Sweet Adeline," etc.
- Hymns & Spirituals*—Like "Rock of Ages," "Swing Low," or "Old Rugged Cross."
- Waltzes and "Sweet" Music*—As played by Guy Lombardo, Wayne King, Lawrence Welk.
- Old Familiar Songs*—Like "Alexander's Ragtime Band," "Moonlight Bay," etc.
- Band Music*—As "Stars & Stripes Forever," "Washington Post," "El Capitan," etc.
- Hawaiian*—"Song of the Islands," "Hawaiian War Chant," "Sweet Leilani"—as played by Lanny McIntyre and others.
- Western & Country*—Cowboy and country songs, square dances, etc.
- Current Popular Music*—"Rocka Bye Your Baby," "It Only Hurts a Little While," "Wayward Wind," "True Love," "There I've Said It Again," etc.
- Swing or Jazz*—Dixieland, "bop," progressive jazz, and swing, as played by Count Basie, Dizzie Gillespie, Stan Kenton, Duke Ellington.
- Rock and Roll, Rhythm and Blues*—As played by Bill Haley, Fats Domino, Elvis Presley, Clyde McPhatter, and others.

The following charts are a compilation of the results of this survey.

Percentage of Listeners Who Disliked No Type of Music Enough To Tune It Out

Percentages based on all questioned in each classification

"No type of music is so bad that I want to retune the set:"

	WOMEN	MEN
All Adults	29%	33%
All Teen-agers*	6	9
Adults Living in:		
Urban homes	32	35
Village homes	26	28
Farm homes	25	33
Teen-agers living in:		
Urban homes	6	10
Farm homes	8	8
Those aged:		
13 to 18 years	6	9
19 to 30 years	33	32
31 to 45 years	29	33
46 to 60 years	22	31
Over 60 years	31	35
Adults who had:		
Attended college	27	33
High school, not college	28	30
Attended grade school only	30	38

*Unweighted for urban and rural balance.

The preceding table analyzes those who found no type of music so distasteful that it would be tuned out. Percentage in each case are based on all questioned in that classification and represent the portion of those questioned who said that no music type was disliked enough to be tuned out when heard.

The average adult questioned named only one type of program as disliked so much that it would be tuned out. However, teen-aged high school students average approximately three and a half program types each. Further, nearly all of the boys and girls named one or more program types as disliked enough to be tuned out, whereas one-fourth of the adult women and one-third of the adult men said that no type of music was disliked enough to make them want to retune the set.

ATTITUDE TOWARD MUSIC TYPES ON RADIO

The table below analyzes replies to the two music questions on a basis of sex of adults and high school students. The left-hand column reports the percentage of all questioned naming each program type as one of "the four best liked." The right-hand column reports the percentage of all questioned naming each program type as disliked enough to make them want to retune the set. The middle column reports the percentage who neither like nor dislike the program type enough to name it in answer to either of the questions. Horizontal lines total 100 per cent.

Most adults will listen to all types of music

The table suggests that more adults will listen to every one of the program types than will tune it out, but that a majority of high school boys and girls will tune out classical and concert music. However, greater percentages of adults will tune out rock & roll and classical music than will name it among the "best liked." And more adult women will tune out swing or jazz than name it as one of the "best liked." For six of the types, high school girls and for seven of the types, high school boys will retune the set more often than select the type as a "best liked."

Listeners' Attitude Towards Music Types on Radio

Percentages based on all questioned in each classification, horizontal lines totaling 100 per cent*

	This Type of Music Is:		
	A FAVORITE	NON-FAVORITE BUT LISTEN	DISLIKE—TUNE OUT
WOMEN, over 19:			
Waltzes and "Sweet" Music	60%	39%	1%
Current Popular Music	51	48	1
Old Familiar Songs	41	59	0
Hymns & Spirituals	37	63	0
Military Band Music	32	67	1
Western and Country Music	30	61	9
Show Tunes & Musical Comedy	26	73	1
Rock & Roll, Rhythm & Blues	19	55	26
Barbershop Quartettes	19	80	1
Hawaiian Music	19	80	2
Classical Music	18	65	18
Concert Music	16	76	8
Swing or Jazz	14	76	10
Latin-American Music	6	89	6

RADIO STUDY: LISTENER ATTITUDES TO MUSIC

This Type of Music Is:
 A NON-FAVORITE DISLIKE—
 FAVORITE BUT LISTEN TUNE OUT

over 19:

Waltzes and "Sweet" Music	57%	43%	1%
Old Familiar Songs	44	56	0
Current Popular Music	43	56	1
Western and Country Music	41	53	6
Military Band Music	33	66	1
Hymns & Spirituals	28	70	1
Barbershop Quartettes	25	72	3
Show Tunes & Musical Comedy	23	77	1
Hawaiian Music	18	80	2
Rock & Roll, Rhythm & Blues	16	49	35
Swing or Jazz	16	75	9
Classical Music	14	66	21
Concert Music	13	78	10
Latin-American Music	6	88	6

*The "0" is shown, less than one-half of one per cent named.

Listeners' Attitude Towards Music Types on Radio

Percentages based on all questioned in each classification, horizontal lines totaling 100 per cent*

This Type of Music Is:
 A NON-FAVORITE DISLIKE—
 FAVORITE BUT LISTEN TUNE OUT

16, 13 to 19:

Current Popular Music	90%	9%	2%
Rock & Roll, Rhythm & Blues	78	15	7
Show Tunes & Musical Comedy	37	51	12
Swing or Jazz	36	51	13
Waltzes and "Sweet" Music	32	46	13
Western and Country Music	27	30	44
Hymns & Spirituals	21	63	16
Old Familiar Songs	18	69	13
Latin-American Music	14	58	28
Hawaiian Music	13	72	15
Concert Music	10	42	48
Military Band Music	9	68	23
Classical Music	9	34	58
Barbershop Quartettes	3	57	40

C, 13 to 19:

Current Popular Music	86%	11%	3%
Rock & Roll, Rhythm & Blues	84	12	5
Swing or Jazz	52	39	10
Waltzes and "Sweet" Music	30	55	15
Western and Country Music	28	28	44
Show Tunes & Musical Comedy	25	58	18
Latin-American Music	17	54	29
Old Familiar Songs	15	72	13
Military Band Music	15	61	24
Hawaiian Music	13	70	17
Hymns & Spirituals	13	64	23
Classical Music	8	30	62
Barbershop Quartettes	8	59	34
Concert Music	5	42	53

*The "0" is shown, less than one-half of one per cent named.

EFFECT OF AGE ON ATTITUDE TOWARDS RADIO MUSIC

The following two tables analyze replies to the two music questions from the standpoint of age of respondent. The first

table reports percentages selecting each type of music as one of the four "best liked"; the second table reports percentages selecting each type of music as one so disliked that listener wishes to tune it out. Percentages in each case are based on all questioned in the age bracket.

The tables suggest that age is tremendously important to determining whether listeners will tune in a given program, put up with it if the set happens to be tuned to the station when the music program begins, or tune out the program because the music is disliked. No single type of music is liked or disliked equally by all age groups.

Best Liked Radio Music Programs—By Age of Listener

Percentages based on all questioned in each age group, being the per cent naming each of the types as one of the four "best liked"

Per Cent Naming Type,
When Age Was:

WOMEN AND GIRLS:

	13-18	19-30	31-45	46-60	Ov-60
Current Popular Music	90%	68%	59%	41%	26%
Rock & Roll, Rhythm & Blues	78	35	22	12	5
Show Tunes & Musical Comedy	37	25	29	22	13
Swing or Jazz	36	26	16	8	4
Waltzes and "Sweet" Music	32	58	61	63	54
Western and Country Music	27	35	32	29	22
Hymns & Spirituals	21	22	33	44	53
Old Familiar Songs	18	29	37	48	53
Latin-American Music	14	9	7	4	2
Hawaiian Music	13	12	18	23	21
Concert Music	10	13	15	17	18
Military Band Music	9	20	28	37	45
Classical Music	9	18	18	18	18
Barbershop Quartettes	3	13	17	23	26

MEN AND BOYS:

Current Popular Music	86%	68%	51%	33%	25%
Rock & Roll, Rhythm & Blues	84	35	19	11	5
Swing or Jazz	52	34	19	11	3
Waltzes or "Sweet" Music	30	44	61	59	55
Western and Country Music	28	41	44	40	33
Show Tunes & Musical Comedy	25	32	26	19	15
Latin-American Music	17	10	8	3	2
Old Familiar Songs	15	28	40	50	52
Military Band Music	15	24	30	38	38
Hawaiian Music	13	16	16	19	20
Hymns & Spirituals	13	14	23	33	42
Classical Music	8	18	13	13	13
Barbershop Quartettes	8	15	24	28	31
Concert Music	5	15	10	14	16

Disliked Radio Music Programs—By Age of Listener

Percentages based on all questioned in each age group, being per cent naming each program as one disliked so much listener wants to tune it out*

Per Cent Naming Type,
When Age Was:

WOMEN AND GIRLS:

	13-18	19-30	31-45	46-60	Ov-60
Classical Music	58%	26%	20%	14%	8%
Concert Music	48	12	10	6	3
Western and Country Music	44	11	11	7	5
Barbershop Quartettes	40	4	2	2	1
Latin-American Music	28	6	6	6	4


(Table continued on page 77)

There are times when you
cash customers presenting a mo
better be real sure of you
bigger apple to shoot at: 47% mo



minute than the next largest
with more impact: By the nature
Network screens out the
with your advertising dollars .

can't afford to miss! What with the
aggressive target these days, you'd
miss. CBS Radio Network gives you a
large audience per commercial



network. And you hit the mark
with its programming, CBS Radio
reaches non-listening listeners. You can't miss
the **CBS Radio Network.**

What Is A PULSE Radio Survey?

The PULSE is the trade name given to radio surveys conducted by PULSE, Inc. PULSE, Inc. has been taking radio surveys for seventeen years and is considered the most authoritative radio audience measuring company in the broadcast industry. Proof of this, is the fact that PULSE reports are used by more radio stations than any other method and/or survey company.

Unlike an "independent" survey, PULSE is an authentic, researched method in which the radio audience in a particular city is correctly measured. "Independent" surveys are more often than not surveys taken by radio stations themselves and the coefficient of error is very, very high! Besides that very important fact, radio stations often take these surveys in a method which clearly slants the answer and, of course, could only come out one way. Their way.

A PULSE report is usually ordered by a group of stations in a particular city or area. The date of the actual survey is not released to the stations involved but the survey month is usually known. Each subscribing station pays their proportionate part. Part of the cost of a PULSE report is born by (90) ninety of the leading national advertising agencies. Clearly, the advertising agency is interested in knowing the share of radio audience enjoyed by each station, since this report is used as a basic yardstick in determining which station will carry its client's message. Because this is most important, the ninety major advertising agencies subscribe to PULSE for its known reputation and authenticity.

Subscribing radio stations are free to use the final results of a PULSE report to sell local and national accounts. Understand, that whether or not a station subscribes, has no bearing upon the final outcome of a PULSE survey. The radio stations surveyed are not the only subscribers. Agency subscribers paying a share of the report are interested in the exact deposition of the audience too, and that is exactly what they get.

Quote, unquote...

Compliments of a friend

The foregoing quotation spearheads an advertisement by a radio station famous for its quality, integrity, and leadership.

Naturally we are pleased. But the important aspect is that this station's typical reaction explains the fundamental reason why Pulse has grown from one-market coverage back in 1941 to more than 200 markets in 1958.

...and the same
holds true for
Pulse Television reports
covering 200
markets

Nothing
takes the
place of
INTERVIEWS
in the
home

And the first quarter of 1958 is our best in Pulse's entire history.

For pioneering an exclusive plus, out-of-home radio, correctly additive to in-home radio, per 15-minutes, per station, per program, the American Marketing Association gave Pulse a special award for its 1948-49 exploration. Since then, the out-of-home millions have been correctly reported by Pulse.

Currently Pulse finds that watching television out of home adds 4% to the in-home audience. As the service with the most subscribers, count on Pulse to incorporate this important and exclusive TV out-of-home when it becomes an important consideration for Pulse subscribers.

730 FIFTH AVENUE
NEW YORK 19, NEW YORK

P
PULSE, Inc.
LOS ANGELES • CHICAGO • LONDON

RADIO STUDY: LISTENER ATTITUDES TO MUSIC

continued from page 73)

Per Cent Naming Type,
When Age Was:

	13-18	19-30	31-45	46-60	Ov-60
Military Band Music	23	2	1	1	0
Hymns & Spirituals	16	1	1	1	1
Hawaiian Music	15	2	2	1	1
Swing or Jazz	13	6	8	11	21
Waltzes and "Sweet" Music	13	1	0	1	1
Old Familiar Songs	13	0	0	0	0
Show Tunes & Musical Comedy	12	1	1	1	2
Rock & Roll, Rhythm & Blues	7	13	24	32	40
Current Popular Music	2	1	1	1	2

AND BOYS:

Classical Music	62%	26%	24%	19%	11%
Concert Music	53	17	13	6	5
Western and Country Music	44	13	7	5	4
Barbershop Quartettes	34	7	3	1	2
Latin-American Music	29	7	5	6	6
Military Band Music	24	2	1	1	1
Hymns & Spirituals	23	3	1	1	1
Show Tunes & Musical Comedy	18	1	1	1	2
Hawaiian Music	17	3	2	2	2
Waltzes and "Sweet" Music	15	1	1	1	0
Old Familiar Songs	13	1	0	1	0
Swing or Jazz	10	6	8	10	15
Rock & Roll, Rhythm & Blues	5	15	24	32	38
Current Popular Music	3	1	0	2	2

Where "0" is shown, less than one-half of one per cent named.

PLACE OF RESIDENCE AND ATTITUDE TOWARDS RADIO MUSIC

The following two tables analyze replies to the two music questions from the standpoint of place of residence of respondents. The first table analyzes replies from adults; the second table, replies from high school aged boys and girls. The left half of each table reports percentages selecting the program type as one of the four "best liked"; the right-hand half of each table reports percentages naming each program type as one so much disliked respondent wishes to tune it out. Percentages in each case are based on all questioned in each classification.

The table suggests that place of residence has less influence on liking or disliking radio music than does age of respondent. However, important differences in percentages naming show tunes, hymns, western, classical and concert music are found in the table for adults. The same basic differences exist with high school aged listeners, with major differences found for swing and jazz music.

Adult Attitude Towards Radio Music Programs—By Place of Residence

Percentages based on all questioned in each classification*

	One of Four Best Liked			Disliked, Will Tune Out		
	Urban	Village	Farm	Urban	Village	Farm

WOMEN, Over 19:

Waltzes and "Sweet" Music	59%	61%	62%	1%	0%	0%
Current Popular Music	52	47	52	1	1	2
Old Familiar Songs	39	44	43	0	0	0
Show Tunes & Musical Comedy	32	21	19	1	1	1
Hymns & Spirituals	30	44	42	1	1	1

One of Four Best Liked
Disliked, Will Tune Out

	One of Four Best Liked			Disliked, Will Tune Out		
	Urban	Village	Farm	Urban	Village	Farm
Military Band Music	27	36	35	1	1	1
Western & Country Music	24	30	39	10	10	5
Classical Music	23	14	12	15	20	21
Concert Music	20	14	10	7	9	10
Roll & Roll, Rhythm & Blues	19	19	20	28	27	23
Barbershop Quartettes	17	22	21	3	2	2
Hawaiian Music	17	20	21	2	2	1
Swing or Jazz	16	10	11	10	12	10
Latin-American Music	7	4	4	6	5	6

MEN, Over 19:

Waltzes & "Sweet" Music	55%	59%	58%	1%	0%	1%
Current Popular Music	46	38	42	2	2	1
Old Familiar Songs	41	45	46	0	1	1
Military Band Music	31	36	35	1	1	1
Western & Country Music	30	38	52	9	8	4
Show Tunes & Musical Comedy	27	19	20	1	1	1
Hymns & Spirituals	26	29	31	2	1	1
Barbershop Quartettes	22	27	27	4	1	3
Classical Music	20	14	8	17	19	25
Concert Music	17	14	9	8	11	11
Rock & Roll, Rhythm & Blues	16	14	18	46	33	25
Hawaiian Music	15	19	20	3	1	2
Latin-American Music	7	5	5	6	7	6
Swing or Jazz	20	13	12	8	12	9

*Where "0" is shown, less than one-half of one per cent named.

Teenagers' Attitude Towards Radio Music Programs—By Residence

Percentages based on all questioned in each classification

One of Four Best Liked
Disliked, Will Tune Out

GIRLS, 13 to 18:

Current Popular Music	91%	88%	1%	3%
Rock & Roll, Rhythm & Blues	81	72	6	9
Show Tunes & Musical Comedy	42	23	10	19
Swing or Jazz	40	24	12	18
Waltzes and "Sweet" Music	30	37	13	13
Western & Country Music	21	43	49	29
Old Familiar Songs	19	18	14	9
Hymns & Spirituals	15	40	18	9
Latin-American Music	14	12	27	32
Hawaiian Music	11	17	15	16
Concert Music	11	7	47	53
Classical Music	11	4	56	62
Military Band Music	9	12	24	20
Barbershop Quartettes	2	6	43	30

BOYS, 13 to 18:

Current Popular Music	86%	87%	3%	2%
Rock & Roll, Rhythm & Blues	82	88	5	5
Swing or Jazz	55	43	8	15
Show Tunes & Musical Comedy	26	22	17	19
Waltzes & "Sweet" Music	28	37	15	14
Western & Country Music	25	38	48	31
Latin-American Music	19	11	27	34
Old Familiar Songs	16	13	12	15
Military Band Music	14	18	23	28
Hymns & Spirituals	14	11	23	22
Hawaiian Music	12	18	16	19
Classical Music	10	2	58	76
Concert Music	6	0	50	65
Barbershop Quartettes	6	13	35	31



Photo by Morris

SINCLAIR REFINING IS SOLD ON SPOT...

FROM HOME OFFICE...

