

ELEVISION

MAGAZINE

SEPTEMBER, 1958

15th year of publication

HOW THE
TOP 50 ADVERTISERS

SPENT

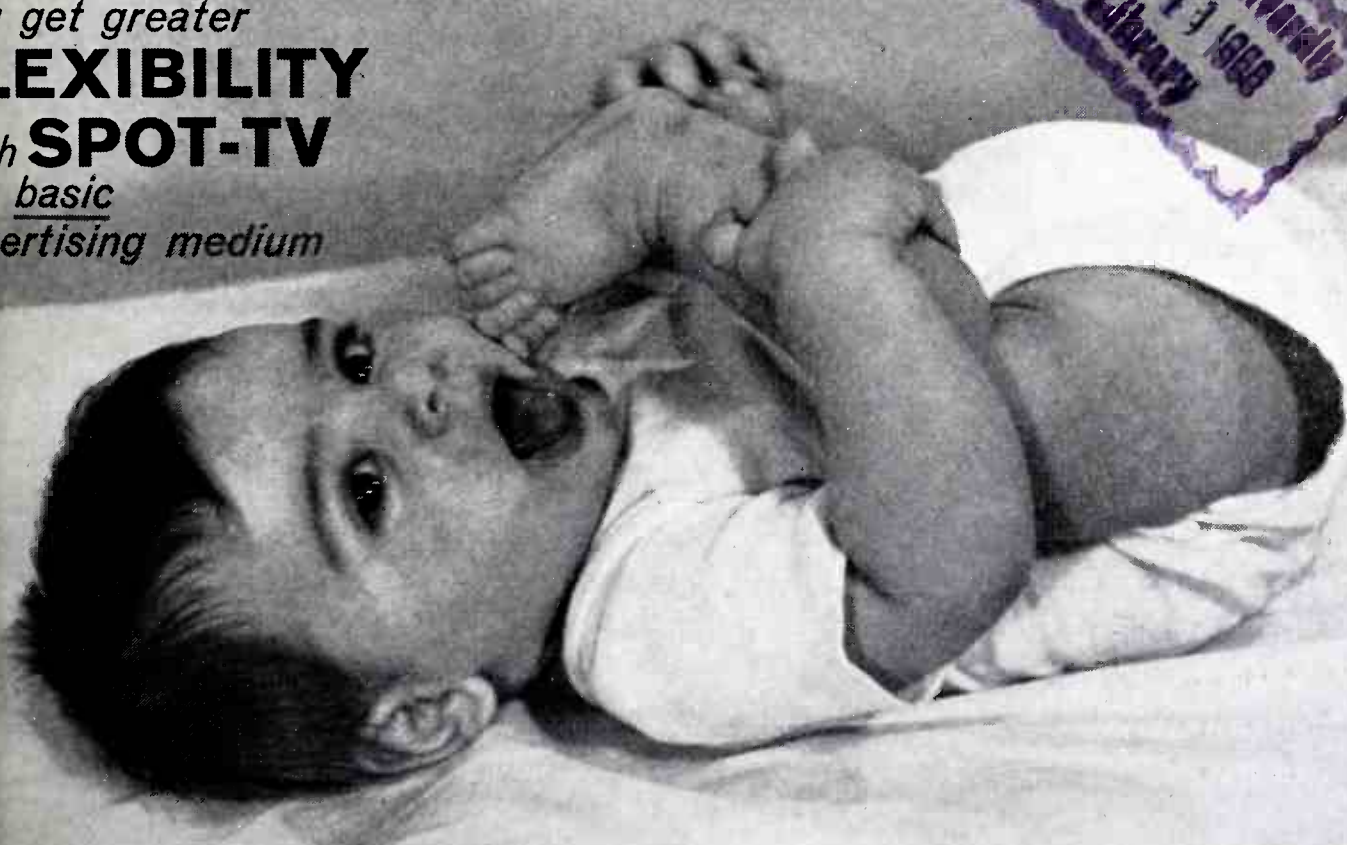
\$1.2 BILLION



◀ Carroll M. Shanks, president, tells why Prudential is TV leader in insurance field. 8-Year Media Study—only published figures including production costs for five media ▶

Other highlights: Do Today's Programs Provide the Wrong Commercial Climate? . . . Battle of the Pain-killers . . . What Harvard Done For Me . . . Radio Study: FM—the Promise and the Reality

you get greater
FLEXIBILITY
with **SPOT-TV**
the basic
advertising medium



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

- | | | | | | | | | |
|-------------|---------|----------------|-----------------------|----------------------|---------|----------------|---------|--------------------|
| Albuquerque | WFAA-TV | Dallas | WHTN-TV | 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 | KCRA-TV | Sacramento |
| Baltimore | WANE-TV | Fort Wayne | KCOP | Los Angeles | KWTV | Okla. 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



... 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 by 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

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

Represented by Avery-Knodel, Inc.



