

TELEVISION

MAGAZINE

Bus

RATING FORECAST

this season's ratings
-in advance

◀ Some provocative thoughts on advertising and TV from A. W. Hobler of Benton & Bowles. A major agency's predictions on the share of audience for nighttime network programs. ▶

Other highlights United Nations Television: E on the World . . . Changing Patterns in S Television . . . New Trends in Management I velopment . . . Radio Study: Radio Finds its Nic



get greater **ECONOMY** with **SPOT-TV** the basic advertising medium



INDIANA UNIVERSITY
BLOOMINGTON IND

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

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

Television Division

Edward Petry & Co., Inc.

The Original Station Representative

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



GEARED!

... number one in America's 37th TV market, reports Nielsen #3

Now confirmed and certified by the Nielsen Coverage Survey #3, is the clear-cut domination of WSTV-TV Channel 9 of the prime Steubenville-Wheeling television market:

- *over 200,000 more TV homes covered than its nearest competitor*
- *lowest cost-per-thousand, by far*
- *highest TV set coverage in all total Nielsen survey categories: monthly, weekly, daily, daytime and evening*

For advertisers, WSTV-TV delivers deepest penetration into the 39 densely populated counties comprising the rich Upper Ohio Valley where retail sales hit \$3,159,860,000. And only WSTV-TV offers FREE "Shopper-Topper" merchandising service—"promotion in motion" designed to move food store products in America's Steel and Coal Center. For more details, ask for our new "Shopper-Topper" brochure.

A Member of the Friendly Group Stations:
KODE-TV, WBOY-TV, WST-TV
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."

DES MOINES IN DEPTH

Highlights of Media Study by Central Surveys, Inc.

KRNT-TV

- ▶ 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 delivers the kind of results a present-day advertiser wants and needs!

KATZ Has the Facts for YOU!

The COWLES
Operation in Iowa

THE BEAUTY



OF TELEVISION

Practically nobody will be amazed to learn that some 51 million more people watched a tearful young woman become the new Miss America than witnessed the original ceremonies in 1921.

Television's capacity to pinpoint the attention of the largest audiences of any medium of communication has long been an accepted fact of life.

But what is indeed impressive is that *14 million more* people saw the event on the CBS Television Network *this year* than the year before . . . that even after a decade of phenomenal growth, television continues its increasing penetration of American life.

It still seems something of a miracle that an obscure but appealing young girl from Brandon, Mississippi could become a nationwide celebrity overnight.

It is also a modern miracle of merchandising that the Philco Corporation, sponsor of the program, was able to introduce its new line of products to so many people at a cost per thousand homes of only \$1.71.

A clue to the effectiveness of the broadcast was provided by an astonished Philco dealer who sold a television set or record player every three minutes throughout the next business day.

To an advertiser, this is the real beauty of television.

And as the nation's leading advertisers know, it is still further enhanced when their messages are broadcast on the network that has delivered the largest audiences in television for 3 consecutive years.

CBS 





EDWARD PETRY & CO., National Representatives

For two in love, particularly a client and an agency who are in love with sales, there's a television station in Houston, Texas to light their way until eternity . . . KPRC-TV, the starlit station that lights the way, forever.



FACTS ABOUT KPRC-TV DIAMONDS Choose any one of the four basic gems in television's gamut, I.D., Chainbreak, Minute, or Program, you'll get clarity, brilliance and value on KPRC-TV. A trusted station representative is your best adviser.

KPRC-TV, HOUSTON, IS FOREVER

15th year of publication

TELEVISION

THE MANAGEMENT MAGAZINE OF BROADCAST ADVERTISING

OCTOBER—VOLUME XV, No. 10

THE NEW SEASON'S RANKINGS—IN ADVANCE!	50
<i>Published for the first time, a major agency's predicted share of audience for all network nighttime programs of the 1958-59 season</i>	
CHANGING PATTERNS IN SPOT TV	54
<i>The search for maximum volume and efficiency combined with the recent recession has produced changes in spot buying</i>	
HOBBLER OF BENTON & BOWLES	56
<i>Atherton W. Hobler breaks a four-decade silence for a frank discussion of television and broadcast advertising</i>	
NEW TRENDS IN MANAGEMENT DEVELOPMENT	60
<i>Increased activities in management development among agencies, networks and stations point to a growing awareness of the need for training programs</i>	
CONTINUING BRAND STUDY: No. 30	62
<i>Automobiles, cereals, cigarettes and coffee in New York</i>	
UNITED NATIONS TV: EYES ON THE WORLD	64
<i>Operating on a tight budget, United Nations television is making an invaluable contribution towards improved communications between nations</i>	
RADIO STUDY: RADIO FINDS ITS NICHE	69
<i>A report on the present-day character and dimensions of the medium, now that its "resurgence" is an accomplished fact</i>	

DEPARTMENTS

FOCUS ON BUSINESS	9
REPORT ON SPOT	13
FOCUS ON PEOPLE	18
RADIO WRAP-UP	22
HENRY	27
<i>A monthly column conducted by Elliot Henry, Jr., president of Broadcasters' Promotion Association</i>	
McMAHAN	31
<i>A monthly column by Harry McMahan, v.p., Leo Burnett Co.</i>	
SWEENEY	39
<i>A monthly column by Kevin B. Sweeney, president of RAB</i>	
HUNTINGTON	43
<i>A monthly column by George G. Huntington, assistant to the president of TvB</i>	
RECEIVER CIRCULATION FOR OCTOBER	79
<i>Independent estimates of TV homes for all TV markets</i>	
EDITORIAL	106

BOOZ, ALLEN and HAMILTON

Next month: Booz, Allen & Hamilton, management consultant firm which has been increasingly active in broadcasting, is profiled. Other highlights: TV "Saturation"—The concept is a myth, say many media directors, and the word itself should be buried and forgotten . . . How to Predict Ratings: Program analyst James H. Cornell of N. W. Ayer reveals his formulae . . . President Clifford J. Backstrand of Armstrong Cork discusses his company's use of TV . . . Radio Study: A look at network radio.

Frederick A. Kugel, Editor and Publisher
Herman W. Land, V.P. & Executive Editor
Leon Morse, Senior Editor
Nial Quinlan, Managing Editor
John Watson, Associate Editor
Barbara Landsberg, Departments Editor
Robert Garsen, Director of Research
Harry Wayne McMahan, **Howard Ketcham**
 Contributing Editors

Thomas W. Koopman, Jr., Sales Manager
Jack L. Blas, Business Manager
Ruth Leftoff, Office Manager
Harriette Weinberg, Circulation Manager

Published monthly by the Frederick Kugel Company, Inc. Executive editorial, circulation and advertising Offices: 422 Madison Ave., New York 17, N.Y. Telephone: Plaza 3-9944. Single copy, 50 cents. Yearly subscriptions in the United States, its possessions, and nations of the Pan American Union, \$5.00; in Canada, \$5.50; elsewhere, \$6.00. Printing Office: 50 Emmett St., Bristol, Connecticut. Reentered as second class matter at Bristol, Conn. Editorial content may not be reproduced in any form without permission. Copyright 1958 by Frederick Kugel Co., Inc.

Audit of Circulation, Inc.
 Member of Business Publications



NATURALLY FROM ZIV...

THE UNQUESTIONED

No. 1

**SYNDICATED SHOW
IN THE U.S.A.!**



"HIGHWAY PATROL"

HISTORY MAKING

4th YEAR OF PRODUCTION!

VOTED #1 . . . in all-industry balloting

- Best Syndicated Series On The Air!
- Best Syndicated Adventure Series!
- Broderick Crawford . . . Best Actor in Any Syndicated Series!

4th Annual TV Awards

RATED #1

- No. 1 Nationally 16 Consecutive Times!

Pulse Multi-Market Avg.
Feb. '57-May '58

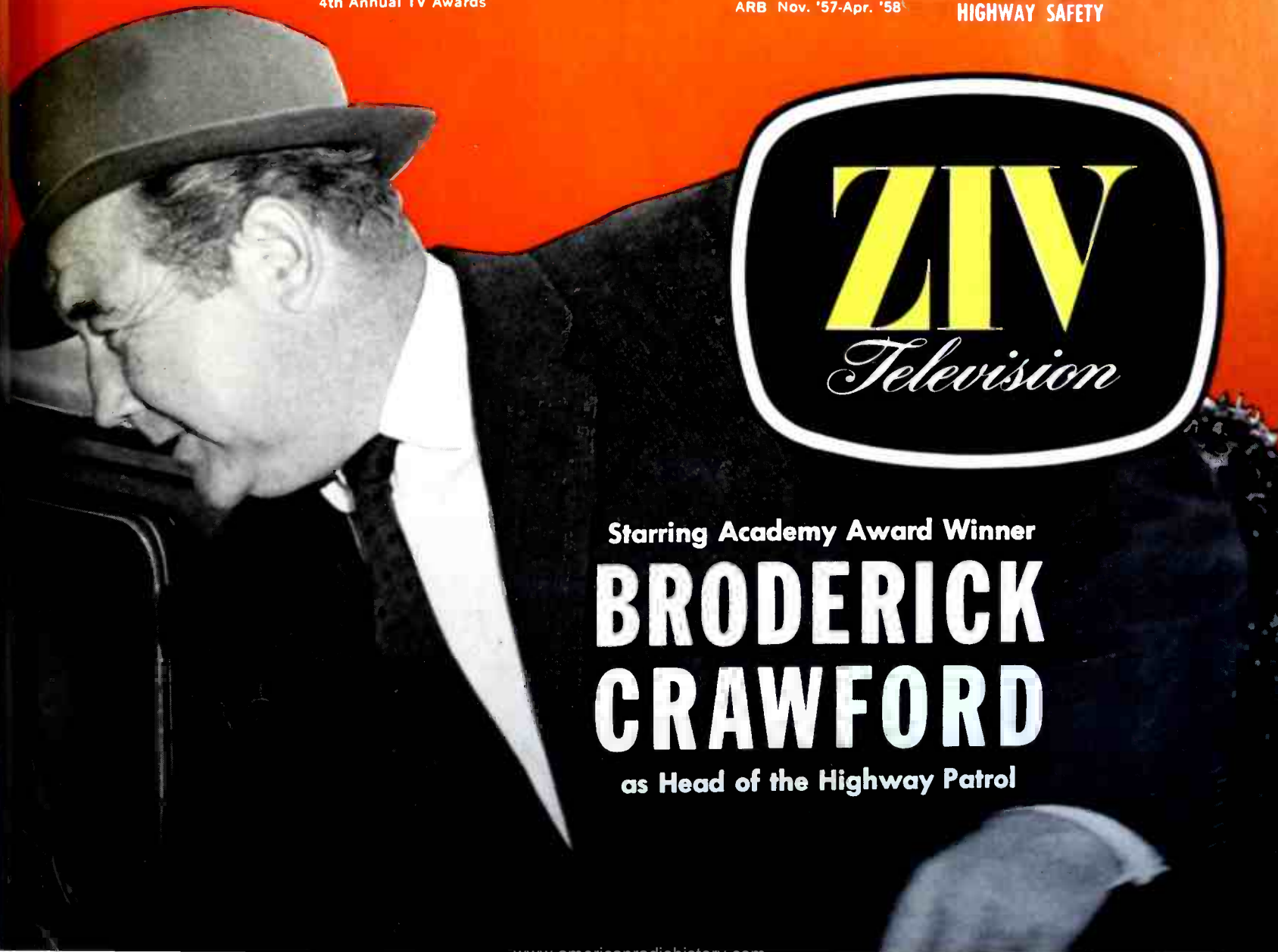
- ARB AVERAGE RATING 30.3
In 110 Markets for 6 Consecutive Months!

ARB Nov. '57-Apr. '58

Winner of
**NATIONAL SAFETY
COUNCIL AWARD**

1958

for Outstanding
Promotion of
HIGHWAY SAFETY



Starring Academy Award Winner

BRODERICK CRAWFORD

as Head of the Highway Patrol

A thriller-diller from **WJRT**



"I give up, chief. What do Flint, Lansing, Saginaw and Bay City have in common?"

"WJRT, of course, Ponsonby!"

Saturation TV coverage of rich mid-Michigan. At last you've got it, through Flint's WJRT—and from the *inside*, complete with ABC primary affiliation. On

the air in October, WJRT's the only television station that will reach and *sell* Flint, Lansing, Saginaw and Bay City, with a Grade "A" or better signal.

WJRT
CHANNEL **12** FLINT

Represented by **HARRINGTON, RIGHTER & PARSONS, INC.**

New York • Chicago • Detroit • Boston • San Francisco • Atlanta

October, 1958

The three TV networks and 516 TV stations received a gross revenue of \$943.2 million in 1957, 5.2% more than in 1956, the FCC reports. Time sales accounted for \$726.3 million of the total, programming for \$216.9.

Expenses rose 10.7% over 1956, to \$783.2 million. Profits before federal taxes were \$160.0 million, or 15.6% less than 1956.

Networks and their 16 owned stations received \$467.9 million in gross revenue, or almost half of the industry-wide total. Time sales by non-network-owned stations were distributed this way: \$237.9 million from national and regional spot; \$154.7 from local advertisers; \$106.5 from networks. An additional \$42.7 million was brought in by incidental services.

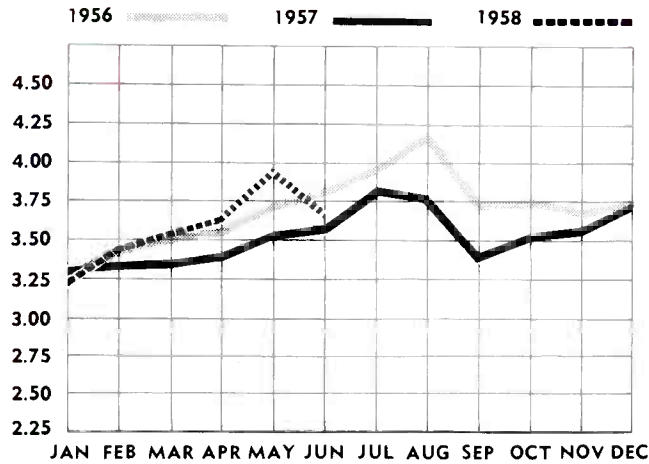
Networks and stations paid \$142.4 million in commissions to agencies and station representatives.

The following stations have installations of Ampex Videotape Recorders:

- ABC, Chicago
- ABC, Los Angeles
- ABC, New York
- CBS, Los Angeles
- CBS, New York
- KDKA, Pittsburgh, Pa.
- KDUB, Lubbock
- KENS, San Antonio
- KGUL, Houston
- KGW-TV, Portland, Ore.
- KHJ-TV, Los Angeles
- KING-TV, Seattle
- KLOR-TV, Pravo, Utah
- KOIN, Portland, Ore
- KOTV, Tulsa
- KPIX, San Francisco
- KPRC-TV, Houston
- KRLD-TV, Dallas
- KRON-TV, San Francisco
- KTTV, Los Angeles
- KYW-TV, Cleveland
- NBC, Los Angeles
- NBC, New York
- WABD-TV, New York
- WBKB, Chicago
- WBZ-TV, Boston
- WCBS-TV, New York
- WEAR, Pensacola
- WFAA, Dallas
- WFIL-TV, Philadelphia
- WFLA, Tampa
- WGBH, Cambridge
- WGN, Chicago
- WHAS-TV, Louisville
- WISH-TV, Indianapolis
- WJBK-TV, Detroit
- WJZ-TV, Baltimore
- WÓAI, San Antonio
- WOR, New York
- WRAL, Raleigh
- WTAR, Norfolk
- WUSN-TV, Charleston
- WVUE, Wilmington-Phila.

focus on BUSINESS

TV NETWORK COST PER THOUSAND



June 1958 index: \$3.65
 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

TV SPOT BILLINGS QUARTERLY EXPENDITURES

	2ND QUARTER, 1958		1ST QUARTER, 1958		2ND QUARTER, 1957	
Day	\$44,539,000	(34.2%)	\$39,543,000	(33.2%)	\$40,031,000	(33.7%)
Night	73,186,000	(56.1%)	67,798,000	(56.9%)	67,197,000	(56.5%)
Late Night	12,628,000	(9.7%)	11,721,000	(9.9%)	11,642,000	(9.8%)
Total	\$130,353,000	(100%)	\$119,062,000	(100%)	\$118,870,000	(100%)

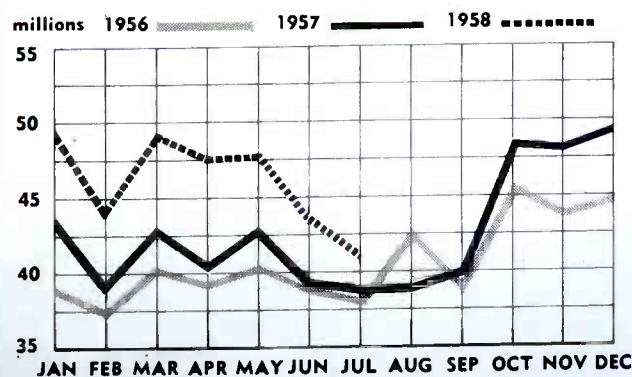
Source: TV-Rorabaugh

TV SPOT BILLINGS TOP TEN SPOT ADVERTISERS

Rank	Company	2ND QUARTER, 1958 Estimated Expenditure	1ST QUARTER, 1958 Rank Expenditure	2ND QUARTER, 1957 Rank Expenditure
1	Procter & Gamble Co.	\$8,454,700	1... \$7,768,700	1... \$6,518,900
2	Lever Brothers Co.	4,636,000	2... 3,565,500	6... 2,011,200
3	Colgate-Palmolive Co.	4,180,400	3... 2,981,300	8... 1,777,800
4	Brown & Williamson Tob. Co.	3,237,700	5... 2,589,000	2... 3,322,300
5	General Foods Corp.	3,110,300	4... 2,847,700	4... 2,419,400
6	Adell Chemical Co.	2,961,800	6... 2,217,300	33... 700,300
7	Continental Baking Co.	2,390,500	7... 2,141,600	3... 2,695,200
8	Miles Laboratories, Inc.	1,917,200	8... 2,127,000	10... 1,559,700
9	American Home Prods. Corp.	1,880,500	12... 1,392,700	22... 850,000
10	P. Lorillard & Co.	1,653,200	9... 1,843,600	14... 1,311,200

Source: TVB-Rorabaugh

TV NETWORK BILLINGS



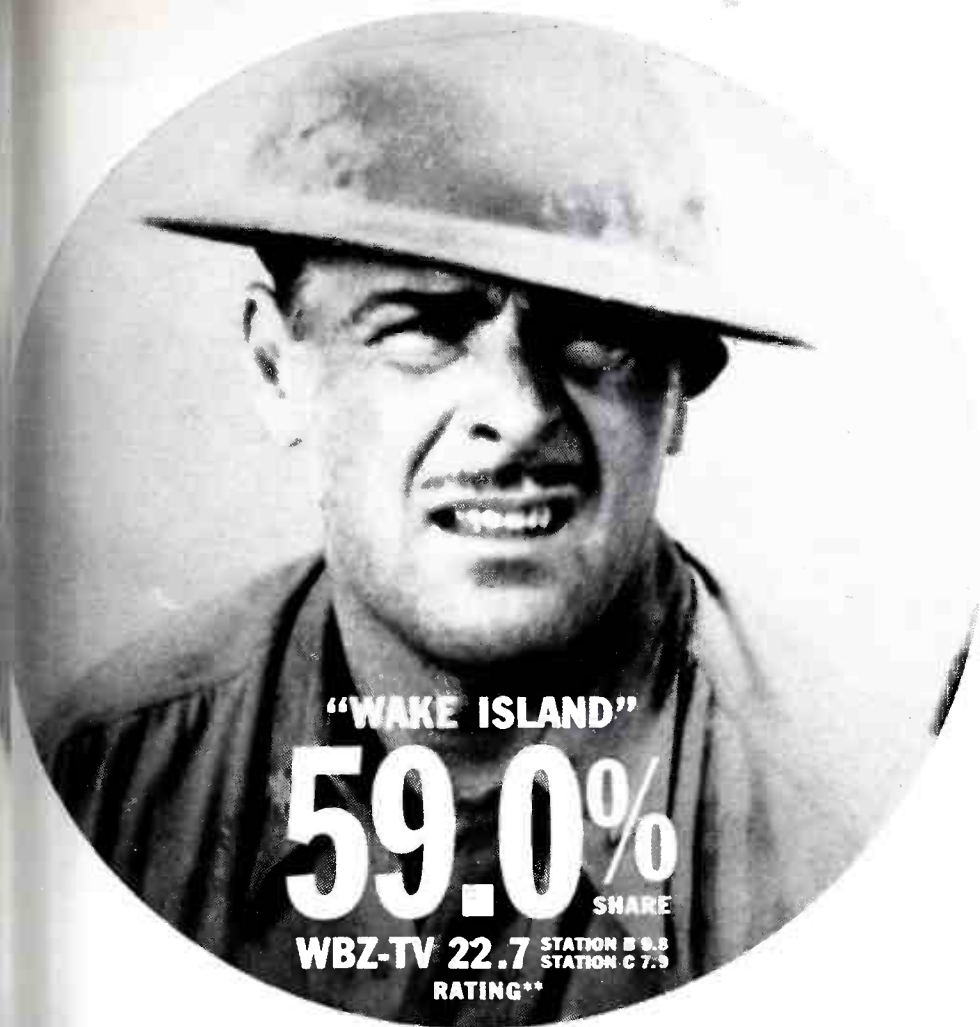
	July 1958	July 1957
ABC	\$ 7,083,555	\$ 6,348,496
CBS	18,273,690	18,537,069
NBC	15,702,029	13,874,872
Total	\$41,059,274	\$38,760,437

Source: LNA-BAR
 As released by TvB

"GOING MY WAY"
73.1% SHARE
 WBZ TV 34.0 STATION B 4.6
 RATING* STATION C 7.3

PARAMOUNT PICTURES

"ROAD TO SINGAPORE"
58.7% SHARE
 WBZ-TV 13.7 STATION B 5.1
 RATING** STATION C 4.4



"WAKE ISLAND"

59.0%
SHARE

WBZ-TV 22.7 STATION B 8.8
STATION C 7.9
RATING**

RATING POWER-MCA TV



"THIS GUN FOR HIRE"

57.7%
SHARE

WBZ-TV 22.7 STATION B 12.8
STATION C 6.7
RATING**

**WBZ-TV BOSTON
SEPT. 7 THROUGH 11**

*ARB COINCIDENTAL, SEPTEMBER 7, 1:00 P

**TRENDEX RECALL, SEPTEMBER 7, 10-10:30 PM, SEPTEMBER 11, 11:15 P

MGM's OUR GANG

BOOSTS WRCV-TV RATINGS

500%

52 hilarious subjects never before shown on TV... tie-up your market before the sellout!

7.4

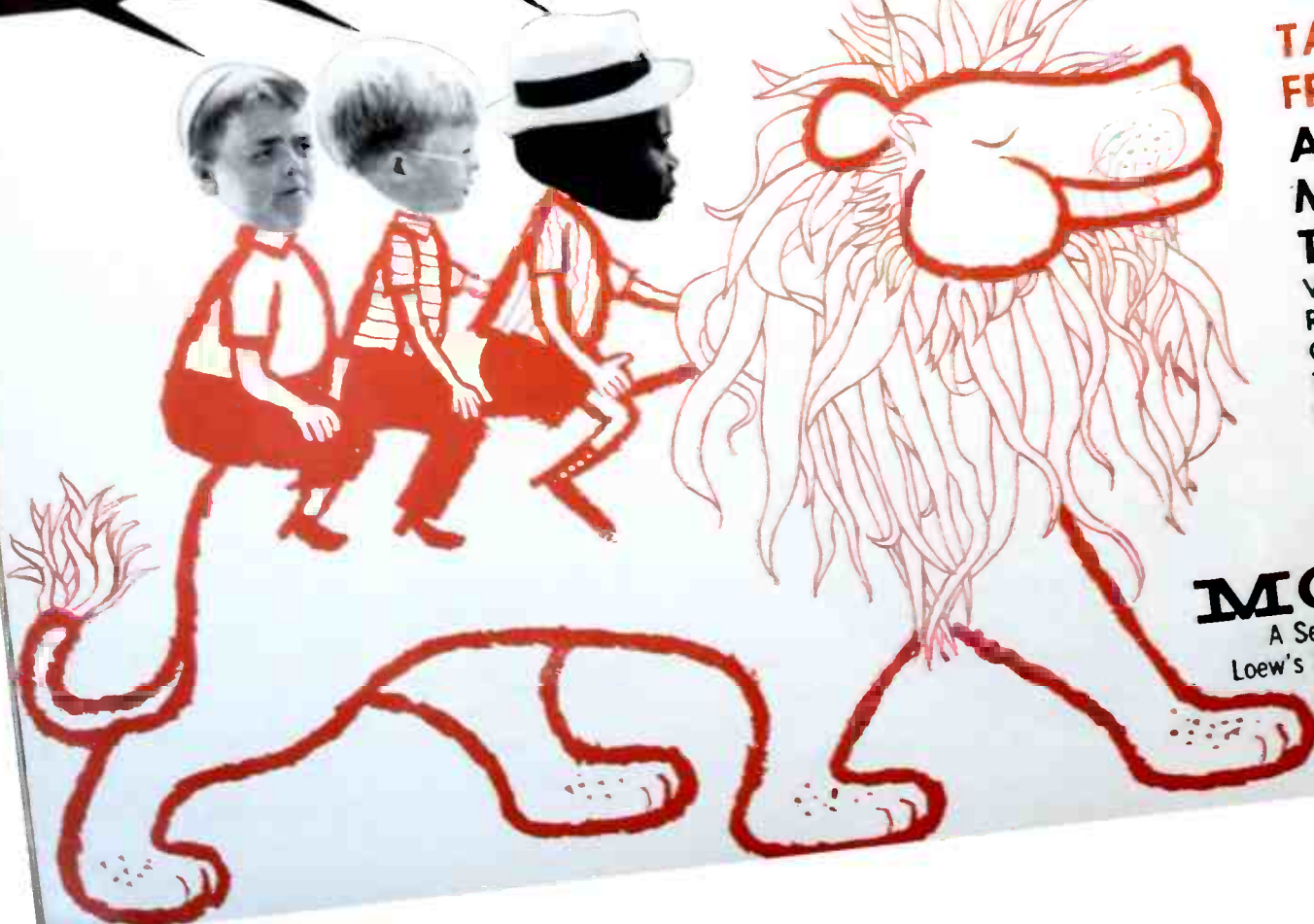
ARB
PHILADELPHIA

20.6

ARB
CHARLOTTE

18.4

ARB
WICHITA



WRCV · WRCV-TV

NATIONAL BROADCASTING COMPANY, INC.

A SERVICE OF RADIO CORPORATION OF AMERICA

1619 Walnut Street, Philadelphia 3, Pa.

LOCUST 4-3700

September 5, 1958

Mr. Richard A. Harper
General Sales Manager
MGM-TV
1540 Broadway
New York, New York

Dear Dick:

Just thought you'd like to know that the OUR GANG Series is producing tremendous results here! Our ratings, according to ARB, climbed about 500% to give us clear command over the 9:00 A.M. to 10:00 A.M. time slot.

The month prior to the programming of the OUR GANGS, the rating in this time slot ran from about 0.6 to 1.9. In the short time that the OUR GANGS have been on, our ratings for the same time slot have risen to a high of 7.4 giving us first place in this three station market.

OUR GANG at WRCV-TV really wishes that your GANG had more OUR GANGS available.

Best regards,

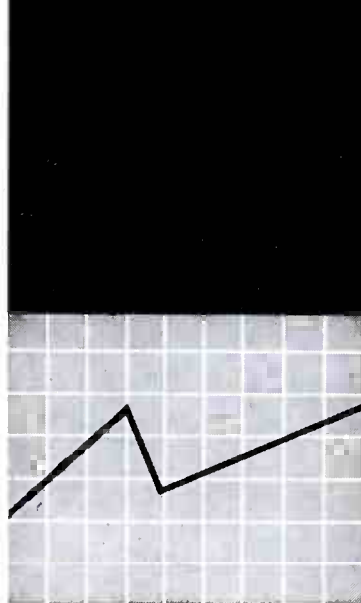
Jack Wiley
John P. Wiley
Manager, TV Advertising
and Promotion

TAKE A TIP
FROM LEO...
AND CALL
MGM-TV
TODAY!

Write... wire or phone...
Richard A. Harper,
General Sales Mgr.
1540 Broadway,
New York 36, New York
JUdson 2-2000

MGM-TV
A Service Of
Loew's Incorporated

report on spot



How appliance companies and appliance stores use spot TV in 20 major markets

Listed below are appliance companies and appliance stores who used spot TV during a representative week in the second quarter of 1958 in 20 major markets, as reported by Broadcast Ad-

vertisers 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 Categories."

APPLIANCES & APPLIANCE STORES

ADMIRAL APPLIANCES

Dallas-Ft. Worth	3 spots
Los Angeles	2 spots
Philadelphia	3 spots
San Francisco	2 spots

ALPINE AIR CONDITIONERS

Dallas-Ft. Worth	6 spots
------------------	---------

AMANA APPLIANCES

Chicago	1 spot
Hartford	3 spots

A M I APPLIANCES

New York	71 spots
----------	----------

ARCTIC CIRCLE AIR COOLER

Dallas-Ft. Worth	3 spots
------------------	---------

A U I GAS WATER HEATER

Cleveland	26 spots
-----------	----------

BERNZ-O-MATIC APPLIANCES

Chicago	1 spot
---------	--------

BISSELL PRODUCTS

Detroit	14 spots
Milwaukee	5 spots

CALORIC APPLIANCES

Cleveland	6 spots
Hartford	9 spots
Milwaukee	1 spot
Philadelphia	2 spots
Washington	6 spots

CANOLECTRIC CAN OPENER

Houston	1 spot
---------	--------

CAPITOL PRODUCTS

Los Angeles	2 spots
-------------	---------

CARRIER AIR CONDITIONERS

Philadelphia	1 spot
--------------	--------

CHANNEL MYSTERY TV ANTENNA

Seattle	13 spots
---------	----------

COLEMAN APPLIANCES

Detroit	1 program
---------	-----------

CRESCENT AIR COOLER

Dallas-Ft. Worth	1 spot
------------------	--------

DISHMASTER DISHWASHER

Detroit	1 program
	2 spots
Los Angeles	1 program

DIXIE BUILT-IN GAS RANGE

Cleveland	1 spot
-----------	--------

EASY APPLIANCES

Boston	3 spots
--------	---------

EMERSON APPLIANCES

San Francisco	3 spots
---------------	---------

FEDDERS AIR CONDITIONERS

Chicago	1 spot
Los Angeles	4 spots

FILTER QUEEN VACUUM CLEANER

Washington	1 spot
------------	--------

FRIGIDAIRE APPLIANCES

Chicago	1 spot
Los Angeles	4 spots

GAFFERS & SATTLER APPLIANCES

Dallas-Ft. Worth	7 spots
Houston	7 spots
Los Angeles	12 spots
Portland	5 spots
San Francisco	11 spots
St. Louis	8 spots

GENERAL ELECTRIC APPLIANCES

Atlanta	10 spots
Boston	17 spots
Chicago	14 spots
Cleveland	7 spots
Dallas-Ft. Worth	5 spots
Houston	5 spots
Los Angeles	2 programs
	21 spots
Milwaukee	1 program
	10 spots
Philadelphia	13 spots
Pittsburgh	4 spots
Portland	3 spots
San Francisco	13 spots
St. Louis	15 spots

HOOVER APPLIANCES

Boston	7 spots
Chicago	1 spot
Hartford	8 spots

HOTPOINT APPLIANCES

Boston	2 spots
Chicago	3 spots
Cleveland	3 spots
Pittsburgh	2 spots
Portland	16 spots
San Francisco	14 spots

IRONRITE IRONER

Minneapolis	1 spot
Portland	1 spot

JANITROL HEATING & AIR CONDITIONING EQUIPMENT

Minneapolis	1 program
	1 spot

KENMORE APPLIANCES

Cleveland	3 spots
-----------	---------

KITCHEN MAID KITCHENS

Cleveland	1 spot
-----------	--------

KOOLER APPLIANCES

Dallas-Ft. Worth	6 spots
------------------	---------

LAU FANS

Boston	1 spot
--------	--------

LEWYT VACUUM CLEANER

Los Angeles	2 spots
-------------	---------

MAGIC CHEF GAS RANGES

Washington	1 spot
------------	--------

MAGIC PANTRY FOOD FREEZER

Portland	1 spot
----------	--------

MAGNAVOX APPLIANCES

Los Angeles	1 spot
-------------	--------

MATHES AIR CONDITIONERS

Dallas-Ft. Worth	5 spots
------------------	---------

MAYTAG APPLIANCES

Baltimore	6 spots
Chicago	1 spot
Los Angeles	1 spot

MODERN MAID APPLIANCES

Hartford	1 spot
----------	--------

MOTOROLA APPLIANCES

Dallas-Ft. Worth	1 spot
Minneapolis	2 spots
Washington	5 spots

To next page



"JAXIE"

ROLLS OUT THE

RED CARPET

TO WELCOME

Kellogg

TO WFGA-TV'S

GROWING FAMILY OF

PRESTIGE ADVERTISERS

NBC-ABC

*Represented Nationally By
Peters, Griffin, Woodward, Inc.*

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

REPORT ON SPOT *Continued*

MUNTZ APPLIANCES						ROPER APPLIANCES					
Los Angeles	5 spots					Atlanta	3 spots				
NAXON APPLIANCES						Chicago	1 spot				
Chicago	6 spots					Hartford	5 spots				
NECCHI SEWING MACHINES						ROTHROW OIL BURNERS					
New York	3 spots					Portland	1 spot				
Seattle	5 spots					ROTO BROIL ROTISSERIES					
St. Louis	6 spots					New York	2 spots				
Washington	6 spots					SAMSONS TV & APPLIANCE STORES					
NORGE APPLIANCES						Milwaukee	1 program				
Atlanta	4 spots					SERVEL APPLIANCES					
Dallas-Ft. Worth	1 spot					Atlanta	1 spot				
Los Angeles	2 spots					Dallas-Ft. Worth	10 spots				
Pittsburgh	1 spot					SHETLAND WAXER & POLISHER					
Portland	3 spots					Chicago	1 spot				
San Francisco	1 spot					Cleveland	21 spots				
Washington	2 spots					Detroit	19 spots				
O'KEEFE & MERRITT APPLIANCES						Milwaukee	12 spots				
Los Angeles	12 spots					Philadelphia	10 spots				
OSTER APPLIANCES						Pittsburgh	21 spots				
Milwaukee	1 spot					SPEED QUEEN APPLIANCES					
PENNSYLVANIA WATER HEATER						Dallas-Ft. Worth	2 spots				
Philadelphia	3 spots					Portland	13 spots				
PHILCO APPLIANCES						Seattle	1 spot				
Atlanta	5 spots					SUNBEAM APPLIANCES					
Boston	6 spots					Boston	3 spots				
Dallas-Ft. Worth	1 spot					Chicago	4 spots				
Los Angeles	1 program					Los Angeles	1 spot				
Philadelphia	3 programs					Minneapolis	1 spot				
San Francisco	2 spots					Philadelphia	1 spot				
PRESSMASTER IRON						St. Louis	12 spots				
Los Angeles	1 spot					SYLVANIA APPLIANCES					
PRESTO APPLIANCES						Dallas-Ft. Worth	6 spots				
Chicago	1 spot					Los Angeles	3 spots				
PROCTOR APPLIANCES						UNIVERSAL APPLIANCES					
Boston	1 spot					Dallas-Ft. Worth	26 spots				
Chicago	1 spot					Washington	11 spots				
Dallas-Ft. Worth	11 spots					UNIVERSAL GAS RANGE					
Hartford	12 spots					Dallas-Ft. Worth	1 spot				
Houston	12 spots					VIKING SEWING MACHINE					
Los Angeles	12 spots					Milwaukee	1 spot				
Milwaukee	1 spot					VOICE OF MUSIC PRODUCTS					
New York	15 spots					Boston	2 spots				
San Francisco	12 spots					WASTE KING PULVERATOR					
PURITRON AIR PURIFIER						Los Angeles	1 spot				
Baltimore	1 spot					WESTERN HOLLY GAS RANGE					
RCA APPLIANCES						Los Angeles	1 spot				
Baltimore	19 spots					WESTINGHOUSE APPLIANCES					
Boston	8 spots					Atlanta	2 spots				
Chicago	5 programs					Boston	2 spots				
Dallas-Ft. Worth	4 spots					Dallas-Ft. Worth	8 spots				
Detroit	2 spots					Houston	6 spots				
Los Angeles	2 spots					Los Angeles	17 spots				
Milwaukee	1 spot					Milwaukee	6 spots				
New York	22 spots					New York	1 spot				
Philadelphia	11 programs					Pittsburgh	1 spot				
Pittsburgh	2 spots					St. Louis	5 spots				
Portland	1 spot					Washington	3 spots				
San Francisco	4 spots					WINKLER OIL BURNER					
Seattle	1 spot					Boston	1 program				
Washington	1 spot					WRIGHT AIR COOLER					
REGINA ELECTRIC FLOOR POLISHER						Dallas-Ft. Worth	19 spots				
Boston	5 spots					YORKTOWNE BIRCH KITCHENS					
REMBRANDT PRODUCTS						Pittsburgh	1 spot				
New York	8 spots					ZENITH APPLIANCES					
REPUBLIC STEEL KITCHENS						Boston	2 spots				
Pittsburgh	1 spot					Los Angeles	2 spots				
RHEEM APPLIANCES						New York	2 spots				
Cleveland	1 spot					Philadelphia	1 spot				
Pittsburgh	2 spots					Pittsburgh	1 spot				

END



341,814 Dick Wellings...