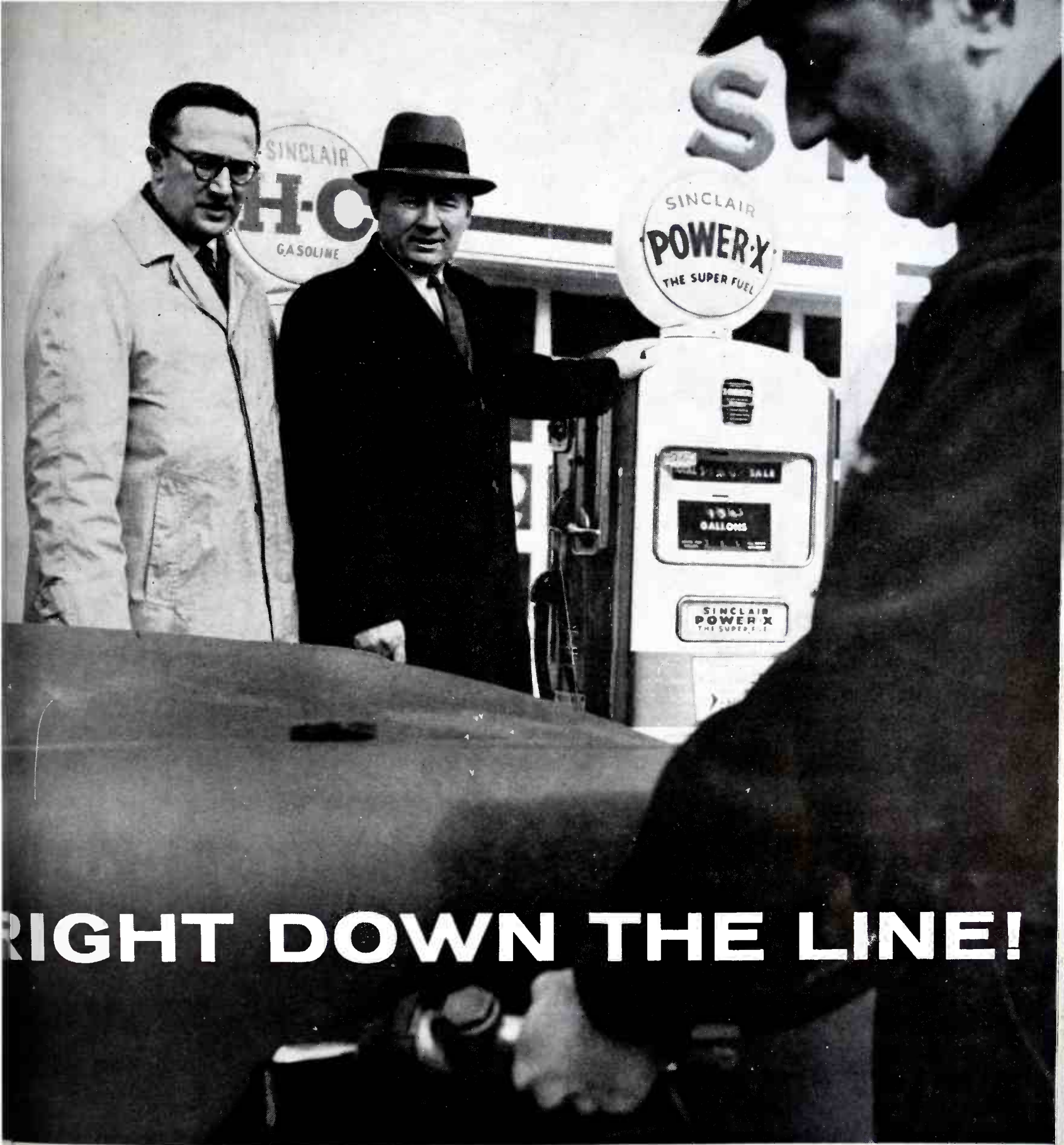
"Driving today? Remember to drive with care — and buy **SINCLAIR — Power-X Gasoline.**" Slotted to reach the motorist at breakfast and enroute to and from work, that 5-second reminder will be broadcast 525,200 times in 1958 — the biggest campaign, for size, scope and duration, in Spot Radio history. "Spot," says **SINCLAIR REFINING COMPANY's** Vice President and General Sales Manager, Louis W. Leath, "is doing a great job for **SINCLAIR.**"

To boost coverage and frequency, yet keep to a reasonable, affordable budget, **SINCLAIR REFINING** switched to Spot. The same allocation that had purchased only scattered Radio-TV programming in about 100 major markets now brought **SINCLAIR** saturation

schedules in those same markets — 40 to 250 spots a week, 52 weeks a year — plus sizable weekly campaigns on a year-round basis in 350 additional markets. Totals: 450 cities; 900 stations; 100 announcements per week. And in every market served by **SINCLAIR** and by an NBC Spot Sales-represented radio station, **SINCLAIR** uses the NBC Spot Sales station!

Standing, left to right: Louis W. Leath, Vice President and General Sales Manager, Sinclair Refining Company; Jack Price, Radio Spot Sales Representative, NBC Spot Sales.

Seated, left to right: Stanley F. Ellsworth, Vice President and Account Executive, Morey, Humm, & Warwick, Inc.; James J. Delaney, Advertising Manager, Sinclair Refining Company; Reynolds Girdler, Director of Public Relations & Advertising, Sinclair Oil Corporation; William L. Wernicke, Radio-TV Vice President, Morey, Humm & Warwick, Inc.



RIGHT DOWN THE LINE!

TO SERVICE STATION...

Chicago, where radio station *WMAQ* plays a major role in the *SINCLAIR* schedule, George Gaudio, operator of the radio station at North Avenue and LaSalle Street reports: "My customers tell me they hear the Sinclair radio commercials, and I know those spots have brought me business. My customers are in automobiles and they listen to their radios, especially *WMAQ*. Personally, I know of no better way for Sinclair to advertise the products I sell."

A questionnaire sent to *SINCLAIR* marketers brought a request from 95% of them for continued use of Spot Radio, along with overwhelming confirmation of rising sales throughout *SINCLAIR* territory. And *SINCLAIR* men agree right down the line: in the

markets served by NBC Spot Sales-represented radio stations, credit for this campaign's tremendous success belongs, in large part, to those stations.

Left to right: Howard Coleman, Manager, Radio Station WMAQ; Carl K. Foster, Manager Sales Promotion, Central District, Sinclair Refining Company; George Gaudio, Sinclair station operator, Chicago.



NBC SPOT SALES

NEW YORK—WRCA
PHILADELPHIA—WRCV
WASHINGTON—WRC

PITTSBURGH—WAMP ST. LOUIS—KSD
CLEVELAND—WHK SEATTLE-TACOMA—KOMO
LOUISVILLE—WAVE SAN FRANCISCO—KNBC
CHICAGO—WMAQ HONOLULU—KGU

RADIO MUSIC—WHO LISTENS TO WHAT? *Continued*

EDUCATIONAL BACKGROUND AND ATTITUDE TOWARDS RADIO MUSIC

The following table analyzes replies to the two music questions from the standpoint of the amount of formal schooling had by the adults questioned. The left half of the table reports percentages selecting the program type as one of the four "best liked"; the right hand half of the table reports percentages naming each program type as one so much disliked respondent wishes to tune it out. Percentages in each case are based on all questioned in each classification.

The table suggests that formal schooling has some effect on liking for or dislike of classical music, concert music, current popular music, show tunes and musical comedy, hymns and spirituals, swing or jazz, western and Hawaiian music.

Effect of Formal Education on Attitude Towards Radio Music Programs

Percentages based on all questioned in each classification*

	One of Four Best Liked		Disliked, Will Tune Out	
	High Grades College School Only	High Grades College School Only	High Grades College School Only	High Grades College School Only
WOMEN, Over 19:				
Waltzes & "Sweet" Music	.61%	.62%	.56%	.1% .0% .1%
Current Popular Music	.52	.57	.36	.2 .1 .1
Show Tunes & Musical Comedy	.40	.27	.12	.1 .0 .2
Classical Music	.36	.16	.10	.10 .20 .18
Concert Music	.34	.12	.10	.4 .9 .9

	One of Four Best Liked		Disliked, Will Tune Out	
	High Grades College School Only	High Grades College School Only	High Grades College School Only	High Grades College School Only

WOMEN, Over 19:

Old Familiar Songs	.33	.40	.50	.0 .0 .0
Military Band Music	.30	.29	.38	.1 .1 .2
Hymns & Spirituals	.28	.35	.49	.1 .1 .1
Swing or Jazz	.17	.16	.7	.10 .8 .15
Barbershop Quartettes	.16	.19	.22	.2 .2 .3
Western & Country Music	.12	.32	.39	.21 .8 .3
Rock & Roll, Rhythm & Blues	.12	.23	.17	.32 .23 .30
Hawaiian Music	.10	.18	.26	.3 .1 .1
Latin-American Music	.8	.6	.2	.8 .6 .5

MEN, Over 19:

Waltzes & "Sweet" Music	.55%	.58%	.56%	.1% .1% .0%
Current Popular—Music	.51	.49	.28	.2 .1 .2
Old Familiar Songs	.39	.42	.49	.0 .1 .0
Show Tunes & Musical Comedy	.39	.21	.16	.0 .1 .1
Military Band Music	.32	.33	.35	.1 .1 .2
Classical Music	.30	.12	.8	.14 .25 .18
Concert Music	.27	.10	.9	.5 .13 .8
Hymns & Spirituals	.22	.26	.35	.2 .1 .1
Barbershop Quartettes	.22	.25	.27	.2 .3 .3
Swing or Jazz	.21	.18	.8	.11 .7 .12
Western & Country Music	.18	.46	.47	.16 .4 .3
Hawaiian Music	.13	.17	.22	.3 .2 .2
Rock & Roll, Rhythm & Blues	.11	.20	.13	.34 .25 .29
Latin-American Music	.10	.6	.3	.3 .7 .7

*Where "0" is shown, less than one-half of one per cent named.

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

KMJ-TV

First in Fresno

The February '58 ARB reports—
From Sign-on to Sign-off Sunday through Saturday
KMJ-TV leads with 213 quarter-hour firsts
while Station A has 158, and Station B has 98

**IN TOTAL
RATED TIME
PERIODS**

KMJ-TV • FRESNO, CALIFORNIA • McCLATCHY BROADCASTING COMPANY • The Katz Agency, National Representative

Have you seen these

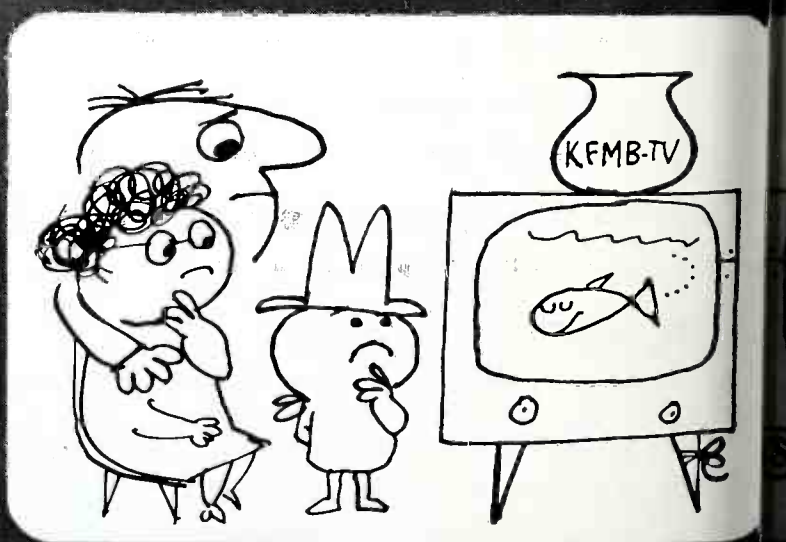
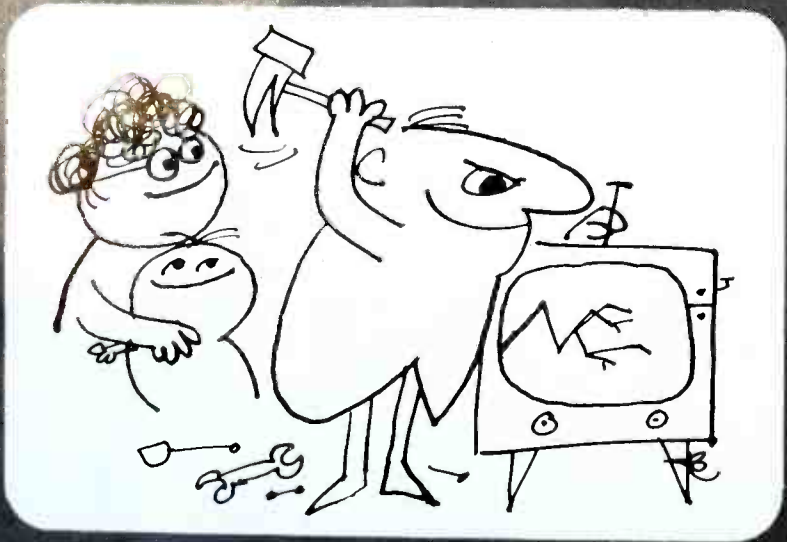
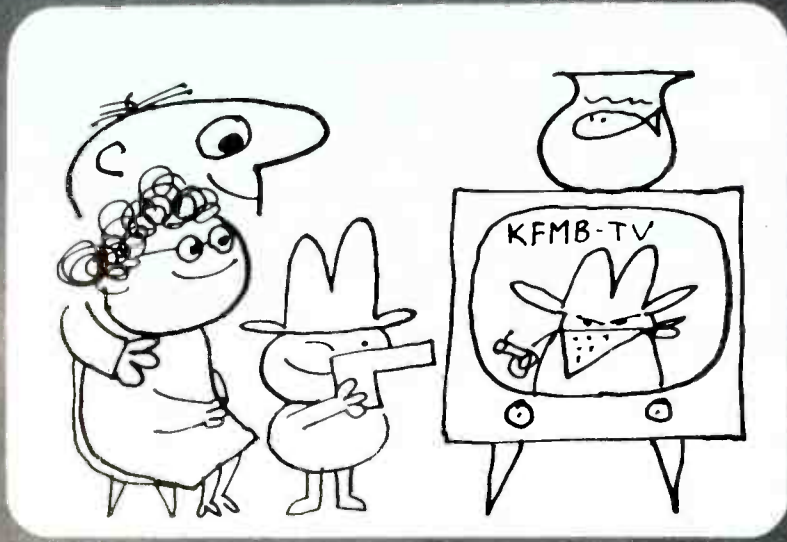
RADIO STUDIES

In Television Magazine?

- 1. THE INTER-RELATIONSHIP OF RADIO AND TV**
How they are used as two facets of one medium by major advertisers today
- 2. THE BBDO REPORT**
A condensation of this leading agency's analysis of the new status of radio
- 3. SATURATION IN RADIO TODAY**
How advertisers are employing it and why . . . audience potential . . . costs
- 4. NETWORK RADIO—THE NEW MEDIUM**
The character of the new programming . . . audience reach . . . how network is being sold
- 5. THE NEW YORK RADIO MARKET**
How advertisers have built a radio boom in the nation's largest, pace-setting market
- 6. NATIONAL SPOT**
The "who," "how" and "why" of spot radio today . . . Patterns of leading advertisers
- 7. THE STORZ BOMBSHELL**
The facts on radio's most controversial station operation and the thinking behind it
- 8. J. WALTER THOMPSON LOOKS AT RADIO**
This agency's appraisal explores seven basic areas of radio's growth
- 9. THE CUMULATIVE AUDIENCE CONCEPT**
How Leo Burnett applies its new approach to radio
- 10. NIGHTTIME RADIO**
Its new programming, audience composition, advertiser use
- 12. BELIEVABILITY: NETWORK VS. INDEPENDENT**
How the "station image" influences commercial believability
- 13. THE WESTINGHOUSE RADIO STUDY**
A profile of WBC and analysis of its programming attitudes
- 15. NEWS—RADIO'S BASIC STRENGTH**
Radio is finding a powerful means of attracting listeners with news
- 16. THE FALLACY OF THE FIVE-MINUTE LISTENER**
The radio audience listens longer, according to A. C. Nielsen

EXTRA COPIES ARE AVAILABLE—25¢

We're selling more sets in booming San Diego



In San Diego County alone, there are 286,700 TV Households.*

In Channel 8's COVERAGE area, there are 527,139 TV Households.*

MORE people are watching Channel 8 on **MORE** sets than **EVER BEFORE!**

*Joe Coffin and Associates, Los Angeles

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

RECEIVER CIRCULATION REPORT FOR JUNE

dependent 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, set counts for the four census regions were adjusted by the April 1957 and the new January 1958 ARF reports.

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

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

A comparison of the ARF county figures of March 1, 1956, with those of TELEVISION MAGAZINE of the same date, shows a difference of less than 1%. TELEVISION MAGAZINE's March estimates were based on projections of the previous ARF 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 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.

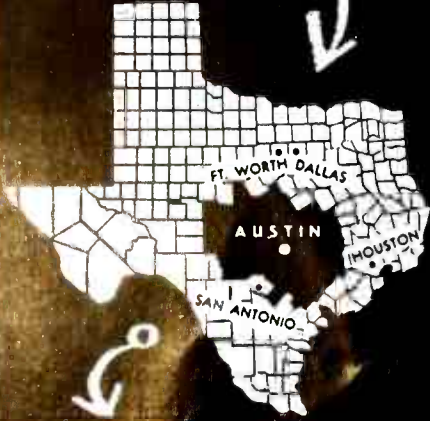
A 92.5% ceiling on TV penetration has been established for all markets. Many rating services show higher penetration in metropolitan areas (e.g., 93.5% in Providence) but the available evidence shows that penetration drops off outside the metropolitan area itself and that 92.5% is the most logical theoretical 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...**

**843,500 people and 180,808
TV Sets* ... Effective Buying
Income of \$1,083,964,000!**

KTBC-TV

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

CIRCULATION AS OF JUNE 1, 1958
TOTAL U.S. TV HOMES 43,010,000

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 May 1, 1958.