WSTV-TV

CHANNEL 9 • STEUBENVILLE-WHEELING

"Best Buy by Any Known Source."

**Every Way
You Look At It . . .**

Des Moines prefers

KRNT-TV

The Cowles Operation in Iowa



New DEPTH STUDY proves it!

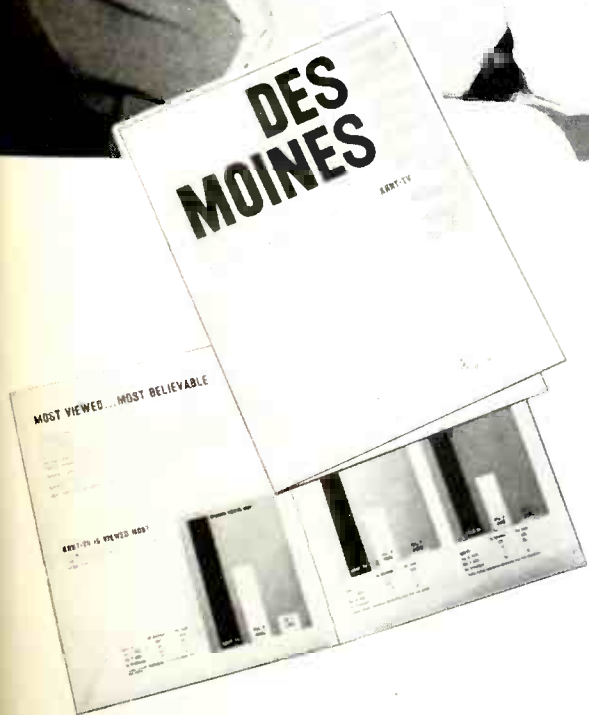
- ▶ The Station Most People Watch Most!
- ▶ The Station Most People, By Far, Depend on for Accurate News!
- ▶ The Station With Far and Away the Most BELIEVABLE Personalities!

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!

**OVER 50% Named KRNT-TV
Personalities EXCLUSIVELY!**

*Compare this with the 6% naming
only other stations' people!*

**Call Your KATZ Man
for These New Facts on
Television Viewing
in Des Moines, Iowa**



17.8 A.R.B.?

Yes, and fifty



Other Official Films available for strip programming: Star Performance, formerly Four Star Playhouse-153 programs • American Legend-8 programs • Cross Current/Dateline Europe/Overseas Adventure/Formerly Foreign Intrigue-156 programs • American Legend-8

run, too!



TROUBLE WITH FATHER

Still out-rating top network, local and syndicated shows—even in fourth and fifth runs—Stu Erwin's "TROUBLE WITH FATHER" proves strip programming is successful programming. 109 stations in every type of market have run these 130 films for leading national and regional sponsors.

Ratings prove "Trouble With Father" is still Number 1.

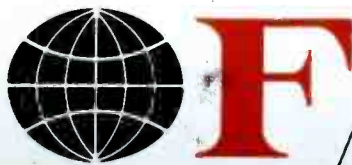
In Indianapolis, "TROUBLE WITH FATHER", in its FIFTH RUN, seen at 4:30 PM, pulled a rating of 17.8 against "Do You Trust Your Wife?" with 4.9 and "Movie Time" with 4.8. In Huntington-Charleston, West Virginia, seen at 9:30 AM, "TROUBLE WITH FATHER", in its THIRD RUN, chalked up a rating of 12.3 against "The Morning Show" with 5.1.

Sponsors prove "Trouble With Father" is a Number 1 Buy!

High ratings and tremendous appeal for every member of the family have made "TROUBLE WITH FATHER" a resounding success. These are some typical sponsors: *Beech-Nut Life Savers, Inc.* • *The Bon Ami Company* • *Brown and Williamson Tobacco Corp.* • *Continental Baking Co., Inc.* • *The Procter and Gamble Co.* • *Standard Brands Incorporated* • *Whitehall Pharmacal Company*

Produced by Hal Roach, Jr. • A Roland Reed Production

Call the leader
in strip programming



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

REPRESENTATIVES:

Atlanta • Jackson 2-4878
Beverly Hills • Crestview 6-3528
Chicago • Dearborn 2-5246
Cincinnati • Cherry 1-4088
Dallas • Emerson 8-7467
Fayetteville • Hillcrest 2-5485
Ft. Lauderdale • Logan 6-1981
Minneapolis • Walnut 2-2743
San Francisco • Juniper 5-3313
St. Louis • Yorktown 5-9231

the Margie - 126 programs.