Dick works at one of the 500 major oil companies that headquarter in Tulsa and make it the "Oil Capital of the World."

Smart advertisers reach the 341,814 families in this market over KOTV ☉ the station that has been first in Tulsa in every survey since 1949. Represented by Petry.

Sources: 23 ARB, Telepulse surveys; TV Mag. 7/58.



583,192 Larry Egans...

Larry is a plant manager for a local food packer. He and his family symbolize the 583,192 families that make up the Houston market which accounts for 1/4 of all the income, sales and business in the state of Texas.

To reach and sell these families... use KGUL-TV ☉... the only station delivering city-grade service to Houston and Galveston. Represented by CBS Spot Sales.

Sources: TV Mag. 7/58.



203,300 Bill Wagners...

Bill is a skilled machinist in a factory manufacturing agricultural machinery. He and his family are representative of the 203,300 families that make Fort Wayne the nation's No. 1 test market.

Smart advertisers reach this market over WANE-TV ☉, because more families watch WANE-TV than any other station in the billion-dollar all-UHF Fort Wayne market. Represented by Petry.

Sources: Area ARB, 11/57; TV Mag. 7/58.



763,232 Jim Hookers...

Jim is a skilled technician with one of the large pharmaceutical companies in Indianapolis. He is typical of the 763,232 families that make Indianapolis the nation's 14th television market.

Smart advertisers reach the Jim Hookers over WISH-TV ☉ the station that has dominated the Indianapolis market in 25 consecutive surveys. Represented by Bolling.

Sources: All ARB, Telepulse, Nielsen surveys since July 1955; TV Mag. 7/58.



THE CORINTHIAN STATIONS *Responsibility in Broadcasting*

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

"FIRST IN THE HEARTS OF HIS COUNTRYMEN..."

*Historical Mount Vernon,
tribute to the memory
of George Washington,
shown here in the
continuing WTOP-TV series
of illustrations by
Fred Maroon of
Washington landmarks.
This ancestral mansion
inspires thousands
of visitors who come to
the Nation's Capital
each year...
and return home
enriched by the memory
of this classic shrine.*

REPRINTS ON REQUEST

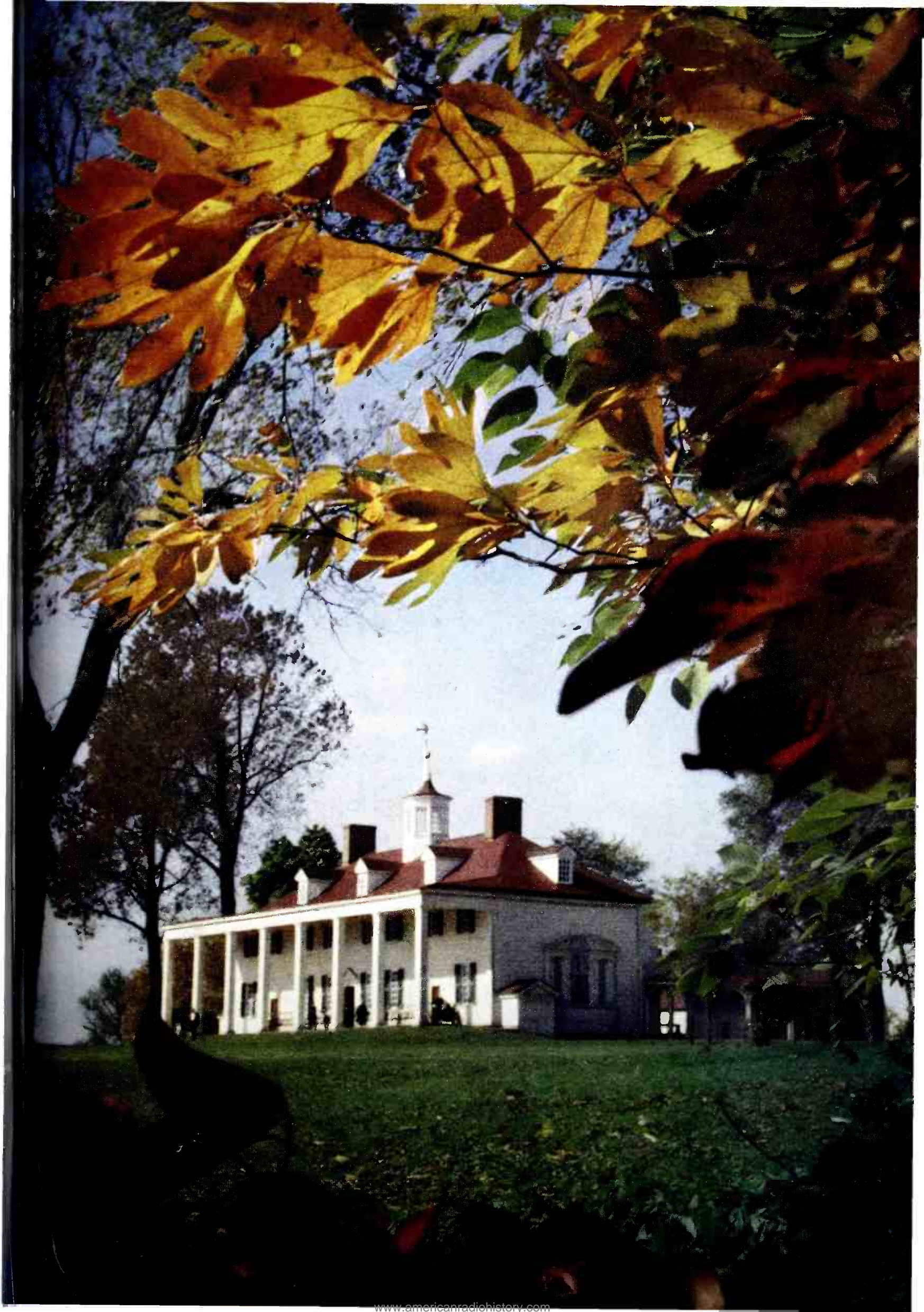
WTOP-TV

WASHINGTON, D. C.

AN AFFILIATE OF THE CBS TELEVISION NETWORK

OPERATED BY THE WASHINGTON POST
BROADCAST DIVISION

REPRESENTED BY **CBS** TELEVISION SPOT SALES



focus on PEOPLE

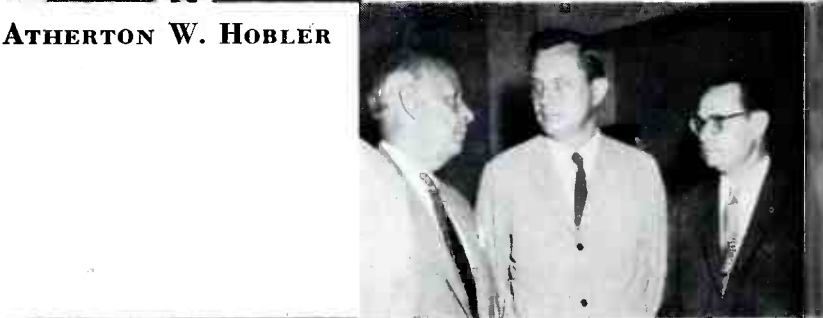
These are some of the men in—and behind—the stories in this issue of TELEVISION MAGAZINE:

Chairman of the Executive Committee of Benton & Bowles, Inc., 68-year-old Atherton W. Hobler has been an agency man for over 40 years (see this month's profile). He served as v.p. and general manager of Gardner Agency and v.p. and partner at Erwin Wasey before joining B&B as a partner in 1932. From that time on, he has been the agency's dominant personality, and has been responsible for its radio-TV policies as well as an important influence on the television thinking of General Foods and Procter & Gamble.



ATHERTON W. HOBLER

The man whose share of audience predictions for this season are published in this issue is James H. Cornell, Program Analyst for N. W. Ayer & Son, Inc. Formerly assistant to the v.p. in charge of Plans & Research, Program Planning at NBC-TV for six years, he has also served in research and sales at CBS in Chicago and broadcast research at Foote, Cone & Belding. Cornell majored in business administration at the University of Illinois, took a postgraduate engineering degree at the Illinois Institute of Technology.



BROADCASTERS AT THE UN

Albert W. Sherer, director of McCann-Erickson's Marketing Communications Workshop (see "New Trends in Management Development"), has been a v.p. at the agency since 1944. Formerly advertising manager for the National Biscuit Co., Sherer was manager of Curtis Publishing's Chicago office for several years and a v.p. of Lord & Thomas.



JAMES H. CORNELL

At the UN this summer, American broadcasters discussed a projected series of weekly UNTV programs which they commissioned (see "United Nations TV: Eyes On the World"). The following broadcasters, chatting with Peter Aylen, head of the UN's Radio and Visual Services (left), were among those present: Wrede Petersmeyer, president of Corinthian; Edwin Wheeler, general manager of wwJ; J. S. Sinclair, general manager of WJAR.



MR. AND MRS. GORDON BUCK

Mr. and Mrs. Gordon Buck enjoy the fruits of his contest-winning slogan for TELEVISION MAGAZINE, a free trip to Bermuda with a week at Harmony Hall. The winning slogan: "The Management Magazine of Broadcast Advertising." Buck, who was with Foote, Cone & Belding at the time of the contest early this year, has since left advertising to become a management consultant with Handy Associates.



ALBERT W. SHERER



produced

LIFE-SIZE

for TV

the Buccaneers

starring Robert Shaw

NOW AVAILABLE FOR SYNDICATION

bold panorama and sweep of the Spanish 1 and the days of Blackbeard . . . actual ons, real sea battles and slice-of-history es. All this gives the full-scale production of "THE BUCCANEERS" its salty authenticity.

ERT SHAW stars as the daring captain of the aneers, searching the pirate-infested seas of Carribean for adventure and lost treasure.

after two years on networks — where it lished top ratings and new sales records for sors . . . "THE BUCCANEERS" is available yndication. Its proven appeal for every ber of the family makes it a prestige show- for any product. 39 half-hour adventures.

Look at the markets...large and small... and see that The Buccaneers gets the major share of the audience.

CITY	SHARE	CITY	SHARE
Baltimore	68.7%	New York City	24.9%
Baton Rouge	75.6%	Norfolk	72.8%
Buffalo	59.8%	Philadelphia	57.0%
Charleston	60.4%	Portland, Ore.	55.7%
Chicago	46.7%	Pueblo-Colorado Springs	83.4%
Detroit	44.3%	Salt Lake City	70.4%
El Paso	45.9%	Seattle-Tacoma	42.0%
Honolulu	46.6%	Spokane	59.8%
Los Angeles	34.1%	Washington	41.9%
Louisville	77.5%	Winston-Salem	64.0%
Milwaukee	62.1%		
Minneapolis	39.8%		



OFFICIAL FILMS, INC.
 25 West 45th Street
 New York 36, N. Y.
 PLaza 7-0100
 REPRESENTATIVES:
 ATLANTA/Jackson 2-4878
 BEVERLY HILLS/Crestview 6-3528
 CHICAGO/Dearborn 2-5246
 DALLAS/Emerson 8-7467
 FT. LAUDERDALE/Logan 6-1981
 MINNEAPOLIS/Walnut 2-2743
 SAN FRANCISCO/Juniper 5-3313
 ST. LOUIS/Yorktown 5-9231

THI



MEL
HARRIS

This is the first in a series about successful people in advertising. Peters, Griffin, Woodward, Inc. Spot Television

S MR. THINKBIGLY

... who likes to advertise in a big way, with big names, big shows, big space — all the things that he'd been told would put his company in the big time.

Mr. Thinkbigly did very well!

Then he discovered that he could get his advertising before bigger audiences by putting a good part of his budget in spot television. Now Mr. Thinkbigly is showing bigger sales, and a bigger profit — and he likes that in a much bigger way.

Your PGW Colonel would like to send you a copy of "A Local Affair", a booklet which will show you how big spot television is on the local scene, where sales are made—or lost.

Just write to Peters, Griffin, Woodward, Spot Television, 250 Park Avenue, N. Y. C.

WEST

KBOI-TV	Boise	2	CBS
KBTV	Denver	9	ABC
KGMB-TV	Honolulu	9	CBS
KMAU KHBC-TV	Hawaii		
KTLA	Los Angeles	5	IND
KRON-TV	San Francisco	4	NBC
KIRO-TV	Seattle-Tacoma	7	CBS

MIDWEST

WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport	6	NBC
WDSM-TV	Duluth-Superior	6	NBC-ABC
WDAY-TV	Fargo	6	NBC-ABC
KMBC-TV	Kansas City	9	ABC
WISC-TV	Madison, Wis.	3	CBS
WCCO-TV	Minneapolis-St. Paul	4	CBS
WMBD-TV	Peoria	31	CBS

SOUTHWEST

KFDM-TV	Beaumont	6	CBS
KRIS-TV	Corpus Christi	6	NBC
WBAP-TV	Fort Worth-Dallas	5	NBC
KENS-TV	San Antonio	5	CBS

EAST

WBZ-TV	Boston	4	NBC
WGR-TV	Buffalo	2	NBC
KYW-TV	Cleveland	3	NBC
WWJ-TV	Detroit	4	NBC
WJIM-TV	Lansing	6	CBS
WPIX	New York	11	IND
KDKA-TV	Pittsburgh	2	CBS
WROC-TV	Rochester	5	NBC

SOUTHEAST

WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C.	10	NBC
WSVA-TV	Harrisonburg, Va.	3	ALL
WFGA-TV	Jacksonville	12	NBC
WTVJ	Miami	4	CBS
WDBJ-TV	Roanoke	7	CBS



PETERS, GRIFFIN, WOODWARD, INC.
SPOT TELEVISION

Pioneer Station Representatives Since 1932

NEW YORK • CHICAGO • DETROIT • HOLLYWOOD • ATLANTA • DALLAS • FT. WORTH • SAN FRANCISCO



RADIO WRAP-UP

A monthly review of events in network and national spot radio

RECENT BUSINESS—NATIONAL SPOT

General Mills bought a national campaign, to run for 30 weeks, for Gold Medal Flour . . . Campbell Soup is penetrating 200 markets in a six-month drive . . . Rayco Manufacturing launched combined radio-TV spot campaign using 2,100 one-minute radio spots a week on 77 stations . . . American Sugar Refining Co. also in combined radio-TV push to last 13 weeks . . . Peter Paul for Mounds bought 75 IDs a week in 46 markets in four-month program . . . Mueller Co. running 17-week drive in 48 markets using 10 announcements per week . . . Pharma-Craft using daytime minutes in eight-week push for Ting . . . Kiwi Polish entering major markets in eight-week campaign . . . American Home Foods promoting Burnett's vanilla extracts in major markets for seven weeks . . . Sterling Drug bought daytime minutes in 13-week drive for Bayer Aspirin, Energine and Dr. Lyons Tooth Powder.

PHILCO LAUNCHES INSTITUTIONAL CAMPAIGN

Radio has now joined the list of media being used by the major electronics manufacturers in combined institutional-consumer product advertising. Advertiser is the Philco Corp., whose consumer products and government and institutional divisions are jointly sponsoring, over Mutual, the 11 football games being played this fall by the three service academies.

While selling radio and television receivers, refrigerators and other consumer products, the commercials will also stress Philco's major contributions to the national defense.

THE FOUR-NETWORK PEPSI DRIVE

The return of Pepsi Cola to network radio last month was via a major campaign concentrated on radio. Encompassing all four networks, the off-season 14-week drive aims to reach over 100 million people, with 498 million commercial minutes delivered over more than 1000 stations. In a letter to Pepsi bottlers, advertising v.p. John J. Soughan declared: "We have chosen network radio because no other medium offers the speed, penetration, saturation and continuity, nor can any other medium reach so many people at a comparable cost-per-thousand."

Interesting aspect of the Pepsi drive was the four-network closed-circuit broadcast to Pepsi bottlers across the country in which the radio heads of ABC, CBS, NBC and Mutual joined top Pepsi officials in urging advertising support by the bottlers at the local level. As one observer pointed out, the network heads were, in effect, selling time for their affiliated stations.

RADIO-TV STEREOGRAPHIC BROADCASTING

Hard on the heels of the AM-FM multi-city stereophonic broadcasts by CBS and NBC last summer, ABC has come up with an AM-TV combination which will provide stereophonic sound plus sight. Program is Plymouth's *Lawrence Welk* TV show, which will also be carried on radio in five major markets. The experiment will continue for several weeks, and if successful, may be expanded to other cities.

Another use of the AM-TV combination is Buick's 13-week drive on NBC's *Monitor*, in which the car company will promote its TV sponsorship of Bob Hope via 10 comedy skits per weekend. The campaign is a realization of NBC v. Matthew J. Culligan's "idea-planting concept" for radio, announced in *Monitor*, is also aiming at the car-riding audience.

CBS SELLS NIGHTTIME DOCUMENTARIES

At a time when CBS television has discontinued its famous *See It Now* documentary series due to lack of advertising support, CBS radio has sold six documentary programs to Nationwide Insurance Companies. The six programs, entitled *The Hidden Revolution*, will be narrated by Edward Murrow and will be produced by Unit I of CBS News Publications Dept., which was responsible for last year's *Galindez Murphy Case* and *Who Killed Michael Farmer?*

The nature of the series is indicated by the titles of the separate programs. Tentatively, these are *Freedom's Last Stand* (personal freedom); *The Twenty-Hour Week* (economics of the future); *My Friend, My Enemy* (man and his neighbors); *The Empty Schoolhouse* (education); and *The Day Called X* (war and peace). The first of the program will run Oct. 22, 8:00-9:00 p.m. The remainder, 30-minute each, will appear at the rate of one a month.

RADIO RECEIVER PRODUCTION AND SALES

	PRODUCTION:		RADIO SALES:
	Auto Radios	Total Radios	Excluding Auto Sales
1958			
January	349,679	1,026,527	534,640
February	268,445	876,891	420,065
March	234,911	931,341	538,963
April	190,435	697,307	402,283
May	185,616	654,803	411,659
June	235,433	774,424	656,728
July	186,379	621,541	488,495
TOTAL	1,650,898	5,582,834	3,452,833

Source: NAB

OUR **10**th YEAR

WJBK-TV
CHANNEL 2
DETROIT

PRAY
FOR
PEACE

19 53

**CBS' ADDRESS
FOR 1,900,000
TELEVISION HOMES**

October 24th, 1948, was the day of the first telecast on WJBK-TV. Since that date, WJBK-TV's history has been one of steady advancement and performance in the Detroit Market, consistently Detroit's No. 1 audience rated station, just as it is in the latest ARB (August, 1958). Today WJBK-TV is Michigan's only fully equipped color station and Michigan's only television operation with video-tape facilities. This progressive leadership will continue to give the finest and most advanced television to 1,900,000 TV homes—and sales results for WJBK-TV advertisers in the nation's fifth market. Represented by the KATZ AGENCY

"Famous on the local scene"

WJBK-TV

CHANNEL **2** DETROIT
100,000 WATTS



Storer Television

WJBK-TV Detroit **WJW-TV** Cleveland **WSPD-TV** Toledo **WAGA-TV** Atlanta

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



A moment in history and...

YOU ARE THERE

Great events become great television as YOU ARE THERE takes viewers behind the scenes to re-create history's most drama-charged pages.

The final hours of Joan of Arc; the Boston Tea Party; the first flight of the Wright Brothers; Lou Gehrig's farewell to baseball; the death of Dillinger...you are there as these and 34 more "headline stories" are re-created in present tense, as half-hour television news specials.

Combining the sweep of history with the excitement of on-the-spot television coverage, and narrated by CBS Newsman Walter Cronkite, YOU ARE THERE, a Peabody Award-winner, is distinguished, different entertainment for all audiences, all markets.

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

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

Sampson sees **Red**

and cashes in on award-winning local news!

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

In the PROVIDENCE MARKET

WJAR-TV

*is cock-of-the-walk
in news coverage!*



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



**A MONTHLY FEATURE
ON PROMOTION
CONDUCTED BY ELL HENRY**

President, Broadcasters' Promotion
Association

CAMPAIGNS THAT CLICKED

Solid ideas from station promotion men insured success for three campaigns

In order that client, agency, radio and television executives can become better acquainted with broadcasting's promotional plans and projects—and at the same time aid in this creative category—this column during the forthcoming months will attempt to review some of the better ideas.

It has been said that even a hole in the head can be turned into an asset if properly promoted. Here, then, are some ideas that the writer feels have cemented themselves as solid promotion assets.

1. With the 1959 automobiles practically in the dealers' showrooms, we like to feel that the promotion of "Detroit's finest," as handled by Howard Meagle of WWVA, Wheeling, West Virginia, is high on the list of promotion plusses. Actually the idea is pretty much put together by the Storer Broadcasting Company for the Storer stations. In brief, the parent company produces an annual "Automobile Show of the Air" which salutes the new models as they roll off the line. Storer's Detroit station, WJBK, shifts the promotion into high gear by taping in-plant interviews with company presidents, sales managers and engineers, all of whom provide remarks about the new cars. WWVA and the other Storer stations program the tapes, promote the show heavily via special posters distributed to all area dealers, heavy on-the-air announcements and timely news releases.

Regional managers urge local dealers to buy time

Meagle explains that enlisting the cooperation of divisional and regional sales managers is an absolute must to insure the success of this promotion. He further states that in almost every case the regional manager ties in with the efforts of the stations, and a number of the managers have mailed letters to the local car dealers encouraging them to buy time on various Storer stations to intensify the over-all promotion.

In the case of WWVA, the station has reaped the rewards. It has garnered signed contracts with auto dealers, has made good contact with the manufacturers' regional and Detroit

offices, has secured excellent dealer goodwill, and has come into a mailing list of 750 new car dealers in its area.

2. Special printed bulletins are being used by an increasing number of stations to merchandise advertisers' spot and program campaigns. This seems to be taking the place of jumbo post cards, dealer letters and other forms of printed material. Don Curran, promotion manager of Station KTVI in St. Louis, issues each month, the "Food And Drug News." It is an attractive four-page printed bulletin which Curran sends to 4500 retail food dealers and druggists, in addition to leading brokers, food and drug buyers. Requests for future issues have taken the management completely by surprise, indicating it has achieved a high acceptance among those the station is trying to reach.

KMTV's own on-the-air promotion a winner

3. Again and again it has been recommended that the broadcasting medium use its own facilities to promote its own products. Station KMTV, Omaha, did just that during the week of May 12. The station decided to use no special advertising in newspapers, but to increase to the fullest extent its own on-the-air promotion for its various programs. Amos Eastridge, promotion manager of KMTV handled the project. Every available break and opening, except for a public service allocation, was used for a program promotion spot. Participating programs not carrying a full schedule of commercials were used. All the station's live personalities cooperated in giving ad lib plugs. New slides and silent film trailers were used to keep the promotion spots lively. In addition to covering their full program schedule, Eastridge checked certain program blocks for special attention and varied the promotions within these blocks from day to day.

In the Monday through Friday period, the station found that its share of audience increased from sign-on to noon from 46.7 in February to 51.1 in May.

Don't ever overlook your own medium. *It can do a job.* END

REFLEX ACTION

Six months ago, Channel 4 in St. Louis became a CBS Owned station. Natural reaction: today, it's first! In fact, KMOX-TV has the largest share of the St. Louis television audience according to all three audience measurement services...Nielsen, Pulse, and ARB.

Nielsen, for example, shows that KMOX-TV is ahead of competing stations for all three periods of the broadcast day—morning, afternoon and night!

For KMOX-TV, leadership was inevitable. Because CBS ownership, in St. Louis as elsewhere, means a full schedule of top-rated programs from the CBS Television Network, the very best local live programming and the finest feature films from Hollywood's major studios.

It follows that month-in, month-out more and more advertisers are finding Mid-America's most sales-productive medium is KMOX-TV. You will too...naturally.

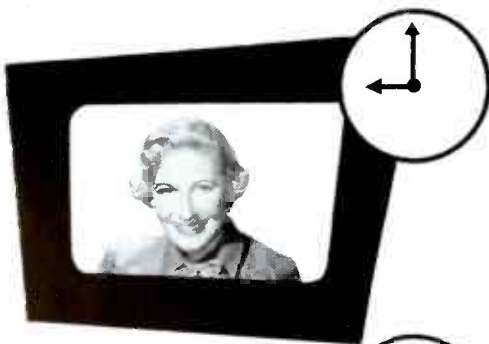
CBS Owned • Channel 4 in St. Louis • Represented by CBS Television Spot Sales

KMOX-TV



BELIEVABILITY

at work for you this fall and winter



"I Married Joan"

9:00 AM
Monday through Friday

First run off network, this great series follows Dave Garroway and "Today"—leads off WWJ-TV's big mid-morning line-up.



"Amos 'n' Andy"

1:00 PM
Monday through Friday

Always a tremendous Detroit favorite, "Amos 'n' Andy" is winning still more fans in its new afternoon time-slot.



"It's a Great Life"

5:00 PM
Monday through Friday

First run off network, this popular feature is packed with family appeal. (3:30 PM is the quitting time for the average Detroit hourly-rated industrial worker.)



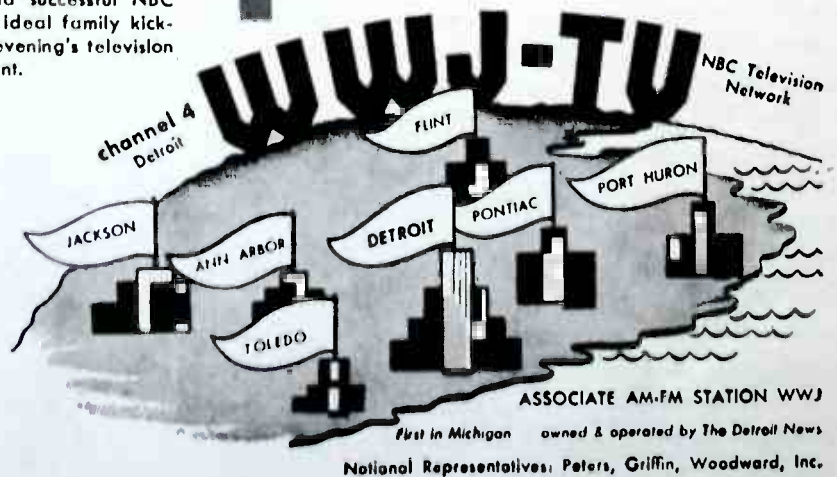
"The Life of Riley"

6:30 PM
Monday through Friday

Daring and original programming schedules this new, high quality strip in prime time. "The Life of Riley"—hot off its long and successful NBC run—is the ideal family kick-off for an evening's television entertainment.

Again this season, WWJ-TV in Detroit offers high quality local programming you can depend on for genuine viewer interest, for depth-impact that creates sales. These are shows that people really look forward to, really sit down to watch, really follow with enthusiasm. Check the list—then call your PGW Colonel.

Northward to Flint and beyond, southward to Toledo and beyond, Detroit's WWJ-TV covers one of America's largest and wealthiest centers of population.





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

NEW YORK OR HOLLYWOOD?

A new look at an old controversy in television commercial film production

East or West? New York or Hollywood? Where's the best place to go for TV commercial film production? What production houses have the best creative craftsmen?

It's an old controversy . . . and now comes a new reel of competitive films to give new perspective.

"This Is Our Best" is the name of the reel. And it presents a collection of the best commercials of all time from 12 top New York producers and 12 top Hollywood producers. The reel was prepared initially for an advertising symposium in Chicago and now is being streamlined for presentations to advertising groups in New York and Hollywood, as well as international presentations in London and Paris.

More than 30 producers in the two major film production centers were invited to join the competition, to select the one commercial out of all the hundreds and thousands they had produced and label it: "This Is Our Best."

Neither Coast knew of competitive aspect

Each producer selected only his own, irrespective of his competitors. Neither Hollywood nor New York knew in advance that the competitive aspects of the two production centers were to be played up.

The fact that East and West were pitted against each other was in itself unique, since the industry has never before had large-scale national competition. Most annual awards are regional in concept: the New York Art Directors, the Chicago Copy Writers, the Hollywood Ad Club AAW contests. Now it was to be East vs. West for the first time.

Each producer was invited to write his own rationale on his entry. The commercial could be "best"—in his opinion—on the basis of any criteria he chose:

a) Advertising concept, b) Sales effectiveness, c) Production techniques, d) Entertainment values, or e) Artistic merit.

Some producers, unable to decide on a single entry, submitted two or three different films, each with its own rationale. One Hollywood producer submitted 16!

Where multiple entries occurred, a preview committee of thirty advertising people was called in to screen and vote. Some producers were eliminated at this time as the final reel

To page 35

SELECTIONS FROM "THIS IS OUR BEST"

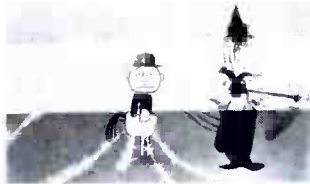
HOLLYWOOD



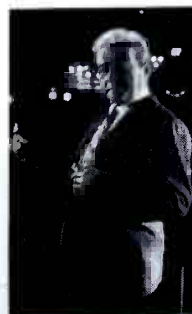
Jell-O; Ray Patin, Inc.



Stag Beer; UPA



Navy Recruiting; Playhouse Pictures



GM public service; Jerry Fairbanks, Inc.

NEW YORK



Chemstrand; Transfilm, Inc.



Maypo; Storyboard Inc.



Rheingold Beer; Sarra, Inc.

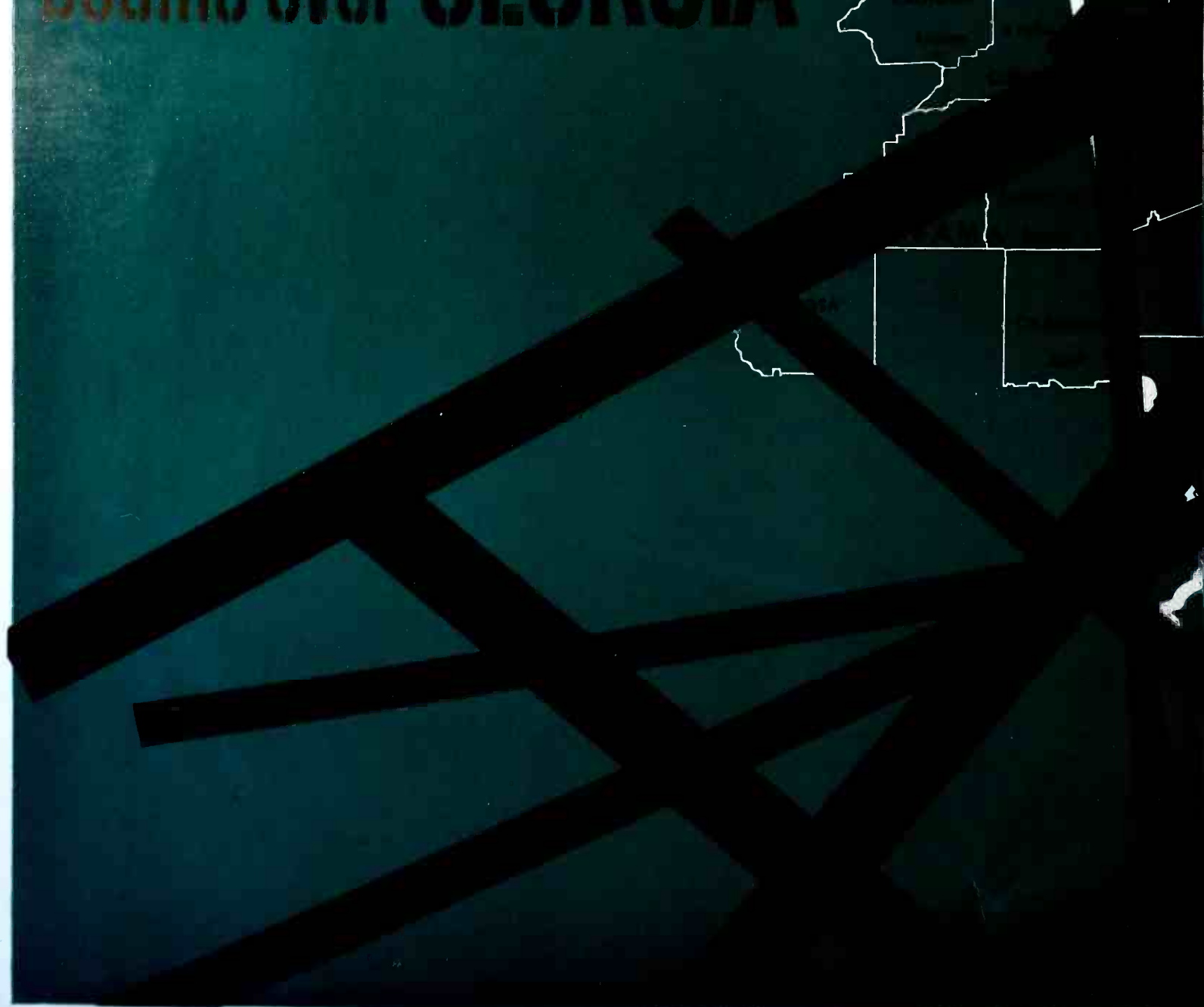


Tide; Filmways, Inc.

NEW *w/w-a*

TOWER OF STARS

beams over GEORGIA



sweeping new coverage

reaching

68% of Georgia population—2,868,000 people
(2/3 of a million increase)

—in 117 Counties

(a 43 County increase)

70% of Georgia income—\$3,733,849,000

70% of Georgia retail sales—\$2,681,646,000

delivering the greatest possible advertising
returns—anywhere anytime!

The revolutionary new WLW-A Tower of Stars
has changed the entire television picture in
Atlanta, in Georgia, in the whole South. It's
the first "traveling wave" transmitting Tower
of its kind east of the Mississippi and the
second in the whole Country!

With this tremendous new power Tower,
WLW-A will now reach over Georgia with all
the star ABC programs for the greatest enter-
tainment lineup, widest coverage, and sharpest
TV picture ever!

So get your products on WLW-A . . . NOW!

Call the WLW TV Representative in your city.
You'll be glad you did!

wlw-a

channel 11 Atlanta

one of the 6 famous WLW stations

Sales Offices: New York, Cincinnati, Chicago, Cleveland

Sales Representatives: NBC Spot Sales—Detroit • Tracy Moore & Associates—
Los Angeles, San Francisco • Bomar Lowrance & Associates, Inc.—Atlanta,
Dallas Crosley Broadcasting Corporation, a division of **Arco**



It's this easy to get programs and sponsors together, anytime

When television programs and commercials are recorded on Videotape[®], they can be scheduled to run in almost any combination and at any time. Stations can dovetail schedules for local, network and special events quickly and easily. "Live" spots can be run at any availability. And both can be timed to reach pre-selected audiences.

And with Videotape, stations can plan more "local live" programs... increase the number of "local live" commercials... build up station income.

But this is just part of the story. Let us tell you how completely the Ampex VR-1000 Videotape Recorder is changing the face of television. Write today.

CONVERTS TO COLOR ANYTIME • LIVE QUALITY • IMMEDIATE PLAYBACK • PRACTICAL EDITING • TAPES INTERCHANGEABLE • TAPES ERASABLE, REUSABLE • LOWEST OVERALL COST

850 CHARTER STREET, REDWOOD CITY, CALIFORNIA
Offices in Principal Cities



©1974 AMPEX CORP.

had to be cut to a total of 24 entries, evenly divided between New York and Hollywood.

The original invitation list included: *New York*: Academy, Bill Sturm, Caravel, Elektra, Elliot-Unger-Elliot, Filmways, Lars Calonius, MPO, On Film, Peter Elgar, Sarra, Storyboard, Transfilm, TV Graphics, Van Praag, W-C-D. *Hollywood*: Animation, Cascade, Desilu, Era, Hal Roach, Hollywood Film Commercials, Jerry Fairbanks, Lawrence-Schnitzer, MGM-TV, Playhouse, Quartet, Ray Patin, Swift-Chaplin, UPA, Universal, Warner Bros.