Market & Stations—% Penetration TV Homes

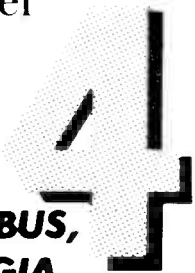
ABILENE, Tex.—76.7 KRBC-TV (N)	79,011
ADA, Okla.—74.6 KTEN (A,C,N)	94,849
AGANA, Guam KUAM-TV (C,N)	††
AKRON, Ohio—40.6 WAKR-TV† (A)	†180,380
ALBANY, Ga.—68.7 WALB-TV (A,N)	77,166
ALBANY-SCHENECTADY-TROY, N.Y.—88.0 WTEN (C); WTRI† (A); WRGB (N)	484,515 †160,660
ALBUQUERQUE, N.M.—74.5 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	96,060
ALEXANDRIA, La.—66.5 KALB-TV (A,C,N)	87,573
ALTOONA, Pa.—92.2 WFBG-TV (A,C,N)	380,595
AMARILLO, Tex.—75.3 KFDA-TV (A,C); KGNC-TV (N); KVII-TV (A)	103,014
AMES, Iowa—87.8 WOI-TV (A)	338,194
ANCHORAGE, Alaska—88.7 KENI-TV (A,N); KTVA (C)	31,040
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.—85.9 KMMT (A)	148,709
AUSTIN, Tex.—87.4 KTBC-TV (A,C,N)	180,808
BAKERSFIELD, Cal.—91.0 KBAK-TV† (A,C); KERO-TV (N)	174,357 †76,891
BALTIMORE, Md.—87.7 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	676,590
BANGOR, Me.—90.7 WABI-TV (A,N); W-TWO (C)	119,310
BATON ROUGE, La.—72.4 WAFB-TV† (C); WBRZ (A,N)	273,797 †187,310
BAY CITY-SAGINAW, Mich.—91.0 WNEM-TV (A,N); WKNX-TV† (A,C) (Includes Flint)	312,041 †84,813

Market & Stations—% Penetration TV Homes

BEAUMONT, Tex.—82.7 KFDM-TV (C); KPAC-TV (A,N)	162,731
BELLINGHAM, Wash.—86.9 KVOS-TV (C) (This does not include "A" contour in Vancouver & Victoria, British Columbia)	†89,031
BIG SPRING, Tex.—89.1 KEDY-TV (C)	31,701
BILLINGS, Mont.—60.3 KOOK-TV (A,C); KGHL-TV (N)	47,361
BINGHAMTON, N.Y.—92.3 WNBF-TV (C,N); WINR-TV† (A,N)	356,911
BIRMINGHAM, Ala.—77.7 WABT (A,N); WBRC-TV (C)	454,471
BISMARCK, N.D.—67.7 KBMB-TV (C); KFYZ-TV** (A,N) (KFYZ-TV operates satellite KUMV-TV, Williston, N.D.)	65,311
BLOOMINGTON, Ill.	
BLOOMINGTON, Ind.—88.1 WTTV (N) (Includes Indianapolis, Ind. For ranking purposes, consider this market Bloomington Indianapolis)	731,911
BLUEFIELD, W. Va.—67.0 WHIS-TV (N)	158,311
BOISE, Ida.—76.1 KBOI (C); KIDO-TV (A,N)	73,111
BOSTON, Mass.—88.3 WBZ-TV (N); WNAC-TV (C); WHDH-TV (A)	1,323,311
BRIDGEPORT, Conn.—14.7 WICC-TV† (A)	†71,611
BRISTOL, Va.-Tenn.—66.0 WCYB-TV (A,N)	266,811
BRYAN, Tex.—75.7 KBTX-TV (A,C)	34,511
BUFFALO, N.Y.—92.1 WBEN-TV (C); WBUF-TV† (N); WGR-TV (A)	570,511 †218,011
BURLINGTON, Vt.—84.2 WCAX-TV (C)	†156,011
BUTTE, Mont.—65.0 KXLF-TV (A,N)	36,211
CADILLAC, Mich.—89.1 WWTV (A,C)	196,111
CAPE GIRARDEAU, Mo.—77.6 KFVS-TV (C)	247,611
CARLSBAD, N.M.—73.8 KAVE-TV (A,C)	36,211
CARTHAGE-WATERTOWN, N.Y.—84.0 WCNY-TV (A,C)	†83,111
CASPER, Wyo.—68.5 KTWO (A,N); KSPR-TV (C)	13,111
CEDAR RAPIDS-WATERLOO, Iowa—88.2 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	351,111
CHAMPAIGN, Ill.—84.7 WCIA (C,N)	406,111
CHARLESTON, S.C.—72.5 WCSC-TV (C); WUSN-TV (A,N)	213,111
CHARLESTON-HUNTINGTON, W. Va.—77.5 WCHS-TV (C); WHTN-TV (A,C); WSAZ-TV (N)	446,111

RATINGS GALORE

on Channel



COLUMBUS, GEORGIA

If you're in the market for ratings, then there's no need to look any further than Channel 4, WRBL-TV, in the rich Columbus, Georgia market. There are ratings galore on Channel 4. For example . . .

MGM

Golden Era Theatre

PACKAGE 1

Sundays—2:00 p.m. to Conclusion

27.2

Sundays—11:00 p.m. to Conclusion

26.3

COMBINED RATING

53.5

PACKAGE 2

Fridays—11:20 p.m. to Conclusion

28.5

and . . . MGM Golden Era Theatre is

AVAILABLE FOR PARTICIPATIONS

Package 1:
Both impressions—Flat \$70.00

Package 2:
Flat rate—\$40.00

For further information on this, and similar great buys . . .

Call Hollingbery Co.



Market & Stations—% Penetration	TV Homes
CHARLOTTE, N.C.—80.6 WBTV (C); WSOC-TV (A,N)	689,882
CHATTANOOGA, Tenn.—73.1 WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	179,353
CHEYENNE, Wyo.—71.3 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	**78,290
CHICAGO, Ill.—92.0 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,132,309
CHICO, Cal.—72.9 KHSL-TV (A,C) (Does not include Sacramento County where station has considerable coverage.)	92,527
CINCINNATI, Ohio—89.1 WCPQ-TV (A); WKRC-TV (C); WLW-T (N)	637,168
CLARKSBURG, W. Va.—69.1 WBOY-TV (A,C,N)	78,565
CLEVELAND, Ohio—92.0 WEWS (A); KYW-TV (N); WJW-TV (C)	1,187,738
CLOVIS, N.M.—68.7 KICA-TV (C)	21,152
COLORADO SPRINGS-PUEBLO, Colo.—73.2 KKTU (A,C); KRDO-TV (N); KCSJ-TV (N)	83,414
COLUMBIA-JEFFERSON CITY, Mo.—76.5 KOMU-TV (A,N); KRCG-TV (A,C)	136,222
COLUMBIA, S.C.—76.7 WIS-TV (A,N); WNOK-TV (C)	218,318 149,098
COLUMBUS, Ga.—71.5 WTVM (A,N); WRBL-TV (A,C)	197,344 174,002
COLUMBUS, Miss.—73.4 WCBI-TV (C,N)	91,460
COLUMBUS, Ohio—91.8 WBNS-TV (C); WLW-C (N); WTVN (A)	442,514
CORPUS CHRISTI, Tex.—74.8 KRIS-TV (A,N); KZTV (C)	103,105
DALLAS-FT. WORTH, Tex.—83.6 KRLD-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV (N)	639,139
DANVILLE, Ill.—79.6 WDAN-TV (A)	170,450
DAVENPORT, Iowa-ROCK ISLAND, Ill.—89.7 WOC-TV (N); WHBF-TV (A,C)	399,008
DAYTON, Ohio—91.5 WHIO-TV (C); WLW-D (A,N)	446,339
DAYTONA BEACH, Fla.—75.9 WESH-TV (N)	176,712
DECATUR, Ala.—77.4 WMSL-TV (C,N)	130,900
DECATUR, Ill.—83.7 WTVP (A)	116,170
DENVER, Colo.—86.6 KBTU (A); KLZ-TV (C); KOA-TV (N); KTVR	327,022
DES MOINES, Iowa—87.9 KRNT-TV (C); WHO-TV (N)	283,838
DETROIT, Mich.-WINDSOR, Can.—92.1 WJBK-TV (C); WWJ-TV (N); WXYZ (A); CKLW-TV	1,435,976
DICKINSON, N.D.—59.9 KDIX-TV (C)	32,079

MERCHANDISING makes the DIFFERENCE

KBTU is Denver's only



WISE to offer advertisers the highly successful MAP* Plan — Denver's only *grocery and drug* in-store merchandising plan. (*MAP stands for Merchandising-Advertising-Promotion. Ask any PGW Colonel).

WISE enough to win first place in both 19th and 20th Annual Television Age-Billboard Awards Competition for promotion of a locally produced program in markets with 3 or more TV stations. (Note: Winner two years in a row).

WISE enough to deliver merchandisable, cooperative talent. Arlyne Lampshire—Ed Scott—Fred Leo—Sheriff Scotty—Candy and Dandy, the Clowns and Jerry the Giraffe.

WISE enough to produce dozens of success stories from dozens of satisfied advertisers.

WISE enough to merchandise and SELL your product! Call Peters, Griffin, Woodward, Inc., today for availabilities and the merchandising that goes with your schedule on KBTU, Denver!

KBTU ^a **Channel 9**
DENVER'S FAMILY STATION
John C. Mullins, Pres. Joe Herold, Sta. Mgr.
Represented Nationally by Peters, Griffin, Woodward, Inc.

**THE ONLY
CLEAR PICTURE
TO NEARLY
1/4 OF ALL THE
TV HOMES
IN OREGON
IS ON...**

**KVAL-TV
EUGENE**

**KPIC-TV
(Satellite) ROSEBURG**

1 KVAL-KPIC is the only clear picture in the Eugene-Springfield-Roseburg market which has nearly one-fourth of all the television sets in Oregon.

2 One order covers both stations.

3 Your Hollingberry man or Art Moore and Associates (Portland-Seattle) can tell you the facts.

KVAL-TV
Channel



NBC affiliate

(Satellite)

KPIC-TV 4

Market & Stations—% Penetration	TV Homes
DOTHAN, Ala.—60.3 WTVY (A,C)	75,682
DULUTH, Minn.—SUPERIOR, Wis.—79.9 KDAL-TV (A,C); WDSM-TV (A,N)	167,609
DURHAM-RALEIGH, N.C.—74.8 WTVB (A,C); WRAL-TV (N)	363,706
EAU CLAIRE, Wis.—81.9 WEAU-TV (A,N)	121,149
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); KR0D-TV (C); KTSM-TV (N); XEJ-TV	90,614
ENID, Okla. (See Oklahoma City)	
ERIE, Pa.—92.5 WICU-TV (A,N); WSEE-TV† (A,C)	164,830 +169,700
EUGENE, Ore.—76.7 KVAL-TV (N) (Operates satellite KPIC-TV, Roseburg, Ore.)	**112,444
EUREKA, Cal.—74.8 KIEM-TV (A,C,N); KVIQ-TV (N,A)	45,016
EVANSVILLE, Ind.—HENDERSON, Ky.—74.8 WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	215,900 +115,670
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C)	††
FARGO, N.D.—78.5 WDAY-TV (A,N) (See also Valley City, N.D.)	161,182
FAYETTEVILLE, N.C.—79.0 WFLB-TV† (A,C,N)	+†21,830
FLORENCE, Ala. WOWL-TV† (C,N)	†††
FLORENCE, S.C.—66.5 WBTW (A,C,N)	194,766
FT. DODGE, Iowa—54.1 KQTV† (N)	+24,905
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 +137,860
FT. WAYNE, Ind.—85.9 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	+202,690
FT. WORTH-DALLAS, Tex.—83.6 KFJZ-TV; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	639,139
FRESNO-TULARE, Cal.—90.6 KFRE-TV (C); KJEO-TV† (A) KMJ-TV† (N)	234,784 +198,535
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
GLENDIVE, Mont. KXGN-TV (C)	†††
GRAND FORKS, N.D.—80.2 KNOX-TV (N)	37,474
GRAND JUNCTION, Colo.—56.5 KREX-TV (A,C,N)	19,620
GRAND RAPIDS, Mich.—91.6 WOOD-TV (A,N) (For ranking purposes, consider this market Grand Rapids-Kalamazoo)	470,170
GREAT BEND, Kan.—76.8 KCKT (N)	119,959
GREAT FALLS, Mont.—61.6 KFBB-TV (A,C,N)	45,272
GREEN BAY, Wis.—86.1 WBAY-TV (C); WFRV-TV (A,C); (See Marinette)	404,927

Market & Stations—% Penetration	TV Homes
GREENSBORO, N.C.—79.6 WFMY-TV (A,C)	446,362
GREENVILLE-SPARTANBURG, S.C.—73.8 WFBC-TV (N); WSPA-TV (C)	346,478
GREENVILLE-WASHINGTON, N.C.—70.2 WNCT-TV (A,C); WITN (N)	246,211
HANNIBAL, Mo.—QUINCY, Ill.—82.7 KHQA-TV (C); WGEM-TV (A,N)	175,391
HARLINGEN-WESLACO, Tex.—65.7 KGBT-TV (A,C); KRGV-TV (A,N)	87,048
HARRISBURG, Ill.—48.4 WSIL-TV† (A,N)	+144,631
HARRISBURG, Pa.—89.1 WHP-TV† (C); WTPA† (A)	+174,131
HARRISONBURG, Va.—71.9 WSVA-TV (A,C,N)	89,12
HARTFORD-NEW BRITAIN, Conn.—90.7 WHCT† (C); WNBC† (N); WTIC-TV	688,24 +337,24
HASTINGS, Neb.—77.3 KHAS-TV (N)	124,35
HATTIESBURG, Miss.—49.0 WDM-TV (A,N)	97,48
HENDERSON, Ky.—EVANSVILLE, Ind.—74.8 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	215,90 +115,67
HENDERSON-LAS VEGAS, Nev.—78.3 KLRJ-TV (A,N); KLAS-TV (C); KSHO-TV (A)	29,29
HONOLULU, T.H.—84.8 KGMB-TV (C); KHVH-TV; KONA-TV (N); KULA-TV (A) (KGMB-TV operates satellite KHBC-TV, Hilo and KMAU-TV, Wailuku KONA-TV operates satellite KMVI-TV, Wailuku)	**114,50
HOUSTON-GALVESTON, Tex.—86.3 KPRC-TV*** (N); KTRK-TV (A); KGUL-TV (C) (KTRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	583,19
HUNTINGTON-CHARLESTON, W. Va.—75.7 WHTN-TV (A,C); WSAZ-TV (N); WCHS-TV (C)	446,11
HUTCHINSON-WICHITA, Kan.—82.4 KTVH (C); KAKE-TV*** (A); KARD-TV (N)	310,01
IDAHO FALLS, Ida.—75.3 KID-TV (A,C,N)	51,91
INDIANAPOLIS, Ind.—88.6 WFBM-TV (N); WISH-TV (C); WLW-I (A) (See also Bloomington, Ind.) (For ranking purposes, consider this market Indianapolis-Bloomington)	758,81
JACKSON, Miss.—72.4 WJTV (C); WLBT (A,N)	274,6
JACKSON, Tenn.—63.7 WDXI-TV (A,C)	88,7
JACKSONVILLE, Fla.—70.7 WMBR-TV (A,C); WFGA-TV (N)	284,7
JEFFERSON CITY-COLUMBIA, Mo.—76.5 KRCG-TV (A,C); KOMU-TV (A,N)	136,2
JOHNSON CITY, Tenn.—62.7 WJHL-TV (A,C)	140,8
JOHNSTOWN, Pa.—91.2 WARD-TV† (A,C); WJAC-TV (N)	551,0
JOPLIN, Mo.—PITTSBURG, Kan.—78.8 KODE-TV (A,C); KOAM-TV (A,N)	167,7
JUNEAU, Alaska KINY-TV (C)	

**HUNTINGTON
CHARLESTON**

is the

~~32nd~~*

TV MARKET

and only

WSAZ-TV

COVERS IT . . . and

**You Get HIGHEST RATINGS
at LOWEST COST**

	Share of Audience**	Quarter Hour Win**	CPM Home Nighttime***
WSAZ-TV	63.5	430	1.12
STATION B	24.4	24	2.50
STATION C	14.2	4	3.33

*SOURCE: SRDS MARKET DATA July 1, '57 (Population)

**SOURCE: COMPUTED FROM ARB. Nov. 1957

***7:30-10:30 P.M. BASED ON 260 TIME FREQUENCY

WSAZ-TV

CHANNEL 3



**HUNTINGTON-CHARLESTON, W. VA.
N.B.O. NETWORK**

Affiliated with Radio Stations
WSAZ, Huntington & WKAZ, Charleston
LAWRENCE H. ROGERS, PRESIDENT
C. TOM GARTEN, Commercial Manager
Represented by The Katz Agency

***TELEVISION MAGAZINE**

says we don't give
ourselves enough
credit . . .

***HUNTINGTON-CHARLESTON**
is the

27th

TV-MARKET

*Source: Television Magazine Data Book,
March, 1958 (Population)



YOU MIGHT TRACK DOWN THE ABOMINABLE SNOWMAN* —

AMERICAN RESEARCH BUREAU
MARCH 1958 REPORT
GRAND RAPIDS-KALAMAZOO

TIME PERIODS	Number of Quarter Hours with Higher Ratings		
	WKZO-TV	Station B	Ties
MONDAY THRU FRIDAY			
8:00 a.m. to 6:00 p.m.	99	89	2
6:00 p.m. to 11:00 p.m.	92	47	1
SATURDAY			
8:00 a.m. to 11:00 p.m.	38	23	1
SUNDAY			
9:00 a.m. to 11:00 p.m.	43	17	
TOTALS	272	176	4

NOTE: The survey measurements are based on sampling in Grand Rapids and Kalamazoo and their surrounding areas. In ARB's opinion this sample includes 77% of the population of Kent County, and 67% of the population of Kalamazoo County.

BUT... You'll Find WKZO-TV Leads To Sales Records In Kalamazoo-Grand Rapids!

When you're on the track of greater sales in Kalamazoo-Grand Rapids, you need the market dominance of WKZO-TV. Want proof? Look at this! ARB shows WKZO-TV is first in 267% more quarter hours than the next-best station — 327 for WKZO-TV, 89 for Station B!

WKZO-TV telecasts from Channel 3 with 100,000 watts from 1000' tower. It is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids—serves over 600,000 television homes in one of America's top-20 TV markets!