KPRC-TV

H O U S T O N



*... its always
a pleasure*



KPRC-TV *since 1950*
The Gold Medal Station



EDWARD PETRY & CO.
National Representatives

"Courtesy of I. W. Harper
The Gold Medal Whiskey"

15th year of publication

TELEVISION

THE MANAGEMENT MAGAZINE OF BROADCAST ADVERTISING



SEPTEMBER — VOLUME XV, No. 9

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Are agencies and broadcast groups, as one executive reports, some 15 years behind American industry in their management development practices? Has top management failed to recognize its own responsibilities in this vital area? **Next Month**, TELEVISION MAGAZINE seeks to answer these questions as it reports on current trends and practices in building tomorrow's executives. Other highlights: United Nations Television—how the youngest of the international media of communications meets the challenge of a world stage not quite ready to receive it . . . Radio Study: The Changing Patterns of Advertiser Usage.

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"It's
bigger
than
both
of
us!"





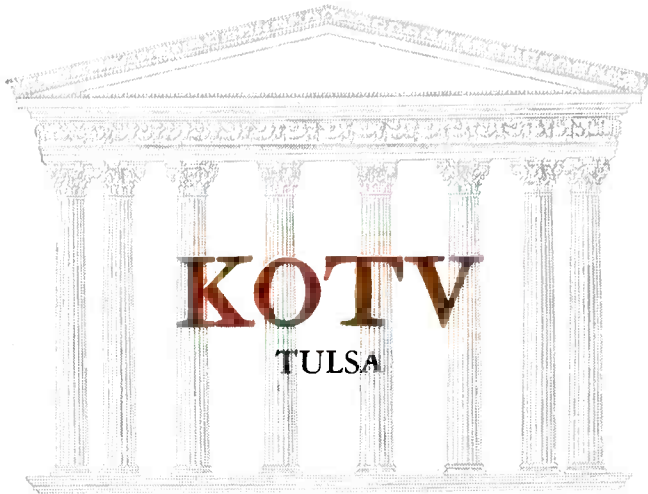
TERRYTOONS, long famous for its television and movie cartoons, is now making its biggest hit. Producing animated film commercials which combine creativity with salesmanship. Creating entertaining sales messages for some of the most successful agencies serving major national and regional advertisers.

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 Socony Mobil; Dancer-Fitzgerald-Sample for General Mills; William Esty for R. 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** ©

485 Madison Ave., New York 22, or 38 Centre Ave., New Rochelle, N. Y. — A Division of CBS Television Film Sales, Inc.



A television market is more than a city

When you use KOTV ☉ Tulsa, you sell a television market whose:

- Total Retail Sales are greater than Metropolitan Dallas.
- Effective Buying Income is almost \$2,000,000,000.
- Automotive Sales are greater than Metropolitan Oklahoma City, Omaha and Nashville combined.

Smart advertisers want to tap this market. They do it 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. 3/58; Copyrighted . . . Sales Management 1958



A television market is more than a city

When you use KGUL-TV ☉ Houston . . . you sell a quarter of Texas—a television market whose:

- Total Retail Sales are greater than Metropolitan Washington.
- Effective Buying Income is over \$3,840,000,000.
- Food Sales are greater than Metropolitan Cleveland.

Smart advertisers want to tap this market. They do it over KGUL-TV ☉ the only station delivering city-grade service to both Houston and Galveston.

Represented by CBS Spot Sales.

Sources: TV Mag. 3/58; Copyrighted . . . Sales Management 1958



A television market is more than a city

When you use WANE-TV ☉ Fort Wayne, you sell a television market whose:

- Total Retail Sales are twice those of Metropolitan Nashville.
- Effective Buying Income is over \$1,380,000,000.
- Automobile Sales are greater than Metropolitan Seattle.

Smart advertisers want to tap this market. They do it over WANE-TV ☉ as 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. 3/58; Copyrighted . . . Sales Management 1958



A television market is more than a city

When you use WISH-TV ☉ Indianapolis, you sell a television market whose:

- Total Retail Sales are greater than Metropolitan Buffalo and Kansas City combined.
- Effective Buying Income is almost \$5,000,000,000.
- Food Sales are equal to Metropolitan Milwaukee and Cincinnati combined.