Chicago producers not included

Undoubtedly, some good producers were overlooked in the invitations. Chicago producers and others not in the two major production centers were automatically eliminated. And eight in the above list did not get into the finals.

Oddly enough, there were only six cartoons out of the 24, with another that featured cartoon and live action. Only one film featured stop motion.

Seven of the total featured jingles—a surprisingly low number—while various others used music in other forms. Eight of the productions were in color originals.

MPO, in New York, from three entries, was represented by a color commercial for Skol, produced in a record-breaking six days. MGM-TV, from four entries, was represented by "Growing Up," a Kellogg commercial which featured over-scale sets and unusual trick camera work.

Cascade also took technical pride in their Snowy Bleach spot, pointing out it has "overscale furniture, optical reductions, split screens, traveling mattes and involves both Monopak and Bi-pak processes."

Stroboscopic effects improve commercial

"Pictorially, we like the smooth combination and integration of animation, live action and still photography," said Elektra of New York in commenting on their "Hit Parade Show Opening." "We think the stroboscopic effects at the beginning and end are effective and altogether with color and music, we believe it is an effective show opener."

Van Praag of New York chose the controversial "Bwana Waldo" series for Dodge and Elliot-Unger-Elliot also entered a highly controversial series, the new high fashion commercials for

Pink Dreft. "I believe we owe the television audience entertainment while we get our message across," commented Steve Elliot. "In the Pink Dreft commercials, I think we succeeded in that purpose. For the fashion-conscious American public we used the most beautiful girls, cleanest sets, and were able to style them for high fashion as we believe fashion should be. They were a labor of love from the day of the first storyboard to the final release print. We are proud of them."

"The TV spot for National Bohemian Beer deserves the rating 'This Is Our Best,'" said Quartet from out West, "because it gives us the opportunity to put on the screen a commercial message about the product well integrated with a story line that would be entertaining with or without the particular product. The two characters are almost fully developed as personalities even though you only know them for a few seconds and the mood of fantasy that is animation is held constant throughout the spot even though the episode involves human-style figures."

And the winner is—

How did the battle of New York and Hollywood end?

It didn't—but a great many of the 300 advertising men and women from all over the United States gathered for the screening had their own viewpoints to express:

"New York is certainly giving a fresher approach than Hollywood!"

"Hollywood animation is 'way out in front!'"

"You can't beat New York now for all-around production!"

"Hollywood is still the best for all-around production!"

Personally, I found New York exhibiting new strength in its battle with Hollywood. Many creative touches were obviously being contributed by the New York producers, while Hollywood tended to stress technical production values.

But, in any evaluation, it is difficult to separate the producer's contributions from the basic concepts supplied by the agencies. At best, one can only surmise.

In any event, it's a stimulating reel. I'd be inclined to add these five out of the 24 to my own personal list of the "100 Best Television Commercials of All Time":

Chevrolet, Lawrence-Schnitzer, Hol-

To next page

We taped the weekend shows



Mr. Ken James, Program Director
KENS-TV, San Antonio

"We Videotaped* the weekend shows on our 'Summer Food Festival,' featuring Connie Cook. Cut down operating costs—featured 'live' guests who would not have been available without Videotape!"



850 CHARTER STREET, REDWOOD CITY, CALIFORNIA

professional
products division

*TM Ampex Corporation

3

you get 3-way use-traffic

Every month, Standard Rate's Spot Radio and Spot TV books give you 3-way use-traffic for your Service-Ads because—(1) the map of your market, and (2) the statistics on your market are there, right where they belong, with (3) regular listings of rates and data.

This gives you a great opportunity to take advantage of the tripled use-traffic with your Service-Ads in appropriate positions near your market data and near your listing.

SRDS

Standard Rate &
Data Service, Inc.



McMAHAN Continued

lywood—Great non-verbal communication. A new milestone in automotive commercials.

Chemstrand, Transfilm, New York—Brilliant design. Smart lyrics. Intriguing sophistication. Sets a new pattern with an old technique.

National Bohemian Beer, Quartet, Hollywood—Still one of the funniest commercials I've ever seen.

Pink Dreft, Elliot-Unger-Elliot, New York—Controversial as hell, but a series everyone in the business should see, study—and keep an open mind about!

Jell-O, Ray Patin, Hollywood—It deserves every award it has received. Masterful concept and writing. Superb execution.

Many of the others I liked immensely. "Dream Telephones" I already had on my all-time list. Animation's "Kroger Egg" is a classic. Elektra's "Hit Parade Opening" is a study in fine design. On Film's Band-Aid spot, "Sheer Jazz" is clever—and good sell. MGM's "Growing Up" I'm partial to, as I've expressed before in this column. And so on . . .

Proud to take film to Europe

Maybe I'd quibble about some of the others. Had I been on the production side of the fence, I'd never have picked 'em. Luckily, though, I was just the referee in this event, and, all in all, it made me tremendously proud of the creative talents of this business. And proud to take the reel as representative of American production to Europe and say,

"This Is Our Best."

END

'Our Best' Coming to New York

Harry McMahan will screen "This Is Our Best" in New York and Hollywood later this year, following screenings before the American Chamber of Commerce in Paris, France, September 17, and the London Television Circle, October 9. McMahan is currently on a trip abroad to study foreign commercial production and serve as the American judge at the Venice Film Festival.

"BOSS or NO— we've got to make him say it right!"

No doubt about it—when the boss, or any other non-professional, wants to make a public appearance on TV, it's best to have him do it on film!

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

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



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

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

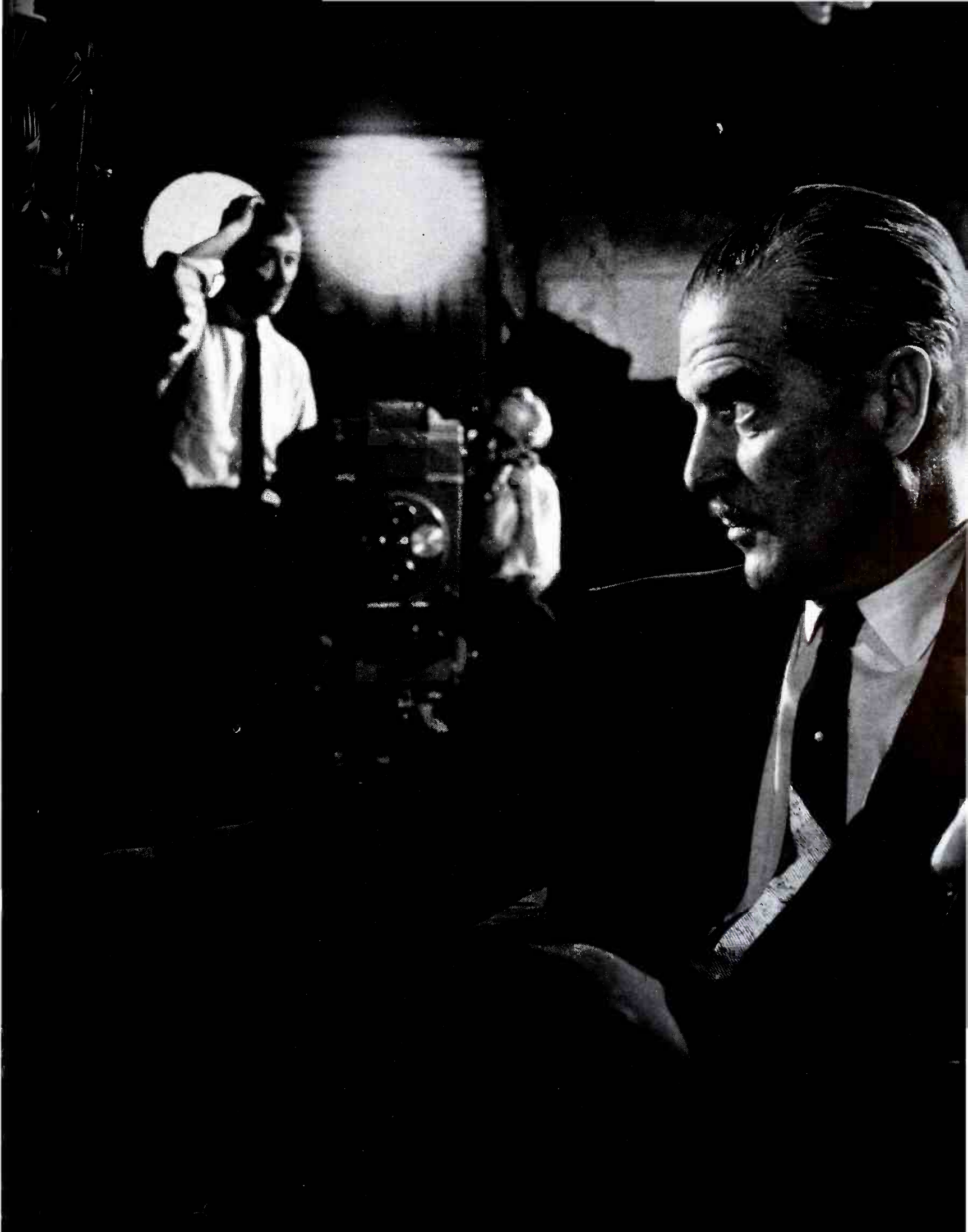
Midwest Division
130 East Randolph Drive, Chicago 1, Ill.

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

or

W. J. German, Inc.

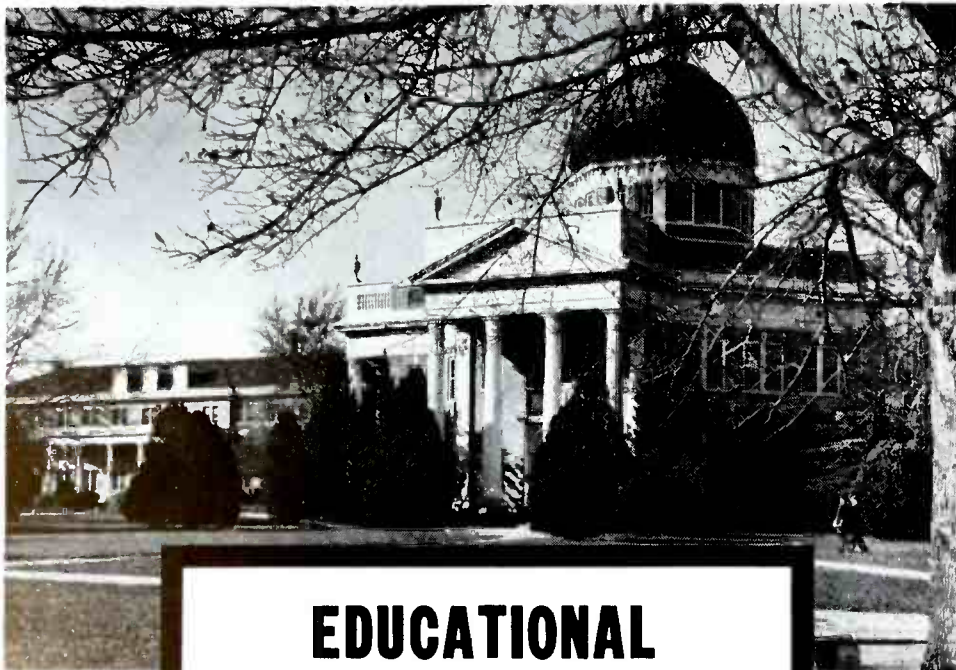
Agents for the sale and distribution of
Eastman Professional Motion Picture Film
Fort Lee, N.J.; Chicago, Ill.;
Hollywood, Calif.



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

JACKSON, MISSISSIPPI...

the South's fastest growing TV Market



EDUCATIONAL CENTER PRIME MARKET

Eleven senior colleges and thirteen junior colleges are located in the wealthy, diversified Jackson TV market. This heavy concentration of students represents a valuable market today as well as tomorrow. Only two TV stations reach this large potential—WJTV and WLBT.

P. S. Three national business magazines show Jackson as the top city in the top 10 group in the nation based on economic gains over last year.

240,800 TV HOMES

SERVED BY TWO GREAT STATIONS

WJTV

CHANNEL 12

KATZ

WLBT

CHANNEL 3

HOLLINGBERY



SWEENEY *Continued*

into battle only on the basis of the twitching of bird entrails is not advisable.

Rather, the same measure of agency confidence in print media salesmen and "publishers" should be invested in radio salesmen and "publishers". (An it is better invested there because there is so much more data to go on in our field e.g., our audience-per-ad, our information on when all types of groups listen, where they listen and to whom they listen.)

The agency would outline in writing the general specifications, including the qualitative audience, to the sellers, give them a commitment for X dollars, specify what they won't accept, and place the buying responsibility *as it affects specific* availabilities in the hands of those best qualified to do it—the sellers. It seems to work passably well in print media. It should work equally well in radio.

"On your honor you will do your best. . ." kind of "buying" by the sellers in behalf of the agencies will result in schedules no worse and often better than the agency now gets. So the advertiser is protected.

And those agency presidents who become apoplectic when the costs of spot radio eat up the agency profit can have media effectiveness for their clients and a small margin of profit for themselves.

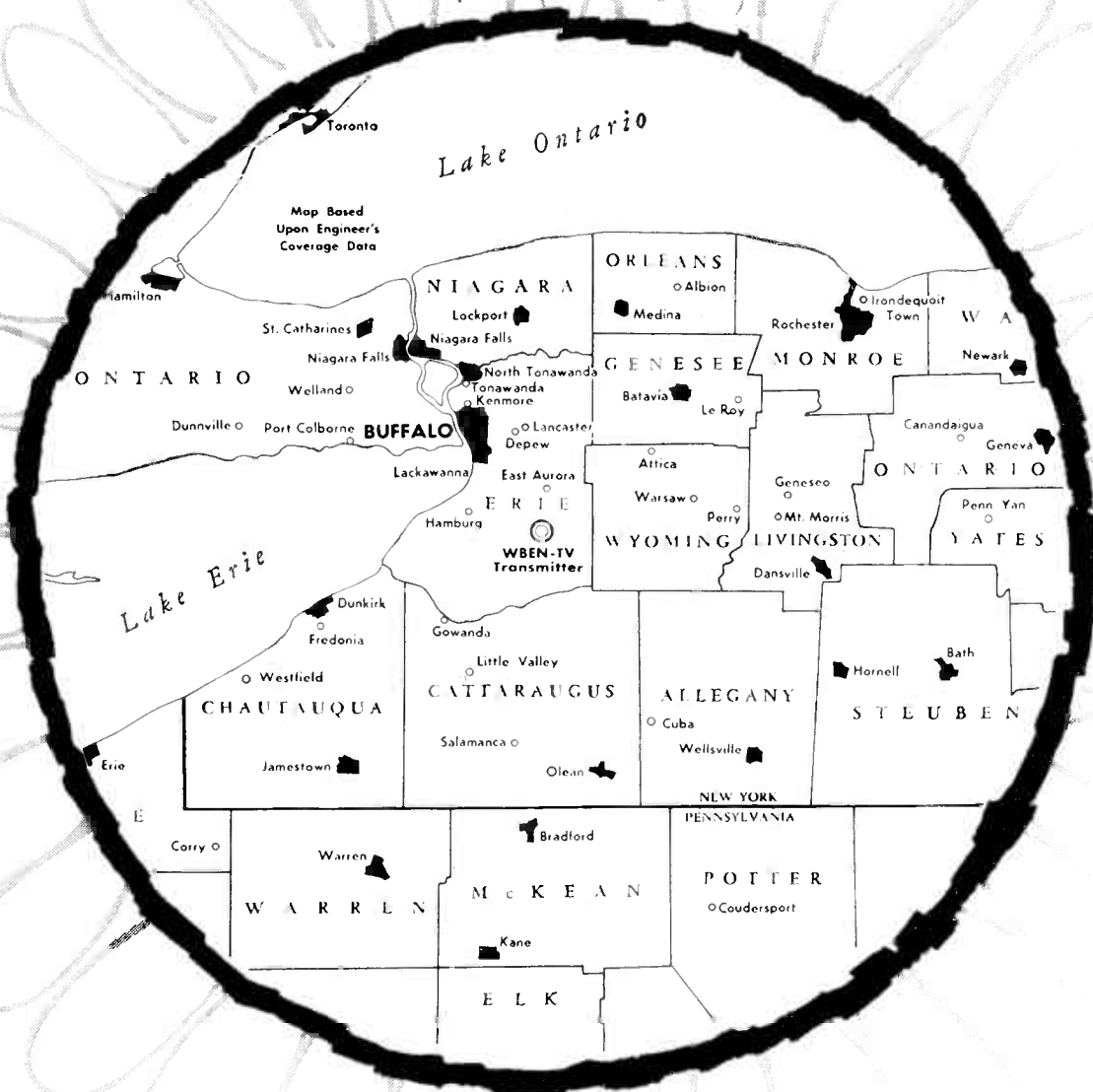
N.Y. Stock Exchange can teach us

We can learn a lot in spot radio buying and selling from observing the New York Stock Exchange broker in operation—a deal made, usually on the phone; action confirmed with a simple piece of paper that says "you have bought" or "you have sold"; the transaction consummated on the floor by a guy holding up the requisite number of fingers.

If they can buy and sell hundred of millions in securities this way each day, it should be simpler to buy and sell spot radio. ENI

For additional views by Kevin Sweeney, see this month's Radio Study, "Radio Finds Its Niche," which begins on page 69. The article describes the character and dimensions of the medium now that its period of transition is over and its resurgence has become an accomplished fact.

television dollars reap a rich, full harvest in **WBEN-TV** land



If you're looking for a place to plant a major promotional effort... look to the pioneer station of Western New York — WBEN-TV. Here in WBEN-TV land, national, regional, and local advertisers have found a fertile field for intensive coverage, penetrating results and sales impact. They have found that since 1948—your TV dollars count for more on Channel 4! It's an important market, and HARRINGTON, RIGHTER and PARSONS, our national representatives have the details of the important story on how to cultivate it soundly and solidly. Contact them or our Sales Department.



WBEN-TV CBS in Buffalo
THE BUFFALO EVENING NEWS STATION



LONG on selling

WGAL-TV makes your advertising dollar reach farther at less cost. Its lower cost is due to the fact that WGAL-TV's *multi-city* coverage costs less than *single-city* coverage. Reach more for your advertising dollar — on pioneer station WGAL-TV. Reach Lancaster, Harrisburg, York, as well as numerous other cities: Gettysburg, Hanover, Lebanon, Chambersburg, Carlisle, Lewistown, etc., on **CHANNEL 8!**

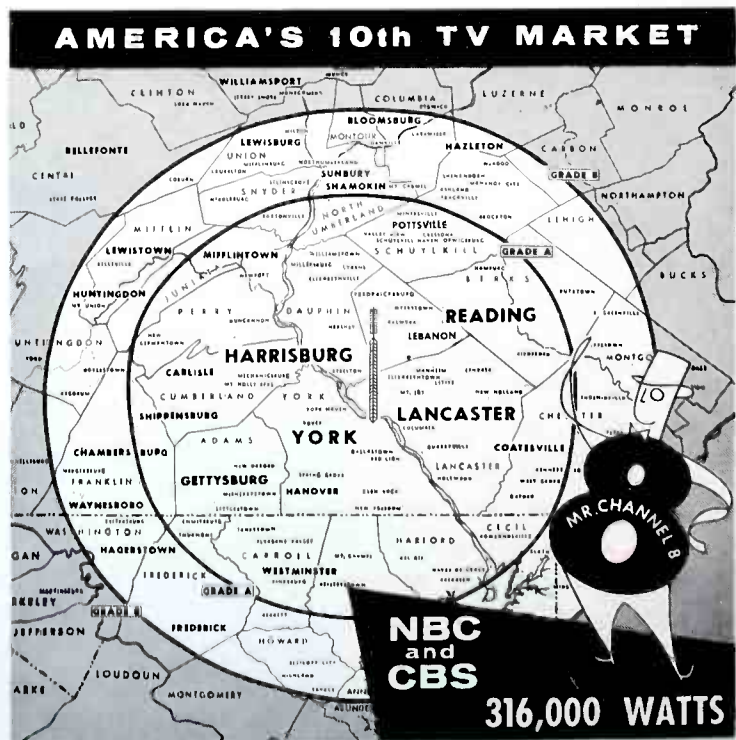
- 1,040,465 households
- 942,661 TV households
- 3,691,785 people
- \$3¾ billion annual retail sales
- \$6⅓ billion annual income

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 MISSING SALES LINK

How the national advertiser can insure the strength of his local sales

Too often today the weakest link in the national advertiser's selling chain is actually a missing link: his local retailers' TV advertising. The manufacturer broadcasts his network TV message across the country creating interest in his product and getting people in the mood to buy it. Then his local dealer grasps the advertising baton, but too often the dealer either turns to less efficient media or uses television ineffectually, the mood is sometimes lost and much of the manufacturer's efforts may be dissipated.

How can you as national advertiser insure the TV strength of your local sales link? Some manufacturers go the co-op route. By making films and funds available to their dealers, they hope that the dealer will continue their national TV momentum. But as you and I know, many dealers won't use these films or these funds. Why?

Look at the films themselves. You'll find that they are often edited versions of a network commercial. This, to me, is the manufacturer's first error.

People turn to TV for an emotional experience

We at TvB recently studied people and their relations with media. We found that most people turn to print for *specific* information while they turn to TV for a different type of information: *emotional* information, emotional experience. They want an emotion from their television programming and what they want from their TV programming, they want from their TV advertising as well.

In my opinion, this is the major difference between the role of national advertising and the role of local advertising, and this difference, in turn, is one reason edited versions of network commercials often are not too successful locally.

With his commercial amortized over many stations and with more commercial time, the national advertiser can best

afford the creative talent required to present the emotion or mood of his product. All the devices of television are at his disposal.

The "mood" of two automobiles

I see more and more advertisers devoting their network time to this mood-selling. How important is mood? Take the case of two automobiles, "A" and "B." Here is how they compare physically:

	Car "A"	Car "B"
Horsepower	360	310
Engine Displacement	430	365
Length	220"	213"
Height	57"	59"
Width	81"	80"
Compression Ratio	10.5	10.2

Car "A" is lower, longer, wider, more efficient and more powerful than Car "B," but Car "B" costs more than Car "A." Why?

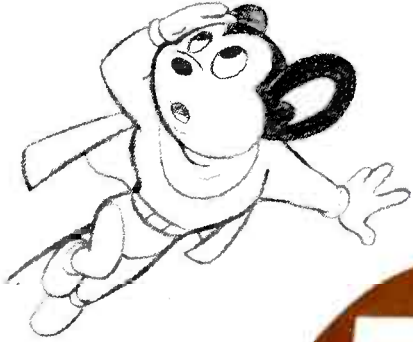
I believe that the difference between the two cars which justifies the higher price of one is a psychological difference, one of mood or emotion. It involves the unmeasured product characteristics of "quality" or "style." Because you don't know how to judge the gauge of steel, or the quality of lacquer or the grade of upholstery, you substitute the abstraction of "quality." When you know that Car "A" is a Mercury Montclair and Car "B" a Cadillac 62, the physical dimensions are replaced by this abstraction—the mood these names create in your mind. Much the same psychological difference exists between different steel and insurance companies, between coffees and cigarettes.

Your national advertising's role, to me, should be to create

To page 47

**“It’s
bigger
than
both
of
us!”**





TERRYTOONS, long famous for its television and movie cartoons, is now making its biggest hit. Producing animated film commercials which combine creativity with salesmanship. Creating entertaining sales messages for some of the most successful agencies serving major national and regional advertisers.

Like Young & Rubicam for Piel Bros.; Benton & Bowles for General Foods; Marschalk & Pratt Division of McCann-Erickson for Mennen and Genesee; Ted Bates for Colgate-Palmolive; Campbell-Ewald for General Motors; Compton for Jerry Mobil; Dancer-Fitzgerald-Sample for General Mills; William Esty for A. J. Reynolds and P. Ballantine; Wherry, Baker & Tilden for Quaker Oats.

It figures. For **TERRYTOONS** is the *oldest (and second largest) animated film company in the nation*. Its newly-modernized plant houses the very latest camera, sound and animation equipment, and a staff of nearly a hundred craftsmen and artists. The same experts who create cartoon favorites for the CBS Television network and theatrical cartoons, in CinemaScope and Technicolor, distributed throughout the world by Twentieth Century-Fox Film Corporation.

Animate your sales picture with cartoon commercials from **TERRYTOONS** ©

100 Broadway Ave., New York 22, or 40 Centre Ave., New Rochelle, N. Y. - A Division of CBS Television Film Sales, Inc.

Interview: *Ted Kelly*

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



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



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

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



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

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



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

Time Magazine
calls him **GREAT!**
Advertisers say he's
Selling **DYNAMITE!**

SOUPY SALES



**Adults love him!
Kids worship him!**

"BREAKFASTIME WITH SOUPY"

A happy morning show with an established audience ready to move from noon to morning with their favorite comic. The new time will mean more adults will be around, too . . . making Soupy a better buy than ever! When you buy Soupy you buy the comic who became the top-rated daytime show in Detroit—outrated network competition from the other two!

**7:30-8:30 A.M. MONDAY thru
FRIDAY starting OCT. 13**

For Availabilities contact

WXYZ-TV CHANNEL
DETROIT **abc 7**

or Blair-TV!

HUNTINGTON From page 43

these psychological buying moods. But locally your television has a different role to play.

Our TvB study found that people buy things from newspaper ads because of price—it was a bargain. The newspaper ad told them when and where to buy something some other medium had already created within them the desire to buy.

Dealer should feature himself

To me, the local television campaign for your dealer should concentrate on fulfilling the same role he now assigns print: he should feature price, discounts, sales, his location, and himself.

As the national advertising creates the mood to buy, the local television advertising tells when and where to buy *unless* you are depending *only* upon your local dealer, in which case his TV has to accomplish both tasks, i.e., create the mood and supply the specific information.

When you cut up your national commercial and offer it to your local dealer, you are often not placing in his hands the selling tools he needs. And you are missing the boat in another way as well: you too often demand that *you* be the sponsor when actually *he* should be.

If more than one dealer sells your product in a given area, these dealers should first sell themselves as individuals and then sell your product—otherwise there is no need for their advertising at all. Why not make your commercial so that your dealer is the sponsor?

Suggests open-end commercials

If you allot to him only eight seconds at the end of your commercial (as is the common practice), you are endorsing him, not vice versa, as it should be. Why not leave your film open at the beginning as well as the end so that the dealer can then become the sponsor?

By your creation of the type of commercial he should use locally you can help him avoid imitating network commercials when his selling problem is quite different.

As your national television creates the mood and you help your dealer provide the information to capitalize on this mood, you may well find that the missing link of your sales chain has been discovered—and strengthened.

END

WHEELING 37TH TV MARKET

*Television Magazine 8/1/58

**One Station Sells Big
Booming Ohio Valley**

No. 5 IN A SERIES
TOBACCO



"For 22 years I have been helping protect the quality in Bloch Brothers tobacco products. So I am real conscious of quality in everything. In TV-viewing, for example, our favorite station is WTRF-TV."

Mail Pouch and Kentucky Club are two of the nationally famous buy-words which help contribute to the super market value of the WTRF-TV area. These and other quality tobacco products are manufactured by The Bloch Brothers Tobacco Co. of Wheeling, W. Va. . . . with 500 employees influenced by the programming of WTRF-TV . . . in area of 425,196 TV homes, where 2 million people spend 2½ billion dollars annually.

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

National Rep., George P. Hollingbery Company

wtrf tv
Wheeling 7, West Va.
316,000 watts **NBC** network color




DAVE GARROWAY'S TODAY, Monday-Friday, 7:00-9:00 AM (NYT)

Entertaining or selling, Dave Garroway and Jack Paar give it everything! The warmth, excitement and enthusiasm they generate is ready *now* to sell for you.

These gentlemen are natural-born audience-builders. TODAY's audiences are up 34% since last year—a single participation now nets you 4,500,000 all-family viewer impressions! The JACK PAAR SHOW now clocks

3,750,000 adult viewer impressions per participation. Jack's audience has zoomed 125% in just one year and hit the all-time high for any late-evening network show.

And Dave and Jack get *results* for their sponsors, results that keep leading advertisers coming back for more. On TODAY: The Insurance Co. of North America (4th year); Evinrude Motors (4th year); Grove Labs. (4th year)



they
really throw
themselves
into their
work

!

THE JACK PAAR SHOW, Monday-Friday, 11:30 PM-12:30 AM (NYT)

ar); Beltone Hearing Aids (4th year); Time, Inc.
rd year). On the JACK PAAR SHOW: Polaroid;
ristol-Myers; Marlboro Cigarettes; Norelco; Coopers,
ic.; Block Drugs — all with Jack for his second year!
hese shows are *specifically* designed to deliver net-
ork television with maximum flexibility. What's more,
e TODAY-JACK PAAR SHOW Dividend Plan gives

you 10 bonus participations for every 30 purchased.

As showmen and as salesmen, Dave and Jack are *personal* friends to millions and millions of viewers who like them, look up to them, and — more important — *believe* them. They'll sell your product to beat the band!

NBC TELEVISION NETWORK

THE NEW SEASON'S RANKINGS IN ADVANCE!

A major agency predicts future program performance. Here is N. W. Ayer's share of audience forecast for every nighttime network show.

On the opposite page, TELEVISION MAGAZINE presents a forecast of share of audience for all nighttime network programs scheduled for the season of 1958-59. It comes from N. W. Ayer & Son, for whom it was prepared by agency program analyst James H. Cornell.

The forecast covers the November-December rating period, after the public has finished sampling the new programs and has settled into regular viewing patterns. It does not take into consideration any program shifts that may have occurred after September 15.

Danny Thomas predicted to head Top 10

Share of audience figures are used rather than ratings in order to provide a comparative measurement of program appeal in competitive markets unaffected by differences in station lineup or sets-in-use, although from the analytical data, Mr. Cornell maintains, it is equally possible to arrive at predictions of ratings themselves. Following is his prediction of the probable rating winners which will be found in the Top Ten lists reported by the rating services. *Danny Thomas* will probably be number one. Note that, as with this program, the highest rating does not necessarily correspond to the highest share of audience figure.

The Top Ten: *Danny Thomas* (CBS), *Wagon Train* (NBC), *Perry Como* (NBC), *Desilu Playhouse* (CBS), *Gunsmoke* (CBS), *Garry Moore*, (CBS), *Price is Right* (NBC), *This is Your Life* (NBC), *Ann Sothern* (CBS), *Wyatt Earp*

(ABC), *Restless Gun* (NBC), *Mark of Zorro* (ABC), *Phil Silvers* (CBS).

The listing includes thirteen shows because very frequently a mere percentage of a point keeps a program out of the Top Ten. Among the new programs to watch are *Garry Moore*, *Ann Sothern*, *Desilu Playhouse*, *Rifleman*, and *Steve Canyon*.

Westerns will still be the most popular type of program, though they will not dominate the medium because of intensified competition. *Gunsmoke* and *Have Gun, Will Travel*, the Saturday night Western team, for example, will be under added pressure from NBC's *Cimarron City*.

The results of the program shifts will generally be mixed. Given a much better lead-in, *Walt Disney Presents* will benefit from its new Friday time period. An outstanding success last year Monday at 7:30 p.m., *The Price is Right*, steps into faster company Wednesday at 8:30, where it will do well—the competitive share may be down, but set usage will compensate.

Few smash hits among new shows

"Look for a season much like the last one," says Cornell. Few surprises will occur. Few of the new programs, if any, will assume smash hit proportions. The relative competitive standing of the networks will remain about the same.

CBS will regain dominance of Monday nights. NBC, however, will take charge on Wednesday evenings and improve its Saturday audiences. ABC's strongest gains will be Sun-

To next page

A program's appeal is basic, but more important on occasion, is the inter-

How Cornell's predictions worked out last year

As an example of what James Cornell achieved in his forecasts for last fall, here is a comparison between his predictions and the actual record for Tuesday night. The analysis was made during the summer, well in advance of the start of the new programs.

days and Fridays. CBS's Monday night resurgence is tied to more attractive programming in its 8-9 p.m. hour as well as the lack of strong competition in the 10-11 p.m. time slots. NBC's Wednesday strength also hinges on two factors: less competition between 7:30 and 8:30 and a programming improvement at 9-10 p.m.

Whether the analysis of audience taste can be anything more than inspired guesswork at best, has long been a subject of argument among research men. In any case, the effort to predict audience preference is widespread. This art—it is far from a science at this point—has been most highly developed by the networks, the very large agencies and a few major package goods corporations with large stakes in TV.

This is the first time a major agency has been persuaded to make its predictions public.

Mr. Cornell has spent twelve and-a-half years in the field of broadcast audience research. Before joining N. W. Ayer, Mr. Cornell was assistant to the vice-president, Plans and Research, NBC-TV. For the past year and a half, he has been concentrating on the question of long-range program planning, and has been making a continuing analysis of program preference under varying conditions of inter-network competition.

Most impressive analytical performance

In the summer of 1957, Mr. Cornell went beyond the forecast of network trends and program ranking to pin-point his predictions in a chart which stated boldly what each fall nighttime show on all networks for all seven nights of the week would achieve both in rating and share of audience. It was one of the most impressive analytical performances this publication has ever seen.

What are the factors that go into an analysis of audience by Mr. Cornell? Basic, of course, is the appeal of the program based on its quality which is related to idea, star-personality, novelty, theme, production and writing. Mr. Cornell has seen the majority of pilot films, though there are some which have not been made available to him. He maintains, however, that the inherent appeal of the program is only one factor—that often other restrictive factors operate to limit its audiences.

PREDICTED AND ACTUAL SHARE OF AUDIENCE FOR NOV.-DEC., 1957

	ABC	Predicted share of audience	Actual Nov.-Dec. share	CBS	Predicted share of audience	Actual Nov.-Dec. share	NBC	Predicted share of audience	Actual Nov.-Dec. share
0-8:00 p.m.	Sugarfoot-			Name That			Nat (King)		
	Cheyenne	43	37	Tune	32	32	Cole	15	13
0-8:30	Sugarfoot-			Phil			Gobel-		
	Cheyenne	38	42	Silvers	28	26	Fisher	28	23
0-9:00	Wyatt						Fisher-		
	Earp	41	41	Eve Arden	22	22	Gobel	28	28
0-9:30	Broken			To Tell					
	Arrow	37	34	The Truth	29	35	Meet McGraw	25	23
0-10:00	Telephone			Red			Robert		
	Time	25	25	Skelton	35	41	Cummings	33	27
				\$64,000			The		
00-10:30	West Point	16	19	Question	45	42	Californians	27	29

It is interesting to note that forecasts of an evening's average share can be accurate even if some individual half-hour predictions are off. For example, the Tuesday evening average shown is accurate, although a number of individual half-hour figures were not predicted quite correctly. Below is a comparison of last season's prediction for NBC by night of the week and the actual share achieved.

(Nov.-Dec.)	Predicted share	Actual share
Monday	37	37
Tuesday	26	26
Wednesday	34	34
Thursday	32	33
Friday	26	26
Saturday	37	35
Sunday	27	27
Average	31	31

Can you predict the Top Ten? For competition details, see p. 77.

relationship of programs to each other

Even more important, on occasion, is the inter-relationship of programs to each other. Even a fine program can do badly in the wrong time period. Traditional in TV is the story of *Father Knows Best* which was cancelled Sunday at 10 p.m. on CBS, but which went on to establish a record of success Wednesday at 8:30 on NBC (it's now back on CBS at 8:30).

Consequently, among the questions Mr. Cornell asks himself are: Is the program which precedes weak? Is it strong? What kind of audiences view it: young, old, middle-aged? And then he goes on to break down further some of these classifications by sex, age, income and other analytical criteria. What are the competing programs? What are their strengths and weaknesses?

Other important factors in any analysis of audience are: competitive market share of viewing; viewers per set by men, women and children, and who actually controls the dial. Mr. Cornell assigns a great deal of importance to the "program selector," as he calls the dial-controller. Obviously, the "program selector" is often responsible for what is seen.

Analyzed competitive situations with varying factors

This season there has been an inordinate amount of program changing by each network. More new competitive situations were evaluated by Mr. Cornell than for many previous years. Among the competitive situations examined: the move of a new program into a time period whose competition consists of old programs which have remained in their old time periods; an old program new to a time period whose competition are old programs; three new programs in a time period; and a new program competing against one new and one old program. Because of continuing schedule shifts, the analysis was not completed until Labor Day.

Mr. Cornell has assigned precise figures for the share-of-audience he estimates each program will receive in the November-December rating period. An absolute figure, however, usually has no real meaning, since some margin must be allowed for the relative inaccuracy of the final figures reported by the research services. He attempts to chart the direction of audience flow, not to hit shares right on the nose, but to indicate rank or order and a degree of

/To page 97

'Danny Thomas Show,'
expected to head Top Ten.



Changing Patterns in Spot TV

Hard-headed management's relent



Donald S. Frost, vice president in charge of advertising, is the guiding spirit behind Bristol-Myers' perceptive use of both spot and network TV.