**No one has yet captured or photographed this creature, reputed to live in the eternal snows of the Himalayas.*



The Tetzler Stations

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

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

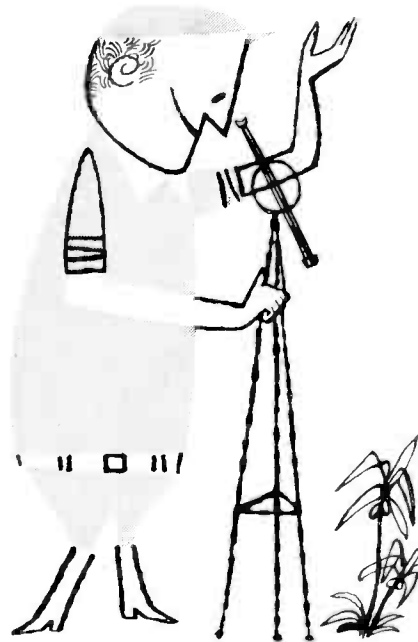
Market & Stations—% Penetration TV Homes

AMAZOO, Mich.—91.0	665,467
KZO-TV (A,C) For ranking purposes, consider this market as a part of the Grand Rapids.	
ASAS CITY, Mo.—87.4	582,848
KMO-TV (C); KMBC-TV (A); KDAF-TV (N)	
BRNEY, Neb.—75.5	131,713
KPOL-TV (A,C) Operates satellite KHPL-TV, Hayes Center, Nebr.	
MATH FALLS, Ore.—58.5	18,243
KDTI (A,C,N) Operates satellite of KBES-TV, Medford, Ore.)	
OXVILLE, Tenn.—70.0	260,988
KATF-TV (N); WBIR-TV (C); KTVK† (A)	
CROSSVILLE, Wis.—79.5	141,537
KFBT (A,C,N)	
DAYTON, Ind.—87.4	•156,770
KDFW-TV† (C)	
DAYTON, La.—67.4	120,354
KDFY-TV (C)	
DAYTON, La.—78.7	150,120
KPLC-TV (A,N); KTAG-TV† (C)	
DAYTON, Pa.—90.8	573,576
KMGAL-TV (C,N)	
DAYTON, Mich.—90.9	448,589
KJIM-TV (A,C,N) Includes Flint	
DAYTON, Tex.—65.9	9,816
KHAD-TV (A,C,N)	
DAYTON, Ill.—71.0	†23,000
KVEEQ-TV† (See Peoria)	
DAYTON-HENDERSON, Nev.—78.3	29,296
KSLAS-TV (C); KSHO-TV (A); KLRJ-TV (A,N)	
DAYTON, Okla.—82.3	66,552
KSWO-TV (A)	
DAYTON, Pa.	††
KDLBR-TV† (A) Market under evaluation pending further data.)	
DAYTON, Ky.—37.0	•†38,850
KALEX-TV† (A,C,N); WKXP-TV†	
DAYTON, Ohio—73.5	•†68,690
KDMA-TV† (A,C,N)	
DAYTON, Neb.—83.6	201,150
KOLN-TV (A,C)	
DAYTON ROCK-PINE BLUFF, Ark.—73.2	292,633
KARK-TV (N); KTHV (C); KATV (A)	
DAYTON HAVEN, Pa.	†††
KBPZ-TV† (A)	
DAYTON ANGELES, Cal.—91.7	2,486,703
KABC-TV (A); KCOP; KHJ-TV; KSNXT (C); KRCA (N); KTLA; KTTV	
DAYTON, Ky.—80.3	494,957
KAVE-TV (A,N); WHAS-TV (C)	
DAYTON BOCK, Tex.—81.6	139,123
KCBQ-TV (A,N); KDUB-TV (C)	
DAYTON, Tex.—72.6	72,425
KDTRE-TV (N) Optional satellite of KPRC-TV, Houston, Tex.)	
DAYTON, Va.—73.0	177,492
KDLVA-TV (A)	
DAYTON, Ga.—65.1	105,950
KDMAZ-TV (A,C)	
DAYTON, Wis.—88.3	244,080
KDISC-TV (C); WKOW-TV† (A); KMTV† (N)	
DAYTON CHESTER, N.H.—89.1	942,170
KDMUR-TV (A) Circulation shown does not include Boston, Mass., where station has sizable share of audience.)	
DAYTON, Wis.—86.0	206,743
KDMBV-TV (N) Covers Green Bay	

Market & Stations—% Penetration TV Homes

MARQUETTE, Mich.—89.6	45,324
WDMJ-TV (C)	
MASON CITY, Iowa—84.6	196,494
KGLO-TV (C)	
MAYAGUEZ, P.R.	††
WORA-TV (C)	
MEDFORD, Ore.—67.2	38,050
KBES-TV (A,C,N)	
MEMPHIS, Tenn.—68.8	502,712
WHRQ-TV (A); WMCT (N); WREC-TV (C)	
MERIDIAN, Miss.—70.2	110,508
WTOK-TV (A,C,N)	
MIAMI-FT. LAUDERDALE, Fla.—89.1	363,319
WCKT (N); WITV†; WPST-TV (A); WTVJ (C)	
MIDLAND-ODESSA, Tex.—79.5	83,476
KMID-TV (A,N); KOSA-TV (C)	
MILWAUKEE, Wis.—92.5	572,482
WISN-TV (A); WITI-TV; WTMJ-TV (N); WXIX† (C)	
MINNEAPOLIS-ST. PAUL, Minn.—86.3	748,000
KMSP-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	
MINOT, N.D.—70.6	39,695
KCJB-TV (A,C); KMOT (A,N)	
MISSOULA, Mont.—67.7	50,435
KMSO-TV (A,C)	
MOBILE, Ala.—72.7	233,593
WALA-TV (A,N); WKRK-TV (C)	
MONROE, La.—70.4	169,326
KNOE-TV (A,C,N)	
MONTGOMERY, Ala.—65.5	157,734
WMOV-TV† (C); WSFA-TV (N)	
MUNCIE, Ind.—86.9	†97,370
WLBC-TV† (A,C,N)	
NASHVILLE, Tenn.—71.1	399,027
WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	
NEW BRITAIN-HARTFORD, Conn.—90.7	688,245
KTNH-TV (N); WHCT† (C); WTIC-TV	
NEW HAVEN, CONN.—90.2	871,410
WNHC-TV (A)	
NEW ORLEANS, La.—83.9	465,439
WVOC-TV (A,N); WJMR-TV† (A); WWL-TV (C)	
NEW YORK, N.Y.—88.8	4,621,200
WABC-TV (A); WABD; WNTA-TV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	
NORFOLK, Va.—85.6	330,602
WAVY (A); WTAR-TV (C); WTOV-TV†; WVEC-TV† (N)	
OAK HILL, W. Va.—66.9	108,718
WOAY-TV (A)	
ODESSA-MIDLAND, Tex.—79.5	83,476
KOSA-TV (C); KMID-TV (A,N)	
OKLAHOMA CITY, Okla.—83.5	404,236
KWTU-TV (C); WKY-TV (N); KOCO-TV (Enid) (A)	
OMAHA, Neb.—88.6	396,957
KMTV (N); WOW-TV (C); KETV (A)	
ORLANDO, Fla.—73.7	186,131
WBDC-TV (C,N); WLOF-TV (A)	
OTTUMWA, Iowa—80.7	169,779
KTVO (C,N)	
PEORIA, Ill.—70.0	148,792
WPSD-TV (N)	
PANAMA CITY, Fla.—56.6	23,641
WJDM-TV (A,C,N)	
PARKERSBURG, W. Va.—41.9	•†37,580
WTAP-TV† (A,C,N)	
PENSACOLA, Fla.—69.9	196,720
WEAR-TV (A,C)	
PEORIA, Ill.—83.8	•†185,390
WEEK-TV† (N); WMBD-TV† (C); WTVH-TV† (A) (WEEK-TV operates WEEQ-TV, La Salle, Ill.)	

South Florida's first ARB area study shows



WTVJ IS 1st IN ENTIRE GOLD COAST!

WTVJ's TOTAL COVERAGE PROVED AGAIN!

New South Florida ARB area study shows WTVJ has greater share of audience than all other stations combined! Buy Miami and the entire Gold Coast with WTVJ—the only station delivering unduplicated network coverage of South Florida's 437,400 homes and \$2,466,271,000 retail sales!

Data from Sales Management, 1958

WTVJ • MIAMI



Represented nationally by
Peters, Griffin, Woodward, Inc.

NEW 1500 FT. TOWER

*Way Up
in
North Carolina!*



The dominant signal in the Raleigh-Durham market is on its way up in North Carolina.

The new 1500-foot tower of WTVD, 11, is now abuilding.

Completed it will soar over 300 feet above its nearby competitor providing the dominant signal in the Raleigh-Durham market.

WTVD's new tower will pay an important bonus—CITY GRADE service in the tobacco cities of Eastern North Carolina. Products advertised on WTVD will reach 383,000 TV homes with \$2.75 BILLION in buying power.

Combine this dominant signal with dominant programming—the best of CBS and ABC—and you'll see why WTVD, 11, is on its way up in North Carolina as the dominant station in the Raleigh-Durham market.

THE MOST IMPORTANT TOWER
IN THE
SOUTH'S MOST IMPORTANT STATE

WTVD
CBS-ABC 11
RALEIGH-DURHAM

Call Edward PETRY & Co.

Market & Stations—% Penetration TV Homes

PETERSBURG, Va.—80.4 WXEX-TV (N) (Includes Richmond, Va.) (For ranking purposes, consider this market Petersburg-Richmond)	271,375
PHILADELPHIA, Pa.-WILMINGTON, Del.—89.4 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N); WVUE (Wilmington)	1,760,240
PHOENIX-MESA, Ariz.—83.7 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	178,097
PINE BLUFF-LITTLE ROCK, Ark.—73.2 KATV (A); KARK-TV (N); KTHV (C)	292,633
PITTSBURG, Kan.-JOPLIN, Mo.—78.8 KOAM-TV (A,N); KODE-TV (A,C)	167,769
PITTSBURGH, Pa.—91.0 KDKA-TV (A,C); WIIC (N)	1,245,920
PLATTSBURG, N. Y.—83.6 WPTZ (A,N)	111,920
POLAND SPRING, Me.—88.7 WMTW (A,C) (Mt. Washington, N.H.)	*317,990
PORTLAND, Me.—88.5 WCSH-TV (N); WGAN-TV (C)	213,440
PORTLAND, Ore.—82.8 KGW-TV (A); KOIN-TV (C); KPTV (N)	457,259
PRESQUE ISLE, Me.—90.8 WAGM-TV (A,C)	36,040
PROVIDENCE, R.I.—90.7 WJAR-TV (A,N); WPRO-TV (C)	741,030
PUEBLO-COLORADO SPRINGS, Colo.—73.2 KCSJ-TV (N); KKTV (A,C); KRDO-TV (N)	83,414
QUINCY, Ill.-HANNIBAL, Mo.—82.7 WGEM-TV (A,N); KHQA-TV (C)	175,393
RALEIGH-DURHAM, N.C.—74.8 WRAL-TV (N); WTVD (A,C)	363,706
RAPID CITY, S.D.—71.4 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV Hay Springs, Neb.)	30,828
REDDING, Cal.—66.5 KVIP-TV (A,N)	49,523
RENO, Nev.—74.4 KOLO-TV (A,C,N)	52,076
RICHMOND, Va.—80.4 WRVA-TV (C); WTVR (A); WXEX-TV (N) (Petersburg, Va.) (For ranking purposes, consider this market Richmond-Petersburg)	271,375
ROANOKE, Va.—77.2 WDBJ-TV (C); WLSL-TV (A,N)	337,296
ROCHESTER, Minn.—86.9 KROC-TV (N)	110,151
ROCHESTER, N.Y.—92.0 WROC-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	303,610
ROCKFORD, Ill.—89.4 WREX-TV (A,C); WTVO (N)	212,482 †134,240
ROCK ISLAND, Ill.-DAVENPORT, Iowa—89.7 WHBF-TV (A,C); WOC-TV (N)	399,008
ROSWELL, N.M.—70.6 KSWB-TV (A,C,N)	55,050
SACRAMENTO, Cal.—76.6 KIIET-TV (C); KCRA-TV (N); KQVR (A)	364,660
SAGINAW-BAY CITY, Mich.—91.0 WKIX-TV (A,C); WNCM-TV (A,N) (Includes Flint)	312,041 184,813
ST. JOSEPH, Mo.—85.3 KFEQ-TV (C)	208,090
ST. LOUIS, Mo.—88.7 KSD-TV (N); KTVI (A); KMOX-TV (C)	801,726

Market & Stations—% Penetration TV Homes

ST. PETERSBURG-TAMPA, Fla.—82.8 WSUN-TV (A); WFLA-TV (N); WTVT (C)	329,7 †181,2
SALINAS-MONTEREY, Cal.—89.8 KSBW-TV (A,C,N) (Includes circulation of optional satellite, KSBY, San Luis Obispo.)	166,5
SALISBURY, Md.—71.3 WBOC-TV (A,C)	*†57,6
SALT LAKE CITY, Utah—85.2 KSL-TV (C); KTVT (N); KUTV (A)	214,0
SAN ANGELO, Tex.—71.8 KCTV (A,C,N)	27,4
SAN ANTONIO, Tex.—75.7 KCOR-TV (C); KENS-TV (C); KONO (A); WOAI-TV (N)	269,2
SAN DIEGO, Cal.-TIJUANA, Mex.—91.1 KFMB-TV (C); KFSD-TV (N); KETV (A)	279,2
SAN FRANCISCO, Cal.—89.8 KGO-TV (A); KPIX (C); KRON-TV (N); KSNB-TV (C); KTVU	1,279,2 †129,3
SAN JOSE, Cal.—92.0 KNTV	214,6
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	
SAN LUIS OBISPO, Cal. (See Salinas-Monterey)	
SANTA BARBARA, Cal.—92.4 KEY-TV (A,C,N) (Does not include Los Angeles, where stat claims additional coverage.)	96,8
SAVANNAH, Ga.—72.6 WSAV-TV (N); WTOG-TV (A,C)	109,5
SCHENECTADY-ALBANY-TROY, N.Y.—89.0 WRGB (N); WTEN (C); WTRI (A)	490, †162,7

WLSL-TV
a subliminal ad

ROANOKE, VA.
we have

WLSL-TV
the largest share

ROANOKE, VA.
of audience

WLSL-TV
according to the

ROANOKE, VA.
latest A.R.B.

WLSL-TV
Feb.-March 1958

ROANOKE, VA.

SCRANTON-WILKES-BARRE, Pa.—91.4	†279,535
WDAU† (C); WBRE-TV† (N); WILK-TV—WNEP-TV† (A) (Includes community antennas in counties not credited.)	
ATTLE-TACOMA, Wash.—87.6	497,700
KING-TV (A); KOMO-TV (N); KTNT-TV; KTVW; KIRO-TV (C)	
DALIA, Mo.—82.7	31,498
KDRO-TV	
REVEPORT, La.—75.9	244,703
KSLA (A,C); KTBS-TV (A,N)	
JUX CITY, Iowa—84.8	256,922
KTIV (A,N); KSTV (C)	
JUX FALLS, S.D.—79.3	**221,557
KELO-TV (A,N) (Operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S. D.)	
SOUTH BEND-ELKHART, Ind.—87.3	†188,725
WNDU-TV† (N); WSBT-TV† (C); WSJY-TV† (A)	
MARTINBURG-GREENVILLE, Md.—73.8	346,478
WSPA-TV (C); WFBC-TV (N)	
POKANE, Wash.—80.3	251,066
KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	
SPRINGFIELD, Ill.—72.1	†1107,430
WICS† (A,N)	
SPRINGFIELD-HOLYOKE, Mass.—90.7	†197,820
WHYN-TV† (C); WWLP† (A,N)	
SPRINGFIELD, Mo.—80.4	102,197
KTTS-TV (C); KYTV (A,N)	
TEUBENVILLE, Ohio—89.2	520,735
WSTV-TV (A,C)	
SUPERIOR, Wis.—DULUTH, Minn.—79.9	167,609
WDSM-TV (N,A); KDAL-TV (A,C)	
WEETWATER, Tex.—85.9	66,434
KPAR-TV (C)	
YRACUSE, N.Y.—91.1	473,210
WHEN-TV (A,C); WSYR-TV*** (N) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	
SEATTLE, Wash.—87.6	497,700
KTNT-TV; KTVW; KING-TV (A); KOMO-TV (N); KIRO-TV (C)	
ALLAHASSEE, Fla. (See Thamasville)	
AMPA-ST. PETERSBURG, Fla.—82.8	329,756
WFLA-TV (N); WTVT (C); WSUN-TV† (A)	
WACO, Tex.—80.1	161,701
KCNEN-TV (N); KWTX-TV (A,C)	
ERRE HAUTE, Ind.—84.3	234,889
WTHI-TV (A,C)	
EXARKANA, Tex.—63.9	110,966
KCMC-TV (A,C)	
THOMASVILLE, Ga.—TALLAHASSEE, Ga.—63.9	122,063
WCTV (A,C,N)	
LEDO, Ohio—91.0	379,107
WSPD-TV (A,C,N)	
DPEKA, Kan.—83.8	188,806
WIBW-TV (A,C)	
RAVERSE CITY, Mich.—81.3	55,705
WPBN-TV (N)	
UCSON, Ariz.—87.0	83,825
KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	
CLARE-FRESNO, Cal.—90.6	234,784
KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	
ULSA, Okla.—82.5	341,814
KOTV (C); KVOO-TV (N); KTUL-TV (A)	

TUPELO, Miss.—60.8	39,654
WTWV (N)	
TWIN FALLS, Ida.—76.0	32,969
KLIX-TV (A,C,N)	
TYLER, Tex.—71.3	116,782
KLVV (A,C,N)	
UTICA-ROME, N.Y.—91.3	144,330
WKTV (A,C,N)	
VALLEY CITY, N.D.—77.8	177,864
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	†169,870
WATR-TV† (A)	
WATERLOO-CEDAR RAPIDS, Iowa—88.2	351,189
KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	
WAUSAU, Wis.—80.2	99,431
WSAU-TV (A,C,N)	
WESLACO-HARLINGEN, Tex.—65.7	87,048
KRGV-TV (N,A); KGBT-TV (A,C)	
WEST PALM BEACH, Fla.—84.3	99,062
WEAT-TV (A); WPTV (C,N)	
WHEELING, W. Va.—86.7	445,886
WTRF-TV (A,N)	
WICHITA-HUTCHINSON, Kan.—82.4	310,056
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.—91.4	†279,535
WBRE-TV† (N); WILK-TV—WNEP-TV† (A); WDAU-TV† (C) (Includes community antennae 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)	
YAKIMA, Wash.—74.5	***†120,930
KIMA-TV† (A,C,N) (Operates satellites KLEW-TV, Lewiston, Ida., KBAS-TV, Ephrata, Wash., KEPR-TV, Pasco, Wash.)	
YORK, Pa.—38.6	†102,840
WNOW-TV†; WSVA-TV† (A)	
YOUNGSTOWN, Ohio—77.0	†188,898
WFMJ-TV† (N); WKBN-TV† (C); WKST-TV† (A)	
YUMA, Ariz.—78.6	*24,447
KIVA-TV (C,N)	
ZANESVILLE, Ohio—60.9	†51,680
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.