Smart advertisers want to tap this market. They do it over WISH-TV ☉ the station that has dominated the Indianapolis Market in 25 consecutive surveys.

Represented by Bolling.

Sources: All ARB, Pulse, Nielsen surveys since July 1955; TV Mag. 3/58; Copyrighted . . . Sales Management 1958

THE CORINTHIAN STATIONS *Responsibility in Broadcasting*

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

focus on
PEOPLE

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

Carrol M. Shanks, whose views on television are presented in this issue, is president of the Prudential Insurance Company of America, leading user of TV among insurance companies. A Columbia Law School graduate, he has practiced and taught law. Shanks joined Prudential in 1932. He was named executive v.p. in 1944, president in 1946.

Bufferin's dramatic rise to number one position made history in the pain-killer field (see "The Battle of the Pain-Killers," page 48). The man in charge of this program is Donald S. Frost, v.p. in charge of advertising for Bristol-Myers. After a stint with Y&R, Frost came to Bristol-Myers as assistant director of advertising and marketing research in 1945. In 1950, he went to Compton Advertising but returned to Bristol-Myers in 1954.

The provocative article on programming and commercials in this issue was written by Horace S. Schwerin, president of Schwerin Research Corp. Schwerin is a pioneer in qualitative radio research. He served as research consultant for New York broadcasters and agencies in association with Dr. Frank Stanton from 1936 to 1941. After a hitch in the army, he founded Schwerin Research in 1946.

Edwin K. Wheeler, general manager of WWJ and WWJ-TV in Detroit, has spent over twenty years in broadcasting. He went from the sales promotion department of U.S. Rubber Co. to WWJ in 1937. In 1941, Wheeler became station manager of WWJ-FM. When WWJ-TV was founded in 1947, he was named assistant general manager. From 1949 to 1952, Wheeler was business manager for the *Detroit News*, owner of the station, until he was appointed to his present position. (See "What Harvard Done For Me.")

President of General Motors, the country's leading national advertiser (see "How The Top 50 Advertisers Spent \$1.2 Billion"), Harlow H. Curtice climbed to the top of the automobile world from a bookkeeper's desk. Appointed comptroller of the AC Spark Plug Co. in 1915 at the age of 21 (he had started his GM career there the previous year as a bookkeeper), Curtice moved up quickly: president of AC in 1929, president of Buick in 1933, executive v.p. of GM in 1948, and president in 1953.



CARROL M. SHANKS



DONALD S. FROST



HORACE S. SCHWERIN



EDWIN K. WHEELER



HARLOW H. CURTICE

SPECIAL ELECTRONIC PRE-TEST, SUPPLEMENT

"RESCUE 8" TOPS SYNDICATED

Tests almost **2½ times better**

As certified by George Fry & Associates

"RESCUE 8" was Preferred by
50%-600% Over Nine Currently
Top-Rated Syndicated Shows!

50%	OVER SHOW
67%	OVER SHOW
78%	OVER SHOW



JIM DAVIS as Wes Cameron and **LANG JEFFRIES** as Skip Johnson star as the intrepid "Rescue 8" squad in the action-packed human-drama series.

"RESCUE 8" PACKS A PUNCH UNLIKE ANY OTHER

DETAILED WRITTEN QUESTIONNAIRE FINDS:

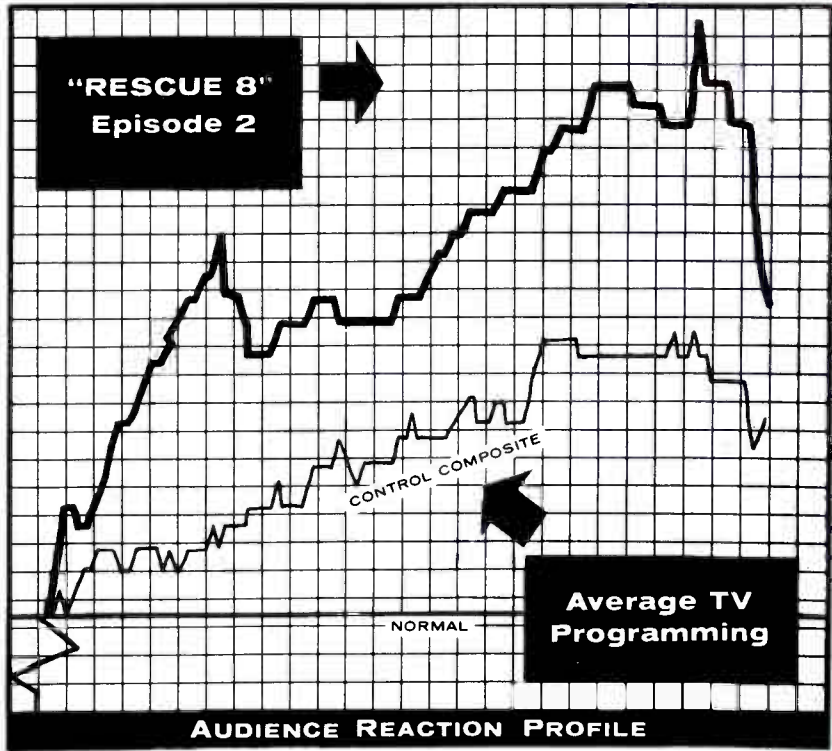
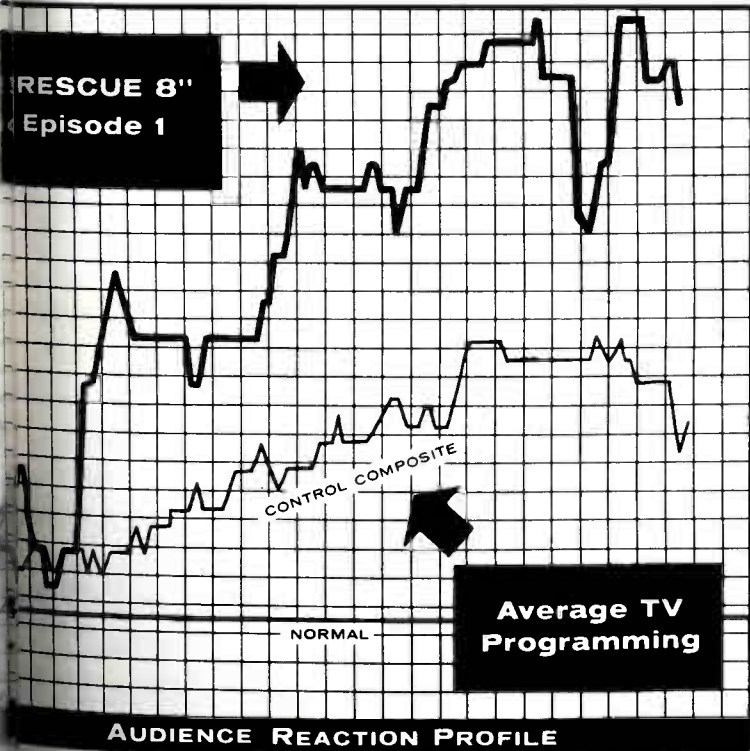
ALL LEADING PROGRAMS!

than average TV programming!

known market research firm

9% OVER SHOW D
 6% OVER SHOW E
 5% OVER SHOW F

272% OVER SHOW G
 349% OVER SHOW H
 600% OVER SHOW I



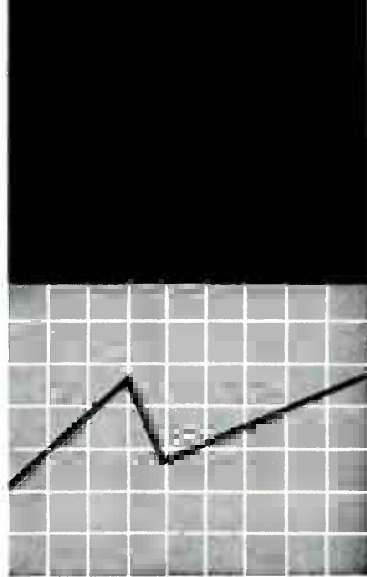
NOTE! The full "RESCUE 8" study is available upon request from:

SCREEN GEMS, INC. TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

NEW YORK DETROIT CHICAGO HOUSTON HOLLYWOOD MIAMI TORONTO

SERIES FILMED BEFORE! 39 high-excitement half-hours unprecedented in realism and tenseness and human interest!

report on spot



How coffee and candy advertisers use spot TV in 19 major markets

Below are coffee and candy advertisers who used spot TV in a representative week in the first quarter of 1958 in 19 major markets as reported by Broadcast Advertisers Reports Inc.

BAR tape-records all telecasts on a regular basis for seven-day periods. The schedules shown below represent the TV activity of the brands in the markets during the recording week.