A major force in Lever Brothers' massive buy of IDs during the summer of 1958 was Samuel Thurm, general manager, Advertising Services Division.



John S. Hewitt, president of Warner-Lambert's Family Products Division, is one of the architects of Super Anahist's use of late night TV.

BY LEON MORSE

Management's intensified search for efficiency this year is no better illustrated than in its tough-minded approach to television and its new preoccupation with spot. With trimmed budgets and short-term commitments the order of the day, spot's flexibility and the opportunity it offers to pinpoint campaigns to the needs of the individual market have sparked efforts to get the most out of every dollar spent in the medium.

New media men demand value down the line

To implement this search for efficiency, advertisers are depending upon sharper, more knowledgeable media supervisors, some only recently hired, to reflect their own greater demands on the medium. These supervisors scoff at rate cards. Value remains their central goal. And they demand that agencies prove their right to representation by being

able to negotiate rates that strongly favor their employers. They are willing to make any and all deals as long as they price out well.

And they demand that stations provide value *now*. They are not interested in future growth or programming. They are enormously wary of the changing value of spot positions as programming loses or gains viewers. They point out that when you buy print media, circulations remain pre-set. In TV, they maintain, no values are pre-set. The advertiser is at the mercy of a host of intangible factors, audience tastes being only one. Such hard-headedness is not new to agencies which have been specializing in spot buying, but for many it is a completely fresh point of view. What has taken place, in short, is the transition in TV from a seller's market to a buyer's market. This has produced consequences which are changing the shape of the medium.

less search for maximum efficiency has reshaped the concept of spot buying



Lestail's success is one of spot TV's greatest achievements. Knowledgeable use of medium was made by Adell Chemical president J. L. Barowsky.

The recession naturally has been a major factor. The industry, reflecting general economic conditions, is going through its own period of adjustment. The new times have called for new solutions. Network TV this fall has already responded to the demands of advertisers by making important concessions. Spot TV has been making its own adjustments.

Spot plans recently revised and amplified

Most of these adjustments have taken the form of volume package plans which offer advertisers unusual discount inducements. These plans are, of course, not new to spot. Mainly in daytime, they have been on the market since 1952. But in 1958, they have been revised and amplified; discounts have been made larger; plans are more inclusive to allow for more announcements and apply to more hours station time. And large discount steps have been taken in other areas.

The Kellogg deal is, by now, well-known. The spot rate cards were rewritten to make room for what was probably the largest mass purchase of local time in the history of TV. Discounts run as high as 30 per cent. Markets go beyond 100 for a buy which runs from one to five hours weekly.

Another such previously non-existent arrangement was made for the Pepsodent division of Lever Brothers which bought 50 IDs weekly and earned itself discounts which go as high as 65 per cent. And Bristol-Myers too, worked out a new and higher discount structure early this year for itself for a schedule of announcements that go as high as 50 spots per week to sell its Ipana Plus. In all cases, these deals were made for discounts that later were given formal recognition by many stations through their inclusion on rate cards.

TV's flexible attitude endorsed by many station men

Are such plans in reality rate cuts, as a vocal minority claims? They point to the study made by the Katz Agency which concluded that by using a daytime schedule of spots over a 52-week period, spot costs could be reduced 8.7 per cent this year as against 1957. Many other station executives endorse what they regard as TV's new ability to face facts. They believe that volume buyers of spot are just as entitled to discounts as bulk buyers of other products and that supply must adjust to demand. Nothing is sacred about TV rates, they observe. TV must change with the times or be the loser.

In the buyer's market, the current overriding consideration is—"put your money where people are." This has meant that advertisers generally are placing the weight of their expenditures in the most heavily populated markets. TV buying has therefore been concentrated on the primary markets and in a few others where efficiency is so high it cannot be overlooked. In secondary markets, stations have been off in national business as much as 20 per cent through April of 1958. The stations in these markets have increased their billings from local advertisers in many cases, however. But for many stations in large cities, national business has held up well, even better than last year. NBC Spot Sales reports it is ten per cent ahead of 1957. Other station representatives who service outlets in the big cities are talking about a last quarter

To page 98

Atherton W. Hobler, chairman of the executive committee of Benton & Bowles, has been the agency's dominant personality for a generation. Here, for the first time in print, are his views on important issues concerning TV and advertising

HOBLER OF BENTON AND BOWLES

BY HERMAN LAND

Back when television was but a handful of stations in a few cities, Charles G. Mortimer, then advertising manager and now president of General Foods, and a man from Benton & Bowles called Atherton W. Hobler, held numerous meetings on the subject of TV. At one of these meetings they agreed that television was destined to become a great medium for advertising and that they should support it by putting on programs and investing money in its development even if immediate returns appeared negligible. General Foods, of course, went on to become one of the medium's major clients and Benton & Bowles one of the most vigorous and successful of the television-minded agencies.

An agency should advertise its clients' products, not itself

Just as Hobler is credited with being the single most influential agency individual in the General Foods' decision to put as much as 80% of its media budget for a number of its products into TV, so is he said to have importantly influenced the medium's No. 1 client, Procter & Gamble. Yet, to a considerable portion of the field Hobler is virtually unknown. It is doubtful that very many of the younger generation of advertising and television men know that he has been the chief executive officer, moving spirit, and dominant personality of Benton & Bowles since its infancy. Only now is the spotlight falling upon him after more than four decades of strict adherence to the old-fashioned principle that the function of the agency is to advertise its clients' products, not itself. The very fact that an article such as this can now appear is itself a sign of the changing times.

"Television has had a tremendous effect on agencies," says Hobler. "It has the effect of increasing total advertising

and it has meant adding to staffs rather than taking personnel away from other media. Because of its effectiveness, TV has been largely responsible for the great growth of agencies in the past few years and therefore has increased appropriations. By the same token, it has been a factor in making the big agency even bigger because the big ones have the staffs and facilities that tend to attract accounts, which in turn make them still bigger.

"Today, I think we have no choice but to grow although, frankly, I have never aspired to be the number one agency in size. We have one of the smallest, if not the smallest, client lists in proportion to our billing in the business. But in the last few years, a structural change has taken place in the agency business. You just have to grow, not only to keep pace with competition, but also to provide opportunity for the growth of your people."

Hobler plays an elder statesman role

The growth to which Hobler refers, and the continued growth he believed as inevitable, led him to plan changes in the agency's structure. Six years ago, Hobler gave up the chairmanship of the board; William Baker became chairman and Robert Lusk president. Two years ago, Hobler turned over to Lusk his chief executive officer function. Now he plays an active elder statesman role to which he is resigned but not yet completely adjusted. He retains the title of chairman of the executive committee at the apex of the agency table of organization. In addition, he retains direct management supervision over the Florida Citrus Commission account and keeps very close to all of the agency's Procter & Gamble operations.

To page 58





"TV has affected advertising in a basic way . . . taking new products and getting them across to the public faster than anything I have ever known."



"I believe that people make their greatest and soundest progress in sales in times of tough going, because they have to earn it."

Hobler declares: "I do not want to buy and will vigorously resist" the horror

He describes himself currently as primarily a consultant on different problems. "I am consulted on most basic agency problems. I read all the conference reports, make suggestions and I attend all plans board meetings, including all those for TV recommendations—when needed, I still discuss them with clients. Occasionally, I may still write a piece of copy or write client presentations. I can't get out of the habit of looking at storyboards for our various accounts using television." During the day on which one of the conversations for this article was held, some 18 different people in the agency consulted Hobler on different questions. His combination conference table-desk was laden with storyboards, print ads and research reports. Hobler's simple statement of explanation sums up a remarkable agency and personal career: "My main idea was to step out of authority while still active and eliminate one-man domination."

The most obvious thing about the new look of Benton & Bowles is its eye to future expansion. Benton & Bowles is now the eighth ranking agency, with billings last year of approximately \$93,000,000, but expecting to comfortably pass the \$100,000,000 mark this year (it did over \$52,000,000 the past six months). Employees now number over 1,000 and this past spring saw them move from their crowded quarters at 444 Madison Avenue to the newest Tishman Building at 666 Fifth Avenue under a 20-year lease involving a \$20,000,000 commitment for seven spacious floors.

A new "future planning" department under William Hesse, executive vice-president, is taking over the job of soliciting new accounts—the agency says it will also explore new business opportunities for its clients. A newspaper advertising campaign selling the idea of advertising itself has been going strong for the past half-year or so. Trade journalists find ready access to executives, where formerly they had to op-

erate in a cloak-and-dagger fashion to get their information.

Because Hobler has stayed in the background, leaving the limelight to Tide, Instant Maxwell House and other major brands, very little in the way of an agency public personality has emerged in the past. A particular image of one sort or another comes to mind when one of the major agencies is mentioned, but the B&B image has been shadowy at best.

New image of Benton & Bowles being created now

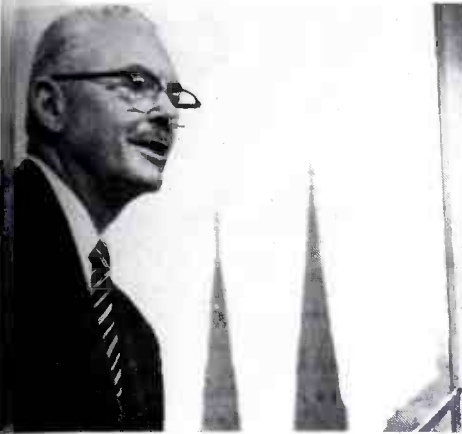
The image that will emerge during the next year will be that of a modern, streamlined agency, strong on marketing and copy research and an apostle of the thesis that in TV the agency program responsibility is paramount. Much will undoubtedly be heard of the Benton & Bowles argument that the commercial atmosphere is important to successful TV selling.

To a large extent, this will amount to but the organized expression and promotion of the ideas and personality of one individual whose stamp has been on the agency almost from the beginning and whose influence on its character and outlook will be pervasive and controlling for a long time to come.

Where many advertising men are coy about connecting sales and TV campaigns together, Hobler is forthright and unqualified in his enthusiasm: "We believe in advertising, and we believe in TV."

He states: "Television has affected advertising in a basic way. One of the ways in which it has done so well is in taking new products and developing them and getting them across to the public faster than anything I have ever known. It makes a terrific contribution to speeding up the time period in which you can win success."

The two products of the agency with the largest appropria-



"If you aren't good enough to have an intuitive feeling about your product and what fits it, you've got no place in this business. Anytime I go against intuitive judgment, nine times out of ten I'm wrong."



"There should be representation of the client's point of view all the way through scripts, characters, stars. It's a matter of TV life or death for our clients."

type of mystery or the Western that depends primarily on violence.

tions and the greatest success are Tide and Instant Maxwell House, he points out. "It's been done largely with TV. If TV has 75% to 80% of the appropriations, it is so only because it has proved successful. Remember that these products have by far the highest share of market in their fields."

Hobler is the first to emphasize, however, that advertising, far from being a panacea for marketing problems, can only succeed if other things are right, specifically, if the advertiser has first done the basic product and merchandising job effectively. As he sees it, the successful campaign has three requirements: 1) The product must make a real contribution to the consumer; that is, it must be a good product and able to offer something in competition. 2) The pricing and merchandising must be right. 3) The advertising must be right.

"If 1 and 2 are okay, then it must be the quality or quantity of advertising that is at fault if sales are off. I say that Tide and Instant Maxwell have been great successes in which TV was one of the three things."

To a man as sold on advertising and the TV medium as this, the cutbacks in some TV appropriations appear as potentially more of a problem for the companies involved than for the medium, though he is well aware that the networks are now having their difficulties.

"Times have changed. Now, every minute someone comes in and says that a time period or show is available on one of the networks. Fortunately, we haven't felt the recession here, and there hasn't been budget cutting. Actually, our TV billings are going up. The serious problems have occurred in durable goods—autos and appliances—while in TV, we've been more concerned with package goods—food and drug products.

"I believe that people make their greatest and soundest progress in sales in times of tough going, because they have

to earn it. If people have brought out new products and gotten solidly into the market during such times, they tend to hold their gains. Of course, if consumer dollars are tight, the big-ticket items can't maintain a good ratio of sales to advertising even if there is a great deal of advertising. Still, I have the feeling that a lot of them shouldn't have given up their TV franchises. They are going to find it hard to get back into good time periods when they want to return. In the meantime, the advertisers who have stayed on have taken the opportunity to improve their positions. You know, if you have been in the 8:00 to 10:00 p.m. time period and you have been getting a 30% share of the audience, you will need a 50% share to reach the same audience in marginal time."

Disturbed by shows which sacrifice 'climate' for ratings

If there is one current trend in TV that seriously disturbs Hobler, it is toward the type of show which he believes sacrifices the all-important commercial climate for ratings. He is insistent on this, declaring: "Personally, I do not want to buy, and will vigorously resist, the horror type of mystery or the Western that depends primarily on violence. There are a lot of good Westerns, but bad ones are not good for the medium or our advertisers, or as vehicles in which to put our commercials. Furthermore, I don't want to buy a comedy show that depends on slapstick or vulgarity. They ought to be cleaned up. Frankly, I can give a lower-rated show preference if I think it has a better atmosphere for commercials. I have been criticized for not wanting to buy solely on c-p-m, for buying at a c-p-m of \$3.75 rather than \$3.50, but the higher-cost show made more sense because it had a better commercial atmosphere. I think the responsible agency should take this position."

To page 88

New Trends



Dr. Robert P. Holston (r.) leading Executive Methods session for McCann-Erickson Workshop at Gould House, Ardsley, New Yo

in Management Development

Although a decade behind American industry, broadcasters and agencies are now awakening to the need to develop internally their administrative personnel

There is little disagreement that the broadcast and advertising industries, in all their components, are at least a decade behind American industry in their management development practices. At a major agency, the personnel director says flatly: "We stand today where many of our good clients were 15 or 20 years ago in the practice of personnel administration." From a network official: "This is a new field—very much so." From a leading station group: "When an organization is building, it moves so fast sometimes that unfortunately it ignores things like management development."

There are widespread indications, however, that with television through its first explosive growth at networks and stations, and with agencies increasing in size and complexity, management is showing increasing concern with the internal development of its own administrative personnel. Within the past year or so, notable advances have been made by NBC, McCann-Erickson, Benton & Bowles, Crosley Broadcasting and others—either as additions to existing programs or as the first steps in hopeful new projects.

Probably the most ambitious single project in management development yet attempted in this industry was the Advanced Management Program conducted by NBC last spring. Over a period of a month, some 150 supervisory personnel below the level of vice president attended the week-long course at the Nassau Tavern Hotel in Princeton, N.J., meeting in four separate classes of 40 men each.

Boston firm guided NBC's management classes

The program was directed by B. Lowell Jacobsen, personnel v.p. at NBC who is in charge of development activities, and coordinated by David C. Wallace, coordinator of the Advanced Management Programs at RCA. It was the second such project arranged by Wallace within RCA affiliates, the first at NBC. The classes themselves were guided by instructors from Harbridge House of Boston, a private firm composed of past and present members of the staff of the Harvard Business School, which specializes in assisting corporations to run such programs.

The Advanced Management Program used the familiar case study method—the general discussion of problem areas without arriving at any "right and wrong" answers. Here, however, the cases were specifically designed to relate directly to NBC. For about a month prior to the meetings, a

team of research men from Harbridge House combed each of the network's major operating divisions—program production, network sales, the NBC-owned stations, etc.—to produce 14 case histories based on actual problems which have faced NBC.

The week in Princeton was all work and no play. From 8:30 a.m. until midnight, the members of each class, divided into four committees, read, discussed and examined each of the 14 cases. The classes themselves were carefully composed to include representatives from each operating division, so that each man could contribute something from his own experience.

"We accomplished our purpose," says Jacobsen, "which was to broaden their knowledge of NBC operations. The participants thought this was the greatest thing that ever happened—and these were hardened veterans who thought they knew the entire business. The impact was terrific.

'Key is still the process of individual appraisal'

"But the fact that they sat down and talked doesn't mean that this was a cure-all for developing good managers," Jacobsen continues. "That would be too simple. If that was the answer to the shortage of management in the U.S., we could conduct a series of such meetings and solve all our problems. The key is still the process of individual appraisal and everything that flows from it."

As an outgrowth of the New Jersey meeting, NBC has conducted a series of 10 lectures for managers of Facilities Operations, which is concerned with such aspects of program production as studio facilities, scenery, costuming and so forth. This was the first of what may become a continuing program of special courses.

Probably the most elaborate continuing development program in the broadcast and agency field is to be found at McCann-Erickson. In its dual emphasis on managerial and professional training, it reflects the belief of president Marion Harper Jr. that "the act of management is a piece of work to be done, that it is just as real and just as important as producing a piece of copy, writing a campaign plan, or producing a TV show." (See "The Art of Management at McCann-Erickson," TELEVISION MAGAZINE, December, 1957.)

Exactly one year ago, McCann consolidated its continuing series of clinics and management meetings into a Marketing Communications Workshop. Directed by Albert W. Sherer, a

To page 94

WINSTON CLIMBS TO FIRST PLACE IN RECALL

Kent climbs fast, Lucky's drop. Chevrolet, Post and Maxwell House lead their fields.

Winston took first place in recall of cigarettes, moving up from fourth, in the latest survey in New York. L&M was second in recall, Marlboro third. In a dramatic drop, Lucky Strike went from its previous top position to eleventh place. In a phenomenal rise from tenth spot in last year's survey of cigarettes, Kent tied Pall Mall for first place in use and climbed from twelfth spot to sixth in brand recall.

Chevrolet jumped from fifth place in recall to capture the lead from Mercury in the automobile category. Former leader Mercury went to second place. Dodge dropped from second to fifth in the July, 1958 survey. In use, the auto brands retained similar rankings held in previous studies: Chevrolet was first, Ford second, Plymouth third.

This was the first survey made by TELEVISION MAGAZINE for cereals. In recall, Post led the field, with Kellogg next and Cheerios third. In use, Post and Kellogg reversed the order.

Among coffees, Maxwell House retained the lead in both recall and use as it had on all previous surveys in New York. Savarin continued second; Chock Full O'Nuts took third.

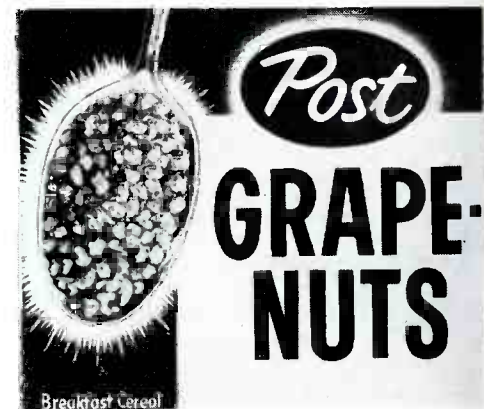
How this study was made

Drawing from interviews made for TELEVISION MAGAZINE by Pulse from 1955 to the present, this survey provides an indication of the extent of change in the recall of TV commercials and reflects trends in product use for three of the categories—automobiles, cigarettes and coffees.

The most recent survey was conducted in the New York metropolitan area in July, 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?" "Which do you use?" Those brands consistently scoring less than one per cent have been omitted from the listings.



Chevrolet



Post Cereal



Winston



Maxwell House Coffee

AUTOMOBILES-RECALLED

	July, 1958		August, 1957		July, 1956	
	Rank	%	Rank	%	Rank	%
Chevrolet	1	38.2	5	18.0	2	29.7
Mercury	2	28.7	1	34.0	1	38.3
Ford	3	27.3	3	28.0	3	26.9
Chrysler	4	18.2	7	11.6	8	17.3
Dodge	5	17.0	2	30.6	6	20.6
Lincoln	6	10.2	4	18.5	5	22.8
Plymouth	7	9.6	6	13.9	7	19.3
De Soto	8	8.7	8	8.2	4	24.5
Oldsmobile	9	7.9	9	5.3	10	15.6
Buick	10	7.2	10	3.3	9	16.7
Pontiac	11	3.2	12	1.1	11	8.8
Edsel	12	2.6	—	—	—	—
Imperial	13	1.7	—	*	—	—
Nash	14	1.2	11	2.2	13	2.4

AUTOMOBILES-USED

	July, 1958		August, 1957		July, 1956	
	Rank	%	Rank	%	Rank	%
Chevrolet	1	13.4	1	13.0	1	12.9
Ford	2	12.9	2	12.4	2	10.7
Plymouth	3	11.2	3	10.2	3	6.8
Buick	4	6.3	4	6.2	5	6.0
Dodge	5	6.0	7	5.2	7	5.3
Oldsmobile	6	5.1	6	5.4	4	6.3
Pontiac	6	5.1	5	5.9	6	5.7
Chrysler	8	3.2	8	2.9	8	2.4
Mercury	9	2.8	8	2.9	8	2.4
De Soto	10	1.8	11	2.0	10	2.0
Nash	11	1.4	—	*	11	1.6
Cadillac	—	*	12	1.2	12	1.4
Studebaker	—	—	10	2.3	12	1.4

CEREALS-RECALLED

	July, 1958	
	Rank	%
Post	1	30.3
Kellogg	2	27.0
Cheerios	3	6.5
Hi-Pro	4	4.7
Wheaties	5	3.2
Maypo	6	2.2
Quakers	7	1.5
H-O	7	1.5
Nabisco	9	1.4
Sugar Jets	10	1.1
Sugar Pops	10	1.1

CEREALS-USED

	July, 1958	
	Rank	%
Kellogg	1	52.8
Post	2	14.3
Cheerios	3	10.2
Quakers	4	6.6
Wheaties	5	4.6
H-O	6	3.6
Sugar Jets	7	1.8
Nabisco	8	1.5
Hi-Pro	9	1.4
Sugar Frosted Flakes	10	1.2

CIGARETTES-RECALLED

	July, 1958		May, 1957		July, 1956	
	Rank	%	Rank	%	Rank	%
Winston	1	28.6	4	21.5	5	21.2
L & M	2	25.3	3	24.1	4	24.3
Marlboro	3	21.1	6	16.4	7	12.9
Chesterfield	4	17.9	2	24.3	1	40.4
Camel	5	15.0	8	10.7	3	26.6
Kent	6	14.2	12	6.3	12	4.2
Newport	7	11.3	—	—	—	—
Viceroy	7	11.3	9	10.4	8	8.8
Salem	9	10.9	14	4.3	11	5.8
Pall Mall	10	9.8	6	16.4	6	19.4
Lucky Strike	11	9.7	1	26.4	2	33.1
Hit Parade	12	5.8	5	16.5	—	—
Oasis	13	5.4	—	—	—	—
Kool	14	3.6	15	2.2	14	2.7
Parliament	15	2.8	13	4.9	—	*
Raleigh	16	1.9	15	2.2	13	3.1
Philip Morris	17	1.8	11	6.8	9	8.5
Old Gold	18	1.4	10	7.8	10	7.4
Du Maurier	—	—	17	1.5	—	—

CIGARETTES-USED

	July, 1958		May, 1957		July, 1956	
	Rank	%	Rank	%	Rank	%
Kent	1	9.0	10	1.8	—	*
Pall Mall	1	9.0	1	11.3	3	9.2
L & M	3	8.4	4	8.2	2	9.3
Chesterfield	4	8.1	2	10.9	1	13.2
Marlboro	5	6.3	3	10.3	4	8.3
Camel	6	5.2	5	5.0	5	7.9
Viceroy	7	4.5	9	3.6	9	4.7
Lucky Strike	8	4.3	7	4.7	6	5.3
Winston	9	3.4	6	4.9	7	5.0
Parliament	10	3.0	15	1.1	—	*
Philip Morris	11	2.8	8	4.3	7	5.0
Kool	12	2.2	14	1.3	11	1.9
Salem	13	1.9	15	1.1	—	*
Raleigh	14	1.5	12	1.4	10	2.8
Old Gold	15	1.1	12	1.4	11	1.9
Hit Parade	16	1.0	11	1.5	—	—

COFFEE-RECALLED

	July, 1958		May, 1957		August, 1955	
	Rank	%	Rank	%	Rank	%
Maxwell House	1	39.9	1	43.4	1	34.5
Savarin	2	33.8	2	25.0	2	30.2
Chock Full O'Nuts	3	17.2	3	18.4	4	5.8
Sanka	4	8.9	4	7.7	5	3.3
Nescafe	5	8.7	5	6.5	3	8.7
Chase & Sanborn	6	3.9	7	1.7	9	1.8
Bordens	7	2.6	—	—	8	2.2
DeCaf	—	—	6	2.1	—	—
Nestles	—	—	7	1.7	—	—
Martinson's	—	—	9	1.4	10	1.7
Medaglia D'Oro	—	—	10	1.0	—	—
Beechnut	—	—	10	1.0	7	2.4
A&P	—	—	10	1.0	11	1.6

COFFEE-USED

	July, 1958		May, 1957		August, 1955	
	Rank	%	Rank	%	Rank	%
Maxwell House	1	31.4	1	35.1	1	31.8
Savarin	2	12.7	2	13.3	3	11.4
Chock Full O'Nuts	3	7.9	4	8.4	6	3.5
Nescafe	4	7.1	5	7.8	4	8.7
Sanka	5	4.5	8	3.1	9	3.1
Bordens	6	3.7	—	—	5	5.8
Chase & Sanborn	7	3.0	9	2.7	8	3.3
A&P	—	—	2	13.3	2	15.8
Martinson's	—	—	6	4.6	6	3.5
Nestles	—	—	7	3.3	13	1.7
Medaglia D'Oro	—	—	10	2.2	15	1.1
Beechnut	—	—	10	2.2	10	3.0
DeCaf	—	—	12	1.3	—	—

*Less than 1%



United Nations TV:

BY JOHN WATSON

Praise and commendations have been showered on the three American networks these past two months for their extensive coverage of the United Nations during the crisis in the Middle East. Generally overlooked—and not for the first time—has been the work of the small international staff of United Nations Television, who during the hot summer months of July and August played a vital role in bringing the actors on the world stage directly into millions of American homes.

An electronic Town Meeting of the world

Today, coverage of the UN by coaxial cable is limited to the North American continent, and only the nations of the British Commonwealth have availed themselves of UNTV's hot kinescope news service. But tomorrow, the great debates of the world organization may be viewed simultaneously around the globe in one gigantic, electronic Town Meeting. The moral prestige of the UN would be magnified a thousandfold, and the power of world opinion to deter mass annihilation enhanced.

At this juncture, television at the United Nations stands where it did in the U.S. around 1950. It is the youngest of the international media of communications, struggling for existence in a world not quite ready to receive it. Only in 1957 did it become a separate unit of the UN Office of Public Information, sharing in the gigantic mission of communicat-

Though small and hampered by a lack of funds, UNTV is becoming a major means of building a better understanding between the nations of the world



Eyes On The World

ing with the 2.5 billion people of this planet. It is still the only service without a budget of its own. Its total expenditure (less than \$100,000 last year) is less than the cost of a single spectacular on NBC or CBS; its staff smaller than that which would be required by the spectacular.

Yet within its first full year of independent operation, UNTV produced 144 programs, using 10 languages; filmed the highlights of 179 meetings of the General Assembly, Security Council and special committees; produced its first 30-minute documentaries; and loaned its facilities to the stations and networks of five nations.

Television's peculiar status at the UN is partly an accident of history, partly a reflection of the disparate stages of economic and technological development around the world. When the Department of Public Information was established in 1947, television, even in the most advanced countries, was taking only its first halting steps. No provision was made for it in the department's budget, and from its first appearance at the General Assembly meeting at the Palais de Chaillot in Paris in 1951 until last year, UNTV remained an adjunct of UN Radio.

United Nations' budgets are as tight as those of any private business. The entire UN last year worked on an appropriation of \$47 million, less than half the advertising budget of General Motors. Of this, the program of Public Information, headed by Ahmed Bokhari of Pakistan, received about 10%,

or \$4.7 million—about one-third GM's expenditure on TV alone. This sum had to support the department's three divisions—Press, External Relations (which maintains 27 Information Centers around the world), and Radio & Visual Services, which includes TV, radio, photos and film.

It was within this framework that television, potentially the most powerful (and expensive) medium of information in the struggle for peace, had to grow to maturity on the international scene. Delegates to the General Assembly were reluctant to increase the over-all budget for Information. Within the department itself, officials felt they would not be justified in diverting funds from media which all the world could receive into one servicing only a few of the richest, most highly-developed nations. Radio, it was pointed out, can do a job for 10% of the cost of television.

Choice was to wait, or go "commercial"

In this dilemma, the staff of the Radio & Visual Services division faced only two alternatives: to wait passively until world technology caught up with TV, or to provide their own sources of revenue—in a word, to go "commercial." Under the guidance of Peter Ayles of Canada, a career broadcaster who began 25 years ago as a station announcer in Ottawa, they chose the latter course.

"It seems to me that television, more than radio, is able to draw an audience to serious programs," Ayles declares.

To next page



Siobhan McKenna (r.) 1.

UNTV offers broadcasters facilities to interview world figures and offers its own programs at nominal cost. 1. 'The Long Line'—the refugee in Europe; 2. station news interview; 3. documentary on the threat of nuclear war; 4. one of a series of 15-minute feature programs.



K. Krishna-Menon, K. Capper-Johnson KGW 2.



Peter Ustinov 3.



Sir Hubert Wilkins and C. Stavropoulos discuss the 'Law of the Sea.' 4.

"It is such a powerful medium that people are attracted to subjects they would ordinarily consider a little too highbrow—or a little too dull. Television provides a sense of adventure, of humanity."

Aylen touches here the core of a major problem facing UNTV: the frequent assumption that its mature, intelligent, impartial programming *must* be dull. Only nine U.S. commercial stations last year screened the weekly news report, *United Nations Review*. Few have yet signed up for the new documentary series, *Prospect '58*, which examines such topics as outer space and atomic radiation. Only WCBS-TV, New York, and perhaps one or two others, have screened the frightening and fascinating probe of the threat of nuclear annihilation, *The Count Down*.

But the UN staff of professional broadcasters are keenly aware of the importance of finding "the happy marriage between political acceptability and dramatic content," in the words of William Henson of the United Kingdom, chief of UNTV.

The "humanization" of a continuing tragedy

This reporter saw one issue of the weekly, 15-minute *United Nations Review*, narrated by John MacVane. After a brief report on an Egyptian-Sudanese border dispute, the cameras moved slowly over a peaceful Tunisian market place—then flashed to a shattered Red Cross truck in the gutted ruins of another village—the French-bombed Sakiet-Sidi-Youssef. Then the cameras returned to the Security Council, for excerpts of speeches by the French, Tunisian and American delegates. The last half of the program delivered a pictorial report on the Arab refugees in Palestine. While the cameras roamed over the camp, the words of UNRWA chief Henry Labouisse, speaking before the UN, were synchronized with the picture. The result, to use Aylen's word, was the "humanization" of a continuing tragedy. The entire program was swiftly paced, pictorially dramatic and of the highest technical quality.

In the preparation of its shows, UNTV draws upon film libraries not easily accessible to other programmers, includ-

UNITED NATIONS TV *Continued*

A primary goal at UNTV: "the happy

ing its own productions, official government films of the U.S., U.S.S.R. and other member states, and footage drawn from the UN's own Film Service, which sends men into the field all around the world. A *Prospect '58* report on malaria eradication thus becomes a fascinating travelogue—as well as a study of one of the gravest problems facing much of mankind.

Original film gives power to documentaries

Original film material contributes much to the power of the first two half-hour documentaries produced by UNTV last year, *The Count Down* and *The Long Line*. Both films were written, produced and directed by Arnold Rabin, a 30-year old American who came to UNTV from WCAU-TV, Philadelphia, and who, as an English-language director, is also responsible for *UN Review*.

Variety, primarily concerned with entertainment values in its reviews, called *The Count Down*, narrated by Peter Ustinov, "a masterful documentary." *The Long Line*, a story of the refugee in Europe, was the first program produced in UNTV's own studios at the UN, and features the Irish actress Siobhan McKenna. Both programs are comparable in quality and human interest to anything seen on television.

These are some of the programs which are, or will be, available to U.S. broadcasters. Since UNTV must liquidate most of its own production costs, stations are charged for the film—for the 15-minute news and features, \$50; for the half-hour documentaries, \$100.

Until now, the gradual expansion of UNTV has been made possible largely by the financial payments of two American organizations, one commercial and the other philanthropic. "We are active in television largely when we can afford to be active—when we have a client," explains Michael Hayward, American in charge of operations for Radio & Visual Services. The major clients to date have been the Educational Television and Radio Center at Ann Arbor, Michigan (ETRC) and the Columbia Broadcasting System.

ETRC, which operates on a grant from the Ford Foundation, has underwritten *United Nations Review* since its inception in 1956, and has ordered the current *Prospect '58*

marriage between political acceptability and dramatic content”

series and *The Count Down*. CBS has bought the UNTV “news package” during every session of the General Assembly, at a cost of \$650 per week, and for six years originated the series *UN in Action* from the United Nations using UNTV’s facilities. ABC and NBC, of course, as well as other networks and stations around the world, notably the Canadian Broadcasting Corp., have originated programs from the UN. And the list is growing.

“One of our most urgent needs,” Ayles declares, “is to find ways and means of keeping in closer contact with broadcasters in this country, so that we can keep abreast of changing program tastes and opportunities for placing programs. It is a big country and we have a small travel budget. We hope that the UN will become a point of call for broadcasters visiting New York. The more we understand the problems of the broadcaster, the more we will be able to come up with sensible and realistic proposals.”

Leading broadcasters met in July to plan series

Broadcasters themselves, during the summer, took the initiative in commissioning a special series of UNTV programs, which when aired this fall will probably command the largest potential audiences ever available to UN-produced shows (except for those carried by the networks). This is the first time that American broadcasters have underwritten a United Nations series.

Following arrangements made by Frederick Kugel, publisher of *TELEVISION MAGAZINE*, who is spearheading the project, a group of leading broadcasters met with UNTV officials at the UN in July to plan for the series of 26 15-minute weekly programs. Among those present were representatives from the Corinthian, Crosley, Storer, *Time*, Transcontinent and Triangle groups, from such stations as WWJ-TV, Detroit, WJAR-TV, Providence, and WSB-TV, Atlanta, and from the ABC and NBC networks.

Over 40 stations have signed to carry the programs, thus covering the estimated production costs of some \$2500 per program. Work is already under way on the series, which will be directed by Arnold Rabin and produced by Mavor Moore,

To page 101



Broadcasters attending meeting at UN to commission special program series: William F. Henson, chief of UNTV; Harold Grams, KSD; David Moore, Transcontinent.



P. A. Sugg, NBC; Franco Passigli, deputy director, United Nations Radio and Visual Services Division; Paul Adanti, WHEN-Meredith.



Peter Ayles, director, United Nations Radio & Visual Services; Wrede Petersmeyer, Corinthian; Edwin Wheeler, WWJ; J. S. Sinclair, WJAR.



N

Local News, World News,
Business News, Farm News,
Special Events, Sports,
Weather

FILED UNDER "N"

NEWS, all of it. Crop prices and hurricane reports. A downtown holdup and an eighty-yard runback. From the blaze of a local fire to sudden revolt in the Mideast, listeners hear more news—and better news—on the 14 stations represented by CBS Radio Spot Sales. More, because we carry more programs. Better, because in addition to our roster of distinguished local news personalities, we offer the unparalleled coverage of the CBS Radio Network. A recent study shows that as a result of our authoritative News programs, listeners believe more in our sponsors. If you have a product to sell, sell it with the authority of stations represented by...

CBS RADIO SPOT SALES

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



RADIO FINDS ITS NICHE

A report on the present-day character and dimensions of the medium, now that it has made its basic adaptation to the era of TV

Commercial radio in the United States appears to have completed the basic transformation required for its successful adaptation to the era of TV. By and large, the drastic alterations in programming concept have been made. The once-novel sales patterns forged during the period of "resurgence" have now become commonplace. Radio has entered a new phase; it has found its place in the media family, and its current role as a medium, as well as its strengths and weaknesses, are by now fairly well understood and accepted by a growing circle of the more sophisticated advertisers.

Skilled advertisers see radio as efficient buy

Paralleling the transition of the medium has been a change in the knowledgeable advertiser's attitude toward it. Where once he viewed it as show business, much as he views TV today, he now sees it as a means of achieving high circulation and massive message repetition at low cost and with an impressive efficiency.

The change in advertiser attitude is an outstanding feature of reports from the national sales staff of the Radio Advertising Bureau, Inc. RAB account executives range the country to call on national and regional radio prospects. They cover the major national centers and on behalf of national spot and network radio make presentations to practically every regional radio client where their 900-plus station members are located—and that covers the entire country.

Their experiences afford a graphic picture of how advertisers large and small, national and regional, are approaching radio today.

Regardless of what part of the country RAB executives are working in, they encounter an advertiser state of mind that differs markedly from that of even as recently as two years ago. In a word, there is today a greater advertiser *receptivity* to radio than at any time in recent years. For example, one RAB account executive will report from Pittsburgh that the heads of a major grocery chain, active in TV and newspapers, were corroborating his media analysis by citing their own family listening experiences. He will describe the group at the presentation as "alert and appreciative."