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. See 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



CISCO

goes big in BUFFALO

'cause he's seen on WBEN-TV

Typical of the WBEN-TV leadership in the Western New York market is THE CISCO KID — seen every Monday, Wednesday and Friday on WBEN-TV 6:15 to 6:45 P.M.

CISCO goes big in Buffalo! More than half the homes viewing television at this time follow the daily adventures of THE CISCO KID. In this 3-station market, this gives you better than 2 chances out of 3 that your TV message will be seen if it's spotted on Channel 4.

And that goes for every TV dollar you have to spend in the rich Western New York market dominated by WBEN-TV coverage. Of the forty-four 15-minute segments between 8 A.M. and 7 P.M., WBEN-TV leads in 26 of them!

You can reach THE CISCO KID'S early-evening family audience very conveniently, very economically. How conveniently? *Call our national representatives, Harrington, Righter & Parsons, or our sales department.*

They'll show you how — morning, noon or night — your TV dollars count for more on Channel 4.

WBEN-TV
CBS in Buffalo

4



THE PIONEER STATION OF WESTERN NEW YORK

which more must be done to capture the intimacy that television offers . . ."

er maintained that one of the ingredients of his success was his delay in the selection of songs until the night of the broadcast, a delay which enabled him to pick numbers that would be "most attuned to the mood of the people that night, whether it be in conjunction with weather, a news break or a world series game."

ays Cowan: "The country was ripe for Westerns on TV, as Leo Burnett explained in your January issue." In this article Burnett holds that the Western allows for escape into a world in which good still triumphs over evil, as against the real world where the individual is helpless in the face of vast planetary forces.

Undoubtedly the finest example of programming with a psychological slant was Cowan's own \$64,000 *Question*, which has been analyzed almost as a museum for the sociological implications of its success. It represented a shrewd analysis of the public psyche. The thinking that went into the selection of contestants, for example, was outstanding for its accuracy in appraising the values to which the public would respond.

Cowan believes most strongly that television must continually receive new excitement, new vitality, if it is to move ahead. When he talks about the "character" of programming, he means it in a very down-to-earth manner. He talks in terms that we have all heard before when he maintains that television must be enthusiastically welcomed into the home as part of a family group.

Credibility touch-stone of success

"There has been a trend away from programming that is indigenous to the medium," he says. It has been a long time since people have talked about the intimacy of television and what makes it different. He strongly feels that "there must be a rapport between the home and performer, a genuine sense of being in on something, of participation." When he emphasizes the importance of the character of television, he believes that the people at home must believe in what they see on the screen, have trust in it. This is the real touch-stone of successful programming."

"Much more must be done to capture the intimacy that television offers" is the point he insists on.

In trying to interpret Cowan's programming philosophy and what this might mean in the future, it's quite easy to see a touch of hybrid corn—corn at least from the Madison Avenue viewpoint. Many of the one-half-hour programs that might be regarded as having too much sophistication for country-wide acceptance may soon receive the Cowan touch.

But this doesn't mean that he will not be thinking in terms of the big talent, the super-show. Or that in any way he is being idealistic even in his information programs. Cowan has a flair for making money. And no one can better appreciate this than Paley.

Cowan's beliefs may start new era

Because Cowan believes so strongly in the continuing need for new vitality and excitement, the possibility, at least, opens, that we may be entering into a new Weaver era. But where sometimes Weaver's ideas failed because they weren't backed up in execution, execution is one of Cowan's fortes, as it is one of Robinson's.

It is easy to see how Cowan would conclude from his own experience that television is today deeply enmeshed in the cultural life of society, both as its most visible reflection and as a major influence upon it.

From this, it is a short step to his view that "the greatest strength of the medium is its character," its ability to maintain a consistently high level of taste and quality regardless of whether mass-appeal or informational programs are concerned. This is why he feels that the network is "the core of the strength of broadcasting," rather than the station, however important it may be in its own community. "Only the network exists as a truly national TV facility which can act in a national role, and

Louis G. Cowan was born in Chicago on December 12, 1909. He majored in philosophy at the University of Chicago. In 1931, he opened his own publicity office. Cowan's first big show was The Quiz Kids. He and his wife, the former Pauline Spiegel, have four children; they live on Park Ave. and in Connecticut.

only the network has sufficient resources." This unique position of the network, he holds, "poses a continuing responsibility in three principal areas:

"1. Fundamental technical development.

"2. The supplying of news and information programs. Regardless of the brilliant contributions by stations, basically this is an area in which only a network can function regularly on a significant scale.

"3. Constant program creativity." This is an obligation of the networks, Cowan believes. "The networks must be the breeding grounds. They must take on the responsibility of developing new people, talent, producers, writers, etc. and new concepts."

Himself a proponent of experimentation in programming, Cowan is disturbed by the failure of industry critics to realize that constant experimentation does go on within existing formats. For example, the Hallmark telecast of the original play, "The Little Moon of Alban," *The Seven Lively Arts*, the NBC Opera, Bernstein's children's symphonies—"such programs cost a great deal of money, but they are essential to networking. Unfortunately, network programming is like an iceberg—only a little bit shows. What doesn't show is the all-important continual training of people, and the many programs which never get aired.

Networks must set standard

"The networks must provide leadership and taste—a pattern of taste which must be evident in their entire programming structure. This is all part of the programming responsibility of the networks."

The problem faced by Lou Cowan is, in a larger sense, the same that all television faces. His is the businessman's task of competing against newly aggressive and determined rivals. To a large extent this competition must be on the "bread and butter" program level, for that is the nature of things in commercial TV.

Whether Cowan can maintain the network "character" he prizes so highly in the face of competitive reality is a question whose answer as it unfolds in practice will have important implications not only for CBS, but for all of television.

END

this pattern. Despite the "ratings only" philosophy of many advertisers, the live program continues to attract sponsorship, or at least full participation, in the face of filmed shows with far higher ratings.

The *Ann Alden Show*, the only live daily offering on KFJZ-TV, Dallas, is also the station's lowest-rated program, with a 1.0 in the March ARB. Despite this, it is sponsored Monday-Friday by a local department store. Bethlehem Steel sponsors the Harry Wismer sportscast on WPIX, weeknights at 11:15, with a 0.5 rating. Pharmaceuticals sponsors a full half-hour of *Bingo at Home* on WABD, New York, Standard Brands another 15 minutes. The program created quite a splash in the New York market, but its rating of around 3.5 in March was no higher than that of many an unsponsored feature or syndicated film. The local live show, apparently, can have a sales effectiveness that its rating will not reflect.

Share-of-audience basic to acceptance

Basic to the advertiser's acceptance of any station is its overall strength in its market—its share-of-audience. Five independents, according to the latest ARBs available at time of writing, won shares between 15 and 20, sign-on to sign-off. Seven had shares between 10 and 12, and the remaining 10 for which reports were available had less than 10% of the audience.

Strongest of the independents were KPHO-TV, Phoenix, with 20.9; KFJZ-TV,

Dallas, with 20.8; WGN-TV, Chicago, 19.4; WTIC-TV, Hartford, 18.6; and CKLW-TV, Detroit, 15.0. Next, with shares of 10-12, came WITI-TV, Milwaukee; KMGM-TV, Minneapolis; KTNT-TV, Seattle; KTTV, Los Angeles; WTTG, Washington; KTVU, San Francisco; and WTTV, Indianapolis.

The remaining 10 included the fifth station in Seattle, KTVW; WVUE, Philadelphia; KTVR, Denver; and all the independents in the two seven-station markets, New York and Los Angeles, with the sole exception of KTTV. (The Denver and Indianapolis figures are based on January ARBs, the Hartford on February, and all others on ARB for March. Four week figures are used where reported. These reports will be used throughout this article.)

A mixed pattern in shares

A comparison of March ARBs for 1957 and 1958 shows a mixed pattern. In New York, Los Angeles, Denver and Minneapolis, the non-affiliates either lost ground in their shares-of-audience or remained largely stationary. (The Minneapolis comparison is based on 6:00 p.m.-midnight shares. Sign-on to sign-off figures were not given for this and a number of other markets in 1957.)

The largest gain was made by KFJZ-TV, Dallas, up from 16.6 to 20.1, sign-on to sign-off. In the night hours, Chicago's WGN-TV rose from 13.9 to 15.9 and Detroit's CKLW-TV from 10.0 to 14.1. Most spectacular was WTIC-TV,

KCOP's MAD MIDNIGHT

Two men and one independent TV station brought 100,000 Los Angelenos out of their homes on a wild shopping spree recently—at midnight.

It was Saturday night, April 19. The Studio City Business Men's Association had completed final preparations for its Mad Midnight Sale, a joint venture of all member stores in the San Fernando Valley. Cash registers were filled, stocks were ready, sales people waiting.

As a last minute promotion the Association had bought, for that Saturday night, the 10:30-midnight strips on KCOP. These were the *Baxter Ward News* at 11:00, the top-rated show in its period, and the *Tom Duggan Show* which brackets the news from 10:30-12:00, another top-rated program which frequently outdraws all competition from 11:30 on.

All featured goods were sold out

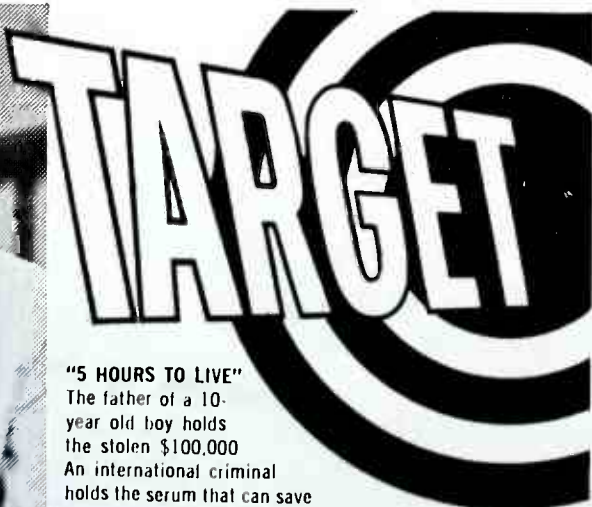
As Duggan went off the air at midnight, special spotlights were turned on in Studio City and the stores came alive. In less than 30 minutes, all sales merchandise featured over KCOP was sold out. By 3:00 a.m. billings had surpassed those of any three days of normal business. And the following Monday, Studio City merchants enjoyed the biggest weekday in their history.

The sale had been promoted during the preceding week with announcements on Tom Duggan and other shows, and a limited amount of newspaper space was used. But the Association credits its \$3,000 buy on KCOP for the sale's tremendous success.

Says Eddie Lewis, Association president: "Without a doubt, KCOP has made us believers in the power of an independent television station featuring personalities as showmen and salesmen. Studio City Business Men's Association, with the knowledge they now have, would willingly pay twice the price to do it again."

Immediately after the sale, business men in five other Los Angeles communities signed for the Duggan and Ward shows on Saturday night.

STEVE
McNALLY
STARS IN
ZIV'S
ALL NEW
IMPACT
SERIES!



"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!

NOW SHOOTING AT ZIV STUDIO!

SEE FABULOUS TARGET RATINGS PAGES 10-11

artford, which within six months of going on the air won 18.6. These figures, of course, are all susceptible to considerable variation from month to month.

When considered by daypart, however, independent strength becomes more formidable. A dominant program on any station in any one hour will distort the picture, but certain broad patterns are discernible.

10:00 p.m.-midnight is strongest time

The strongest independent time period is 10:00 p.m.-midnight. Its shares during these two hours is frequently double that of the previous four, 6:00-10:00 p.m., when it must face the strongest network programming. In Phoenix, KPHO-TV leads all stations from 10:00 to midnight with a 30.4 share in the ARB four-week summary for March. In seven-station Los Angeles, KTTV is third in this period with 16.5, KCOP fourth with 11.1.

Another strong period is 3:00-6:00 p.m. This segment is dominated nationally by ABC's *American Bandstand*, but in several markets—Washington, Los Angeles (KTTV), Dallas—the independent rates second to ABC. In many four-station markets, it is third. KPHO-TV, Phoenix, actually leads the period, with 39.7 to the ABC station's 34.4.

There is hardly an independent station which doesn't dominate at least one half-hour period between 5:00-7:00 p.m. with a children's program. Where a time zone differential exists, these programs can cut heavily into the early evening network shows. *Bugs Bunny*, at 6:30 p.m., regularly puts WGN-TV in first or second place in Chicago. On Friday, with a 15.2, it easily outdrew *Leave it to Beaver*, *Truth or Consequences* and *Rin Tin Tin*.

Independents also fare well on Saturdays and Sundays from sign-on to 6:00 p.m. Occasionally they will dominate the period, as does KFJZ-TV, Dallas, and CKLW-TV, Detroit, on Sunday. In most markets, while not first, the independent may have a share in the 20s.

As would be expected, the hours when the independent wins its lowest share-of-audience are in prime time, when it must face the big guns of the three networks. Between 6:30-9:30 p.m. on Friday of the March rating week, WGN-TV, Chicago, had an average ARB rating of 10.2. Applied to TELEVISION MAGAZINE's market circulation figures, this gave WGN-TV an average of 217,117 homes. During the same hours on Monday, KFJZ-TV, Dallas, reached

an average of 56,883 homes with an average rating of 8.9; and KPHO-TV, Phoenix, 22,981 homes with 13.1.

On Friday, from 7:30-10:30, WABD, New York, reached an average 165,810 homes with an average rating of 3.6; WTTG, Washington, reached 48,335 homes with a 6.2; and KTTV, Los Angeles, 409,383 homes with a 16.5. Again, these figures will vary from day to day and month to month—the high rating won by KTTV, for example, was due to a particularly strong feature film on *Colgate Theatre* which gave the station an 18 on that one night compared to a 12 rating over the four-week period.

It is clear from these figures that the independents have not surrendered prime time to the networks. They cannot, from an economic standpoint, and need not from a programming standpoint.

With feature film, a CKLW-TV can outrate *Sid Caesar* 10.0 to 5.6. With the syndicated *Sea Hunt*, a WGN-TV can draw 17.2 against 14.0 for *Kraft Theatre* and 7.9 for *Betty White*. With a live drama, *Divorce Court*, a KTTV can rank third in a seven-station market from 9:00-10:00 p.m. These are high points, certainly, but they indicate what can be done. They indicate too the nature of the continual struggle.

Programming—the eternal problem

The basic fact of life for the independent is that it must provide 100% of its own programming, while the affiliates with which it competes may have to provide as little as 25%.

Film, inevitably, has been and remains the programming backbone of almost all independent stations. Feature and syndicated film together may fill as much as 90% of a station's log, though in greatly varying proportions. Some independents, such as KFJZ-TV, Dallas, and WOR-TV, New York, have built their schedules around the feature film.

Others have turned to syndicated product, such as KTTV, Los Angeles, and WPIX, New York. A third group, WGN-TV, Chicago, WABD, New York, KCOP, Los Angeles, aim for as much live programming as possible.

How to be a success

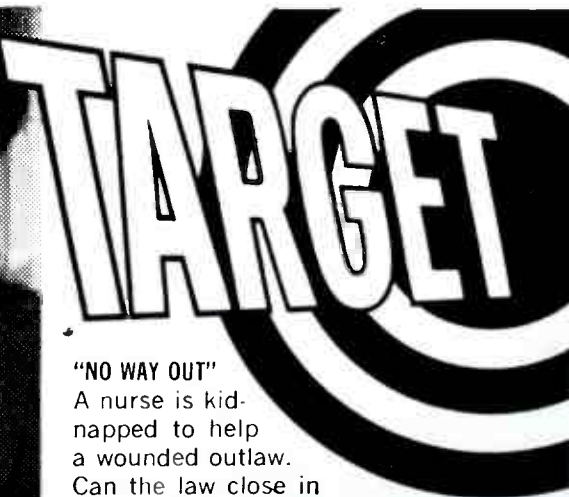
What is the best road to success for an independent? In New York, the home of live talent, Fred Thrower, v.p. and general manager of WPIX declares:

"We don't believe a local station can compete with networks in most categories of live programming. Your budget is like a shirttail hanging out. But with film, we have a quarter-million dollars worth of production costs a night—from \$28,000 to \$40,000 per any given half-hour with syndicated film. I think independents will become film stations. I don't see how they can avoid it."

But also in New York, Bennet Korn, v.p. and general manager of WABD, says: "It would be an unfortunate imbalance to go all film. The live area is the more complex, of course. But you have to create live shows with dramatic interest to compete with the networks."

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PAT O'BRIEN STARS IN ZIV'S ALL NEW IMPACT SERIES!



"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!

NOW SHOOTING AT ZIV STUDIO!
SEE FABULOUS TARGET RATINGS PAGES 10-11



**“GEE! THIS BEER REALLY
TASTES LIKE BEER!”**

He's taste-testing a product he saw advertised on WGN-TV. And he's *sold!* The program he saw was Sea Hunt, where he and 929,700* other viewers watch—and buy as a result—every week. (*March, 1958 ARB Rating)

Viewer enthusiasm for top-rated shows is what you expect and get on WGN-TV.

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

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

Chicagoans watch Channel 9

The station that puts "GEE!" in your Chicago sales!

WGN-TV



	Feature Film Hours	Total Hours Programming	% Feature Film
KTVR, Denver	64¾	74½	86.9%
KFJZ-TV, Dallas	67½	92¾	72.8%
CKLW-TV, Detroit	54¾	103¾	52.8%
KPHO-TV, Phoenix	39¼	79½	49.4%
KMGM-TV, Minneapolis	23¼	66½	42.5%
WTTV, Indianapolis	24	56¾	42.3%
WATV, New York	29½	71¼	41.4%
WTIC-TV, Hartford	27¾	67	41.4%
WITI-TV, Milwaukee	24¼	64	37.9%
WTTG, Washington	40½	106¾	37.9%
WVUE, Philadelphia	28¼	93½	30.2%
KTTV, Los Angeles	31¼	109	28.7%
WGN-TV, Chicago	31¾	111¾	28.4%
Total:	501¾	1,097	45.7%

you can't outspend them, out-think them."

The table above illustrates the wide ranging in the number of hours devoted to feature film, ranging from 86% on KTVR, Denver, to 28% on WGN-TV and KTTV. The figures were compiled by NAB's research department in February, using station logs and the latest NAB reports.

The greatest feature film success story has been written by KFJZ-TV, Dallas, which by allotting almost three-quarters of its schedule to features won a 20.8 share-of-audience, sign-on to go-off, in March. KPHO-TV, Phoenix, devoting almost half of its hours to features, won a 20.9.