They are taken from the recently published BAR television spot index, National Guide to Non-Network Television Advertisers by Product Categories."

COFFEE

ADMIRATION COFFEE	
Houston	13 spots
AROUND THE CLOCK INSTANT COFFEE	
Atlanta	1 spot
BAILEY COFFEE	
Atlanta	5 spots
BONJOUR COFFEE	
Cleveland	2 programs
	42 spots
BORDEN INSTANT COFFEE	
Atlanta	1 program
	16 spots
Baltimore	15 spots
Cleveland	28 spots
Detroit	20 spots
Hartford	33 spots
New York	39 spots
San Francisco	13 spots
Washington	20 spots
BOSCUL FOOD PRODUCTS	
Philadelphia	18 spots
BOYD COFFEE	
Portland	1 spot
BREAKFAST CLUB COFFEE	
Los Angeles	12 spots
BUTTER-NUT COFFEE	
Los Angeles	31 spots
Milwaukee	5 programs
	12 spots
Minneapolis	1 program
	14 spots
CANES COFFEE	
Dallas-Ft. Worth	44 spots
CHASE & SANBORN COFFEE	
Atlanta	5 spots
Baltimore	6 spots
Cleveland	5 spots
Detroit	5 spots
Los Angeles	12 spots
New York	4 programs
	14 spots
Philadelphia	5 spots
Pittsburgh	3 spots
Washington	10 spots
CHOCK FULL O'NUTS COFFEE	
Hartford	1 program
New York	69 spots
CITY CLUB COFFEE	
St. Louis	1 spot

DECAF INSTANT COFFEE

Cleveland	4 programs
Los Angeles	3 programs
New York	2 programs
	5 spots
Seattle	2 spots
St. Louis	4 spots
DINING CAR COFFEE	
St. Louis	5 spots
EHLERS COFFEE	
New York	8 spots
EXPRESSO COFFEE	
New York	1 spot
FLEETWOOD COFFEE	
Atlanta	7 spots
FOLGER COFFEE	
Minneapolis	31 spots
Portland	2 spots
Seattle	1 spot
St. Louis	31 spots
GILLS HOTEL SPECIAL COFFEE	
Washington	1 spot
GOLD SHIELD COFFEE	
Seattle	35 spots
HILLS BROTHERS	
Chicago	15 spots
Cleveland	9 spots
Detroit	11 spots
Los Angeles	12 spots
Milwaukee	9 spots
Minneapolis	13 spots
Portland	3 programs
	3 spots
San Francisco	16 spots
Seattle	14 spots
HUGGINS-YOUNG COFFEE	
Los Angeles	9 spots
LORD CALVERT FOOD PRODUCTS	
Baltimore	1 program
	9 spots
LUZIANNE COFFEE	
Atlanta	13 spots
Baltimore	57 spots
Los Angeles	5 spots
Philadelphia	9 spots
Washington	51 spots
MANHATTAN COFFEE	
St. Louis	3 programs
MARYLAND CLUB COFFEE	
Dallas-Ft. Worth	20 spots
Houston	22 spots

MAXWELL HOUSE COFFEE

Atlanta	14 spots
Baltimore	14 spots
Chicago	4 spots
Cleveland	24 spots
Dallas-Ft. Worth	8 spots
Detroit	47 spots
Hartford	14 spots
Houston	1 spot
Los Angeles	2 programs
	4 spots
Milwaukee	3 spots
Minneapolis	2 spots
New York	36 spots
Philadelphia	3 spots
Pittsburgh	19 spots
Portland	1 spot
San Francisco	4 spots
Seattle	11 spots
St. Louis	1 spot
Washington	16 spots
McGARVEY ATWOOD COFFEE COMPANY	
Minneapolis	2 programs
NORTHWOODS EGG COFFEE	
Minneapolis	2 spots
OLD DUTCH COFFEE	
New York	6 spots
OLD JUDGE COFFEE & TEA	
St. Louis	10 programs
	5 spots
RANDEL HOUSE COFFEE	
Philadelphia	1 program
SANKA INSTANT COFFEE	
Los Angeles	2 spots
New York	14 spots
SAVARIN COFFEE	
New York	1 program
	28 spots
Philadelphia	1 program
	10 spots
SEAPORT COFFEE	
Houston	1 spot
SMART & FINAL FOOD PRODUCTS	
Los Angeles	1 spot
THOMAS J. WEBB COFFEE	
Chicago	1 spot
WHITE SWAN COFFEE	
Dallas-Ft. Worth	2 spots
WILKINS FOOD PRODUCTS	
Baltimore	12 spots
Washington	51 spots

**REMEMENDOUS TEST!
REMEMENDOUS SALES!**

**RESCUE 8" SOLD
IN 75 MARKETS**

start on the air prior to October 15th!