In the same area, an agency with offices in a number of cities will ask for RAB data so that "we can fight for radio against TV." In the west, a bathing suit manufacturer will say after a presentation that, although the visual factor is essential in selling specific fashions, perhaps sound alone can be used to sell the *idea* of fashion, and so he is open to campaign suggestions.

More approachable top management attending radio presentations

Not only are former skeptics now receptive and "willing to be shown," but top management has become approachable. This is evidenced by the record of those who attend the RAB presentations. Among clients, it is common to find the president, various vice presidents, as well as the advertising and

"Radio buying has shifted from the show people to media and account people"

sales manager present; among agencies, management, along with most of the media department starting from the top, as well as account executives and creative people. More than anything else, perhaps, this consistent turnout of the top people representing the buyer testifies to the change that has taken place. Only a few years ago, radio salesmen had a difficult time reaching anyone of importance; top management simply wasn't interested.

Kevin Sweeney and RAB vice president and general manager John F. Hardesty early evolved this strategy. They would press facts into the hands of no underlings. RAB presentations would be placed before top management at both client and agency—or nobody. Many times in past years when only a single timebuyer appeared at a meeting scheduled to include the vice president in charge of media and account executives, RAB would politely decline to make its presentation.

95% of major agencies resisted radio

Although national spot and network billings have increased substantially during the last two years, in some very large agencies there is still a considerable degree of coolness towards the medium. Resistance on this level is still so strong as to eliminate about a third as prospects for RAB presentations. And this is a vast improvement over a few years ago, when 19 out of 20 of the major agencies just wouldn't listen at all!

The explanation by RAB president Kevin Sweeney: "A vacuum exists in eight to ten of the bigger agencies because the present TV heads are show business oriented. They simply do not respond to the media story and the circulation argument. The agencies which have a show business character just cannot respond to radio-without-show business. Frankly, the chairman of the board is bored by the circulation story. There is a growing group of agencies, however, which looks on radio for what it *can* do. They understand that radio plays a role which is not the same as in former days. The buying of radio has shifted from the show people to the media and account people."

This observation contains the key to a basic change in advertiser attitude. Once the show business orientation became focused on TV, radio could be approached much in the same manner as magazines, newspapers and outdoor, with the agency's primary concern given to the normal factors of circulation, coverage, cost and efficiency rather than show sponsorship. Creative energy could be focused on creation and execution of the "sound ad" rather than on program selection. Today, in short, radio buying is geared almost exclusively to the "magazine concept."

Because radio has succeeded in convincing buyers that it is the medium of greatest efficiency, more national accounts are active in the medium than might be expected from the apparent lack of interest at some of the very largest agencies. These accounts find the low-cost tonnage campaign

possibilities difficult to resist because of the relatively small cash outlay they involve. Among the top buyers of radio today, both spot and network (see the top 30 listings on page 75), are to be found most of the country's major advertisers. Among the first 10 spot buyers, for example, are names like R. J. Reynolds, Ford, Lever, Best Foods, General Motors, Sterling Drug, Colgate-Palmolive. Even Procter & Gamble, significantly, is coming back into the medium; it ranked 27 among the top 30 for the second quarter reported by RAB in its quarterly client report.

Of the 100 largest advertisers (excluding the four liquor companies), 82 used network radio during the first half of 1958, or 85% out of a possible 96.

The RAB report on national-level clients contains many ironies hidden between its lines. Many of the clients who are now flocking into the medium, and jockeying for position in various time zones, literally had to be beaten into taking a fresh look at the medium which now results in heavy saturation purchases.

As a primary medium, radio today serves the middle-sized and small brand rather than the number one or two.

LISTENING HABITS

Professional men: More than half tune in five or more days each week. Most prefer news and popular music.

Young homemakers: More than 95% listen during an average week with close to half listening every day. Popular music, news and daytime drama most popular programs, the kitchen favorite listening area.

Single working women: Better than nine out of ten listen each week. The bedroom is her favorite listening spot.

Engineers: Most are regular radio listeners, nearly half of whom listen in their cars. Three out of four in this audience listen en route to work; six out of ten tune in morning news programs.

Working housewives: Upwards of 95% listen to radio each week in households owning 2.6 radio sets.

Working men: More than nine out of ten skilled and semi-skilled workers listen to radio each week. Three out of four listen on an average weekday, seven out of ten during weekends.

Men and women age 50-65: Nine out of ten listen every week; almost half tune in every day.

Young men: Better than 90% listen every week; three out of four on any given weekday. Favorite listening place is the automobile. Favorite programming is news.

Housewives: Nine out of ten listen more than 16 hours weekly. Three out of four are tuned in on any given weekday. Kitchens, bedrooms and living rooms, in that order, are their favorite listening spots.

Source: The Pulse, Inc.

The leaders in a field will generally be found to be heavy in TV, and they will use radio for secondary support if at all. Even in such companies, however, there may be brands which in their own fields are not leading in terms of market share. For these brands, radio assumes a new importance.

This is why radio in 1958 has become an important medium for the middle-sized advertiser, and why, although the big national advertiser does play a significant role, it is the limited-budget client which has become the economic bed-rock on which radio rests. Moreover, for closely related reasons, the regional and local advertiser assume the major role when the medium is looked at from a country-wide point of view.

"TV networking and national spot TV have squeezed out the regional advertiser," says Kevin Sweeney. "There has been a great rise in absolute cost for TV. Radio is the last hope of the regional advertiser, since he cannot hope to compete with the big national competitor in TV. And it is becoming increasingly more difficult for him to compete as the trend toward mergers picks up. The merger makes it possible for many a limited-budget brand to take advantage

of the TV structure, both network and spot, of the larger companies."

Formerly, Sweeney recalls, radio was "sold out" to about 30 large companies. Today, the base has broadened to such a degree that the economic structure of radio is far less subject to shock when individual advertisers or even product groups cut back temporarily. Taking into account the middle-sized (under a million dollars) brands which dominate the networks and regional and spot users, RAB estimates the number of brands using radio is over 1,300. (The RAB estimates are based on reports from approximately a one-third sample of the industry.)

New product classifications have appeared in radio

Many of today's radio advertisers, RAB observes, are new to the medium, in the sense that ten years ago they were not on radio. Entirely new product classifications have appeared, as indicated by the category tables for spot on page 75. Food and drug remain the most important, particularly in spot.

As a result, despite dips by some individual stations dur-

WORKING ORDER SETS

Radio households	46,600,000
Secondary sets	37,900,000
Battery portables	8,500,000
Total household radios	93,000,000
Automobile radios	36,500,000
Publicly placed radios	10,000,000
TOTAL WORKING ORDER RADIOS	139,500,000

DISTRIBUTION OF HOME SETS (WORKING and NON-WORKING ORDER)

Bedrooms having radio	83.9%
Kitchens having radio	70.8%
Living rooms having radio	36.0%
Have portable radios	16.3%
Have outside (includes auto) radios	53.4%
Have other radios	14.4%

Source: Fact Finders, 1958

U.S. HOMES WITH RADIOS, IN MILLIONS (MARCH, 1949-MARCH, 1958)

	1949	1950	1951	1952	1953	1954	1955	1956	1957	1958
U. S. Homes	42.6	43.4	44.4	45.3	46.1	46.7	47.6	48.7	49.5	50.5
Radio Homes	40.2	41.4	42.9	44.3	44.9	45.1	45.9	47.0	47.7	48.7

Current national saturation is 96.4%.

Source: A. C. Nielsen

RADIO OWNERSHIP BY REGIONS

Of total U.S. homes... **96.4%**

By Territory	By County Size
North East	A
East Central	B
West Central	C
South	D
Pacific	

Regardless of regional or urban-rural differences, more than nine out of ten homes have at least one set with the saturation evenly spread over all sections of the country. In the South, where TV has 76% saturation, radio has 95%.

Source: A. C. Nielsen

LOCATION OF RADIOS IN HOMES

Where new radios go in a TV-saturated community, 1958

Bedroom	38.7%
Kitchen	21.0
Portable	13.3
Outside	11.7
Other	3.3

88% non-living room sets

Where radios were before television, 1947

Bedroom	23%
Kitchen	13
Dining room	5
Other	5

46% non-living room sets

Living room 12.0

Living room 54

Ten years ago livingrooms were the most popular location for new radio sets. Today, radios are found in every room of the house. As TV saturation grows, same-room competition between radio and television sets lessens.

Source: 1958—RAB
1947—CBS

NUMBER OF WORKING-ORDER RADIO SETS IN MILLIONS (JANUARY 1949-JULY 1958)

	1949	1950	1951	1952	1953	1954	1955	1956	1957	1958
In-Home	57.9	61.4	67.9	72.8	74.8	74.7*	80.0	83.8	90.0	95.4
Out-of-Home	79.0	85.2	96.0	105.3	110.0	110.9	121.0	124.0	135.0	142.6

Despite the advent of television, radio sets continue to grow at a steady rate. The out-of-home figure includes auto radios plus an estimated 10 million radios in public listening places. The in-home figure includes multiple set ownership. There are currently 2.8 sets for each of the nation's 50 million homes.

*1954 ARF-Politz Study.

Source: RAB estimates

NUMBER OF AUTOMOBILE RADIOS, IN MILLIONS (JANUARY 1948-JULY 1958)

1948	1950	1952	1954	1956	1958
10.0	14.8	23.5	26.1	30.1	37.2

Almost a medium in itself, the number of auto radios has grown strikingly in the past ten years. Auto radios now account for about 26% of all working-order radios. Better than 87% of all 1957 cars left showrooms radio-equipped.

Source: RAB estimates. 87% is based on Fact Finders Associates Survey.

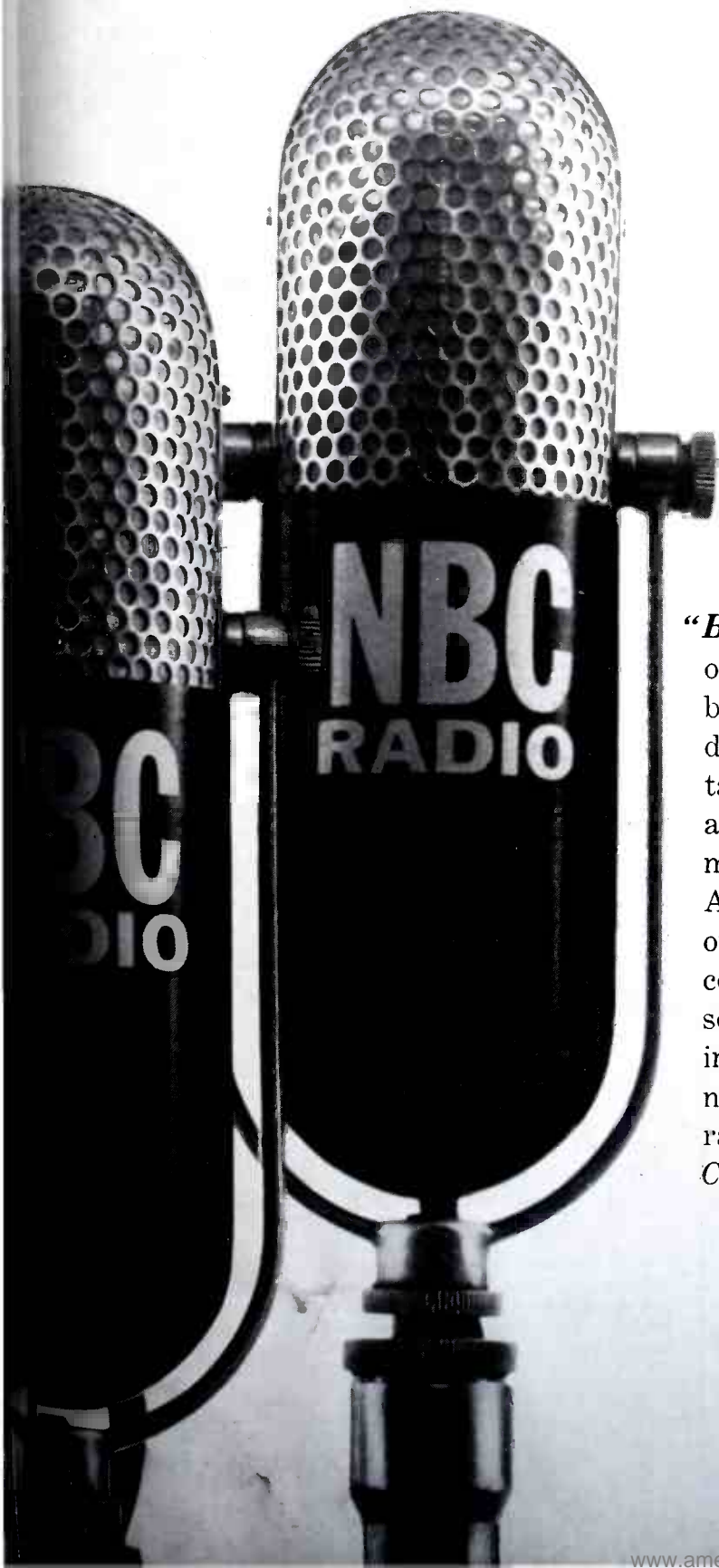
NUMBER OF U.S. RADIO STATIONS (AM stations authorized by FCC)

1947	1948	1949	1950	1951	1952	1953	1954	1955	1956	1957	1958
1,520	1,762	2,127	2,234	2,351	2,408	2,524	2,636	2,774	2,935	3,125	3,299

Source: FCC



“Be Sociable...”



“Be sociable, have a Pepsi.” That theme earmarks one of the important advertising campaigns of broadcast history: Pepsi-Cola’s current 14-week drive on all four radio networks *at once*. Pepsi tapped network radio for this promotion to reach and register with a total population. (Campaign magnitude: an estimated half-billion impressions.) As the company said, “...no other medium offers the speed, penetration, saturation and continuity; nor can any other medium reach so many people at a comparable cost per thousand impressions.” So whether you need all four networks or one (we know one)—have network radio, and be sociable. Mix with people....
Circulate more!

CBS Radio Network

The individual brand's job will be tougher as advertising volume and costs rise

ing this year's recession, billings have continued to rise for radio, both network and spot. The networks may be having their financial troubles but, from the station point of view, things look far brighter than they did in 1953 and '54.

Why should this have come about? Why didn't radio fold up and disappear as many people expected, once it became evident that the future belonged to TV? In the first place, the fact that the medium was still doing substantial business made an impression on advertisers. Secondly, the medium continued to build a record of successful case histories, proving over and over again that sales success was indeed possible through use of radio. In addition, events were taking place of a basic character that contributed almost inevitably to the medium's resurgence.

National economic and population changes. In general, personal incomes have risen, meaning more money available for commodities. The selling period has been extended throughout the year in many product categories, rather than remaining limited to short seasons. Recent years, furthermore, have witnessed a remarkable step-up in the tempo of new-product creation; RAB estimates that 40% of current grocery and 60% of drug volume now comes from products that did not exist at all, or in their present form ten years ago. All this has added to the pressures making for greater volume of advertising in general.

260 advertising impressions for the 1960 listener

As the total volume of advertising has increased, the job of the individual brand has been made tougher, and a still greater volume is required to do the job. RAB studies show that the average urban woman received 210 advertising impressions from all media daily two years ago. It estimates this will go to 260 by 1960. This means that to stay on the 1956 level of impression will require a 17% increase in advertising. The problem for a brand will be made still more difficult if RAB's estimate of a 23% over-all marketing cost rise by 1960 proves accurate.

Given increasing advertising activity and a generally rising cost level, radio's characteristic of efficiency, along with its low absolute cost, has made it more and more attractive.

Changes in other media. Radio's condition today is directly related to changes that have been taking place in other media, chiefly newspapers and TV. To a considerable degree, it has benefited from the troubles of its rivals.

Newspapers, despite their still strong hold on retailers, have been facing a serious problem created by the shift of populations to suburbia. This shift, which is still in full swing nationally, has meant a reduction in the newspaper's effective marketing coverage, since in most cases circulation has tended to remain urban. How serious this can be from a marketing standpoint is evident from the table on page 76, which shows urban and suburban circulation of newspapers in two major markets. Note the small penetration in the suburban areas.

This situation will get worse rather than better if current

population trends continue. In some areas, the suburban population is as great, and sometimes greater than the urban. To reach the entire metropolitan area today is impossible through the metropolitan newspapers alone. This is a situation made to order for the electronic media. Radio built on this concept. It also has long been recognized by television as fundamental in its coverage argument, and is incorporated in the distinction usually drawn between metropolitan markets and television markets. Indeed, an important feature of the TELEVISION MAGAZINE yearly March *Data Book* and August *Market Book* is the special report defining television markets for the industry. Radio, it is true, offers a far greater range of coverage patterns and distances than does TV, but generally speaking the radio market, except for the very small station, is far deeper than the metropolitan market and often exceeds that provided by television.

It is interesting that, time and time again, the most effective part of an RAB presentation will turn out to be the

THE ADDITIONAL OUT-OF-HOME AUDIENCE
(Winter, 1958) January-February reports
Per cent out-of-home listening adds to in-home listening in
27 markets

	<u>Total Audience</u>	<u>In-Home</u>	<u>Out-of-Home</u>
Atlanta	21.1	17.1	4.0
Baltimore	18.8	15.1	3.7
Birmingham	21.4	17.3	4.1
Boston	22.0	17.6	4.4
Buffalo	20.3	16.4	3.9
Chicago	22.5	18.0	4.5
Cincinnati	18.9	15.0	3.9
Columbus (Dec.-Jan.)	20.5	16.2	4.3
Dallas (Dec.-Jan.)	22.4	17.7	4.7
Detroit	20.0	16.2	3.8
Fort Worth (Dec.-Jan.)	22.2	17.7	4.5
Houston	21.0	17.0	4.0
Kansas City	20.7	16.7	4.0
Los Angeles	22.7	18.0	4.7
Miami (Feb.-Mar.)	23.6	18.8	4.8
Milwaukee	21.0	17.0	4.0
Minneapolis-St. Paul	20.4	16.3	4.1
New Orleans	21.6	17.9	3.7
New York (Jan.)	23.2	18.1	5.1
Philadelphia	21.5	17.5	4.0
Pittsburgh	20.7	16.8	3.9
Richmond	19.9	16.0	3.9
St. Louis	20.5	16.7	3.8
San Diego	22.4	18.0	4.4
San Francisco	22.4	18.0	4.4
Seattle	23.0	18.5	4.5
Washington, D. C. (Jan.)	19.7	15.8	3.9
27 market weighted average	21.8	17.5	4.4

Figures above are from Pulse's semi-annual study of out-of-home listening. In-home and out-of-home columns show per cent of homes listening by average quarter hours seven days a week. Period covered by data is various winter months this year. Averages for the group of markets shown: in-home, 17.5%; out-of-home, 4.4%.

Source: The Pulse, Inc.

analysis of newspaper coverage. Clients traditionally wedded to newspaper advertising are aware of the population shift through their own observation and the considerable publicity that has attended it. And they have become increasingly conscious of the inability of the old print medium to provide the extent of reach demanded by the current population changes.

If radio has gained from the decline of newspapers, it has gained from TV's unparalleled success. The glittering younger medium has attracted all manner of prospects seeking the golden key to market victory only to find that many a budget is not geared to the video way. These customers, as Kevin Sweeney has already pointed out, have only one place left where they can do an important and dominant advertising job: radio. Thus, TV, which dislodged radio from its glamour position among the media, is also indirectly responsible in part for the sound medium's new vitality.

Broadcasting's ability to make a realistic adjustment

Radio's troublesome times have been commented on frequently, but the medium's mature coming to grips with the

new economic reality which it faced has seldom been recognized. Not that the readjustment took place without strain, sometimes even hysterics, which is always the case when old gives way to new. But radio men were realistic enough to accept the inevitable. As one network head said two years ago: "So you don't deal in dollars, but in nickels and dimes. We can't ever be a \$100 million business again; but maybe we can be a very profitable \$20 million business."

Actually, as many a station owner has found, the new rate structures have not necessarily proved a barrier to high profits. Indeed, in many instances, stations are better off today than in radio's peak period.

In essence, radio had to transform itself from a medium of show business into a medium of service. It has been so busy talking about the growth of the personal portable, the transistor set, individual listening in bedroom, kitchen and other parts of the home; about radio's time-weather-driving reports function; about radio as a prime news disseminator; about radio as musical companion; that it is sometimes difficult to realize that this represents an accomplished fact. Radio is no longer in process of becoming what its promoters

TOP 30 SPOT RADIO ADVERTISERS

ADVERTISERS	NO. OF ANNOUNCEMENTS (by length in seconds)				NO. OF PROGRAMS (by length in minutes)			
	10 sec.	20 sec.	30 sec.	60 sec.	5 min.	10 min.	15 min.	over 15
1 R. J. Reynolds Tobacco Co.		156		28716	39	39		
2 Ford Motor Co.	373	199	168	20345	287	65	130	77
3 American Tobacco Co.	2168			17305				74
4 Lever Bros. Co.	1923	560	30	16014				
5 Best Foods, Inc.	274	50	172	14893			35	
6 General Motors Corp.	162	375		14038				
7 Sterling Drug, Inc.	176		88	11932	608		32	
8 Colgate-Palmolive Co.		288		11499	39			
9 Texas Co.	18	282		10312	307			
10 Liggett & Myers Tobacco Co.	172	392	803	9505	136			
11 Sinclair Refining Co.	*32954							
12 Anheuser-Busch, Inc.	2146	1620	176	5215	26		91	
13 Penick & Ford Ltd., Inc.				6828				
14 American Home Products Corp.	2134			5602			30	
15 Foster-Milburn Co.				5316			338	
16 Bristol-Myers Co.				6557				
17 Shell Oil Co.			67	2876	1818	104	204	
18 Continental Baking Co., Inc.				5381	280			
19 General Foods Corp.	49	36	191	5168				
20 Beech-Nut Life Savers, Inc.	400	1688	32	3753				
21 Standard Brands, Inc.			41	4978			21	
22 Sun Oil Co.				4967				
23 Cities Service Co.				4934				
24 Carling Brewing Co., Inc.	216	952	3398	1253	109			
25 Continental Oil Co.				4007	394	39		
26 Plough, Inc.				4584				
27 Procter & Gamble Co.				4559				
28 Eskimo Pie Corp.	2313	144		3272				
29 Ralston-Purina Co.				3834	99	156	77	
30 Tetley Tea Co., Inc.	7			4381				

* Announcements are shorter than 10 seconds in length.

Source: RAB

SECOND QUARTER 1958 SPOT RADIO ADVERTISERS—BY CATEGORY

Rank	Category	% of total
1	Food and grocery	
	Food and grocery, general	8.2%
	Dairy	4.0
	Bread, flour, cereal	3.0
	Coffee	2.7
	Cooking ingredients, condiments	2.6
	Tea	2.4
	Meat, fish, fowl	1.2
	Baby foods	.8
	Food chains	.1
	TOTAL	25.0%
2	Gasoline, lubricants	11.5
3	Tobacco products	10.8
4	Ale, beer and wine	8.3
5	Cleansers	7.4
6	Drugs	6.7
7	Automotive	6.4
8	Toilet requisites	4.2
9	Confections and soft drinks	2.8
10	Agriculture	2.3
11	Finance	2.2
12	Transportation and travel	2.1
13	Miscellaneous	1.7
14	Publications	1.3
15	Building materials	1.2
16	Religious	1.2
17	Clothing, apparel, accessories	1.1
18	Consumer services	.9
19	Household products, general	.9
20	Pet products	.7
21	Appliances	.5
22	Watches, jewelry, silverware	.4
23	Amusements	.2
24	Notions	.1
25	Real estate, homes	.1
	TOTAL	100.0%

Source: RAB

RADIO FINDS ITS NICHE *continued*

say it must become. It already is the personal service medium par excellence. It has given up the living room to its TV rival and turned to the development of the programming features best suited to it under the new conditions.

Today, instead of big nighttime shows, the radio listener gets a combination service of news, commentary, music, weather reports, personalities, interviews, time-checks. This is not to deny that some of the older program forms retain large followings. The daytime serial, for example, continues to do more than hold its own, often producing the top ratings in town. Similarly, on many stations, personalities who were popular before TV, remain as important as ever and prove their commercial effectiveness over and over.

Today, the radio station is a vigorous entity

But, by and large, the radio station is no longer merely a push-button adjunct to a network line. Rather, it is a vigorous broadcasting entity in its own right close to its community and integrated in its life.

The aggressive station of today is marked by promotional vigor. Fighting hard to call attention to itself under the ubiquitous eye of TV, the radio station goes in for contests and other promotional gimmicks, which tend to stimulate other stations in the market to do the same.

This holds true regardless of whether the station is an independent or a network affiliate. Of the four radio networks, only CBS has been able to retain much of its pre-TV character chiefly evident in the soap operas and its newscasters and commentators like Edward R. Murrow. Interesting new tries in programming have been attempted by the other networks, among the most durable of which has proved to be NBC's *Monitor*. The important point is that even where the network service is strong, the station's position in the market is largely a matter of its own aggressiveness, imagination, promotional ability and success in building local personalities.

Network radio, 1958, offers a good bargain

Network's chief attraction to the national advertiser—and it is a powerful one—is its remarkable efficiency. Since it is circulation and repetition that are being sold rather than the glamour of the big show, the networks have been able to rebuild their client list with less effort—though perhaps also with less profit—than many thought possible. A bargain is always hard to resist, and network radio in 1958 is one of the biggest bargains available to buyers of media.

Overlooked in all the discussion over radio's new program service is the important fact that it is almost completely under the control of the medium. The agency-medium struggle for program control that still is a feature of the television scene no longer exists in radio. Programming is a function of station or network, not of agency or client. Radio has reached the stage long ago arrived at by newspapers and magazines, where the advertiser has no connection or control whatsoever over the editorial matter, but merely purchases insertions.

It is doubtful that any other relationship could obtain given radio's current service character and the sales patterns

RADIO'S REACH

Homes Reached by Radio in One Week—Winter 1957 vs. Winter 1958, Sun.-Sat.

	Homes Reached (millions)	Total Homes Reached (%)
1957	40.3	84.6%
1958	43.5	89.5%

As the number of radio homes grows, so does the audience an advertiser can reach. In one week, almost 90% of all families who own radios have tuned in. By day parts, radio in 1958 delivers in the morning (6 a.m.-noon) 5% more and in the afternoon and evening (noon-midnight) 2% more homes than it attracted in 1957.

Source: A. C. Nielsen

COMPARISON OF NEWSPAPER, RADIO COVERAGE

BOSTON, Massachusetts

	City zone	Retail trading zone	City zone and retail trading zone
Globe (morning)			
Circulation	147,947	31,921	179,868
Penetration	24.2%	9.3%	18.8%
Globe (evening)			
Circulation	125,921	21,844	147,765
Penetration	20.6%	6.3%	15.5%
Herald (morning)			
Circulation	114,920	38,907	153,827
Penetration	18.8%	11.3%	16.1%
Traveler (evening)			
Circulation	153,509	26,390	179,899
Penetration	25.1%	7.7%	18.8%
Record (morning)			
Circulation	167,448	70,288	237,736
Penetration	27.4%	20.4%	24.9%
American (evening)			
Circulation	137,224	22,777	160,001
Penetration	22.5%	6.6%	16.7%
Radio Families	602,815	339,775	942,590
Penetration	98.7%	98.6%	98.7%

SAN FRANCISCO, California

Chronicle (morning)			
Circulation	63,504	101,811	165,315
Penetration	21.5%	13.7%	15.9%
Examiner (morning)			
Circulation	102,409	102,926	205,335
Penetration	34.7%	13.9%	19.8%
Call Bulletin (evening)			
Circulation	88,686	41,421	130,107
Penetration	30.1%	5.6%	12.5%
News (evening)			
Circulation	77,731	21,323	99,054
Penetration	26.4%	2.9%	9.6%
Radio Families	288,020	730,090	1,018,110
Penetration	97.7%	98.4%	98.2%
Total Families	294,800	741,960	1,036,760

Sources: Net Paid Circulation : Audit Bureau of Circulations' Publishers' Statements for 6 months ending 3-31-57 and 9-30-57 (averaged)
 Newspaper Penetration: Circulation as a % of families.
 Radio Penetration: A. C. Nielsen Coverage Service.
 Radio Families : % penetration from Nielsen Coverage Service, projected to Sales Management's 1958 estimate of total families.
 Total Families : Sales Management's "Survey of Buying Power," 1958.

now common, which offer wide coverage in all dayparts and heavy repetition of commercial message. Today the advertiser buys anywhere from a dozen to 400 announcements per week (there have been some purchases that big, such as last year's Hit Parade campaign) and schedules wherever he can on as many stations as possible. Where once he sought to reach a large, faithful audience with a strong program, now he tends to scatter his shot in the hope of reaching large numbers through the cumulative process, even though any individual sales message may reach only a small portion of the audience at any one time. RAB promotion head Miles David likens the process to the flow of a river. At any given point on the shore, the amount of water flowing past will be only a portion of the total, but in time all the water in the river will rush past it. Similarly with audience flow. In time, the continuing radio campaign will reach most of the potential audience and that means just about every home in the area covered.

Increased creativity displayed in radio commercials

One of the most interesting aspects of the radio transformation is the impact on agency creativity. For a while, radio commercials suffered along with all radio content as creative energies went into TV. Recent seasons, however, have witnessed a renewal of creative strength in the sound medium, evidenced by a host of newly minted commercials, singing and otherwise. Perhaps most significant of all is the

appearance of creative strength outside of New York. Wherever you go today, you are likely to hear clever, catchy effective commercials, often locally produced. Indeed, the commercial revival is in no small measure the result of the determined efforts on the part of stations around the country to demonstrate to local and regional clients that radio selling need not take second place to selling in any medium when it comes to freshness and originality.

To the Madison Avenue agencyman—and his client—this may hardly seem possible. He is invited, in fact urged, to go down to the offices of the RAB at Park Avenue and 57th Street in Manhattan and spend a few hours listening to the tapes collected there from around the country. He may be surprised to find himself agreeing with Kevin Sweeney's statement that "In Milwaukee, Washington and Los Angeles, the median of the radio commercial is as good or better than in the top 50 agencies in New York."

Assuming no drastic changes in other media, particularly television, there would seem to be no reason to expect radio to undergo much more in the way of fundamental change. Probably, its immediate future will be marked with continuing efforts to improve features of a listening service whose main characteristics have been well established. Given an advancing economy and a continued rise in the cost of marketing, the attractiveness of the medium should continue strong. END

Next month: A Look at Network Radio

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

We invite you to match wits with James Cornell of N. W. Ayer & Son, Inc. and predict the Top Ten network shows for the November-December, 1958 rating period.

Cornell's choice of the Top Ten programs for Nov.-Dec. appears on page 51. List your choices in what you consider the correct order as well as the rating you expect each will get on the coupon below. Mail to Rating Competition, Television Magazine, 422 Madison Avenue, N.Y.C. Entries must be received by us no later than October 30. First prize* will go to the person whose ranking and rating forecasts come closest to actual results as reported by Trendex.

CAN YOU PREDICT THE TOP TEN?

Name

Address

Company

Title

This is my choice for the Top Ten:

PROGRAM	RATING	PROGRAM	RATING
1	<input type="text"/>	6	<input type="text"/>
2	<input type="text"/>	7	<input type="text"/>
3	<input type="text"/>	8	<input type="text"/>
4	<input type="text"/>	9	<input type="text"/>
5	<input type="text"/>	10	<input type="text"/>

** First prize will be a case of crystal balls or, if desired, a case of your favorite whiskey.*

**KFMB-TV
SENDS
MORE
PEOPLE
AWAY FROM
HOME
(TO BUY)
THAN
ANYTHING
!**

SAN DIEGO,
America's newest boomtown, ranked **FIFTH** nationally in building construction for the first four months of 1958, according to figures released by Dun & Bradstreet. (And, for a brief period of glory, San Diego actually ranked **FOURTH** nationally for the first two months of the year.) Only New York, Los Angeles, Chicago and Houston topped the bustling San Diego market. San Diego is building more and more homes for more and more people with more and more money to spend. Furthermore, all these people own more and more television sets and see more and more of your messages on KFMB-TV. (29 of the top 30 television shows seen in San Diego are seen on KFMB-TV.)



KFMB  **TV**
REPRESENTED BY
Edward Petry & Co., Inc. **SAN DIEGO**

OCTOBER RECEIVER CIRCULATION REPORT

Television Magazine Exclusive: Independent estimates of TV homes for all markets based on our research department's projections for each U.S. county

The TV home figures listed in this section are based on the coverage area of a television market as determined by TELEVISION MAGAZINE's Research Department. Viewer studies are used when current—engineering contours, only where research data is made obsolete by station facility or market changes.

Antenna height, power and terrain determine the physical contour of a station's coverage and the probable quality of reception. Other factors, however, may well rule out any incidence of viewing despite the quality of the signal.

Network affiliations, programming, number of stations in the service area must all be weighed. The influence of these factors is reflected in the Nielsen coverage study, the ARB A-Z surveys and, in some cases, the regular reports of the various rating services. The Nielsen data in particular, where available, has become the backbone of estimating coverage and re-evaluating markets.

Penetration potential varies by sections of the country. Many areas in New England have achieved a saturation level above 90%. Other areas, for example sections of the South, have reached a somewhat lower plateau from which any future increases would be distributed over a longer period of time.

In a number of markets, therefore, the set count is at a temporary plateau even though the television penetration level is below the 94% ceiling which has been established by TELEVISION MAGAZINE. These markets will be held for an indefinite period.

A primary factor responsible for this situation is penetration increases off-set by current trends of population movement which for some regions has shown at least a temporary decline (cf. Bureau of the Census, Current Population Reports, Series P. 25, No. 160).

Set count in each market is based on TELEVISION MAGAZINE's county-by-county projections of the "National Survey of Television Sets in U. S. Households" for June 1955, March

The TV homes 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.

1956, and March 1958, three county-by-county estimates prepared by the Advertising Research Foundation in cooperation with the Bureau of the Census and the A. C. Nielsen Co.

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

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 94% ceiling on TV penetration has been established for all markets. Many rating services show higher penetration in metropolitan areas (e.g., over 96% in Cleveland and Milwaukee), but the available evidence shows that penetration drops off outside the metropolitan area itself and that 94% 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. ▶

A NEW FORCE

in Southeastern TV

WLOS-TV offers the only unduplicated network coverage of the Asheville-Greenville-Spartanburg market. And WLOS-TV delivers tremendous coverage from the South's highest antenna — 6,098 feet above sea level atop Mt. Pisgah.

Now, with WTVJ's purchase of WLOS-TV, you get the same skilled, aggressive, and experienced management that has kept WTVJ first in South Florida for 10 years.



425,360 TV homes in 62 counties of six states delivered by just one station—**WLOS-TV**

(data from NCS #3)

WLOS-TV

Unduplicated ABC in Asheville • Greenville • Spartanburg

WLOS AM-FM

Represented by Venard, Rintoul & McConnell, Inc.
Southern Representatives: James S. Ayers Co.

CIRCULATION AS OF OCTOBER 1958
TOTAL U. S. TV HOMES 43,500,000

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 the air.