For KFJZ-TV, the rating is the primary yardstick for judging any program. Vice president Stan Wilson explains it this way: "In the past, we have experimented with such live shows as an hour-and-a-half remote bowling pick-up, weekly hour-long Western music shows, and a weekly *Teen Club* presentation which featured amateur talent from our area. One by one, these shows were dropped from our schedule because we felt our ratings could be improved by so doing. In two of the three cases, the programs were fully sponsored when cancelled by the station. The third was bringing in enough revenue to justify its existence, if money were the only consideration."

Vaults hold 1800 feature films

Somewhat over a year ago, the station changed ownership, and with its new money, including the oil millions of Sid Richardson, went out and bought almost every major feature film package on the market. In its vaults today

are some 1800 films, including the MGM, Warner Brothers, Selznick, Columbia, Rocket 86 (20th Century-Fox), Champagne (20th Century-Fox, Stanley Kramer, Selznick), and Universal Shock packages.

KFJZ's programming structure

KFJZ-TV currently schedules about 150 minutes live a week: a woman's program, the *Ann Alden Show*, across-the-board from 2:45-3:00 p.m.; an hour of wrestling Monday nights; and brief, three-minute news breaks. It carries several syndicated shows, such as *Decoy*, *The Gray Ghost* and *Official Detective* in its nighttime schedule, and a number of children's strips in the early morning and around supper time.

For the rest the story is feature film,

with a basic schedule calling for across-the-board presentations at 10:00 a.m., 1:00 p.m., 7:00 p.m., 9:30 p.m. and 11:00 p.m. It is the only station in the country running three different feature films at night.

Special appeal films

But KFJZ-TV is more than an electronic movie house. Films are carefully selected for their special audience appeals: for the housewife during the day, for the family group early in the evening, heavier dramas for the adults later at night. Each film is treated as an individual piece of entertainment, with slides, special effects and live props relating to the plot. Bridge music within the picture is selected to fit the mood. Live hosts and theme music establish a day-to-day continuity for each presentation, such as Ann Harper and "Hoover the Movie Hound" (a puppet dog) who present the afternoon *Million Dollar Matinee*, or Bill Camfield, who hosts the Saturday night double feature *Nightmare* in a Boris Karloff-type makeup. The children's shows too have their live personalities.

"This is our approach to competing with the network stations," says Stan Wilson. "So far it seems to be working pretty well. In the past year, we have not dropped below 20% share in a four-station market."

Historically, the independent most strongly identified with feature film is WOR-TV, New York. But whereas KFJZ-TV never repeats the same feature twice

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DAVID
BRIAN
STARS IN
ZIV'S
ALL NEW
IMPACT
SERIES!



"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!

NOW SHOOTING AT ZIV STUDIO!

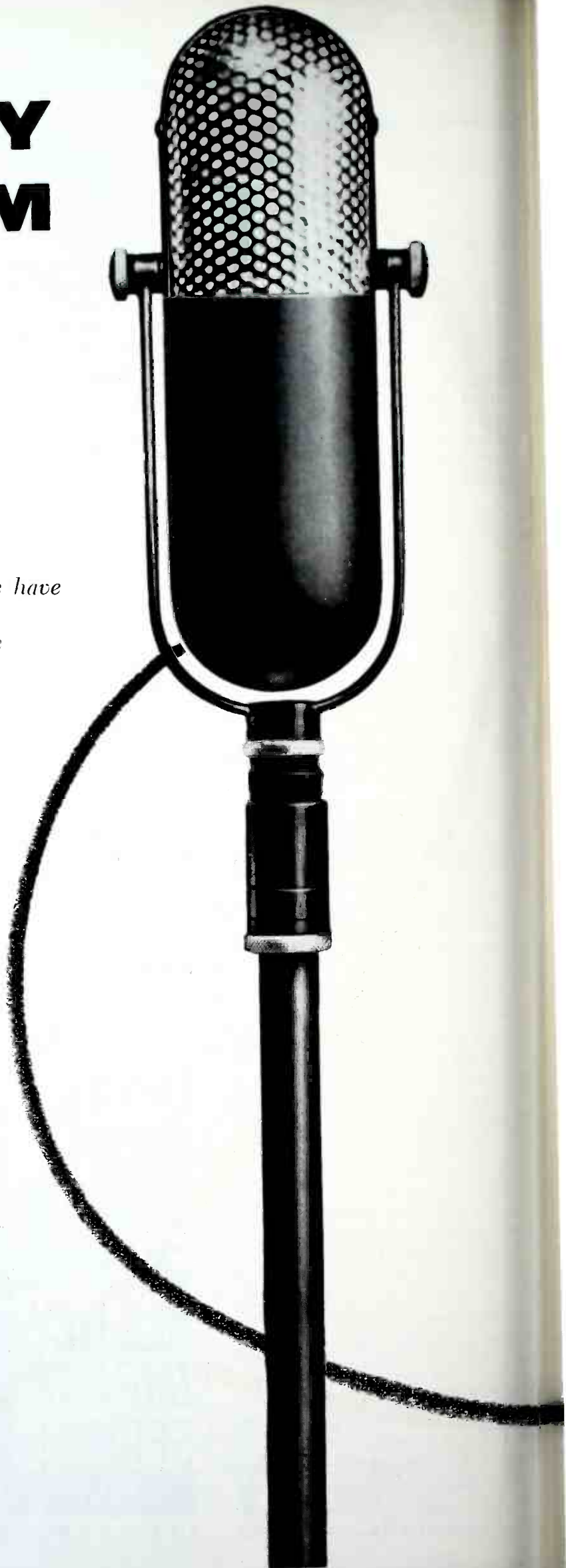
SEE FABULOUS TARGET RATINGS PAGES 10-11

INDUSTRY ACCLAIM

*TELEVISION Magazine's new concept,
new editorial coverage of radio has
received a tremendous acceptance
throughout the industry.*

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

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



FOOTE, CONE & BELDING

"A much needed and intelligent addition."

COMPTON

"Your radio studies are excellent and provocative."

BRYAN HOUSTON

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

CBS RADIO

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

NBC RADIO

"Delighted with your radio section."

ABC

"Extremely valuable contribution."

JOHN BLAIR & COMPANY

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

EDWARD PETRY & CO.

"Important material . . . good timing."

in a week, WOR-TV, with its *Million Dollar Movie* format, runs the same picture 16 times a week—twice each weeknight at 7:30 and 10:00 p.m., and three times Saturdays and Sundays, twice in the afternoon and once at night. Over the past 26 weeks, the *Million Dollar Movie* has averaged weekly cumulative ratings of 50, according to a special Nielsen report.

Another variation on feature film scheduling was introduced last month by WNTA-TV, New York. Monday, Wednesday and Friday nights are devoted to three consecutive showings of the same first run feature film, starting at 7:30 p.m. A different film is shown each night, and will not be aired again for six months.

The majority of independents schedule one feature in the afternoon and two at night. The nighttime features are bracketed with syndicated film—before, after, and in-between—but there is no pattern of hourly-scheduling from one market to another. WTTC, Washington, starts its features at 8:00 p.m. and 11:00 p.m., with three syn-

dedicated half-hours from 9:30 to 11:00. KMGM-TV, Minneapolis, starts at 9:00 and 10:45, with only a newscast in between. KTTV, Los Angeles, airs its *First Show* at 10:30 and follows on with its *Second Show* at 12:15, after a newsbreak. On other stations the pattern varies from one night to another.

Film libraries devoured by TV

With schedules such as these, the independents, as well as the affiliates, have been consuming their film libraries at a rate that is now beginning to cause alarm. In less than half a decade, television has devoured the Hollywood product of more than 20 years, and numerous industry spokesmen are predicting that in another two to four years, the supply will be exhausted.

Speaking at the NAB Convention, Oliver Unger, NTA president, noted that 8,000 to 9,000 features have now been sold to TV, and that even if the post-'48 films are released—a prospect far from certain—this would add only 2,831 films to the supply.

Bosley Crowther of *The New York Times* has reported that feature film production declined 30% in the past seven years. In 1957, some 300 features were turned out in Hollywood; this year's output is expected to be about the same. Even assuming that these films are released to TV at some future date, *this is less than one new feature per day available to each market.*

When the well runs dry, many independents could be left with gaping holes in their programming structures. At this point nobody can say who will fill the gap.

How syndicated film, the second great bulwark of independent programming, is used by some of the leading independents, and with what success, will be discussed in part II of this article, to be published next month. The challenge of live programming in the face of network competition will be reviewed also, with emphasis on the conflicting theories of mass versus minority programming as the key to success for the independent stations.

*... there are no summer replacements,
yes there are no summer replacements
on KFJZ-TV...*

*one of America's better independent stations,
KFJZ-TV, that is.*

Ask Blair. Ask us. Ask anybody.

KFJZ-TV

DALLAS/FORT WORTH

Ask **BLAIR-TV**

DICK GIFFORD, National Sales Manager

are now spending at the rate of more than \$1.4 billion annually in television. This seems to confirm most of the classic arguments in favor of television."

The most important of these is that "TV combines sight, sound, and motion to achieve the maximum impression on the mind of the viewer, and in so doing, has a capacity to transmit personality and human warmth that is unique. And it does this when the viewer is most receptive, comfortable in his home.

"I believe that television's unique abilities to give life and personality to its advertisers and to transfer positive attitudes, developed by good programming, to the sponsors, make it exceptionally valuable from a long-range public relations point of view."

Carrel's other arguments for TV:

It simulates personal selling on a large scale.

Potentially, "TV can reach the largest number of people per dollar, especially in urban areas."

TV provides an opportunity for public service through the provision of entertainment or information.

TV ideal for new prospects

Furthermore, because of the formation of new household units following World War II, there has been a growing need to reach these new prospects with the banking story, and for this TV is an ideal medium. The bank also uses newspapers and magazines extensively.

True, these arguments have been heard before. What gives them particular significance is that they come from one of the most important commercial institutions in American life. First National City is one of the top three banking concerns in the country. With deposits of some \$6 billion, it vies neck-and-neck with Chase Manhattan for second place behind California colossus Bank of America.

The TV campaign is of especial interest because it attempts one of the most difficult tasks that a medium can be called on to perform: to personalize the complex set of financial services that constitute a bank.

How successful has First National City been in this respect? Carrel's answer begins with this basic proposition:

"I don't believe that banks should go into TV with management expecting an immediate dollar return, rather with an understanding that the television campaign is making an important contribution toward building the per-

sonality of the company in the community.

"Still, the fact is that not a week goes by without very desirable business being done as a result of the show."

Cobbies and customers comment

Other indications are public comments, ranging from cabbies' to customers', comments by employees, reports by branch managers, who are unanimous in their approval.

Although it is the image of the bank that is the fundamental concern of the TV campaign, a bank, like other companies, is in business to make money for its stockholders. It measures its growth by the rise of its deposits, the total of its outstanding loans, the volume of the services it provides. Thus, in the long run, the justification of a public relations or advertising campaign must be its positive effect on the actual business the bank does.

Carrel is the first to deny that a bank's advertising can be evaluated in the same way as a department store's. Yet he reports that when personal loan commercials are carried on the TV program, the 78 metropolitan branches receive an increased volume of customer inquiries. Personal credit interviewers are therefore alerted in advance whenever such commercials are scheduled so they can prepare for the requests.

Concretely, TV, according to Carrel, must contribute in the long run to "new faces in front of our tellers' counters and lending officers' desks, and the

mounting traffic of potential users of our many services on our bank floors."

Because of Carrel's outstanding success with the use of TV and the bell-weather status of First National City, he was named a member of the research committee of the Financial Public Relations Association and invited to prepare a report on the subject of TV for the 1958 spring meeting in New Orleans. The report was later distributed to the FPRA's 2,200 members.

Too expensive for banks?

While many banks are enthusiastic about TV, others are either disenchanted or of the opinion that it is too costly for bankers to meddle with. Nevertheless, a survey by the American Bankers Association shows bank use of TV continuing to increase.

Carrel's address to the financial group is of interest not only to bankers, but to all those who are grappling with the problem of how most effectively to sell both the corporate image and the idea of *service*. Dismissing most cases of unsuccessful use of TV as arising from lack of experience in the medium or "because they are unrealistic in what they expect TV to do for them," he said:

"The secret, as in any medium, seems to lie in knowing what your basic objective is in using TV and then trying to achieve that objective as efficiently and effectively as possible. A banker using a name-building, institutional program shouldn't be disappointed in

To next page

GENE BARRY STARS IN ZIV'S ALL NEW IMPACT SERIES!



TARGET

"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!

NOW SHOOTING AT ZIV STUDIO I

SEE FABULOUS TARGET RATINGS PAGES 10-11

a lack of traceable dollar deposits after a year's sponsorship. He should survey the market to see if people actually know his bank better than they did a year ago. Conversely if an intensive savings drive with considerably more money behind it than was used in other media previously fails to accelerate deposit growth, it is obvious television is not doing the job it has been given, and either the medium, the programming, or the objectives should be changed.

"A bank's chief stock in trade is quality of service and quality of personnel. A successful bank must maintain an image of its *intangible* qualities in the mind of the public in order to grow and expand its services to the community.

"As evidence of my convictions I should like to submit that First National City, though very dollar conscious, has steadily increased its television budget since 1952."

The McCaffrey newscasts on WRCA-TV are good illustrations of the bank's advertising philosophy in action. News was chosen over many other program types because it offered a service, was

of continuing interest, and met an audience need for keeping up with the world through orderly capsule summaries. A program was preferred to announcements because it provided a "compatible climate" for the commercial.

Experienced, friendly people

Commercials, both live and film, stress the various bank services and promote the theme that First National City is a friendly bank whose staff is made up of experienced people ready to help the viewer with his banking problems whatever they may be. Branch managers are occasionally brought to the studio, so that the viewer may see and hear them.

By such a commercial approach, Carrel hopes to get the public to think of First National City as a *banker* rather than as just a bank. This goal is basic.

Commercials are also devoted to industries served by the bank; these help build the image of the bank as a positive and useful force in American industrial life.

Recently, First National City has

begun featuring a cartoon banker character in animated commercials. Carrel is perennially concerned with the problem of possible viewer boredom where commercials are concerned, "We have leaned over backwards to keep our commercials from becoming boring. We keep them under the allotted time for this reason, using only about two-thirds of the time we're entitled to."

The image of the banker that Carrel hopes the American people will adopt shows him to be, among other things, a man active in professional and community life, considerably more than just a money-lender. His own career is an example.

Carrel is a native of Greeley, Colorado—he still likes to refer to himself as a "shortgrass boy." During the Second World War, he was Chief of Military Personnel for the U.S. Air Forces in Europe, with the rank of Colonel. Among his decorations are the Legion of Merit with Oak Cluster, the Order of the British Empire and the French Legion of Honor.

During 1951 he was civilian consultant to Secretary of the Air Force Finletter on special personnel matters.

PR budget increased for 1958

In the face of reports that some advertisers are cutting back or are considering cutting back on their advertising outlays, Carrel says: "Our planned public relations budget for 1958 is greater than for 1957."

In addition to the McCaffrey strip, the bank also sponsors one night of the Carol Reed-Bill Hickey nighttime weather-and-sports report following the 11:00 p.m. news on WCBS.

Behind Carrel's positive attitude lies a confidence in the economic future of both the bank and the country, which stems from the overall view of the economy and the present recession held by the bank. (First National City's well-known economic newsletter goes monthly to 250,000 business men). The 1957 annual report concludes with this statement of confidence:

"The operations of this bank are necessarily influenced by economic developments. Our expectations for 1958, with respect to our volume of business and earnings, are optimistic, based upon the view that recession will not become depression, although we recognize that the extent and severity of a business decline are largely unpredictable."

END

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

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

AIR-CONDITIONED
FREE PARKING AT DOOR

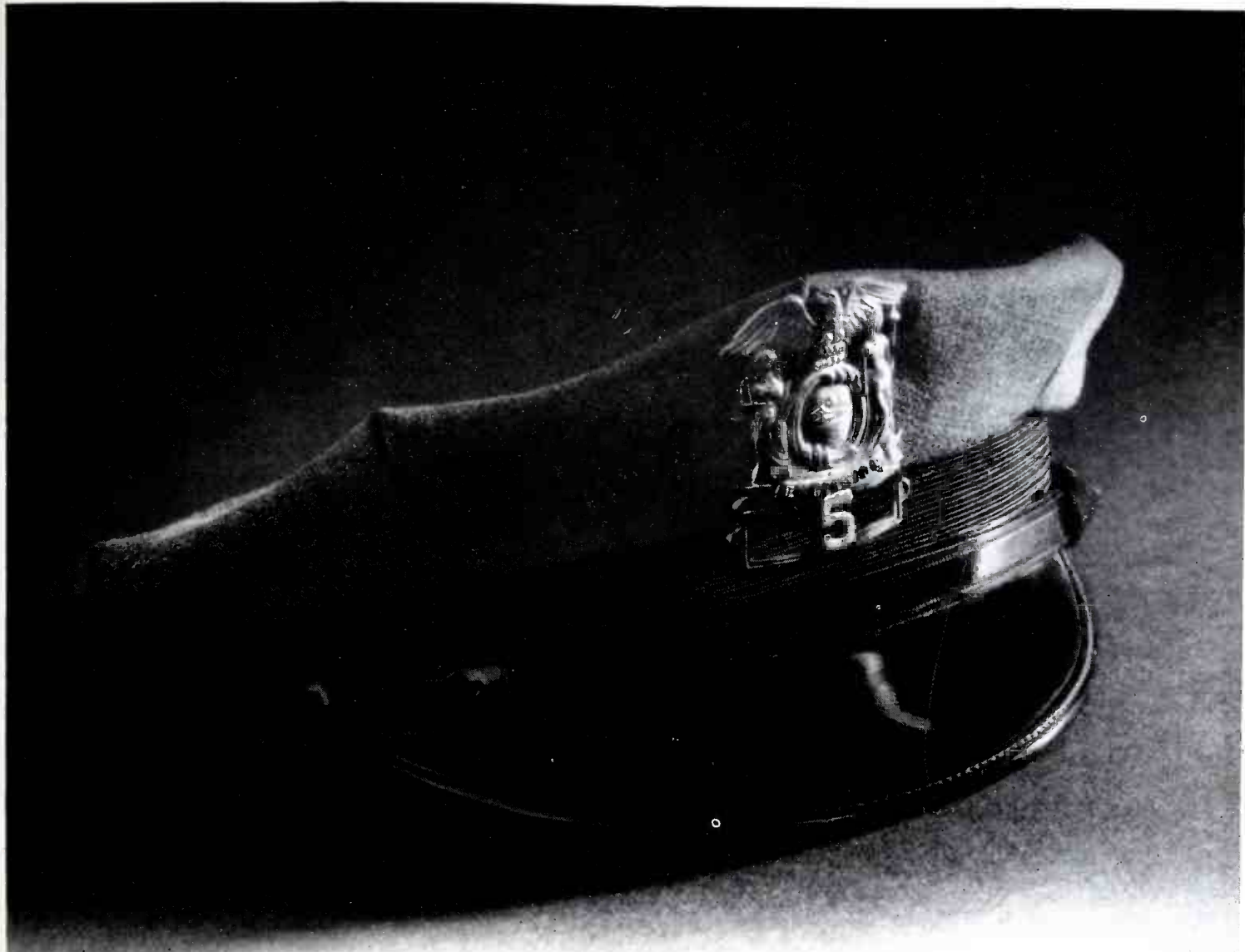
• Planned entertainment • Complimentary Cocktail Parties • Weiner Roasts • Movies • Many other Get-together events



OPEN ALL YEAR

ONLY MOTEL DIRECTLY ON THE OCEAN
 27th to 28th Streets
 WRITE FOR BROCHURE AND RATES OR SEE YOUR TRAVEL AGENT.