**SOLD TO THESE REGIONAL
ADVERTISERS:**

- ALKA SELTZER (West Coast)
- PRINCE MACARONI (New England)
- PURITY BISCUIT CO. (Southwest)
- OTICA CLUB BEER (New York State)
- MILLER HIGH LIFE BEER (Florida)
- WEINGARTEN STORES (Southeast Texas)

AND TO...

- HOUSEHOLD FINANCE CORP. (Buffalo)
- DIXIE FOOD STORES (Louisville)
- G.A. FOOD DISTRIBUTORS (St. Louis)
- 'BIG 8" STORES (El Paso)
- MILLERS MARKETS (Denver)
- PRODUCERS DAIRY (Fresno)
- SUPER DUPER MARKETS (Columbus, O.)
- SALT LAKE MATTRESS CO. (Salt Lake City)
- SAN ANTONIO SAVINGS & LOAN ASS'N. (San Antonio)
- PAN AMERICAN BANK (Miami)
- BOYNTON BROS. TIRES (Bakersfield)
- P-R MACARONI PRODUCTS (Albany)
- CARTER PETROLEUM PRODUCTS (Denver)
- CRESCENT CREAMERY (Reno)

SOLD TO THESE STATIONS:

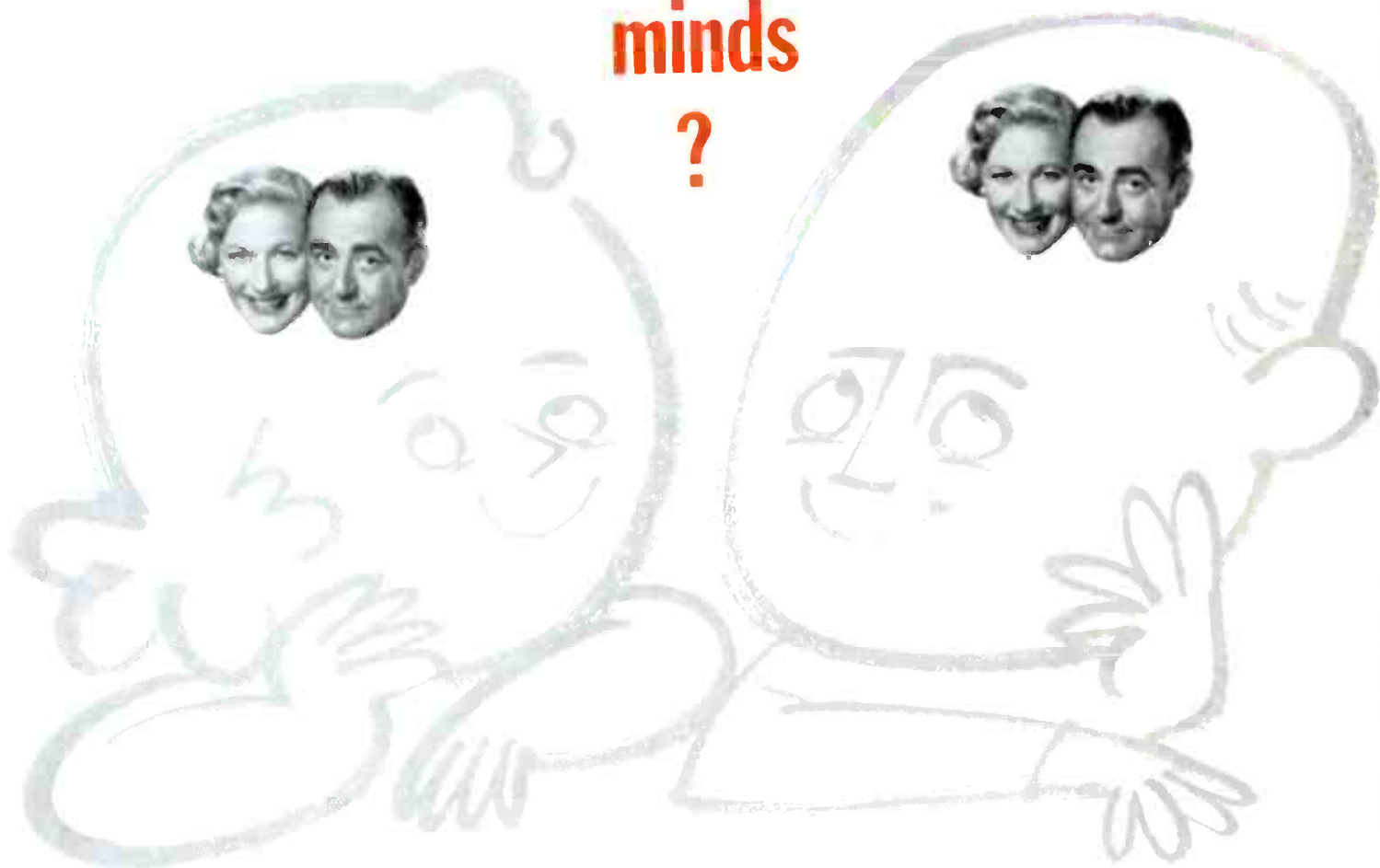
- | | |
|------------------------|--------------|
| PITTSBURGH | WTAE |
| NEW ORLEANS | WWL |
| TULSA | KVOO |
| CHARLOTTE | WBTV |
| NASHVILLE | WSM |
| SHREVEPORT | KSLA |
| BATON ROUGE | WBRZ |
| COLORADO SPRINGS | KRDO |
| LAS VEGAS | KLAS |
| ALBUQUERQUE | KOAT |
| EUREKA | KIEM |
| MEDFORD | KBES |
| BILLINGS | KGHL |
| SANTA BARBARA | KEY-T |
| PUEBLO | KCSJ |
| CHICO | KHSL |
| IDAHO FALLS | KID |
| LITTLE ROCK | KATV |
| GREAT FALLS | KRTV |
| TWIN FALLS | KLIX |