Market & Stations—% Penetration	TV Homes
ABILENE, Tex.—74.2 KRBC-TV (N)	75,800
ADA, Okla.—75.9 KTEN (A,C,N)	94,000
AGANA, Guam KUAM-TV (C,N)	††
AKRON, Ohio WAKR-TV† (A)	•†80,380
ALBANY, Ga.—58.9 WALB-TV (A,N)	66,600
ALBANY-SCHENECTADY-TROY, N.Y.—90.4 WTEN (C); WTRI† (A); WRGB (N)	507,500 †166,300
ALBUQUERQUE, N.M.—76.7 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	101,100
ALEXANDRIA, La.—63.0 KALB-TV (A,C,N)	88,900
ALTOONA, Pa.—86.7 WFBG-TV (A,C,N)	357,600
AMARILLO, Tex.—75.2 KFDA-TV (A,C); KGNC-TV (N); KVII-TV (A)	105,700
AMES, Iowa—89.7 WOI-TV (A)	342,300
ANCHORAGE, Alaska KENI-TV (A,N); KTVA (C)	31,100
ANDERSON, S.C. WAIM-TV† (A,C)	•†88,870
ARDMORE, Okla.—79.3 KVSO-TV (N)	82,200
ASHEVILLE, N.C.—74.3 WISE-TV† (C,N); WLOS-TV (A)	394,100 †39,600
ATLANTA, Ga.—78.4 WAGA-TV (C); WLW-A (A); WSB-TV (N)	653,000
AUGUSTA, Ga.—68.5 WJBF-TV (A,N); WRDW-TV (C)	177,000
AUSTIN, Minn.—86.0 KMMT (A)	151,200
AUSTIN, Tex.—76.5 KTBC-TV (A,C,N)	156,100
BAKERSFIELD, Cal.—85.6 KBAK-TV† (A,C); KERO-TV (N)	167,600 †74,000
BALTIMORE, Md.—89.1 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	648,200
BANGOR, Me.—87.5 WABI-TV (A,N); WLZ-TV (C)	117,100
BATON ROUGE, La.—71.9 WAFB-TV† (C); WBRZ (A,N)	276,100 •†87,310
BAY CITY-SAGINAW, Mich.—90.4 WNEM-TV (A,N); WKNX-TV† (A,C) (Includes Flint)	318,200 †85,400
BEAUMONT, Tex.—78.0 KFDM-TV (C); KPAC-TV (A,N)	156,800
BELLINGHAM, Wash.—83.7 KVOS-TV (C) (This does not include "A" contour in Vancouver & Victoria, British Columbia)	•86,900
BIG SPRING, Tex.—74.9 KEDY-TV (C)	26,800

Market & Stations—% Penetration	TV Homes
BILLINGS, Mont.—60.2 KOOK-TV (A,C); KGHL-TV (N)	47,300
BINGHAMTON, N.Y.—87.9 WNBK-TV (C,N); WINR-TV† (A,N)	344,800 †36,500
BIRMINGHAM, Ala.—74.9 WAPI-TV (A,N); WBRC-TV (C)	443,900
BISMARCK, N.D.—64.4 KBMB-TV (C); KFYZ-TV** (A,N) (KFYZ-TV operates satellite KUMV-TV, Williston, N.D.)	61,800
BLOOMINGTON, Ind.—89.5 WTTV (N) (Includes Indianapolis, Ind. For ranking purposes consider this market Bloomington-Indianapolis)	759,000
BLUEFIELD, W. Va.—68.4 WHIS-TV (N)	161,600
BOISE, Ida.—73.4 KBOI-TV (C); KIDO-TV (A,N)	71,100
BOSTON, Mass.—92.4 WBZ-TV (N); WNAC-TV (C); WHDH-TV (A)	1,386,700
BRIDGEPORT, Conn.—14.3 WICC-TV† (A)	†72,500
BRISTOL, Va.-Tenn.—67.5 WCYB-TV (A,N)	260,400
BRYAN, Tex.—70.6 KBTX-TV (A,C)	31,400
BUFFALO, N.Y.—90.7 WBEN-TV (C); WGR-TV (N,A)	572,600
BURLINGTON, Vt.—87.3 WCAX-TV (C)	•†162,700
BUTTE, Mont.—64.9 KXLF-TV (A,N) (Operates satellite KXLJ-TV, Helena, Mont.)	37,100
CADILLAC, Mich.—87.4 WWTV (A,C)	193,300
CAPE GIRARDEAU, Mo.—75.0 KFVS-TV (C)	228,300
CARLSBAD, N.M.—71.9 KAVE-TV (A,C)	36,300
CARTHAGE-WATERTOWN, N.Y.—82.7 WCNY-TV (A,C)	•84,600
CASPER, Wyo.—56.0 KTWO-TV (A,N); KSPR-TV (C)	18,100
CEDAR RAPIDS-WATERLOO, Iowa—88.9 KCRG-TV (A); WMT-TV (C); KWVL-TV (N)	358,200
CHAMPAIGN, Ill.—86.4 WCIA (C,N)	420,900
CHARLESTON, S.C.—68.8 WCSC-TV (C); WUSN-TV (A,N)	203,900
CHARLESTON-HUNTINGTON, W. Va.—76.9 WCHS-TV (A,C); WHTN-TV (A,C); WSAZ-TV (N)	446,900
CHARLOTTE, N.C.—76.7 WBTV (C); WSOC-TV (A,N)	666,100
CHATTANOOGA, Tenn.—75.2 WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	187,700
CHEYENNE, Wyo.—68.5 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	••76,500
CHICAGO, Ill.—92.2 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,168,700

PENETRATION

in
26
COUNTY

Channel
WRBL-TV

4

COLUMBUS, GEORGIA

TRADE AREA

WRBL-TV 25% or better
weekly penetration in all 26
counties.*

Station B 25% or better
weekly penetration in only 9 of
26 counties

Local Newspaper 25% or better
weekly penetration in but 5 of
26 counties

*Plus an additional 12 counties for
a 25% weekly penetration of 38
Counties

SOURCE: HAGSTROM TRADE AREA SURVEY

Channel

WRBL-TV

4



The only media completely covering and dominating this rich progressive trade area.

CALL

The HOLLINGBERY CO.

Market & Stations—% Penetration	TV Homes
CHICO, Cal.—73.2 KHSL-TV (A,C) (Does not include Sacramento County where station has considerable coverage.)	95,800
CINCINNATI, Ohio—87.6 WCPO-TV (A); WKRC-TV (C); WLW-T (N)	640,000
CLARKSBURG, W. Va.—67.2 WBOY-TV (A,C,N)	75,400
CLEVELAND, Ohio—93.0 WEWS (A); KYW-TV (N); WJW-TV (C)	1,236,400
CLOVIS, N.M.—68.6 KICA-TV (C)	21,600
COLORADO SPRINGS-PUEBLO, Colo.—73.5 KKTV (A,C); KRDO-TV (N); KCSJ-TV (N)	86,200
COLUMBIA-JEFFERSON CITY, Mo.—76.2 KOMU-TV (A,N); KRCG-TV (A,C)	137,600
COLUMBIA, S.C.—72.4 WIS-TV (A,N); WNOK-TV† (C)	207,300 †46,500
COLUMBUS, Ga.—67.7 WTVM† (A,N); WRBL-TV (A,C)	189,600 †71,100
COLUMBUS, Miss.—61.2 WCBI-TV (C,N)	75,400
COLUMBUS, Ohio—92.5 WBNS-TV (C); WLW-C (N); WTVN-TV (A)	459,000
CORPUS CHRISTI, Tex.—75.1 KRIS-TV (A,N); KZTV (C)	105,500
DALLAS-FT. WORTH, Tex.—82.5 KRLD-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV (N)	643,300
DANVILLE, Ill.—79.3 WDAN-TV† (A)	170,900
DAVENPORT, Iowa-ROCK ISLAND, Ill.—90.7 WOC-TV (N); WHBF-TV (A,C)	413,300
DAYTON, Ohio—92.4 WHIO-TV (C); WLW-D (A,N)	478,400
DAYTONA BEACH, Fla.—72.9 WESH-TV (N)	185,500
DECATUR, Ala. WMSL-TV† (C,N)	†130,900
DECATUR, Ill.—83.5 WTVP† (A)	†168,000
DENVER, Colo.—85.6 KBTU (A); KLZ-TV (C); KOA-TV (N); KTVR	331,200
DES MOINES, Iowa—88.5 KRNT-TV (C); WHO-TV (N)	287,000
DETROIT, Mich.-WINDSOR, Can.—93.0 WJBK-TV (C); WWJ-TV (N); WXYZ (A); CKLW-TV	1,524,900
DICKINSON, N.D.—60.0 KDIX-TV (C)	32,300
DOTHAN, Ala.—57.1 WTYY (A,C)	72,400
DULUTH, Minn.-SUPERIOR, Wis.—79.1 KDAL-TV (A,C); WDSM-TV (A,N)	167,100
DURHAM-RALEIGH, N.C.—74.2 WTVD (A,C); WRAL-TV (N)	365,300
EAU CLAIRE, Wis.—83.8 WEAU-TV (A,N)	125,300
EL DORADO, Ark.—68.9 KRBB (A,N)	42,000
ELKHART, Ind. (See South Bend)	
EL PASO, Tex.-JUAREZ, Mex.—81.1 KELP-TV (A); KROD-TV (C); KTSM-TV (N); XEJ-TV	89,000
ENID, Okla. (See Oklahoma City)	

Call Bob Brown

KBTU

Channel 9

Denver - Colorado

AMherst 6-3601

or your nearest

P.G.W. Colonel

for the most exciting

60 second availabilities

in "A" time in Denver!

KBTU Channel 9

DENVER'S FAMILY STATION
John C. Mullins, Pres. Joe Herald, 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	Market & Stations—% Penetration	TV Homes
ERIE, Pa.—90.7 WICU-TV (A,N); WSEE-TV† (A,C)	163,400 •†69,700	HARRISBURG, Pa. WHP-TV† (C); WTPA† (A)	•†174,100
EUGENE, Ore.—71.2 KVAL-TV (N) (Operates satellite KPIC-TV, Roseburg, Ore.)	**105,500	HARRISONBURG, Va.—70.0 WSVA-TV (A,C,N) (Includes community antennas in counties not credited)	97,000
EUREKA, Cal.—73.1 KIEM-TV (A,C,N); KVIQ-TV (A,N)	43,800	HARTFORD-NEW BRITAIN, Conn.—91.8 WHCT† (C); WNBC† (N); WTIC-TV	712,000 †338,200
EVANSVILLE, Ind.-HENDERSON, Ky.—78.2 WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	227,800 †117,200	HASTINGS, Neb.—75.7 KHAS-TV (N)	119,200
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C)	††	HATTIESBURG, Miss.—68.8 WDAM-TV (A,N)	96,000
FARGO, N.D.—73.1 WDAY-TV (A,N) (See also Valley City, N.D.)	150,000	HENDERSON, Ky.-EVANSVILLE, Ind.—78.2 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	227,800 117,200
FLORENCE, Ala. WOWL-TV† (C,N)	†††	HENDERSON-LAS VEGAS, Nev.—82.7 KLRJ-TV (A,N); KLAS-TV (C); KSHO-TV (A)	28,000
FLORENCE, S.C.—67.2 WBTW (A,C,N)	199,400	HONOLULU, T.H. (KGMB-TV (C); KONA-TV (N) (KGMB-TV operates satellites KHBC-TV, Hilo, and KMAU-TV, Wailuku. KONA-TV operates satellite KMVI-TV, Wailuku.)	**115,000
FT. DODGE, Iowa—55.0 KQTV† (N)	†25,200	HOUSTON-GALVESTON, Tex.—84.0 KPRC-TV (N); KTRK-TV (A); KGUL-TV (C)	581,500
FT. LAUDERDALE, Fla. (See Miami)		HUNTINGTON-CHARLESTON, W. Va.—76.9 WHTN-TV (A,C); WSAZ-TV (N); WCHS-TV (A,C)	446,000
FT. MYERS, Fla.—64.1 WINK-TV (A,C)	19,700	HUTCHINSON-WICHITA, Kan.—81.7 KTVH (C); KAKE-TV*** (A); KARD-TV (N) (KTVH, Ensign, Kan., satellite of KAKE-TV)	306,000
FT. SMITH, Ark.—70.6 KNAC-TV (C)	52,900	IDAHO FALLS, Ida.—74.1 KID-TV (A,C,N)	51,000
FT. WAYNE, Ind.—82.8 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†204,200	INDIANAPOLIS, Ind.—89.6 WFBS-TV (N); WISH-TV (C); WLW-I (A) (See also Bloomington, Ind. For ranking purposes consider this market Indianapolis-Bloomington)	782,000
FT. WORTH-DALLAS, Tex.—82.5 KFJZ-TV; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	643,300	JACKSON, Miss.—63.8 WJTV (C); WLBT (A,N)	240,000
FRESNO-TULARE, Cal.—85.0 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	224,800 †188,700	JACKSON, Tenn.—65.2 WDXI-TV (A,C)	89,000
GALVESTON-HOUSTON, Tex.—84.0 KGUL-TV (C); KPRC-TV (N); KTRK-TV (A)	581,500	JACKSONVILLE, Fla.—68.9 WJXT (A,C); WFGA-TV (N)	288,000
GLENDIVE, Mont. KXGN-TV (C)	†††	JEFFERSON CITY-COLUMBIA, Mo.—76.1 KRCG-TV (A,C); KOMU-TV (A,N)	137,000
GRAND FORKS, N.D.—70.8 KNOX-TV (N)	32,200	JOHNSON CITY, Tenn.—63.5 WJHL-TV (A,C)	142,000
GRAND JUNCTION, Colo.—64.0 KREX-TV (A,C,N)	22,900	JOHNSTOWN, Pa.—87.8 WARD-TV† (A,C); WJAC-TV (N)	530,000
GRAND RAPIDS, Mich.—91.4 WOOD-TV (A,N) (For ranking purposes, consider this market Grand Rapids-Kalamazoo)	476,600	JOPLIN, Mo.-PITTSBURG, Kan.—77.5 KODE-TV (A,C); KOAM-TV (A,N)	161,000
GREAT BEND, Kan.—75.5 KCKT-TV (N)	115,900	JUNEAU, Alaska KINY-TV (C)	
GREAT FALLS, Mont.—60.5 KFBB-TV (A,C,N)	45,700	KALAMAZOO, Mich.—91.4 WKZO-TV (A,C) (For ranking purposes, consider this market Kalamazoo-Grand Rapids.)	681,000
GREEN BAY, Wis.—85.8 WBAY-TV (C); WFRV-TV (A,C); (See Marinette)	384,500	KANSAS CITY, Mo.—88.7 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	597,000
GREENSBORO, N.C.—77.8 WFMY-TV (A,C)	443,600	KEARNEY, Neb.—71.7 KHOL-TV (A,C) (Operates satellite KHPL-TV, Hayes Center, Neb.)	122,000
GREENVILLE-SPARTANBURG, S.C.—74.5 WFBC-TV (N); WSPA-TV (C)	351,800	KLAMATH FALLS, Ore.—60.7 KOTI (A,C,N) (Optional satellite of KBES-TV, Medford, Ore.)	18,000
GREENVILLE-WASHINGTON, N.C.—71.0 WNCT (A,C); WITN (N)	249,800	KNOXVILLE, Tenn.—69.4 WATE-TV (N); WBIR-TV (C); WTVK† (A)	260,000 †91,000
HANNIBAL, Mo.-QUINCY, Ill.—84.8 KHQA-TV (C); WGEM-TV (A,N)	178,500		
HARLINGEN-WESLACO, Tex.—66.7 KGBT-TV (A,C); KRGV-TV (A,N)	89,300		
HARRISBURG, Ill.—51.4 WSIL-TV† (A,N)	†45,100		

Market & Stations—% Penetration	TV Homes
LA CROSSE, Wis.—81.0 WKBT (A,C,N)	143,500
LAFAYETTE, Ind.— WFAM-TV† (C)	•†56,770
LAFAYETTE, La.—68.7 KLFY-TV (C)	124,300
LAKE CHARLES, La.—76.8 KPLC-TV (A,N); KTAG-TV† (C)	150,000 •†52,230
LANCASTER, Pa.—88.1 WGAL-TV (C,N)	566,300
LANSING, Mich.—91.2 WJIM-TV (C,N,A) (Includes Flint)	435,500
LAREDO, Tex.—64.5 KHAD-TV (A,C,N)	9,800
LA SALLE, Ill.—71.6 WEEQ-TV† (Satellite of WEEK-TV, Peoria, Ill.)	†23,200
LAS VEGAS-HENDERSON, Nev.—82.7 KLAS-TV (C); KSHO-TV (A); KLRJ-TV (A,N)	28,800
LAWTON, Okla.—79.7 KSWO-TV (A)	62,900
LEBANON, Pa. WLBR-TV† (A) (Market under evaluation pending further data.)	††
LEXINGTON, Ky. WLEX-TV† (A,C,N); WKYT-TV†	•†38,850
LIMA, Ohio WIMA-TV† (A,C,N)	•†68,690
LINCOLN, Neb.—82.6 KOLN-TV (A,C)	197,400
LITTLE ROCK-PINE BLUFF, Ark.—71.9 KARK-TV (N); KTHV (C); KATV (A)	282,100
LOCK HAVEN, Pa.—64.2 WBPZ-TV† (A)	†22,400
LOS ANGELES, Cal.—91.1 KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	2,572,600
LOUISVILLE, Ky.—80.6 WAVE-TV (A,N); WHAS-TV (C)	497,300
LUBBOCK, Tex.—75.5 KCBD-TV (A,N); KDUB-TV (C)	129,600
LUFKIN, Tex.—67.3 KTRE-TV (N)	66,000
LYNCHBURG, Va.—73.0 WLVA-TV (A)	181,200
MACON, Ga.—65.7 WMAZ-TV (A,C)	107,300
MADISON, Wis.—86.8 WISC-TV (C); WKOW-TV† (A); WMTV† (N)	246,300 †116,400
MANCHESTER, N.H.—91.7 WMUR-TV (A) (Circulation does not include Boston, Mass., where station has sizable share of audience.)	978,800
MARINETTE, Wis.—86.9 WMBV-TV (N) (Covers Green Bay)	210,100
MARQUETTE, Mich.—76.2 WDMJ-TV (C)	37,500
MASON CITY, Iowa—85.1 KGLO-TV (C)	199,800
MAYAGUEZ, P.R. WORA-TV (C)	††

Market & Stations—% Penetration	TV Homes
MEDFORD, Ore.—70.1 KBES-TV (A,C,N)	41,200
MEMPHIS, Tenn.—70.9 WHBQ-TV (A); WMCT (N); WREC-TV (C)	509,500
MERIDIAN, Miss.—57.3 WTOK-TV (A,C,N)	95,300
MIAMI-FT. LAUDERDALE, Fla.—85.8 WCKT (N); WPST-TV (A); WTVJ (C)	373,700
MIDLAND-ODESSA, Tex.—73.3 KMID-TV (A,N); KOSA-TV (C)	79,300
MILWAUKEE, Wis.—92.1 WISN-TV (A); WITI-TV; WTMJ-TV (N); WXIX† (C)	589,300 †269,400
MINNEAPOLIS-ST. PAUL, Minn.—87.5 KMSP-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	773,600
MINOT, N.D.—66.3 KXMC-TV (A,C); KMOT-TV (A,N)	37,000
MISSOULA, Mont.—67.2 KMSO-TV (A,C)	50,900
MOBILE, Ala.—73.5 WALA-TV (A,N); WKRG-TV (C)	239,200
MONROE, La.—69.0 KNOE-TV (A,C,N)	166,700
MONTGOMERY, Ala.—67.0 WCOV-TV† (C); WSFA-TV (N)	156,500 †80,300
MUNCIE, Ind.—84.7 WLBC-TV† (A,C,N)	†97,800
NASHVILLE, Tenn.—69.5 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	388,800
NEW BRITAIN-HARTFORD, Conn.—91.7 WNBC† (N); WHCT† (C); WTIC-TV	711,700 †338,500
NEW HAVEN, Conn.—91.9 WNHC-TV (A)	918,000
NEW ORLEANS, La.—79.7 WDSU-TV (A,N); WJMR-TV† (A); WWL-TV (C)	464,800 †141,000
NEW YORK, N.Y.—92.0 WABC-TV (A); WNEW-TV; WNTA-TV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	4,777,800
NORFOLK, Va.—81.0 WAVY (A); WTAR-TV (C); WTOV-TV†; WVEC-TV† (N)	328,600 •†163,000
OAK HILL, W. Va.—69.1 WOAY-TV (A)	11,800
ODESSA-MIDLAND, Tex.—73.3 KOSA-TV (C); KMID-TV (A,N)	79,300
OKLAHOMA CITY, Okla.—81.9 KWTW (C); WKY-TV (N); KOCO-TV (Enid) (A)	390,900
OMAHA, Neb.—88.9 KMTV (N); WOW-TV (C); KETV (A)	397,400
ORLANDO, Fla.—70.6 WDBO-TV (C,N); WLOF-TV (A)	194,600
OTTUMWA, Iowa—82.0 KTVO (C,N)	172,200
PADUCAH, Ky.—69.3 WPSD-TV (N)	143,400
PANAMA CITY, Fla.—60.6 WJDM-TV (A,C,N)	25,300
PARKERSBURG, W. Va. WTAP† (A,C,N)	•†37,580
PENSACOLA, Fla.—70.3 WEAR-TV (A,C)	200,700

NCS #3 SHOWS: WTVJ IS FLORIDA'S #1 STATION!



**WTVJ's Total* Coverage
Proved Again!**

Startling results of NCS #3:

Among all Florida TV
Stations WTVJ is

- first in monthly coverage
- first in weekly coverage
- first in daytime circulation, weekly
- first in daytime circulation, daily
- first in nighttime circulation, weekly
- first in nighttime circulation, daily

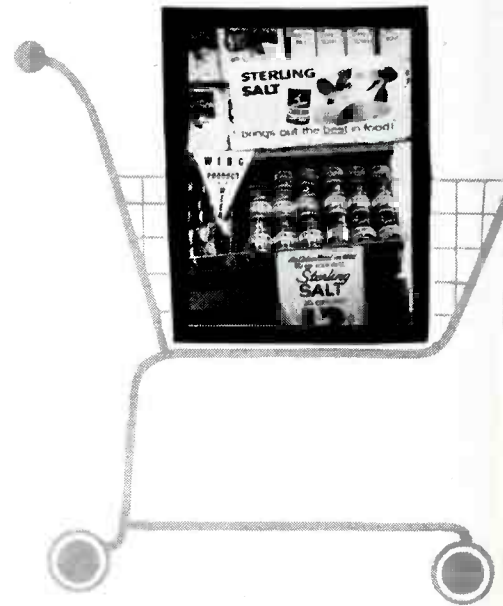
See your PGW colonel for all the facts
that prove Total* Coverage makes
WTVJ your first Florida TV buy!

*Dictionary defines TOTAL as
"whole, amount, complete, entire."

WTVJ • MIAMI

CHANNEL 4

Represented by Peters, Griffin, Woodward

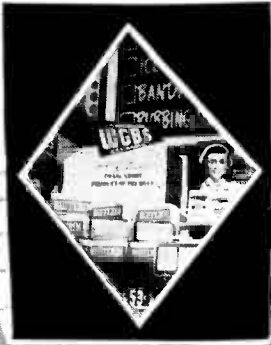


As much as the events of the day, advertisers' products and services are news in the markets of America. Personal supervision by representatives of the fast-working, hard-selling merchandising departments of Storer stations, working with 13 food chains (approximately 75 supermarkets) and 4 drug chains (approximately 220 drug outlets), present this important news at the point of purchase.

Storer town criers

It is the vital function of the merchandising town crier to take advantage of the impact of a Storer broadcast and convert response into sales.

The Storer Broadcasting Company has a special MERCHANDISING DIVISION created to serve advertisers on all Storer stations. For full details, write the New York National Sales Office of Storer Broadcasting.



go to market...



Storer Broadcasting Company

WSPD-TV Toledo **WJW-TV** Cleveland **WJBK-TV** Detroit **WAGA-TV** Atlanta

WSPD
Toledo

WJW
Cleveland

WJBK
Detroit

WIBG
Philadelphia

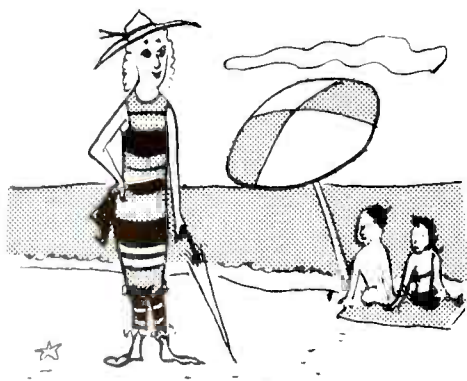
WWVA
Wheeling

WAGA
Atlanta

WGBS
Miami

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

Don't Be Out-of-Data about the RALEIGH-DURHAM Market!



Chances are you may be using out-of-date data about the Raleigh-Durham market.

Why? Because now WTVD, channel 11, is transmitting from its new 1500-foot tower, the tallest man-made structure in North Carolina. WTVD's new tower, soaring over 325 feet above its nearby competitor, now delivers the DOMINANT signal in the market.

This signal not only DOMINATES the old Raleigh-Durham market, but provides as a BONUS, city-grade service in the rich tobacco cities of Eastern North Carolina.

The size of this new market: over 378,000 TV homes with \$3.27 BILLION in E. B. I.

Combine this dominant signal with dominant programming—and see why you can't afford to be out-of-date on the Raleigh-Durham market.

Get up-to-date data now. Call your PETRY man.

WTVD

CBS-TV 11

RALEIGH · DURHAM

Call Edward PETRY & Co.

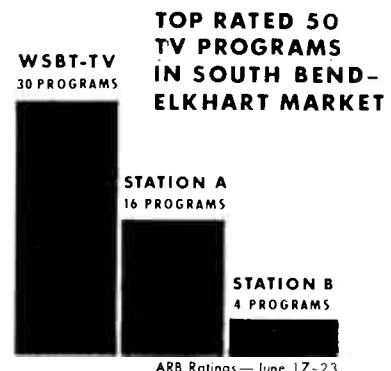
Market & Stations—% Penetration	TV Homes
PEORIA, Ill. —185.390	•†185,390
WEEK-TV (N); WMBD-TV (C); WTVH (A) (WEEK-TV operates WEEQ-TV, La Salle, Ill.)	
PETERSBURG, Va. —77.0	266,100
WXEX-TV (N) (Includes Richmond, Va. For ranking purposes, consider this market Petersburg-Richmond)	
PHILADELPHIA, Pa. —91.4	1,847,800
WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	
PHOENIX-MESA, Ariz. —82.7	183,500
KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	
PINE BLUFF-LITTLE ROCK, Ark. —71.9	282,100
KATV (A); KARK-TV (N); KTHV (C)	
PITTSBURG, Kan.—JOPLIN, Mo. —77.5	161,000
KOAM-TV (A,N); KODE-TV (A,C)	
PITTSBURGH, Pa. —90.1	1,247,200
KDKA-TV (A,C); WIIC (N); WTAE (A)	
PLATTSBURG, N.Y. —85.2	115,600
WPTZ (A,N)	
POLAND SPRING, Me. —89.1	322,100
WMTW-TV (A,C) (Mt. Washington, N.H.)	
PORTLAND, Me. —89.6	217,800
WCSH-TV (N); WGAN-TV (C)	
PORTLAND, Ore. —79.8	447,300
KGW-TV (A); KOIN-TV (C); KPTV (N)	
PRESQUE ISLE, Me. —82.5	32,900
WAGM-TV (A,C)	
PROVIDENCE, R.I. —92.1	762,500
WJAR-TV (A,N); WPRO-TV (C)	
PUEBLO-COLORADO SPRINGS, Colo. —73.5	86,200
KCSJ-TV (N); KKTV (A,C); KRDO-TV (N)	
QUINCY, Ill.—HANNIBAL, Mo. —84.8	178,500
WGEM-TV (A,N); KHQA-TV (C)	
RALEIGH-DURHAM, N.C. —74.2	365,300
WRAL-TV (N); WTVD (A,C)	
RAPID CITY, S.D. —58.9	25,100
KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.)	
REDDING, Cal. —69.6	54,900
KVIP-TV (A,N)	
RENO, Nev. —75.7	54,700
KOLO-TV (A,C,N)	
RICHMOND, Va. —77.0	266,100
WRVA-TV (C); WTVR (A); WXEX-TV (N) (Petersburg, Va.) (For ranking purposes, consider this market Richmond-Petersburg)	
ROANOKE, Va. —75.9	336,300
WDBJ-TV (C); WSLS-TV (A,N)	
ROCHESTER, Minn. —86.2	111,200
KROC-TV (N)	
ROCHESTER, N.Y. —90.3	307,900
WROC-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	
ROCKFORD, Ill. —89.9	221,400
WREX-TV (A,C); WTVF (N)	†135,900
ROCK ISLAND, Ill.—DAVENPORT, Iowa —90.7	413,300
WHBF-TV (A,C); WOC-TV (N)	
ROSWELL, N.M. —70.4	56,100
KSWV-TV (A,C,N)	
SACRAMENTO, Cal. —83.0	362,200
KBET-TV (C); KCRA-TV (N); KOVR (A)	

SOUTH BEND, INDIANA'S
DOMINANT STATION

WSBT-TV

PRIMARY COVERAGE—
752,580 TV VIEWERS IN
PROSPEROUS MICHIANA*

Here's How WSBT-TV DELIVERS the South Bend -Elkhart TV Audience



- WSBT-TV CARRIES**
- The Top 7 programs
 - 8 of the top 10 programs
 - 17 of the top 25 programs
 - 30 of the top 50 programs

No other station or combination of stations comes close to WSBT-TV in the number of top-rated shows carried. Further proof of this overwhelming viewer preference is the fact that WSBT-TV's 10 P.M. news broadcast is one of the highest-rated local or national newscasts in the Nation! . . . You're paying for audience—get it with WSBT-TV. Ask your Raymer man for details or write to this station.

*15 counties in Northern
Indiana and Southern Michigan.
Set count, 209,050—
3.6 persons per family.

WSBT-TV

SOUTH BEND,
IND.

CBS... A CBS BASIC OPTIONAL STATION CHANNEL 22

ASK PAUL H. RAYMER COMPANY
NATIONAL REPRESENTATIVE

Market & Stations—% Penetration	TV Homes
SAGINAW-BAY CITY, Mich.—90.4	318,200
WKNX-TV† (A,C); WNEM-TV (A,N)	85,400
(Includes Flint)	
ST. JOSEPH, Mo.—85.7	205,700
KFEQ-TV (C)	
ST. LOUIS, Mo.—90.7	825,800
KSD-TV (N); KTVI (A); KMOX-TV (C)	
ST. PETERSBURG-TAMPA, Fla.—77.1	328,600
WSUN-TV† (A); WFLA-TV (N); WTVT (C)	†179,400
SALINAS-MONTEREY, Cal.—85.2	160,500
KSBW-TV (A,C,N)	
(Includes circulation of optional satellite, KSBY, San Luis Obispo.)	
SALISBURY, Md.	•†57,600
WBOC-TV† (A,C)	
SALT LAKE CITY, Utah—86.7	225,100
KSL-TV (C); KTVT (N); KUTV (A)	
SAN ANGELO, Tex.—74.1	27,800
KCTV (A,C,N)	
SAN ANTONIO, Tex.—76.1	276,300
KCOR-TV†; KENS-TV (C); KONO (A)	††
WOAI-TV (N)	
SAN DIEGO, Cal.—TIJUANA, Mex.—89.7	
KFMB-TV (C); KFSD-TV (N) XETV (A)	284,600
SAN FRANCISCO, Cal.—87.1	1,265,000
KGO-TV (A); KPIX (C); KRON-TV (N); KTVU	
SAN JOSE, Cal.—87.7	218,800
KNTV	
SAN JUAN, P.R.	††
WAPA-TV (A,N); WKAQ-TV (C)	
SAN LUIS OBISPO, Cal. (See Salinas-Monterey)	
SANTA BARBARA, Cal.—85.6	91,000
KEY-TV (A,C,N)	
(Does not include Los Angeles, where station claims additional coverage.)	
SAVANNAH, Ga.—69.3	107,600
WSAV-TV (N); WTOG-TV (A,C)	
SCHENECTADY-ALBANY-TROY, N.Y.—90.4	507,500
WRGB (N); WTEN (C); WTRI† (A)	†166,300
SCRANTON-WILKES-BARRE, Pa.—78.1	†238,500
WDAU† (C); WBRE-TV† (N); WNEP-TV† (A)	
(Includes community antennas in counties not credited)	
SEATTLE-TACOMA, Wash.—86.0	509,800
KING-TV (A); KOMO-TV (N); KTNT-TV; KTVW;	
KIRO-TV (C)	
SEDALIA, Mo.—81.0	30,300
KDRO-TV (A)	
SHREVEPORT, La.—75.3	240,800
KSLA (A,C); KTBS-TV (A,N)	
SIOUX CITY, Iowa—84.4	254,000
KTIV (A,N); KVTV (C)	
SIOUX FALLS, S.D.—74.8	**208,000
KELO-TV (C,N,A)	
(Operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	
SOUTH BEND-ELKHART, Ind.	•†188,725
WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	
SPARTANBURG-GREENVILLE, S.C.—74.5	351,800
WSPA-TV (C); WFBC-TV (N)	
SPOKANE, Wash.—76.9	245,000
KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	
SPRINGFIELD, Ill.	•†107,430
WICS† (A,N)	

Market & Stations—% Penetration	TV Homes
SPRINGFIELD-HOLYOKE, Mass.	•†197,820
WHYN-TV† (C); WWLP† (A,N)	
SPRINGFIELD, Mo.—73.9	98,400
KTTS-TV (C); KYTV (A,N)	
STUEBENVILLE, Ohio—87.4	510,600
WSTV-TV (A,C)	
SUPERIOR, Wis.—DULUTH, Minn.—79.1	167,100
WDSM-TV (N,A); KDAL-TV (A,C)	
SWEETWATER, Tex.—77.1	65,300
KPAR-TV (C)	
SYRACUSE, N.Y.—89.3	476,000
WHEN-TV (A,C); WSyr-TV** (N)	
(WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	
TACOMA-SEATTLE, Wash.—86.0	509,800
KTNT-TV; KTVW; KING-TV (A); KOMO-TV (N)	
KIRO-TV (C)	
TALLAHASSEE, Fla. (See Thomasville)	
TAMPA-ST. PETERSBURG, Fla.—77.1	328,600
WFLA-TV (N); WTVT (C); WSUN-TV† (A)	†179,400
TEMPLE-WACO, Tex.—76.3	151,000
KCEN-TV (N); KWTX-TV (A,C)	
TERRE HAUTE, Ind.—86.5	242,600
WTHI-TV (A,C)	
TEXARKANA, Tex.—70.3	118,600
KCMC-TV (A,C)	
THOMASVILLE, Ga.—TALLAHASSEE, Fla.—57.1	
WCTV (A,C,N)	110,200
TOLEDO, Ohio—92.0	322,500
WSPD-TV (A,C,N)	
TOPEKA, Kan.—83.6	190,100
WIBW-TV (A,C)	
TRAVERSE CITY, Mich.—79.8	53,400
WPBN-TV (N)	
TUCSON, Ariz.—84.8	85,600
KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	
TULARE-FRESNO, Cal.—85.0	224,800
KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	†188,700
TULSA, Okla.—82.3	341,500
KOTV (C); KVOO-TV (N); KTUL-TV (A)	
TUPELO, Miss.—58.2	52,700
WTWV (N)	
TWIN FALLS, Ida.—70.0	30,900
KLIX-TV (A,C,N)	
TYLER, Tex.—71.4	114,600
KLTV (A,C,N)	
UTICA-ROME, N.Y.—91.2	145,700
WKTV (A,C,N)	
VALLEY CITY, N.D.—71.8	163,700
KXJB-TV (C)	
(See also Fargo, N.D.)	
WACO-TEMPLE, Tex.—76.3	151,000
KWTX-TV (A,C); KCEN-TV (N)	
WASHINGTON, D.C.—87.3	787,100
WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	
WASHINGTON-GREENVILLE, N.C.—71.0	249,800
WITN (N); WNCT (A,C)	
WATERBURY, Conn.	•†169,870
WATR-TV† (A)	
WATERLOO-CEDAR RAPIDS, Iowa—88.9	358,200
KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	
WAUSAU, Wis.—82.3	102,000
WSAU-TV (A,C,N)	

Market & Stations—% Penetration	TV Homes
WESLACO-HARLINGEN, Tex.—66.7	89,500
KRGV-TV (N,A); KGBT-TV (A,C)	
WEST PALM BEACH, Fla.—74.5	95,300
WEAT-TV (A); WPTV (C,N)	
WHEELING, W. Va.—86.4	442,000
WTRF-TV (A,N)	
WICHITA-HUTCHINSON, Kan.—81.7	306,500
KAKE-TV** (A); KARD-TV (N); KTVH (C)	
(KTVH, Ensign, Kan., satellite of KAKE-TV)	
WICHITA FALLS, Tex.—77.2	145,400
KFDX-TV (A,N); KSYD-TV (C)	
WILKES-BARRE-SCRANTON, Pa.—78.1	†238,500
WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C)	
(Includes community antennas in counties not credited)	
WILMINGTON, N.C.—65.4	176,500
WECT (A,N)	
WINSTON-SALEM, N.C.—83.0	316,800
WSJS-TV (N)	
YAKIMA, Wash.—68.7	***†112,400
KIMA-TV† (A,C,N)	
Operates satellites KLEW-TV, Lewiston, Ida., KBAS-TV, Ephrata, Wash., KEPR-TV, Pasco, Wash.)	
YORK, Pa.	•†102,840
WSBA-TV† (A)	
YOUNGSTOWN, Ohio—78.7	†162,500
WFMJ-TV†; WKBN-TV† (C); WKST-TV† (A)	
(Includes community antennas in counties not credited)	
YUMA, Ariz.—73.3	*23,600
KIVA (C,N)	
ZANESVILLE, Ohio	•†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.