Miami Beach



Symbol of service

Looking for protection of your advertising dollars? WROC-TV, Channel 5, Rochester, N. Y., serving 307,750 TV homes in 13 Western New York counties, reaches 27.4% more homes daily than the other Rochester channel (NCS #2). Thus every rating point on WROC-TV, Channel 5 is worth 27.4% more than a rating point on the other channel.

In an area like Rochester with over a million population, 1 1/2 billion dollar buying income and one of the highest per capita incomes, such superiority has great significance.

For unusual results in an unusual market that is famous as a test market, viewers and advertisers turn to Channel 5, WROC-TV, Rochester's *most powerful* station.

A symbol of service, like the devoted policeman, WROC-TV guards the interests of audiences and advertisers. Represented by Peters, Griffin, Woodward.



TRANSCONTINENT TELEVISION CORPORATION

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

The television code in Britain is similar to ours, but more stringent

way entertaining—will get a good reception, despite the number of pitches presented at one crack. After all, TV advertising is still a novelty.

Creativity in commercials must be accomplished on relatively slim budgets, however. A 30-second live action commercial is expected to come in for \$1,300-\$1,400. An animated spot with jingle will run upward of \$4,200. The total for three 30-second live action spots filmed in one day might hit \$2,250.

Actors get payment for continued use of their commercials (although they do not yet get program residuals). The minimum pay is \$19.60 with repeat fees for every 10 showings per station.

American films "dubbed in English"

Some advertisers, such as Alka Seltzer, who are affiliates of American companies, use their stateside films with new soundtracks "dubbed in English."

Others use their American-made commercials intact. Hedley, the British branch of P&G, will frequently adopt American copy themes and techniques to the British point of view.

The majority of English ad men have been exposed to American commercials through visits to the United States, attendance at screenings held by American producers seeking clients in London, or batches of samples sent over by affiliated American agencies.

The British rules, written and unwritten, which govern taste and propriety are roughly similar to the American, but more stringent. The advertising Advisory Committee to the ITA (made up of agency and client representatives) has published a code, Principles for Television Advertising.

Some specifications: "The general principle which will govern all television advertising is that it should be legal, clean, honest, and truthful . . . No advertisement, taken as a whole or in part, shall contain any spoken or visual presentation of the product or service advertised, or statement of its price, which directly or by implication misleads . . . No advertisement shall contain any statement intended to promote sales by unfair comparison with or reference to competitive products or services . . .

"No product or service may be ad-

vertised and no method of advertising may be employed which takes advantage of the natural credulity and sense of loyalty of children . . . While it is recognized that children are not the direct purchasers of many products over which they are naturally allowed to exercise preference, care should be taken that they are not encouraged to make themselves a nuisance to other people in the interests of any particular product or service."

Among products or services deemed unacceptable for TV advertising: money-lenders, matrimonial agencies, fortune tellers, undertakers, givers of betting tips, specifics for slimming or bust development, smoking cures, contraceptives, products for treatment of alcoholism.

Further cautions: in advertising medicines, no representation must be made that gives the impression of professional advice or recommendation; mail order ads should not be accepted unless the program contractor is sure that adequate stocks of the item promoted are on hand; price mentions must specify sums added for "hire purchase" (installment plan buying).

As can be seen by the wording of the "Principles," commercial TV is still regarded as being "on trial" before governmental and public opinion.

However, advertising allocations—and viewing statistics—would indicate that commercial TV has dug itself into the British economy for keeps. At the start of 1958, 29.3% of all homes could receive an ITV signal.

Commercial TV homes cream of market

According to Nielsen data, ITV homes tend to be larger, have more children and higher incomes than the population as a whole. However, of the five socio-economic groupings devised by Nielsen, the two lowest make up at least two-thirds of the ITV homes in each region.

Hours of viewing have climbed upward steadily since the introduction of commercial service. With regional and seasonal variations, the average home has its set working about four hours a day. In the winter, peak viewing tends to occur between 8-9 p.m., with 9-10 p.m. close behind. Because of the late nightfall in summer, in July and August the 9-10 p.m. tune-in tends to be

slightly higher than between 8-9. During these hours, set-use levels are around 75% in the peak viewing month of March and around 60% in the lowest viewing month, August. The independent system's share of the audience in "homes with a choice" averages roughly three quarters of total set-use in these hours.

Peak time not always sold out

Peak time, however, is likely to be less sold out than fringe or afternoon hours because the program contractors' rate schedule make the latter more attractive buys in terms of c-p-m.

C-p-m is a familiar yardstick to the English agency, and an extremely important one.

The strategy widely favored in the early days of commercial TV was to have a fairly heavy schedule—perhaps 4-10 spots a week—running throughout the year. As more stations open up and as costs rise, many products have adopted the principle of flight scheduling, using patterns such as three weeks on, one week off. Others have tried saturating one area, then pulling out and moving all TV funds elsewhere.

Much of current British media strategy has been based on the fact that with very high viewing levels—the top-rated show in London was pulling down a 79 Nielsen last winter—a weekly spot reached the same audience over and over again. J. B. Beard of Royds, comparing it with American practice, says, "We don't have our market subdivided by many stations as you do. Frequency and coverage therefore often go hand in hand. You very quickly reach 85% or 90% of your potential maximum audience for a particular time period."

Scheduling spots in different day-parts and adjacent to different types of shows extends the reach, but as another media man put it, "Frequency is almost a mathematical function of budget. You reach almost everybody once with one spot. From then on, it's only a question of how much you spend to find how often you reach the same households."

But the competitive situation is changing. The BBC, stimulated by the success of its commercial rivals, has taken steps to make its programming more popular. It has already been suc-

successful in cutting down the ITV lead in audience. The most recent figures available showed that the ratings of the leading commercial shows have dropped to the 50's.

Examining schedules for London one recent week (January 1958), reveals some typical patterns. Omo, one of the most heavily advertised soap products, had one 60-second spot between 9-10 p.m. on Monday, Tuesday, Wednesday and Sunday, one 15-second spot at 12 on Tuesday and two late-evening 15-second spots on Friday and Saturday. Tide, using 60-second announcements, ran one on Monday, Thursday, Friday and Saturday, and two on Wednesday, at various points between 8 p.m. and 9:45. Surf used six 15-second spots spread throughout afternoon and evening hours during the same week. Both Dreft and Fairy Snow Washing Powder ran three spots during the week.

Fifteen minutes of commercials

In contrast, Beechams Powders ran 10 spots during the week, 10 of them on Sunday. Most of the Sunday spots were seven-second time signals. (It is possible to buy all the time signals for a given day for one product.) One form of TV buy that is uniquely British is the advertising magazine, which resembles our daytime cooking shows except that every household hint or handy recipe is actually a paid commercial. For fifteen-minutes or more, the commercials are strung out one after another, with only a few light remarks by the host or hostess to make a chatty transition between pitches.

TV Advertising Ltd., which is also one of the biggest producers of commercials and industrial films, is one of the dominant producers of magazine shows. It, and companies like it, are effect subcontractors. Under the ITA rules, the program contractor cannot sell a show to an advertiser, but can lease time to a producer of advertising magazines. The producer in turn sells participation to advertisers.

Most of the accounts using such participations are using no other TV.

The budgetary considerations behind British media plans are difficult to equate in American terms, because of the great differences in the two economies. As one London agencyman put

"A good cost-per-thousand is ten billings. But you can't think of it as 1.40 and say 'That's cheap.' It isn't.

Not for us. It's damned expensive."

There are as many as nine time-period classifications on English rate cards and they differ considerably from our own breakdowns. The peak rate, A time, applies at slightly different hours each day on some contractors' cards. In London on Monday, A time runs from 8:55 p.m. to 10:35; in the Midlands on weekdays it extends from 7:25 to 10 p.m. In some areas, pre-peak time is more expensive than late night hours; in others, it is less.

Fifteen second spot: \$50.76

To give some idea of rate levels, the London weekday contractor, Associated, has a base rate of \$3,243 for a 60-second spot in A time. For a 15-second spot, the rate is \$1,381.80. The most inexpensive classification, G time, which extends from the 4:30 p.m. sign-on to 5:25 p.m., has a base rate of \$318.66 for a 60-second announcement and \$149.46 for a 15-second ad. The least costly buy in all British TV is a 15-second spot in Scotland, for Saturday afternoon between 4 and 5 p.m. Price: \$50.76.

But the British market is different from ours in ways other than size. American advertisers should realize that different interests, taboos and ways of doing business can make a stateside copy platform or media plan meaningless in England. The common language is a dangerously deceptive thing. For example, if a London agencyman says his turnover is up, he is not to be consoled because he has lost personnel. He is to be congratulated because his billings have increased. It would be difficult to use TV effectively without the counsel of a British advertising agency, whether it is affiliated with an American organization or is strictly home talent.

In 30 months, British advertisers and agencies have come a long way. The future course of commercial television in Great Britain depends on many factors apart from advertising considerations—the political temper of the country, the strong opinion currents against program sponsorship, the condition of the British economy and its relation to the economic health of the rest of the world. At the moment, the system is progressing with extremely un-British haste; it appears to be firmly amalgamated into the business and entertainment structure of the country.

END

films on the NTA film network, and an extensive spot campaign.

The *Macy Parade*, which Ideal co-sponsored with Sweets Co. of America, reached a daytime family audience of 25 million. With its gay and festive spirit, it is made to order for a toy company, Helitzer feels, and Thanksgiving Day traditionally marks the beginning of the Christmas season. To add to its impact, Ideal ran additional 30-second film commercials in a number of markets during station breaks.

Ideal concentrated about 80% of its spot campaign in the pre-Christmas season. It ran over 600 spots in 22 cities, with schedules ranging from three in Pittsburgh to 200 in New York. Announcements ran heavily to daytime feature films, generally on Saturday and Sunday afternoons. Children's daytime programs were used as supplementary vehicles.

"We feel that children's time, generally, is not good for us—early morning and the latter part of weekday afternoons," Helitzer explains. "For the same price we can buy family time, Saturday and Sunday afternoons when the whole family is available to watch TV."

With the remaining 20% of his spot schedule, Helitzer ventured an experiment highly unusual in the toy industry: a spring campaign. To launch Ideal's Little Miss Revlon doll, he bought some 150 announcements in New York from April to June, on such shows as *Scrub Club Cartoons*, an afternoon strip on WOR-TV, *Hopalong Cassidy* Saturday afternoons on WRCA-TV, and *Club 60*, a daily early-afternoon program on the same station.

Expectations exceeded by 150%

"It was a sort of daring gamble with us," Helitzer declares. "We had expected about \$1 million in business on this doll, but as a result of the campaign, we did \$2½ million throughout the year. It's hard to pinpoint the exact reason for this success—sometimes a toy just takes off—but TV was the one new element."

An old element was responsible for the fabulous success of Ideal's major TV venture last year, its co-sponsorship of four Shirley Temple films over 63 stations of the NTA film network.

The old element, of course, was the magic charm of Shirley Temple. Today the magic is in full force again. But

/To next page

a year ago, when the project was first advanced, officials at Ideal wondered whether people would remember the darling of two decades ago (this was before her return in the *Shirley Temple Storybook* on NBC).

The whole project was suggested by Shirley Temple herself, who is now Mrs. Charles Black, wife of an executive of the Ampex Corporation. Its timing was a stroke of luck that seemed almost to come out of one of the *Storybook* fables.

Last year was Ideal's 50th Anniversary. While officials were pondering how to mark the occasion—they had almost decided on a symbolic Teddy Bear—Miss Temple put in a long distance call from California to board chairman Benjamin F. Michtom of Ideal in New York. 20th Century Fox had released her old pictures to NTA, Miss Temple declared. Would Ideal be interested in re-issuing some Shirley Temple dolls, and possibly tie in with the films?

Doll helped Ideal through depression

Ideal was certainly interested. The company had never forgotten its fantastic success of the 1930's, when the sale of 1.5 million Shirley Temple dolls made history and helped pull Ideal through the depression. But no toy had ever been discontinued and successfully re-introduced. At the corporate offices and at Grey Advertising, Ideal's agency, officials studied the wisdom of mass producing a new doll, and of sponsoring the first four Shirley Temple films to be released over the NTA film network.

Ideal wanted the films to run Sunday afternoons at 4:00-5:30, family time, in the pre-Christmas period. An analysis by Grey's media department of similar time periods the previous year on 63 stations in the NTA lineup showed an average rating of 6.0. However, media supervisor Phil Branch estimated, judging by the previous success of the films, that they could hit a 15. Meanwhile, the toy company's doubts had turned to enthusiasm. Ideal took the plunge, bought half sponsorship with Van Heusen Shirts and the Toni Company, and put 144,000 Shirley Temple dolls on the market.

Even Branch had underestimated Shirley Temple. *Rebecca of Sunnybrook Farm*, Oct. 20, scored a 30 rating and 77 share-of-audience in Sacramento, a 35 and 91 in Pittsburgh, a

24 and 65 in Philadelphia, according to ARB. *Captain January*, Nov. 3, had a 25 rating and 53 share in Salt Lake City, 28 and 68 in Indianapolis, 16 and 55 in Washington. On Nov. 17, *Wee Willie Winkie* hit 23 and 52 in Hartford, 35 and 78 in Norfolk, 40 and 81 in Peoria. And *Heidi*, Dec. 8, scored 20 and 57 in Philadelphia, 26 and 59 in Norfolk. A special Nielsen study made for Grey Advertising gave the four films an average rating of 21, on an average audience basis. Each film reached over 7,500,000 homes.

Flood of publicity greeted doll

Publicity flowed in. Among the columnists who greeted the old pictures were Walter Winchell, Leonard Lyons and Hedda Hopper, who wrote in her syndicated column: "Every girl who gets a Shirley Temple doll for Christmas is going to be mighty happy. I know. I just got one." Ideal got a further boost when NBC brought a live Shirley Temple to the networks in the *Storybook*. At least one columnist publicly thanked Ideal for sponsoring the network show too.

Last year's TV campaign was so successful, Helitzer says, that Ideal hopes to duplicate it this year—with greater expenditures, possibly, on all three projects.

The *Macy Parade* will be fully sponsored. If current discussions with NTA are fruitful, the toy company will repeat its co-sponsorship of the same four Shirley Temple films, plus two new ones. The spot campaign will be enlarged, and will be greatly expanded if the NTA films are not used.

Following the success of its experimental spring campaign last year, Ideal has already launched an expanded drive in New York, Los Angeles, Boston, Philadelphia and Cleveland. Schedules call for 10 one-minute participations a week in each city, two a day across the board in late afternoon children's programs. If the toys themselves are successful, the campaign will continue for the rest of the year.

In its 51-year history, Ideal has turned out over 100 million dolls. It has made dolls which walk, talk, cry, wet and blow their noses. Recently, the company was approached with the idea of a Marilyn Monroe doll. Says Mel Helitzer: "After a good deal of thought, we decided against it. Nobody could figure out what the doll should do."

END

in which the individual has to make an effort to obtain exposure to the message, as in the case of print.

It is in this field of qualitative measurement, pointed up by Max Ule, that most agency media men feel the answer to the problem of inter-media cost efficiency comparisons lies. Each medium obviously has its own advantages, and to measure it only quantitatively is to throw away any consideration of its effectiveness and impact. To measure television by cost-per-thousand, for instance, is to disregard TV's most valuable ingredients—namely the kinetic impact of sight plus sound. Ule tries to take this into account in his suggestion for weighting media by qualitative factors. For example, medium A might be given a qualitative factor of 2; medium B, 1½; medium C, 1, and so forth. An impression in medium A would then be viewed as being equal to two impressions in medium C for purposes of comparison. Determining the relative value of impressions in differing media is one of the real frontier areas of the future.

In the words of Frank Kemp, vice president and media director of Compton, "By and large, television today is a more effective medium than any other. It can demonstrate a product with all the impact of a salesman in the home."

TV adds sight and sound to print

Regardless of the method used to project c-p-m and the comparisons that must be part of the projection, it must be obvious that television which adds sound and action to the newspaper and magazine, which adds sight and action to the radio, must be the most effective of all communications media when used effectively. The fact that television comes out so outstandingly well in the present methods of computing cost-per-thousands without any consideration given to its extra dimensions underlines why it has become the major medium of the majority of the top one hundred advertisers, who are not limited by financial considerations in their choice of media.

Let the research purist or the print people object to the Burnett figures which are in use in every agency in one form or another. Double, triple TV's cost-per-thousand and it still comes out a far more efficient buy than print.