CORRECTIONS FOR TELEVISION MAGAZINE'S 1958 MARKET BOOK

Clip and paste in your Market Book

TV MARKET VS. STANDARD METRO AREA

	Standard Metro Area
Page 52 Louisville, Ky.	
TV Homes	193,700
Fam.	210,900
Pop.	700,600
Ret. Sales	822,121,000

CIRCULATION

	TV Homes
Page 81 Green Bay, Wis.	382,900

"The trouble with most motivational research: It's done by the wrong people"

Here, obviously, is a man who has resisted the rule of numbers, though he demands solid market and copy research data as the basis for creative judgment. But it is judgment which, to him, is the vital element in advertising when all is said and done. Hobler maintains that, among the 4A agencies (he was the chairman of the 4A's in 1940), Benton & Bowles spends more money on research in proportion to billings than any other, and he claims to have established the first market research department in the field as early as 1920 when he was general manager of the Gardner Agency in St. Louis, as well as to have pioneered in the introduction of copy testing via B&B. Still, he can say:

"If you aren't good enough to have an intuitive feeling about your product and what fits it, and based on experience, can't exercise judgment—you've got no place in this business. Take out judgment and what have you left? Any time I go against intuitive judgment, nine times out of ten I'm wrong."

The trouble with most motivational research, he maintains, is that it is being done by the wrong people. Much of it should be done by the people who write the copy or make the plans. He regards the ability to *interpret* research data and bring good judgment to bear on the data as basic attributes of the outstanding advertising man.

Convinced P&G to buy Loretta Young

This is an attitude only a man who trusts his intuition can afford to take, for sooner or later he runs up against cautious clients who may not be quite ready to leap. Walter Craig of Norman, Craig & Kummel, who was with B&B for ten years, and radio-TV head, recalls a revealing incident that took place in 1952. Procter & Gamble wanted a nighttime network vehicle for Tide. It gave the agency a limited talent budget. Among the programs Craig examined was the *Loretta Young Show*, which he recommended to the agency account group. To Hobler, the program appeared a vehicle not only likely to be successful, but one whose character was right for the product. Hobler and Craig went to Cincinnati and convinced Procter & Gamble to disregard the talent limit and purchase the *Loretta Young Show* at a much higher cost.

BENTON AND BOWLES—NETWORK TV

Name of Show	Produced or Supervised	Agency of Record	Program Started	Start of B&B Sponsorship
PROCTER & GAMBLE				
Loretta Young	X	X	Sept. 1953	Sept. 1953
Rifleman	X	X	Oct. 1958	Oct. 1958
Real McCoys			Oct. 1957	Jan. 1959
Tic Tac Dough (Eve.)			DNA	Oct. 1958
This is Your Life	X	X	Oct. 1952	Oct. 1954
Edge of Night	X	X	Apr. 1956	Apr. 1956
From These Roots	X	X	June 1958	June 1958
Queen for a Day			DNA	July 1957
Search for Tomorrow			DNA	July 1958
Today is Ours			June 1958	June 1958
Tic Tac Dough (Day)			DNA	May 1958
As the World Turns	X	X	Apr. 1956	*
GENERAL FOODS				
December Bride	X	X	Oct. 1954	Oct. 1954
Zane Grey	X	X	Oct. 1956	Oct. 1956
Danny Thomas	X	X	Oct. 1957	Oct. 1957
Ann Sothorn	X	X	Oct. 1958	Oct. 1958
Person to Person	X	X	DNA	Oct. 1958
Ruff & Ready	X	X	Dec. 1957	Jan. 1958
Fury	X	X	Oct. 1955	Oct. 1955
Mighty Mouse		X	Dec. 1955	Apr. 1956
Perry Mason		X	Oct. 1957	Sept. 1958
Doug Edwards & News		X	Oct. 1955	Sept. 1958
S. C. JOHNSON & CO.				
Derringer			Oct. 1958	Oct. 1958
Red Skelton			DNA	Dec. 1956
SCHICK				
Phil Silvers		X	Nov. 1955	Sept. 1958

Total No. of Shows—25
 Total Produced or Supervised—13
 Total Agency of Record—17

DNA—Data Not Available
 *Not Currently B&B Sponsored

Hobler's practice of backing up his department heads is one of his important executive attributes, says Craig. Frequently, Hobler goes along to see the client with a department head or account man in order to lend the weight of his experience and prestige to the recommendation. Craig, who fondly talks of the days when he would enter Hobler's office and find the floor littered with P&G storyboards—"Those were the days when nobody knew very much about one-minute commercials"—is still impressed with the way Hobler got deeply into the details of programs and scripts as well as with his ability to criticize in such a manner as to make the writer or artist feel he was being appreciated and valued. Walter Craig has gone on to become a partner in an agency of his own, but pays his tribute to Hobler: "Everything I am as an agency-man is the result of that man."

To understand the Benton & Bowles of today, it is necessary to know some-

thing about the Atherton Hobler of 25 years ago, for it was then that he established the basic principles which have guided the agency during the period of TV. William Benton and Chester Bowles had founded their agency in 1929, and were billing under a million when Hobler joined as an equal one-third partner in 1932. He says that the billings he brought with him increased the agency placement to seven million. Benton retired in 1936 and Bowles left in 1941, both to go on to distinguished government careers ultimately to wind up competing with each other for the Connecticut Democratic senatorial nomination in 1958—and losing.

Although Bowles was the creative head, it was Hobler who put the agency into electronic advertising in a big way. For a year and a half, in fact, he "practically took a leave of absence" in order to work in the new medium. The period, 1933-34, was important for the



9 OUT OF 10 POST '48

MOVIELAND GROUP'S ALL STAR LINE-UP

...that's the key to the high ratings A.A.P.'s Movieland Group is scoring in market after You get 81 top pictures, all sure hits, from such major studios as RKO, 20th Century-Fox, Universal, Korda and others. Featured are such big league stars as Ginger Rogers, Lilli Bette Davis, Paulette Goddard, Rex Harrison, Joseph Cotten, Orson Welles. This popular package of great new pictures is first run in many areas. Put them to work for you.

For full details, write, wire, phone:

a.a.p. inc.
 Distributors for Associated Artists Productions Corp.
 345 Madison Ave., MURRAY HILL 6-2323
 75 E. Wacker Dr., DEARBORN 2-2030
 1511 Bryan St., RIVERSIDE 7-8553
 9110 Sunset Blvd., CRESTVIEW 6-5886
 Prices for individual pictures on request

**NEW YORK
CHICAGO
DALLAS
LOS ANGELES**

'Over 60% of the new shows will fail this season; under 10% will be outstanding'

history of radio and for establishing the attitude toward radio—and then TV—that prevails to this day at B&B. For it was Hobler who guided the historic *Maxwell House Showboat* on the air, as executive producer. More than once he forced a desperate group of radio people to rewrite a script at 6:00 p.m. on Thursday for broadcast at 9:00 p.m. Charles Winniger, "Captain Henry" of the Showboat, gave Hobler the appellation of "Black Michael."

Deeply involved in daytime serials

And it was Hobler who worked out with Fred Allen his *Town Hall Tonight* concept and framework. The *Palmolive Beauty Box* was another of Hobler's favorite shows, which he also personally supervised during this same period. He was deeply involved, too, in the daytime serials his agency began to produce, among them such perennials as *Young Doctor Malone*, *When a Girl Marries*, *Portia Faces Life*, and many others.

"Except for extra hours, I practically gave up all my work and concentrated on our radio shows," Hobler says.

"I decided that this business of show business was here to stay and that agency executives would have to learn about it first-hand. Today, we think of TV as a basic part of our business."

Hobler has never quite gotten over the tremendous impact of radio. "Radio made one hell of a contribution to advertising. We wondered about the terrific sales results of *Showboat*, *Jack Benny* and others. The reason, I think, was this: it was like adding three times the money to the appropriation. Radio meant several times more exposure per dollar. It meant continuity and frequency of message. And it meant something new—gratitude for entertainment."

Here is the key to B&B's attitude toward the agency role in TV programming. Benton & Bowles is one of the very few agencies that strongly advocates, wherever possible, agency control and responsibility for programs. Hobler is possibly its most passionate advocate.

"There should be representation of the client point of view all the way through scripts, characters, stars," he says. "We have a detached viewpoint. If scripts begin slipping, someone has to come in and do something about it.

It's a matter of TV life or death for our clients.

"The agency has a much greater responsibility on many of our shows for clients than perhaps the networks really want us to have. Obviously, an agency must earn that right by demonstrating its competence and ability to make contributions. In our agency, we now have 92 people solely engaged in the production end of programming. And we try to take the same responsibility and provide the same manpower for the package or network show as if we were actually producing it.

"Tom McDermott, who heads up our TV operation, has said it excellently. Let me quote you from one of his memos. He predicts that more than 60% of all the new shows will fail this season, in the sense that they will be cancelled, and that less than 10% will be outstanding successes. There are two causes, he says: 'Inability to choose a program with strength. Inability to keep it strong. Most agencies try to do the first, but not the second. The importance of doing the second is that there are geometric advantages for the advertiser in a three to four-year property. The agency's function,' says McDermott, 'is to maintain a creative objectivity. We are organized to do this. We should not compete with, but complement, the program creators. The individual craftsman may be too close to the job to see that he is departing from the basic premise of the show. It's our job to keep him on the track.'"

Hobler declares that this approach results in shows that last longer and that the record will bear this out. He cites the *Loretta Young Show* and *December Bride* as examples. "Danny Thomas will tell you," he says, "that we were greatly responsible for his show getting into the top five, where it ranked about 30th the year before." The script situations were changed, the characters were made "real," and the show was shifted to a prime time spot on another network. And he asks, "Could we have switched it to a new network or time slot if we didn't control it for the client?"

The argument that it is only the network which can worry about the overall balance of its schedule and the character of its shows leaves Hobler unmoved. "From the standpoint of the

client who can afford to make long-term commitments for time and talent, complete network control of shows is not wholly sound. Given such network control, he has nothing to say about what network is to be used for the show he desires and has little to say about the selection of the time spot on the network. At the same time, we are and should be as interested in the network's programming sequence as the network. We try to cooperate for we want—even more than the network, if such a thing is possible—to have our shows successful. After all, the facilities may belong to the network, but it is the client's money that makes it all possible."

This is the attitude that underlies the agency's willingness to take on the demanding task of producing, as it does now, three half-hour daytime TV serials five days a week. "It's kind of like having it in our blood," says Hobler, "and I think we are better judges of TV because of what we have been through."

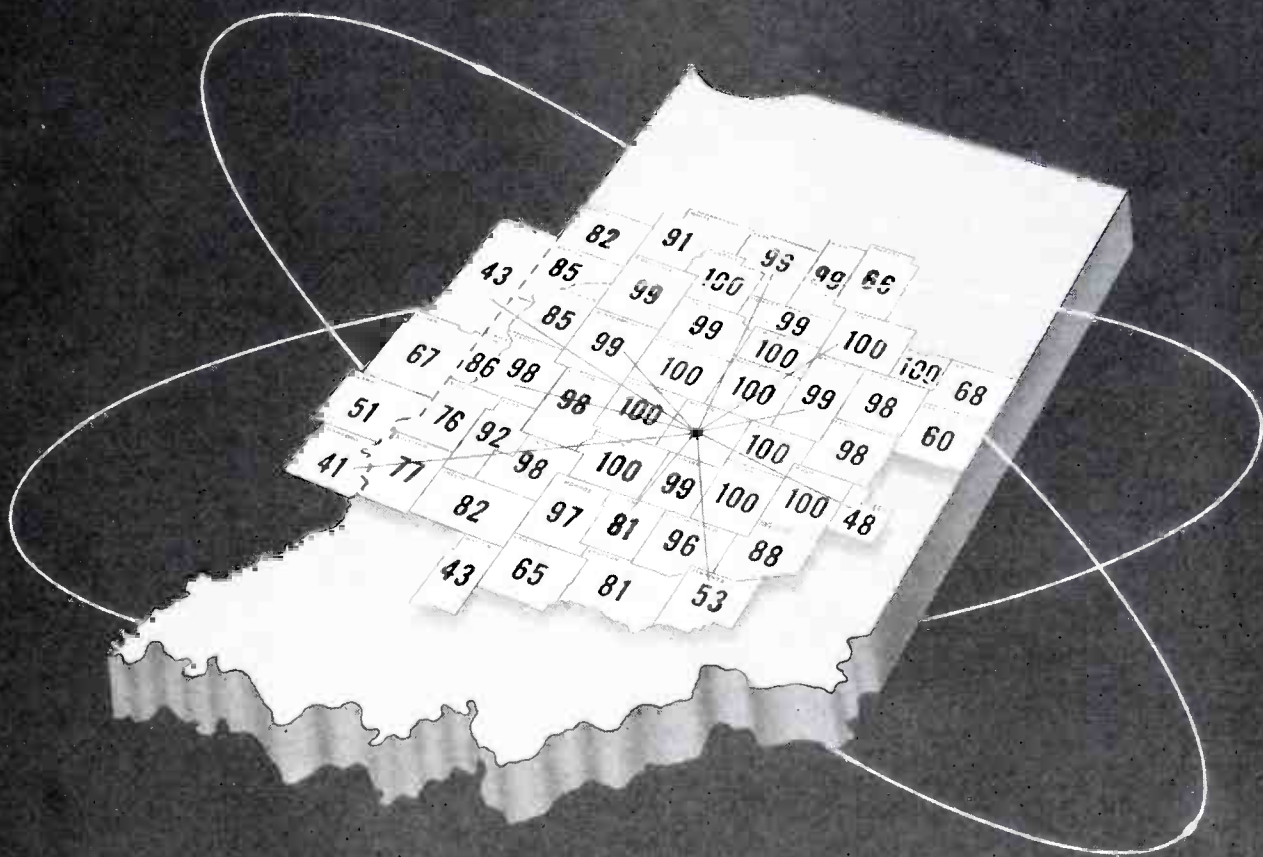
To Hobler the strongest proof that the Benton & Bowles approach is sound appears in his quietly proud observation: "We have the production responsibility for a very large proportion of the programs sponsored by General Foods and Procter & Gamble."

Sat in on every show up to 1953

Hobler, however, has not been as personally involved in the TV as in the radio shows. "Up to 1953, I sat in on every show for all clients. Today, it is too big and complex an operation. Still, I try to be conversant with every phase of our TV operation. I'm afraid that sometimes I may have gotten in too deep."

One reason that he never gave himself up to TV's great demands was a lesson learned the hard way about the penalties to the body and the personality of overwork. The hectic days of the late '20s and "after-hours" work led to a temporary breakdown following which, on doctor's orders, he began to use weekends for relaxation rather than work. Until 1941, he enjoyed these days on a boat although, generally, clients were with him. But then his wife asked him to buy some milch cows for their place in Stamford. He bought some pure-bred Guernseys and was hooked. Since then, developing a fine breeding herd has been his new leisure-

To page 92



In all satellite counties covered . . .

WFBM-TV sells to widest audience potential!

First by a good margin, WFBM-TV dominates all other stations in Mid-Indiana both in total coverage and market penetration — *map shows county percentages measured by Nielsen Coverage Study No. 3, Spring 1958.*

where else . . .

- will you find satellite markets that are 33% richer and 50% bigger than the metropolitan trading zone itself?
- does a central market exert such an economic pull on so *many* specific areas that are retail trading centers in their own right?
- do you find such a *widespread* marketing area covered from *one* central point . . . and by WFBM-TV!
- can you buy just *one* station with no overlapping penetration by basic affiliates of the same network?

only here — where WFBM-TV is *first* in Mid-Indiana — can you buy more honest market penetration, more consumer influence, for fewer dollars expended than anywhere else. Now it will pay you to take another longer, *better look!* *We are proud of our current ARB.*

The Nation's 13th Television Market

. . . with the only basic NBC coverage of 760,000 TV set owning families.

●●●●● **Indianapolis itself** — Major retail area for 18 richer-than-average counties. 1,000,000 population — 350,600 families with 90% television ownership!

●●●●● **11 Satellites** — Each a recognized marketing area — and well within WFBM-TV's basic area of influence. Includes Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Danville, Illinois • Lafayette • Peru • Logansport • Kokomo.

Represented Nationally by the **KATZ Agency**



BASIC NBC-TV AFFILIATE

time avocation and challenge. Today, he lives on a 368-acre farm in Princeton where he has one of the top purebred Guernsey herds in the United States. At the International Dairy Show in 1957, his stock won the prizes for Grand Champion Cow, First Aged Cow, First 4-Year-Old Cow, First Produce Dam, First Dairy Herd. The herd is now cut down from 250 to 175, after the highest dispersal sale in five years.

The qualities that made Hobler a dominant personality are still decidedly evident. To begin with, he looks considerably less than his 68 years (many of his contemporaries have retired). A tall, well-formed man, he moves with the vigor and grace of a younger man. In conversation, after getting over the self-consciousness natural to a first interview centered on himself, he begins to move about the room; now standing, now walking, leaning now on a window ledge, then against the wall opposite, as he states his firmly-held opinions. His slightly bulging brown eyes stare at you intently from under wavy white hair, while he wonders what you really think as he expresses his ideas.

Hobler knows his abilities

He tries, as he talks about his career, not to sound immodest, a difficult thing to do when you are citing your own accomplishments. But he carries it off well, perhaps because there is no false modesty; he knows his abilities. And he assumes his listener will be sensible enough to distinguish between simple reporting and boasting.



It has been a career in which success has been a unifying theme. Hobler has always made money, good times and bad. It began really when he was but eleven years of age, during the summers in Batavia, Illinois, when he worked in the agricultural implement factory of which his father was general manager. From the age of 17 onward, he attended board meetings of the company. This business background gave him a body of experience and knowledge that was rare in one so young. Later, when he went to the University of Illinois, he tried engineering for a year, but then shifted to business, and was in the first graduating class of that university to major in business administration.

He joined the Gardner Agency in St. Louis, leaving after a year to go back to the implement factory at Batavia as assistant advertising manager. At 24, following his father's death, he was named sales and advertising manager of the company. Three years later, Mr. Gardner persuaded him to rejoin the Gardner Advertising Company, this time as vice-president. A year was taken out for wartime service. By 1922, he was general manager and a substantial stockholder. In St. Louis, Hobler had worked with Clarence Francis, later to become head of General Foods, and at the urging of Francis, who was going to New York, he came to the big city in 1925, joining forces with O. B. Winters, Arthur Kudner and Lou Wasey in the Erwin Wasey Company. Among the accounts they handled were Post Toasties, Post Bran Flakes, Maxwell House Coffee, Log Cabin Syrup, Walter Baker Chocolate—the agency list kept pace with General Foods' growth—Oxydol, American Chicle, Bigelow Sanford, Camel, Goodyear, Hudson. The New York office billed over \$25,000,000 in 1931. He left to join Benton & Bowles in 1932.

Hobler's career has coincided with the period in which agencies have grown from personal services to full-fledged business enterprises in their own right. There are those among the older advertising generation who are of the opinion that as agencies grow even larger and develop along modern business lines they are losing some of the qualities that have made the field fun to work in.

But to Hobler, the future of the agency business and television is bright. "I believe that creative people are becoming a greater factor in the

agency structure, and that they will be taken into ownership in greater numbers. I think that in the agency of the future you will see less of the current emphasis on extra-curricular services and more on the basic creative work which is the essence of the agency."

Hobler is also optimistic about the future of the television medium, though he is careful to add that: "The network shows will have to give top ratings to justify their control. More participation shows, of course, will be needed because TV must make that kind of an opportunity available for advertisers who cannot afford complete shows. The danger is that in participating TV an advertiser may buy too little and lose the great value of continuity and frequency that he is forced to buy when purchasing non-participating shows. Remember that radio was the first medium that, because of necessity to iron out seasonal trends, worked a discount structure that literally made advertisers spend enough money against its audience 52 times a year. That helped make radio so effective.

"TV can do a lot of things radio couldn't do, but it's costly as hell. Competitively, you just can't afford to stand for a 10 rating for a product that requires wide circulation; yet, you have to gamble. If anyone bought a show in March for this fall counting on certain 'opposite' competition, he could be wa- out on a limb right now.

"TV will have to add new values"

"To continue to succeed as it has TV will have to constantly add new values—new values in shows and in commercial techniques, and I have confidence it will do that and that color too will add a great deal to values."

Atherton Hobler remains an individualist in an age when size and complexity of organization have inevitably fostered group operation. Although he knows this is necessary, Hobler consciously or subconsciously insists on retaining concrete and visible ties with the past. Of all the offices on all seven floors of the antiseptically new agency offices, his is the only one to contain the same furniture, carpets and drapes that he had in his former quarters. "I've had most of it for 30 years," he says, and no one dares challenge him. It is interesting that, like the man himself, the furnishings of his office show very little sign of age, in either condition or style.

ENI



YOU MAY NEVER MATCH SEWARD'S PURCHASE* —

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			
7:30 a.m. to 5:00 p.m.	99	89	2
5:00 p.m. to midnight	92	47	1
SATURDAY			
8:30 a.m. to midnight	38	23	1
SUNDAY			
9:00 a.m. to midnight	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 Can Buy
Kalamazoo - Grand Rapids
At A Great Bargain!**

With WKZO-TV you can buy more territory and reach more *people* in Greater Western Michigan than are available from any other television station— 600,000 TV homes in one of America's top-20 markets!

WKZO-TV telecasts from Channel 3 with 100,000 watts from a 1000' tower. It is the Official Basic CBS Television Outlet for Kalamazoo - Grand Rapids.

Ask Avery-Knodel!

**William H. Seward bought Alaska from Russia in 1867 for \$7,200,000. Opponents of the purchase called it "Seward's Folly".*



The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTN — CADILLAC, MICHIGAN
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

TV's hectic pace hampers the release of people for management programs

McCann v.p. and a member of the board of trustees of the University of Chicago, the Workshop is both a physical facility of specially-equipped conference rooms on the 30th floor of McCann's home office, and a program of development which ranges from the raw recruit to the most seasoned executive.

McCann Workshop offers three programs

To cover this range, the Workshop encompasses three programs: Training for Newcomers; Professional and Management Development; and Advanced Study Projects. The trainee program includes the standard departmental rotation, lectures and seminars, special work in the area for which the trainee is destined, and a senior advisor assigned to each beginner.

It is in the second program, where it recognizes the difference between *professional* development and *management* development, that McCann passes beyond general agency training. The professional development centers around intra-departmental lectures in the basic areas of advertising, conducted by senior members of the department. The management program consists of an Executive Methods Seminar, described by McCann as "an intensive course in problem-solving, communications and creative thinking." This week-long course, frequently held away from New York, is directed by Dr. Robert P. Holston, v.p. of McCann's affiliate, the Institute of Communications Research.

For senior executives, there are the Advanced Study Projects, where they meet to discuss changing marketing and media potentials. Their findings "often become the basis of McCann-Erickson's operating policies," to quote the agency again, and are frequently incorporated in printed reports which are sent to McCann's various offices and clients.

Beyond and separate from the Marketing Communications Workshop, which provides for all McCann employees, is the Institute of Communications Research, an independent affiliate headed by Dr. Holston, whose study groups are limited to top executive personnel. Although the title existed previously, the Institute as constituted today is about three years old. Its purpose is to train higher management in better executive methods, with emphasis

on both internal and external communications.

Regardless of title, and sometimes without any at all, meetings, seminars, discussions and reviews are standard operating procedure at practically all agencies, networks and station groups. And if it is frequently difficult to draw the line between professional and management development, it is sometimes even harder to separate the training aspects from the purely operational purposes of such meetings.

Very definitely management development, however, was Benton & Bowles' Management Seminar at the Savoy-Hilton in New York last month, attended by president Robert Lusk and the agency's entire management staff of some 200 account executives and key department personnel. While B&B has conducted the usual small, internal seminars, this was its first experience with a management forum of this size and scope.

On the first day of the two-day meeting, department heads reviewed the services available to account personnel, detailing how these could be used to the greatest advantage. A closing highlight was the presentation by the TV Programming Department.

Account men participated actively on the second day. Two mock Plans Boards, recruited from the audience, were faced with a pair of actual case histories, one involving a toothpaste account and the other a pen account, and had to provide quick answers to the problems involved.

A third marketing case history, this one relating to a major food account, was described in its entirety. The account supervisor opened the presentation with a general review, then each department member who actually worked on it outlined his contribution to the over-all marketing strategy.

Last month too, Crosley Broadcasting started a new program aimed squarely at developing its middle-management personnel. It consists simply of informal group discussions between all supervisors, but on a regularly-scheduled basis (monthly at first) and with predetermined subjects.

"I believe this method, just to sit down and discuss the various problems, is the most successful approach to management development," comments

personnel director Donald Middendorf. "And it is flexible enough to suit our industry." So far the project is limited to Cincinnati, but Middendorf plans to extend it to Crosley's other stations and to develop conference leaders who will be able to take over from him.

Conferences of this type are the most commonly-used tool of management development in American industry. Another frequently used is inter-departmental job rotation, but beyond the brief trainee experience, it is a tool more honored in theory than in practice at networks and agencies.

There are exceptions, such as at McCann-Erickson, where manager of training G. Newton Odell reports: "We definitely do it. We believe a man should have five years of departmental rotation to equip him to be an account executive."

But generally the daily tempo is too fast. "It is one of the best ways of developing people," admits A. Richard Connell, manager of organization planning and management development at NBC, "and we do it here and there—on certain jobs where it won't completely disrupt operations."

At CBS, personnel director Robert Kalaidjian adds: "It would be advantageous, but we haven't been able to do it. Television is not like a bank—it's a little too hectic to ask department heads to release their people for a thing like that. Within the departments, though, there's an awful lot of movement."

Variety is core of "farm" system

The deliberate exposure of a man to a variety of job experiences as he moves up the ladder (a different thing than job rotation) is another of the most widely recognized development tools. It is the heart of the famous CBS "farm" system.

The recent appointment of John Schneider, head of CBS-TV Spot Sales, to take over WCAU-TV in Philadelphia, and the subsequent shifts in the spot sales department, show the essential pattern of development at CBS.

Schneider joined the network in 1950 as a TV spot sales account executive in the Chicago office. In 1952 he was transferred to New York in the same capacity, and two years later returned to Chicago as midwestern

sales manager of CBS-TV Spot Sales. He was later brought back to New York as eastern sales manager, and in 1956 was appointed general manager of CBS-TV Spot Sales. In August he was named general manager of WCAU-TV.

A variation of this technique is practiced by Westinghouse Broadcasting, which is still building its management team. "When we become aware of a man of great potential within the industry we bring him in—not for an immediate job but for building," reports industrial relations manager Joseph Schertler. Schertler cites the case of one man who was hired, given an assignment in New York, moved out as an assistant to an area v.p., used in several capacities at different stations and then—when an opening occurred—named station manager.

A program such as this can be pinpointed, and in the opinion of some personnel experts more concentration on selected individuals is one of the great needs of current management development practices.

Success of shovel technique in doubt

"Too much of management development has concentrated on large groups—the shovel technique—and I think it has been unsuccessful," comments Frank Noetting, personnel v.p. at Benton & Bowles. "So often the point of view seems to be that we can take indiscriminate groups and train them, rather than placing the emphasis on selecting the right people to train. To me, the important thing is to determine those with real management potential and concentrate on them."

At another major agency, the personnel director adds: "The most important single act of management development is in initially selecting outstanding men."

University recruitment programs are not new, of course, but there is increasing emphasis today on the search for graduates with managerial skills as such. Last May (too late for action this year), top management of CBS approved plans for a Corporate Executive Training Program, in which the network will recruit from the top third of the graduating classes of such leading business schools as Harvard, Dartmouth, Columbia and Wharton.

"People think of us as entertainment rather than a business," explains Robert Kalaidjian, "and we have always attracted innumerable creative people. But in this program we will be looking for administrative people whom we

view as having practically no limitations. They will be rotated through the various departments for about 18 months and end up, we hope, in sales and programming. There they will be trained for top administrative posts. They will be among our future v.p.'s."

It is not without significance that the impetus for NBC's New Jersey conference came directly from the network's Executive Council; or that Alan Sidnam, executive v.p. at Benton & Bowles was directly responsible for the agency's recent seminar; or that Marion Harper Jr. is directly concerned with the development program at McCann-Erickson.

Says the American Management Association: "Sponsorship and support of management personnel development by top-level management are recognized as essential in practically all companies of every type and size."

The point is not theoretical. In a study of 342 companies, the AMA found that the president or a top executive officer most frequently takes direct charge of the development program when the company has less than 250 employees. When it has between 250 and 5,000 employees (the area which would include all aspects of the television industry), the personnel director is generally in charge—but reporting directly to top management. Even in the largest corporations, which frequently use a personnel development specialist, top management is directly involved in 23% of the cases.

It is not difficult to see why this involvement of top management is necessary for any successful program. For management training, to quote again from an AMA report, "is not a program but a way of business life." No crash program can turn out a host of mature, experienced executives the way the U.S. Army can transform raw recruits into combat-ready soldiers in 13 weeks. It takes a business lifetime to develop the management skills capable of guiding a modern corporation. The process is continuing and largely informal—though not necessarily unplanned.

For this reason, management development is a function of each and every supervisory person within an organization. Top management must support it; the personal specialists must direct, supervise and coordinate it; but the actual day-to-day training is a job that can only be done by each man's immediate superior.

"The main way we develop managers



**"GEE! OUR PUP
GOES FOR THAT DOG FOOD!"**

WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with

WGN-TV
Channel 9—Chicago

is on the job, within the department," says Robert Kalaidjian of CBS. "It is an everyday process — instructing, teaching, giving a man as much responsibility as he can handle, telling him where he needs improvement, watching when he's ready to move. In doing job A, he's learning job B."

"One of the chief responsibilities of any manager is developing the people under him," says Newton Odell of McCann. "Many persons have never properly understood that their performance in this connection is a measure of their own adequacy."

Agency stresses open-door policy

Here again, the lines between a formal, conscious, planned program and the almost inevitable training of each man by his immediate supervisor become blurred and hazy. One medium-sized agency, which has no formal plan, lays great stress on the open-door policy of its principal officers, whereby any and all executives are free to wander in and discuss the agency's over-all policies and direction.

To dismiss this as "management training" would be to ignore not only one of its most effective tools, but a

To next page



"GEE! THAT'S SOME RUG CLEANER!"

WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.

Put "GEE" in your Chicago sales with

WGN-TV

Channel 9—Chicago



WNEP-TV now delivers the best possible coverage of the prosperous Scranton-Wilkes-Barre trading area at the lowest cost-per-thousand. In North Eastern Pennsylvania's 21-county area, WNEP-TV now hits a total of 336,157 TV homes (plus about 65,000 more reached by two satellites)...blanketing a booming industrial center with annual retail sales of over \$2 billion. Add ABC-TV's top-rated shows...fine new local programming from studios in both Scranton and Wilkes-Barre...and WNEP-TV makes the "prettiest picture" for advertiser and viewer!

REPRESENTED BY AVERY-KNODEL, INC.

WNEP-TV : CHANNEL 16
: SCRANTON/
: WILKES-BARRE

A TRANSCONTINENT STATION

WRUC-TV, Rochester, N. Y. • W2VA, WSVA-TV, Harrisonburg
WGR, WGR-TV, Buffalo • WNEP-TV, Scranton-Wilkes-Barre



MANAGEMENT DEVELOPMENT *Continued*

procedure recognized by the American Management Association. In its listing of "Management Tools Most Frequently Used in Development and Training," *coaching by immediate supervisor* is the most common procedure found among companies without formal plans, and second among companies with plans. It is, indeed, the heart of all programs.

But to be most effective, in the opinion of many personnel specialists, this individual training must be organized and directed—and the tool which turns it into a deliberate program is the process of personnel appraisal.

"Personnel appraisal," says Connell of NBC, "is the key to our management development program, our most important tool." In the words of Frank Noetting of Benton & Bowles: "It is the guts of management development, without the frills."

The plan which NBC inherited from RCA, a pioneer in the field since 1949, is generally typical of all such programs. In its broad outlines, it operates as follows:

When each manager is appraised, once a year, his background, work history, etc., are first noted on a Management Development Appraisal Form, along with his major areas of responsibility.

The appraisal itself is conducted by the man's immediate supervisor, in the presence of his own superior (thus involving two levels of supervision) and a representative from the management development function of Personnel.

The most important notations on the appraisal form are those indicating both job performance and the man's development needs—his weaknesses and the job objectives—against each major area of responsibility.

Appraisal is discussed by principals

Then comes the most important part of the whole program: the discussion of the appraisal between the man and his supervisor. The indicated strengths and development needs or goals are discussed to agreement, and the man is asked to come back with his own development program. When this has been agreed upon, it is formalized and the man, his supervisor and personnel each receive a copy.

Each department head then receives from personnel a complete manpower analysis for his department, including a rating for each man. This analysis

indicates the department head's probable successor, points out blocked positions (where one man may be impeding another's progress), pinpoints strengths and weaknesses, and so forth.

The final phase is the Centralized Referral Program, in which personnel draws up Cards of Promotability which can be used to fill job openings in any department.

Other programs may vary in detail, but in practically all cases the appraisal is done by the man's immediate supervisor; involves two levels of supervision; stresses the uncovering and correction of weaknesses; and includes the post-appraisal review, in which the subject generally sees his own report.

Benefits of formal appraisal technique

Where formal appraisal is used, personnel directors list these among its many benefits: it provides top management with over-all control of personnel; it helps keep track of outstanding people; it compels department heads to consider their strengths and weaknesses, and "instead of tolerating a weak man either develop him or get rid of him"; it acts as a guide to other forms of training; and "it does what management should do anyhow—make sure that every employe knows what you like about him and what you dislike about him on his job."

Nevertheless, formal appraisal is still far from standard practice among even the largest agencies. Rod Funston, personnel director at BBDO, suggests one reason: "A formalized approach to appraisal has to be handled with kid gloves where you have such a high percentage of administrative and/or creative talent. I think it should be applied in this business, but if not handled with utmost care it will backfire."

At another agency, which bills over \$50 million, the personnel director says: "We work so closely with our key supervisors that we know where we stand without any forms. We don't depend on paper, we depend on flesh and blood." This reflects the reality at most agencies.

Few station groups use formal appraisal. It is used at NBC and CBS; ABC has only recently started it among some 450 classified employees. The next step at ABC, personnel director Marie McWilliams reports, will be to include supervisory personnel, and from there on up the ladder.

Generally, appraisal penetrates far

into the upper echelons wherever it is used. The NBC plan, which covers some 500 supervisory personnel and some 200 more considered to be of management calibre, includes vice presidents, but not executive v.p.'s.

The CBS program reviews some 1200 executives, sometimes including executive v.p.'s. At Benton & Bowles, where the program is a year and a half old, evaluation goes up to, but does not include, the board of directors. Everyone else, including secretaries, is appraised at B&B, so that practically everyone acts also as an appraiser. At Westinghouse Broadcasting, where some 225 management personnel are reviewed, the program goes up to and includes president Donald H. McGannon. Station staff department heads are appraised by the station managers, who in turn, along with corporate department heads, are reviewed by McGannon.

It is indicative of the new trend that the National Association of Broadcasters is currently negotiating with the Harvard Business School for the creation of a special course to provide broadcasters with an orientation in basic management skills. At this writing, negotiations have not been finalized.

For a discussion of the role of universities in management development, see "Sending Executives to School," TELEVISION MAGAZINE, April 1957; and "What Harvard Done for Me," September, 1958.

There is still strong resistance to the idea of formal management training. Broadcasters and agencies, for one thing, are made up of creative people, and many executives still wonder

whether such people would fit into the moulds of formal programs which are standard in the manufacturing industries.

Others believe that management can emerge only from creative talent, and that it will emerge, unaided, through a general process of osmosis. "I haven't heard much talk of management development—I have heard talk of the development of advertising people," remarks the personnel director of a major agency. Says another: "General Electric may train people for management positions, but in agencies they have to be advertising men first. If they are exceptional, they are then brought into management circles."

Then, too, there are the realities of the business which militate against the theories: the executives who climb the ladder from one network or agency to another, the constant account changes, the raids on a rival's key personnel. Station groups are spread out across the country, and their personnel directors are absorbed in negotiating endless union contracts.

But most important is the simple fact that the 15 years since the end of World War II, the period in which management development grew to maturity in American industry, were the years in which the advent of television revolutionized both broadcasting and advertising. The long-range planning by top management which development activities require could not compete with the day-to-day struggle.

The danger of excess

Today, when management development has barely gotten its knee in the door of the broadcast and advertising industries, it may seem a little too early to warn of excess. But the danger is there, and is emphasized by a number of personnel experts, particularly those with experience outside the broadcast field.

"Every now and then a magic term comes along which becomes a sort of war cry in American industry," warns one agency executive, "and *management development* is one of them. Reams and reams of hogwash are printed, programs become so elaborate that the end itself is lost sight of. It becomes a fetish.

"This is an important tool. Particularly in an industry whose only resources, as is so often pointed out, are its people. But basically, the rise of the individual remains dependent on the individual himself." **END**

THE SEASON'S RANKINGS *From page 53*

difference in audience appeal between programs when they compete with one another.

Cornell is well aware that predicting the ratings is a risky business, that, in so many cases, he is dealing with imponderables. In many instances programs are bought because the quality of the pilot is unusually good, but this initial quality is never duplicated in the series. In other cases, old programs are improved and new audiences attracted to them. Occasionally, fate takes a hand as in the case of the quiz scandal, whose effect on quiz programs could be serious. Still, it remains of overriding importance to continue developing audience analysis which, if used properly, should make it possible for advertisers to schedule programs with a greater likelihood of estimating in advance what they will deliver in the way of audience and cost-per-thousand.

Why not give ratings also?

The question may be asked, why has Mr. Cornell given only share of audience and not national program ratings in addition? Competitive market share is used because the intention is to predict relative appeals rather than actual reach. Data must be used which reflects program interest unaffected by different station line-ups. National projections can be made later.

Share of audience also eliminates important seasonal differences. This is because share is, after all, a relative figure, while the rating is an absolute figure. It gives us a piece of a pie which varies with season, coverage, competition. During peak viewing periods, for example, the share can be low, yet the program may attract more viewers than a show with a higher share in the summer when sets-in-use is down.

Whether the predictions of James Cornell are proven correct will be clear when the November-December rating story is in. One observation, however, may be made at this time, on the basis of examination of both last year's results and Mr. Cornell's analytical techniques. The field of broadcast research may now be closer than many people believe to a clear understanding of the principles that underlie audience viewing behavior under competitive program conditions.

This is the first of a series of two articles. Next month Mr. Cornell will explain in detail how he goes about making his audience analysis. **END**



of 1958 which will be 25 per cent ahead of 1957. Business after September 1958 generally has started to improve everywhere.

The amount of buying, of course, varies with the type of advertiser. The package goods merchants are in the medium as heavily as ever. Indeed some, especially those with new products, are using it even more heavily. But they too are concentrating on primary markets. Many are depending on network coverage to give them enough weight in secondary markets. Major cutbacks in spot usage, however, have been made by manufacturers of heavy goods. Some of the slack has been taken up by new spot buys such as toy manufacturers, a few more department stores, supermarkets and other smaller classifications.

Year-round use of fixed positions

Patterns of spot usage are also changing. Many national advertisers will continue to use fixed-position spots year-round because the needs of their products and the competitive nature of their business dictate it. Such a product is cigarettes. There are also many multi-product advertisers such as Procter & Gamble and General Foods who can always use the prime time fixed bastions by circulating their different products among them.

But the majority of the others, who incidentally do not enjoy the efficiency that the weight of their advertising gives the mammoth package goods corporations, have taken a more pragmatic approach to TV. Price becomes the prime consideration. Tonnage, whenever possible, is the main strategy. Volume package plans dovetail into these buying tactics. The more announcements clients buy, the more efficient their use of spot becomes. The most popular of these plans are the "five and ten" plans and the "six and twelve plans." The most common ID plan is 15 per week. Virtually every station in the country has some kind of plan to offer. Many of them have worked out discounts for 15, 18, 24 and even more announcements. Stations will also create new and different combinations of spot discounts so as to cater to advertisers with special needs.

Discounts are substantially higher than in 1957, especially for saturation. According to the Katz study of 50 stations, use of a "six plan" for one week earns a 20 per cent higher dis-

FORMULAS FOR ESTIMATING SPOT TV BUDGETS

Prepared by: The Katz Agency, Inc., Station Representatives

The formulas below show weighted average discounts and other frequently requested rate ratios based on a tabulation of rate cards, July 1957-58, for a representative sample of 50 network-affiliated TV stations in network basic markets.

FREQUENCY DISCOUNTS

Program Units—Based on half-hour rates.

	13 times 1957 1958		26 times 1957 1958		52 times 1957 1958		104 times 1957 1958		156 times 1957 1958		260 times 1957 1958	
Nighttime	2%	2%	5½%	5½%	9½%	11%	11½%	12½%	14%	15%	16%	16½%
Daytime	2%	2%	7%	7%	12½%	14%	14½%	15½%	17%	17½%	19½%	19½%
Announcements												
Nighttime (20 Sec.)	1%	1%	3%	3%	5%	6½%	7½%	8%	9½%	10%	12%	11½%
Daytime (Minutes)	1%	1%	6%	6%	11%	12%	13½%	14%	16%	16½%	18½%	18½%

WEEKLY PLANS

Frequency discounts are based on the total number of units used within a contract year. Advertisers will often find that more advantageous rates are available through Discount Plans based on the number of units used within a week.

Over 85% of the stations tabulated offer such Plans for minute and 20-second announcements. Of stations that offer Minute/20-Second Plans, about half have "5 & 10 Plans" and about a third have "6 & 12 Plans."

All but one of the stations offering Minute/20-Second Plans also have ID Plans. One of the most common ID Plans is 15 per week, for which average discounts are shown here.

For the most part, Plans apply to daytime announcements.

Discounts for the use of multiple announcements per week are based on all stations—those with Plans as well as those without Plans average:

DISCOUNT FROM OPEN RATE—Daytime

Minute/20-Second Announcements	1 week 1957 1958		13 weeks 1957 1958		26 weeks 1957 1958		52 weeks 1957 1958	
6 announcements per week	18%	22%	22%	24½%	26%	28%	29%	32%
12 " " " "	37%	42%	40%	44%	42½%	45½%	44%	47½%
IDs								
15 IDs per week	43%	49½%	46%	51%	48%	52½%	49%	54%

DAY-NIGHT RATIOS

Ratio of daytime and late-night to nighttime rates for program units and announcements based on one-time rates:

Program Units	1957	1958	Announcements	1957	1958
Nighttime	100%	100%	Nighttime	100%	100%
Daytime	42%	41%	Daytime	33%	32%
Late-night	43%	44%	Late-night	37%	36%

RELATIONSHIPS AMONG TIME UNITS

Program Units—Average ratio of quarter-hour and 5-minute units to half-hour units:

	1957	1958
Half-hour	100%	100%
Quarter-hour	67%	67%
5 Minutes	46%	46%

Announcements—Average ratio of 10-second and 20-second announcements to minute announcements:

	1957	1958
Minute	100%	100%
20-Seconds	97%	98%
10-Seconds	48%	49%

These formulas are approximate. They have been computed from the rate cards of network affiliates in network basic markets. These are in general the larger markets, where frequency discounts, particularly for nighttime announcements, are likely to be less than in smaller ones. As you add more markets, these discounts will tend to increase slightly. However, these formulas as they stand are completely practical for estimating purposes.

count than in 1957; a "twelve plan," about 15 per cent more. In actual discounts, buyers get 22 per cent off for the smaller purchase and 42 per cent off for the larger campaign.

These plans have encouraged saturation buying in the marginal hours. Volume package plans do not apply to prime time periods, that is AA classi-

fications, but announcements bought there can be credited toward discounts. Spots are sold mainly in daytime and late hours. Many of these periods were formerly neglected because they did not give adequate value. Now, however, with the package plans, they price out well and advertisers are not afraid to purchase them.

The programming in late night periods, both live and film, has exhibited a greater stability in recent years. Set usage is up, sparked by the release of the great film libraries as well as the success of the *Jack Paar Show*. There has also been a greater sophistication in programming these marginal hours. From the sponsor's viewpoint, cumulative studies have proven late night's greater reach, according to George Castleman, director of sales development at Peters, Griffin and Woodward.

Daytime TV, of course, has always been one of the most efficient buys in TV. While sponsors were enamored of nighttime, it was a relatively neglected area of TV, except by Procter & Gamble, Colgate and other well-experienced buyers of broadcast media. Audiences do not fluctuate greatly. Shows do not turn into major disasters. The great mass of American females are ready, willing and able to be sold.

The cost factor is strikingly in favor of the buyer in comparison to nighttime. More can be bought for less. Most of the minute announcements are available daytime, and minutes are now leading the spot buying parade in terms of sponsor demand. Daytime minutes

are, by far, the most efficient form of spot. Daytime spot rates were 32 per cent of those charged for nighttime in 1957, according to the Katz study. In 1958 the comparative rates decreased even more. While nighttime spot costs, in general, went up five per cent, daytime increased only half that much.

Because minutes allow three times as much copy as the station break, their cost advantage becomes even greater for products that need longer copy. And the trend is to long copy. It allows greater impact, copy variety, and greater development of story themes.

Less demand for 20-second spots

But daytime spot seems to have gained at the expense of nighttime. With the increased attraction for minutes has come a diminution of demand for 20-second prime time announcements, formerly the blue chips at the TV spot table. Many buyers feel they are overpriced, an understandable observation when considered against minutes. Ratings have flattened as three network competition becomes stronger. The risk factor is greater in terms of being surrounded by new and untested programs. Nighttime audiences

make greater demands and are more fickle. Time periods are subject to greater stress and strain.

Wave or "flight" schedules are coming into greater use. Under volume package plans, higher discounts strongly encourage this form of spot buying. The average discount for a one-week campaign under a "twelve plan" is 42 per cent. Run the same campaign a year and the discount only goes to 47 and one-half per cent. Wave buying is, in many instances, saturation buying, psychologically appealing to advertisers because of its blitz character. By moving in and out you achieve maximum reach and penetration in a short period of time. The theory seems to be that there is less waste than by using more consistent schedules, since you can go back into the market before the campaign's effectiveness has worn off.

Most volume package plans encourage run-of-schedule advertising. Instead of buying fixed positions, run-of-schedule buyers take their spots somewhere between designated hours, for example 12 noon to 3 p.m. From one point of view the conservative—

To next page



Leads in Fresno



KMJ-TV in the Billion-Dollar Valley of the Bees

Leads in farm programs — KMJ-TV's full-time farm editor has all the facilities of the Agricultural Department of the McClatchy Broadcasting Company at his disposal. He also works with McClatchy newspaper farm editors. This, coordinated with on-the-spot film coverage, results in farm programming without peer in Fresno.

KMJ-TV • FRESNO, CALIFORNIA • McClatchy Broadcasting Company • The Katz Agency, National Representative

the spot buyer doesn't know what he's getting and since this introduces an unknown factor, the run-of-schedule may contain greater risks. From another—the more adventurous—the difference between the two types of schedules may not be as great as contended, the reach may be greater, while the discounts favor the buyer. At any event, as proved by the Lever Brothers ID campaign for Pepsodent, (see the "Controversial Pepsodent Buy" in the July issue, TELEVISION MAGAZINE), volume buying will tend to cover the fixed positions anyway. And the discounts can be considerable.

Station representatives are, of course, showing much more imagination in servicing buyers. Several of them have come up with variations of package plans which give advertisers a great deal more reach. Blair has found much sponsor interest in "Big Reach at Night." This plan permits sponsors on many stations represented by Blair to buy three syndicated film shows one week, and three different ones the next week. By using six shows, the theory is a greater variety of prospects are being

reached. Blair's "Purse-Suasion" incorporates the same principle in the daytime by allowing 20 spots to be rotated among a variety of local programs. Edward Petry has its own plan entitled "Single Product Saturation" which covers a 20-50 announcement package. There are also indications that stations are working on new vertical and horizontal announcement plans which may apply a contiguous discount principle. Virtually all stations now allow multiple product advertisers to combine announcements for purposes of discount.

Incentive for local film buying in 7:30-8 strip

More program buying of local film shows in the 7:30-8 p.m. strip is in evidence on the station front. This has happened for two reasons: the CBS-TV network has returned the half-hour strip to its affiliates to make certain that it would have the 10:30-11 p.m. strip. The second reason is that the 7:30-8 p.m. strip is a hard sale, even for networks that can clear it, because of sponsor resistance related to its relatively low sets-in-use figure when compared to later prime time periods. And because of the inability of networks to sell as much of their option time as in past years, their affiliates are beginning to work on plans that would encourage sponsors to buy more local film shows in prime time periods. To give advertisers an incentive to play with what is obviously an unstable situation, a penalty arrangement is being worked out. If a station finds a buyer for a prime time period during the summer and the network afterwards comes up with a national advertiser who causes the local sponsor to be bumped, the local advertiser would be given another time period and earn a 25 per cent bonus as a reward for taking the risk.

There are, of course, a number of critics of the new patterns in spot buying. Many feel that in the "search for efficiency," the accent on saturation and tonnage is sacrificing quality. They believe that the programming frame, the station carrying the message and the surrounding advertisers should be given more emphasis. In buying spot, they declare, quality is more important than quantity. Some advertisers such as Procter & Gamble take issue with the discount situation. They point out that discounts should be given for dollars spent, not for the number of spots bought.

Advertisers may not be able to work out the discount situation to their tastes, but they have been able to change triple-spotting practices. And they will be watching triple spotting carefully this fall. A number of them have "make goods" in their contracts, if their announcements adjoin more than one spot. Some will employ monitoring services; others will rely on competitive stations in the markets they have bought to report. In order to get full efficiency from the purchases they have made, especially in nighttime hours, some advertisers will not allow stations to continue triple spotting. This season will probably see the last of it.

Stations not only have to worry about each other, but they must contend with networks who have been working their hardest to shift spot buyers into their medium. And they have succeeded with such important accounts as Carter Products and Bulova. And for good reason.

Network trying to approach spot's flexibility

The networks too are becoming more flexible. They are offering shorter contracts, both for programs and time, more program consideration and more participation buying in the nighttime hours. Twenty-six-week deals can be made and, in some special situations, 13-week deals. Numerous advertisers who have bought less desirable time periods, particularly the 7:30-8 p.m. strip, are said to have been given program "consideration." More programs should open for participation purchase.

But regardless, spot has a natural flexibility that network can only approach. The Kellogg deal is an example. The breakfast food manufacturer has, of course, a 13-week contract with stations, a provision that any network would not be happy to match for so many programs. It is using one program in some markets, five in others. Spot continues to benefit from its great efficiency, the lesser risk it entails, the market selectivity it provides, the greater station cooperation it can offer and the smaller investment needed.

And chances are that in the future it will become more flexible as well as more valuable. Spot has already proved that it can sell a product by itself as in the case of Lestoil. All that remains is for it to be further refined, to be used with greater sophistication and greater imagination. And this, time will bring out. **END**



"GEE! THIS SOFT DRINK TASTES GOOD!"

WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.

Put "GEE" in your Chicago sales with

WGN-TV
Channel 9—Chicago

brought from Canada especially for this project. The first programs are expected to be aired this month.

The series will focus on United Nations activity in current world problems. To make each show as exciting as possible, footage from the UN's own film and kinescope libraries will be included, and special footage will be shot for the series. Where feasible, stars from the entertainment world of Hollywood, Broadway and TV will be used.

Costs of these programs, as well as of all other UNTV productions, can be recouped by stations through commercial sponsorship. The UNTV Code for Commercial Sponsorship, recently liberalized, reads as follows:

"The Department of Public Information has no objection to stations seeking commercial sponsorship of United Nations programs provided the arrangements are made with due regard to the dignity of the United Nations, and provided the Department is kept informed of the arrangements."

The filmed programs are only one of the services offered the stations and networks of the world by UNTV. William Henson describes his department's three basic functions as follows:

1. To supply coverage of UN news, either live by coaxial cable or through hot kine film clips.
2. To produce its own programs—the weekly news reports, the features and documentaries already described.
3. To provide facilities and assistance to any station or network wishing to originate its own programs, live or on film, from the United Nations.

Emphasis on news

During the three fall months of the General Assembly meetings, and during any special sessions, the emphasis is on news, and UN cameras cover all meetings of the General Assembly, Security Council and important public committees. CBS regularly takes live coverage, frequently cutting to the UN during its newscasts. The Canadian Broadcasting Corp. has occasionally set up a line to Montreal, as during the visit of Queen Elizabeth to the UN in 1957.

It was during the recent Middle East crisis that American broadcasters made their fullest use to date of UNTV and UN Radio live news coverage. The three TV networks blanketed Security Council sessions, adding their own programs of background and analysis. The Canadian Broadcasting Corporation took

daily live coverage, as did WABD and WPTX locally in New York. Local independent radio stations were highly active, adding to the coverage of the four networks and a number of independents across the country.

The heart of the UN news operation, however, is its hot kine service. In its own printing and processing laboratory, set up in 1953, UNTV can turn out a finished print, ready for projection, 120 seconds after the image flashes on the screen. A film of a half-hour program can be prepared in 32 minutes. Actually, the original print is usually a negative, and positive prints from this are prepared within two hours.

Films edited to suit customer

The prints are rushed out by the swiftest delivery—by messenger locally or by air—to subscribers. During the past season, the hot kine service was taken on a continuing basis by CBS, CBC and the British Commonwealth International News Film Agency. ABC and NBC use it sporadically. The films are specially edited for each customer to provide material most suitable to the different areas.

UNTV's own productions have appeared in over a dozen countries. Widest distribution in the U.S. has been given to *United Nations Review*, the ETRC-sponsored news-in-depth series already described. In addition to the 29 stations of the National Educational Television Network, its 28 programs last year were carried by KRNT-TV, Des Moines; WJAR-TV, Providence; KCMO-TV, Kansas City; WVET-TV, Rochester; KROD-TV, El Paso; and the Westinghouse group—WBZ-TV, Boston. KDKA-TV, Pittsburgh. KYW-TV, Cleveland, and WJZ-TV, Baltimore.

Prospect '58, four 15-minute documentaries which will serve as curtain-raisers to *United Nations Review* in the U.S. this season, are also being prepared in French, Italian, German, Japanese, Russian, Serbo-Croat (for Yugoslavia), and Spanish. The narrator in each program is a national of the country for which it is destined, thus involving eight different productions for each film. The four programs already completed discuss outer space and malaria eradication (in one program), atomic radiation, the law of the sea and Arab refugees.

Non-English language productions last year also included nine quarter-hour documentaries on such topics as

To page 104



"GEE! THIS FLOOR WAX REALLY SHINES!"

WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.

Put "GEE" in your Chicago sales with

WGN-TV
Channel 9—Chicago

Serving More Advertisers

than any other Indiana* TV STATION

WTHI-TV Ch.

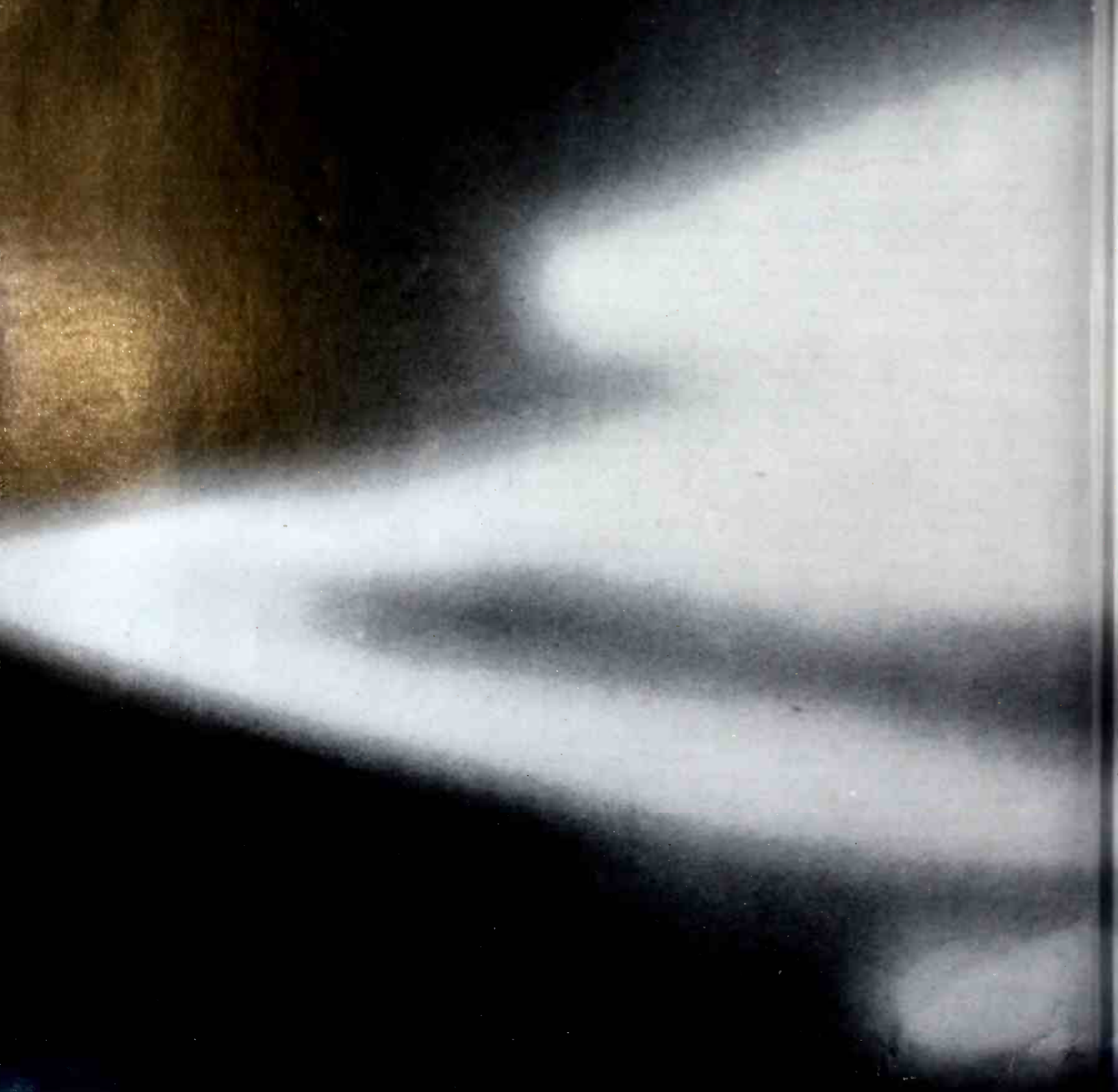


CBS-ABC-NBC
(251,970 TV HOMES)
TERRE HAUTE INDIANA

* Except, of course, Indianapolis

BOLLING CO., NEW YORK, CHICAGO
LOS ANGELES, SAN FRANCISCO, BOSTON

ARBITRON

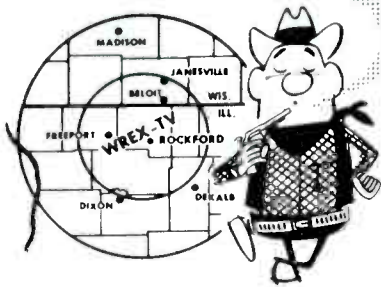


This week in New York with ARBITRON

ARB introduces a new era in television research . . . *instantaneous electronic audience measurement around the clock, every day of the year.* **ARBITRON** daily reports are now being issued on a regular all-sample basis in New York and will be shortly available in Los Angeles, Chicago, and a multi-city network. For other areas requiring complete research coverage of all programs instantaneously every minute of every day, it represents the ultimate measurement tool. **ARBITRON** is a complete departure from other techniques . . . a tremendous breakthrough that reflects where research—television and otherwise—may be taking industry tomorrow. ARB introduces it today.

AMERICAN RESEARCH BUREAU, INC. Washington • New York • Chicago • Los Angeles

STRAIGHT SHOOTIN'

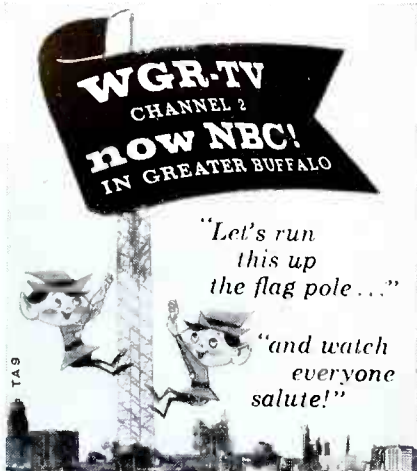


Yes, straight shootin' with **NEW HIGH POWER** right into 365,000 television homes in the heart of Mid-America's agricultural and industrial markets. WREX-TV has increased its power to 229,000 watts E.R.P. video and 114,000 watts E.R.P. audio. Now, the sales power of WREX-TV spans market portions of over 30 counties in Southern Wisconsin, Northern Illinois and Eastern Iowa.

Represented by **H-R Inc.**

ABC-CBS

WREX-TV
CHANNEL 13 ROCKFORD



America's No. 1 Network, NBC, and Buffalo's No. 1 station, WGR-TV, have joined forces to offer advertisers and viewers the best in TV in the nation's 14th market.

● **Top NBC-TV Network Programming**

... A huge, untapped audience will now see, for the first time, Dinah Shore, Perry Como, Bob Hope, Milton Berle, and many others. Also available are NBC color, NBC specials, NBC public service... because NBC is now VHF in Buffalo.

Contact Peters, Griffin and Woodward for availabilities on WGR-TV—now NBC!

WGR-TV

NBC CHANNEL 2

BUFFALO



SYMBOL OF SERVICE

A TRANSCONTINENTAL STATION

WROC-TV, Rochester, N. Y. • WSWA, WSWA-TV, Harrisonburg, Va.

WGR, WGR-TV, Buffalo • WNEP-TV, Scranton/Wilkes-Barre.

narcotics control, the World Bank and the Suez Canal. All nine were produced in Italian, German and Spanish, and some also in Arabian, Danish, Dutch, French, Japanese, Russian and Serbo-Croat.

There were also a number of special productions, such as the series of eight five-minute news reports on General Assembly topics prepared for Yugoslav stations, and a separate series of *United Nations Review* done for CBC.

Most important of all UNTV's functions are the services it provides to other broadcasters. "It was never anticipated that the UN information Department would be able to provide all the information material that is needed," notes Peter Ayles. "The major job must be done by the great national media of information and education. Our first priority is to provide facilities and assistance to national networks and stations that want to produce their own programs. If our budget were reduced, this would be the hard core of our operation."

All equipment supplied at cost

When an outside source produces the program, full editorial control remains with that source. The UN provides the physical equipment and technicians, at cost, and the station or network involved can supply its own commentators, its own script, and select its own material from the UN library of kinescopes and films. UNTV's staff is on hand to help arrange interviews with UN personalities and provide whatever other services are needed.

The American networks and broadcasters from Canada, the United Kingdom, Italy and Yugoslavia all originated their own programs from the UN last year. Union difficulties, however, have restricted both ABC and NBC in their use of UN facilities and their acceptance of live UN programming. While technicians at the UN (and at CBS) belong to the IBEW, those at both ABC and NBC are members of NABET. These two networks can take live originations on a pool basis, but if they want to add their own commentators, or originate any exclusive material from the UN, they must bring their own crews and set up a dual operation with UN crews. Results are both expensive and often technically unsatisfactory.

One U.S. station, KGW-TV, Portland, produced its own series of programs at

the UN last year. Karlin M. Capper-Johnson, a professor at a Portland university and a staff member of KGW-TV, interviewed a number of world figures, including India's V. K. Krishna-Menon, and came home with four exclusive 15-minute shows at a total cost of \$680.

The "news package" referred to earlier, offered at \$650 a week, allows the subscriber full use of UN facilities at no further cost, as well as the kinescope service and the right of live origination during General Assembly sessions. By its very nature, however, use of this "package" would be largely limited to networks and group organizations.

Radio is still the mainstay of the UN's informational activities. Its operating budget (exclusive of staff) is over \$300,000, more than three times the TV expenditure. Its staff of some 60 persons, excluding engineers, is about six times that of UNTV. Despite the advent of television, its services throughout the world have grown steadily.

UN Radio is headed by Gohl Obhrai of India, an intense, highly articulate, Oxford-trained barrister with a background in All India Radio. Under his guidance, UN radio programs are now being accepted, and carried, by over 70% of the nations of the world. But it was not always so.

Reluctance to admit 'outsider'

"When UN Radio first started," Obhrai declares, "in 1947-50, there was considerable resistance on the part of national broadcasters to taking programs from outside sources. It was not a matter of censorship, but simply a reluctance to give entry to an 'outsider.' Even where there was genuine sympathy for the United Nations, radio organizations were not mentally ready to accept this international beachhead into their operations.

"But gradually they reached the conclusion that these were no 'foreign' programs but really—since they were part of the UN—their own domestic programs. More and more, these organizations have become acclimated and have developed a genuine respect for what UN Radio is doing."

As does UNTV, UN Radio provides both news and documentary programs. During the three months of the General Assembly, the entire proceedings are broadcast live by short wave in the

translator languages, beamed to Latin America, North America, and Europe and the Middle East. Daily newscasts are sent in 30 languages and are relayed by stations and networks in 47 countries. (The U.S.S.R. does not relay UN news programs, but until the recent incident involving President Eisenhower's address before the General Assembly, made no effort to jam the short-wave broadcasts. UN Radio has occasionally received letters from Russian listeners.)

Six official UN languages

During non-Assembly periods, emphasis is on documentary programs, and daily newscasts are limited to the official UN languages: English, French, Spanish, Chinese, Russian and Arabic (a quasi-official language). Broadcasts in all other languages are on a weekly basis.

The tremendous task of world communications—and the obstacles facing the far more complex TV medium—are pointed up by the radio documentaries. Each week, for 39 weeks, UN Radio prepares a 15-minute transcription in 30 languages, which is subsequently

heard in 57 countries. Last year, 12 half-hour programs were also produced.

The current series of documentaries, *Adventures in Progress*, covers topics ranging from narcotics to locusts to housing shortages, including most of those also discussed by UNTV.

A wide variety of UN Radio news and documentaries are available, without charge, to U.S. and Canadian stations. UN Radio Review is carried daily by Mutual, Don Lee, and stations such as WTIC, Hartford. WNYC, New York, gets a daily UN News. *On the Record* goes out Fridays to CBS and CBC; *News Around the World* to Mutual, also on Fridays; and *This Week at the UN* to numerous independents. *Adventures in Progress* is broadcast by 414 stations, including 318 U.S. commercial outlets, 51 CBC stations and 45 educational stations. Monthly documentaries receive wide circulation.

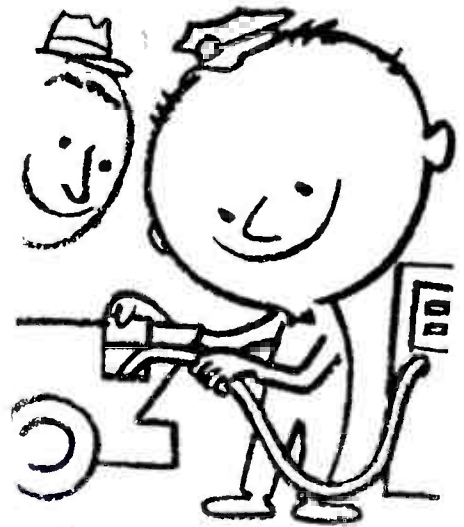
Tremendous variety of programs available

"We have such a variety of programs," declares Irving H. Berenson, the American in charge of English language radio services, "that we can send a different report to each station in any given market. But the business of station relations, of liaison, is a tremendous job. In most countries, radio is under government supervision, if not control. In the U.S., we have over 3,000 different stations."

How popular are these programs? "I used to wonder what's the good of doing this on radio, in a nation of viewers," Berenson recalls. "It was only when I got out and spoke to station managers that I found out that radio is really booming, that people all over the country are bursting for knowledge. This gave us a great new perspective."

Berenson tells of a small 250-watt station in Charleston, W. Va., which took *UN Review* for sponsorship by a local department store. The store manager's uncle had heard the program at the United Nations, and had written his nephew about it. For three months the store sponsored the program, with no visible reaction from the public. Reluctantly then, the retailer announced over the air that it was about to cancel its contract.

Immediately the station was flooded with letters and postcards, including one from the manager of a chain of drive-in restaurants who tuned in the show every night for his customers. Checking the names of the letter-writers against its own records, the store found that over 25% of them had accounts



"GEE!" THIS GAS GIVES MORE MILEAGE!"

WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.

Put "GEE" in your Chicago sales with

WGN-TV

Channel 9—Chicago

at the store. The cancellation was promptly cancelled. "And this," Berenson notes, "was in the hinterland!"

In common with all members of the UN Radio and TV staffs, Berenson is keenly conscious of the need for popular appeal, of the necessity "to walk the tightrope of UN policy and viewer interest. We know that if we don't broadcast interestingly, a million hands will reach out and turn us off."

UN Radio and UNTV appear as calm voices in an often hysterical world. Serving 81 masters, they must take the objective, unbiased, world-wide outlook of the perfect reporter. Fundamentally they are reporters, but throughout their programs runs an editorial vein appealing for peace, for prosperity, for humanity.

"One of the interesting differences between the United Nations and its predecessor, the League of Nations, is its emphasis on the importance of world opinion," says Peter Ayles, "its realization that the UN cannot succeed unless the people of the world are well informed of its work and its purpose." UNTV today is just beginning to inform the people of the world. END

PRODUCTS FOR YOUR TV AND ART DEPT.

"STORYBOARD" PAD

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

No. 72C—Pad Size 14 x 17" 2.50
(50 Sheets—4 Segments on Sheet)

Tomkins TELEPAD

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

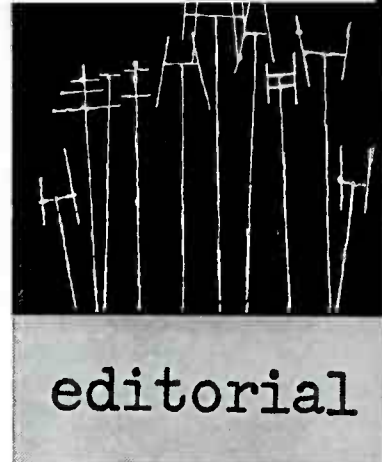
No. 72A—19 x 24" 3.50
(50 Sheets—12 panels on Sheet)

No. 72B—Pocket Size 8 x 18" 2.00
(75 Sheets—4 panels on Sheet)

FREE SAMPLES FOR THE ASKING!

Write on your letter-head for 200-page catalog of art supplies. "An Encyclopedia of Artists Materials"

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



Don't Let Figures Take Over the Business

There's a story in this issue which floored me. It's the one reporting the forecast by N. W. Ayer's Jim Cornell of share of audience for all nighttime network shows. When the first draft was shown to me, my instinctive reaction was: "Are you guys crazy?" Of course, I'd long been aware that the game of Nielsen-Trendex roulette is played by a number of the larger agencies and clients, as well as the networks, all of whom have a lot to gain from sound estimates of future program performance. But to see such a set of predictions right there before me really set me back on my heels. I'm afraid that for all my respect for N. W. Ayer and for Jim Cornell's proven ability as an analyst, I reacted with a traditional fear that perhaps this research thing was being carried too far, and came up with the usual derogatory remarks that are so easy to make about research.

Well, this whole question of research, its potential and its dangers, comes up time and again. In our September issue we created more than a slight ripple when researcher Horace Schwerin came out so flatly against Westerns and mysteries, arguing that they are poor vehicles for commercials in comparison with other program types. One of the first questions that came to my mind when I read this article was, could it be possible that so many astute advertisers and their capable agencies could be so wrong?

What are the answers? How important is research in the final analysis? And how do you cope with it, when there is so much of it around—and often contradictory?

Perhaps one of the greatest cultural dangers facing our country is a pattern of conformity which concerns the psychiatrist a lot more than some of the not unhealthy Freudian drives. If everybody strictly adhered to the researchers' advice, life indeed would be dull and so would advertising, which plays far too important a role to ever be a victim of conformity.

So you take this line of thinking, and before you know it, you're on the way to becoming a plain old reactionary. And then you're in danger of another kind, of throwing research out altogether. This is why some of the ablest men in the business, who are research men, find themselves facing the toughest job in advertising, that of convincing their as-

sociates in management, who usually are from the era of the creative man, that research is an essential tool of modern marketing.

Actually, I guess, it's all a matter of balance. In this issue, Atherton W. Hobler, Chairman of the Executive Committee of Benton & Bowles, emphasizes the importance of "intuitive judgment" in coming to major decisions on shows and other basic advertising questions. Here is one man—and his record of accomplishment certainly testifies to this—who has never let the idea of numbers, measurement and other paraphernalia of the researchers run away with him. But he recognizes their great value and is extremely proud of the research activities of his agency.

This is a question that affects all business, not just advertising. I'd like to quote a statement by Harvard Business School's professor, Ross G. Walker. "When one has to monkey around with too many figures, one sometimes loses track of what is going on . . . don't let figures take over the business." Now this doesn't come from any person in the creative side of the business. Walker is Professor of Cost and Financial Administration. He was quoted in Ed Wheeler's story "What Harvard Done for Me," which appeared in our September issue. Another statement by a Harvard professor from the same story is that of Richard S. Merriam, Professor of Business Policy: "Top management is an art and not an exact science . . ."

If I seem to be talking in circles—I am—for the simple reason that it's a hell of a subject to come to grips with. Just how far *can* research go? How far *should* it go? And perhaps most important, how far *must* it go? Because of the great stakes involved—and I don't mean only a brand's competitive share in a market, but the over-all social effects of this most powerful of all mass communications media—we all have a tremendous responsibility, whether we be an agency president, station owner, network executive, trade publisher or timebuyer.

To the thinking man, research can be a powerful tool in effective communication. To the non-thinking man it can be a crutch that not only may fetter the creative individual but lead to pedestrian, even mistaken, solutions.