It is widely agreed that sales-results-per-advertising-dollar-spent is the quin-

MEDIA COST ANALYSIS

Medium	Advertisement Size	Coverage or Circulation (000's)	Cost	Average* Noting	No. of Impressions Per Ad Unit	Cost-Per-Thousand Impressions	Rating Points Per Ad Unit
Newspapers	1,500 li-B&W	39,000	\$157,000	33%	12,900	\$12.17	25.8%
	1,500 li-Color (or B&W)	39,000	185,000	43	16,800	11.01	33.6
Network Television	1 comm'l. min. Class A	8,000	\$ 30,000	66 2/3%	5,330	\$ 5.63	10.7%
Spot Television	1 comm'l. min. or 20 sec. Class A or AA	7,600	\$ 17,600	33 1/3%	2,530	\$ 6.94	5.1%
Spot Radio	1 comm'l. min. Early AM	1,570	\$ 1,800	33 1/3%	520	\$ 3.45	1.0%
Magazines	1 Page 4 Color						
Life	(13 x)	10,300	38,300	25%	2,580	\$14.84	5.2%
Look	(13 x)	9,200	31,105	25	2,300	13.52	4.6
Reader's Digest	(6 x)	12,000	37,050	25	3,000	12.35	6.0
Sunday Supplements	1 page 4 Color						
This Week) 1st 3 Markets 27 Independents	41,460	\$137,080	30%	12,440	\$11.02	24.9%
American Weekly							
Parade							
1st 3 Markets							
27 Independents							

*Starch Norms and Kenyon & Eckhart Research

presence of media measurement. With the demonstrated ability of television to carry the selling process to, or very close to, its ultimate consummation, why shouldn't we start comparing cost-per-thousand TV sales calls (commercial) against cost-per-thousand "salesman" sales calls. Let us hasten to say that no advertising medium is as good as your very best salesman making an in-person call with an order blank in hand. But realistically, how many good in-person salesmen, at-the-retail level, are available today—at any reasonable price! How many sales calls a day, or a week, can a good salesman make these days? How many repeat calls per day a week or month can a salesman make?

\$17,290 cost-per-thousand

According to McGraw-Hill, today the cost-per-sales-contact (not sale) in this country averages \$17.29—an increase of 61% in the past ten years. In other words, to American corporations the cost of sales calls for in-person selling is \$17,290 per-thousand. This is a tremendous cost-per-thousand!

Perhaps we should start comparing television with the cost-per-thousand in-person sales calls.

I am not recommending that advertisers sponsor television shows with a cost-per-thousand of \$17,000 or 10% that. But I do think this comparison shows that television, when used properly, is the new American tool of mass

salesmanship. For example, according to the A. C. Nielsen Company, the 1957 average cost-per-thousand TV sales call ranged between \$3.00 and \$3.54 in prime evening time. In this light, the cost-per-thousand of \$3.00-\$3.50 today is a bargain in the context of the mass selling being done by television versus cost of selling a la Fuller Brush man.

Classic mass salesmanship

A classic example of mass production television salesmanship is the Anahist Division of Warner-Lambert. They are the number one ranking anti-histamine company in the United States, with national distribution. Guess how many salesmen they have to cover the U.S.—five!

In other words, their TV builds such strong consumer demand that the pipe-lines of distribution flow out to consumers without the intervention of salesmen calling on drug wholesalers or drug retailers begging them to stock the product. This Anahist pre-sell marketing technique will not necessarily apply to all other American products; but with the low grade at-the-counter selling in America today, the Anahist story has far-reaching significance to many advertisers. (See Hewitt of Anahist, TELEVISION MAGAZINE, April 1958, for a description of Anahist's approach to advertising.)

Television's cost must be measured by TV's unique contribution to today's distribution, merchandising and selling

process. With the excitement, glamour and persuasiveness of television, it is more and more being used as the true backbone of advertising campaigns in which other important media are related to it and integrated with it in a whole smooth-working merchandising pattern. END

THE POWERFUL HAND in Pennsylvania's 3rd market



WNEP-TV WILK-TV
Ch. 16 Scranton Ch. 34 Wilkes-Barre

- best possible coverage of the nearly 2,000,000 people in the prosperous Scranton-Wilkes-Barre trading area
- combined operation with identical programming—ABC-TV basic affiliates

Call Avery-Knodel for availabilities.

T Symbol of Service
T TRANSCONTINENT TELEVISION
C CORPORATION

WROC-TV, Rochester • WGR, WGR-TV, Buffalo • WSVA, WSVA-TV, Harrisonburg • WNEP-TV (formerly WARM-TV), Scranton • WILK-TV, Wilkes-Barre

TV STATION CLICKS OFF BIG PROFITS ON POPEYE

The experience of this station manager is typical: "We're the independent in a four station market. Our cost for the Popeye package including prints and AFM is \$75,567 plus a participation. We broadcast one half-hour a day, seven days a week, and get a 20% premium over our standard rate for Class B time (\$100 per minute for one time, to \$75 per minute for 260 times). Except for a few Saturday and Sunday availabilities, we're completely sold out.

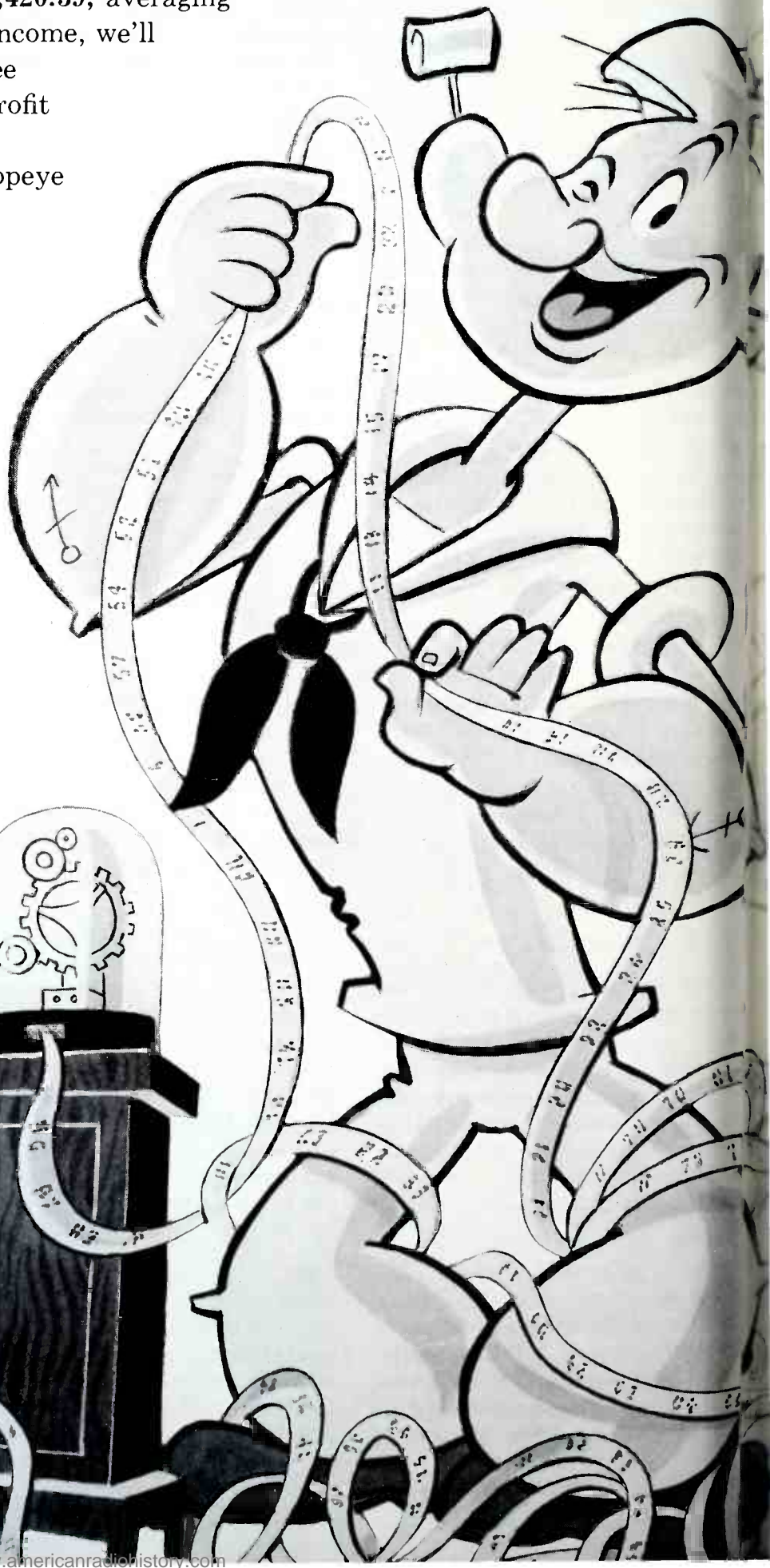
"In the first seven months, we grossed \$51,420.39, averaging about \$7,347 per month. And, at this rate of income, we'll reach the break-even point in a little over three more months. That means we'll show a 17% profit on the cost at the end of the first year! With two more years at the same rate of income, Popeye cartoons will net \$188,925 on a gross of 264,492! This is *money* Popeye is making for us—not spinach!"

'Nuff said? For details about availabilities in your area—write, wire or phone.

d.a.p. inc.

Distributors for Associated Artists
345 Madison Ave., M Urray Hill 6-2323
75 E. Wacker Dr., DEarborn 2-2030
1511 Bryan St., R iverside 7-8553
9110 Sunset Blvd., CRestview 6-5886

Productions Corp.
NEW YORK
CHICAGO
DALLAS
LOS ANGELES



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far usually outrates features, but a good film can hold its viewers longer

among programs on four channels, except on Friday night. On this night, WYZ, which had been running a close second or third with ratings between 3.5 and 5.0 suddenly jumped to the top with a 15.9 (the 11:30-1:45 p.m. segment) through its *Shock Theater*.

Remarkable swings take place in the Peoria market, where the *Paar Show* begins at 10:30. The three stations seem to be very well matched, each able to deliver high levels of audience. For example, on Monday night, they ran neck and neck in the 9.0 to 11.0 rating range during the 10:30-1:45 p.m. period, with Jack Paar on WEEK in first place against two features. WMBD's *Nightwatch* led with a 14.6 on Tuesday. But by Wednesday, Paar had risen to a 14.6; WMBD had 12.3, WTVH's *Imphlighter Playhouse* 10.0. And then came Thursday with this radically changed ranking: WTVH 26.2, WEEK with Paar 12.3, WMBD 5.3. The situation changed all over again on Friday: WMBD was now on top with 30.6, the highest rating for the week; then came WTVH with 15.3 and WEEK with 6.0.

Fairly stable during the week

Although the Paar program appears to have lost audience on Friday night in the Peoria case, it generally proves to be the most nearly stable of the programs in maintaining a rating during the week. In most cases, the Paar rating tends to remain fairly constant regardless of the changes in the competition's programming. This suggests that the unusually popular feature film is not recruiting its audience from the *Paar Show* as much as it is attracting new viewers altogether. If this is the case, it should show up in sets-in-use figures.

In New York, the Paar rating on WCA stayed between 8.4 and 10.1 throughout the March rating week, and that of the *Late Show* on WCBS-TV. On Friday, the Paar rating was 8.4, but the *Late Show* rating on WCBS-TV reached 17.1 at 11:15 p.m. All the rest of the channels in the market were enjoying somewhat higher ratings than during the earlier period of the week, too. What had happened? On Monday, sets-in-use was 18.6 at 11:15 p.m. On Friday, sets-in-use was 30.1. Apparently, the *Late Show* feature for that night had unusual audience pulling

power and was largely responsible for a tremendous increase in sets-in-use for the market.

While Paar may be able to hold his own against average feature films and maintain a fairly consistent rating even against strong features, he is not always able to hold the viewer as long on any given night as can the feature film. The usual rating pattern shows a slowly declining viewing level over the long program stretch from 11:15 to 1:00 a.m., as might be expected. The decline for feature films is usually slower. Apparently many people still want to know how a story will "come out" even though bleary-eyed.

News-weather-sports does well

One other form of programming seems to do well against Paar: the news, weather-sports combination. For example, the ARB report for Scranton-Wilkes-Barre, showed WDAU leading on Monday with 14.7 at 11:15 for its weather and sports; Paar on WBRE was second with 8.3; WILK was third at 4.2 with weather and a feature. At 11:30, WDAU switched to *Million Dollar Movie* and dropped to second place with 5.8; Paar remained up at 7.1. By Friday, the new factor to appear was *Columbia TV Showcase* on WILK (now WNEP), which made it first or second through the evening against a strong feature on WDAU. The most interesting aspect of this rating report was the constant audience drop following the WDAU weather and sports show, regardless of the feature put on immediately afterward. Paar, as in so many other instances, appeared to be unaffected so far as the ratings were concerned.

How well a local news show can sometimes do against Paar is evidenced by WMT, Cedar Rapids-Waterloo. Its 10:30 p.m. news with Henry Lippell rated 14.8 on Monday night; Paar had 9.4, the *Channel 9 Theater* 4.1.

In two-channel Springfield, Missouri, the following occurred: KTTs did poorly against KYTV and Paar on Monday and Tuesday night, with neither a movie on the first night nor wrestling on the second able to do much. However, on Friday, with a news-weather-and-sports show in the 10:30-45 p.m. spot, KTTs jumped from a previous 2.5 rating to 13.1. Paar still led, with 15.6, but the newscast's performance was nonetheless impressive.

An interesting situation occurs in

Los Angeles, where the local live personality show on KCOP appears able to take Paar's measure most of the week. Here, too, the changing appeal of feature films on the other stations causes nightly fluctuations in rankings—rating levels in Los Angeles are comparatively low for this period.

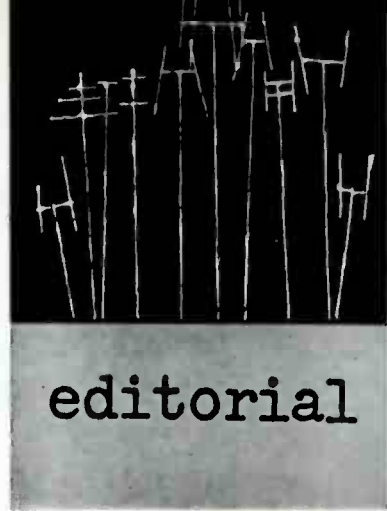
Beginning at 11:30 p.m. and taking the first 15 minutes of the *Paar Show* as the period for comparison, ARB in March reported Paar on KRCA first among seven stations with a 3.9 on Monday. On Tuesday, *Big Hit Movies* on KNXT took first position with a 3.6; second was *The Tom Duggan Show* on KCOP, 3.2; third was *The First Show*, KTTV, 2.9. On Wednesday and Thursday, KCOP moved to first place. On Friday, KTTV moved to number one spot with the high rating for the week, 6.1. KCOP was in second place, while KRCA and KNXT were tied for third.

Only the first 15 minutes of the Paar program are used in making the comparisons cited above. In most cases, this coincides with the first 15 minutes of the competitive shows. For feature films, this is usually the rating high point, since it allows for the full play of promotion to gather the audience. Frequently, there is a sharp rating drop in the second 15-minute period, suggesting that the audience has sampled the feature and found it wanting.

Leadership from channel to channel

It should be noted that the rating relationships will often change as the late-night period wears on, with leadership switching from channel to channel. On the whole, however, the first portion of the segment appears to be a fairly reliable indication of the overall competitive situation.

In nine markets the *Paar Show* is carried on non-NBC stations. ABC affiliates carry it in Boston, Cincinnati, Cleveland. CBS affiliates carry it in Providence, Richmond, Des Moines, San Diego, New Orleans, and it will be on the CBS station in Dayton in the near future. Its performance in these markets does not differ in any observable degree from its performance in the rest of the country, once again underlining the point that ultimately the real competitive struggle is taking place on an individual market basis, and that to a large degree the destiny of a station lies in its own hands. END



editorial

WHAT'S WRONG WITH CONVENTIONS?

There are few things in industry that are the butt of more griping than the business conclave. Whenever it's time to plan for a convention, nine out of ten who eventually attend will probably say, "Gosh—can't we get out of this one?" Or—"What a waste of time. Is it worth the expense?" "You certainly can't learn anything. It's the same old stuff." In view of these perennial gripes, it sometimes amazes me that the business conference, the convention, the annual meeting, have become rigid fixtures of the American business scene.

There is no better example of the futility of a convention than the recent NAB disaster in Los Angeles. The industry, both buyer and seller, needs these meetings for many reasons. But in their present form, they serve no real purpose. Not only were the facilities inadequate; the entire setup was simply not geared for an efficient exchange of ideas. What a pitiful waste of time and brain power! Certainly the most powerful of all communications media deserves a better forum for the exchange of information and for the presentation of industry policy than NAB provides at the present.

NAB's unrealistic approach is clearly evident in its proposal to eliminate the station representatives and film companies from future annual conventions. It is understandable that the NAB Board might want to do away with the carnival atmosphere that some of the exhibitors help create. But this is easily done. A simple set of regulations covering the type of exhibit and perhaps limiting associate members to hospitality suites only, without any of the usual fanfare (I'll bet a lot of broadcasters are going to miss a lot of pretty models) will do the trick.

But to eliminate the station representative is preposterous. This branch of the business is vital to station management and its thinking. The representatives are actively involved with their stations in programming strategy, sales, rate cards, in fact just about everything but engineering.

And with approximately one-third of all programming on film, eliminating the opportunity for station management to sit down and exchange ideas with the key executives of the major film companies makes very little sense.

We would like to offer the following suggestions for consideration by the NAB Board and broadcasters in general. Until such time as another city can provide adequate accommodations, the convention should be permanently held in Chicago, where one hotel can accommodate practically 90%, if not all, of the members attending the exhibits.

We suggest that a careful study be made of the ANA and 4-A's meetings and American Newspaper Publishers annual convention.

The convention should think in terms of breaking down the meetings into smaller, round-table groups by size of market and category of operation. There should be a whole series of round-tables on programming, sales, station operation. Promotion and merchandising might well be covered at the Broadcasters' Promotion Association's own annual meeting, with possibly some report on it presented to the sales meeting at the NAB convention. The general meeting at the convention could then be left to the broad issues, such as Washington, public relations, industry policy. Perhaps what is needed is a professional organization able to redesign the industry meetings completely.

This is not meant to be a slap at this year's NAB Convention Committee, who put many, many hours of hard work into a thankless job. There was little they could really do. There is little any committee can do until some drastic action is taken, or until a complete reversal of thinking takes place. That the NAB is aware that something has to be done is obvious from its own proposal to narrow the meetings to station management only.

If the Board feels there are some problems which are best confined to discussion among the broadcasters exclusively, there is nothing wrong in having one day of such closed meetings. The ANA and the 4-A's do this. In fact they make a point to invite media people as their guests to their own conferences.

Outstanding Promotion

Every once in a while, some company in our business does a job of promotion that is so outstanding it deserves recognition. My hat's off to NTA for doing one of the best jobs of its kind I've seen in a long time.

Whether it be their advertising or the publicity for the film network or their campaign to make tough seven-station New York conscious of Channel 13, the independent that recently took over, the men behind NTA's promotion operation have sparked a consistently top-level campaign.

Since ours is a business which is so much a matter of promotion, it is always encouraging to see fresh and vigorous efforts of this kind. They help stimulate all of us to do a better promotion job of our own.