**Don't delay! Some choice markets
still available! Contact:**

SCREEN GEMS INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.



What's on their minds ?



(**What's on yours?**)

There's a raft of laughter on TV in their area tonight, and they've got it firmly on their minds. They're not going to miss it!

For "I Married Joan", with Joan Davis and Jim Backus, is *now available*... a natural for the whole family to watch... including the family breadwinner, who's had to miss the day-time showings up to now.

Nothing sells better than laughter – and here are 98 wacky and ingeniously-plotted segments cram-packed full of laughs. Watch 'em, clock 'em –there's a laugh a minute!

For night-time showing... for strip showing... "I Married Joan" is a honey of a show, just right to make sponsors in your area awaken with interest.

Call your Interstate Television representative about "I Married Joan" now!

 **Interstate
Television**
CORPORATION

NEW YORK, N. Y., 445 Park Avenue, MUrray Hill 8-2545
DALLAS, TEXAS, 2204-06 Commerce St.
GREENSBORO, N. C., 3207 Friendly Road

SAN FRANCISCO, CAL., 260 Kearny Street
CHICAGO, ILL., Allied Artists Pictures Inc., 1250 S. Wabash Avenue
TORONTO, CANADA, Sterling Films Ltd., King Edward Hotel



RADIO WRAP-UP

A monthly review of events in network and national spot radio

TOP ADVERTISERS PUT \$35 MILLION IN WEBS IN '57

Thirty six of the top 50 national advertisers used network radio in 1957, investing over \$35.5 million in the medium. This figure represents the advertisers' actual expenditures, based on net time charges and including production costs. (See "How the Top 50 Advertisers Spent \$1.2 Billion", in this issue.)

Staunchest advocate of network radio, as the table on the right indicates, was Brown & Williamson Tobacco Co. Its expenditure of \$3,828,000 represented 14% of its budget, and equalled its combined investment in newspapers and magazines. Bristol-Myers put 12% of its budget into network radio. Carter Products, which stood 11th in dollar volume, ranked third in share-of-budget, with 11%.

STATION PROFITS DIP AGAIN IN 1957

Caught between rising expenses and a stable income level, the typical radio station suffered a profit decline of 1 cent on the sales dollar in 1957, according to a survey by the National Association of Broadcasters. Profits have dropped 1% each year since 1955.

Total broadcast revenue for the typical station in 1957 was \$99,700, virtually unchanged from 1956. Expenses rose \$1,000, however, to \$90,600. Profit was \$9,100, or 9 cents per sales dollar.

Sources of revenue varied significantly between stations in large and small markets. In the larger markets, national and regional advertisers accounted for 40% of time sales. In small markets they accounted for 10%—with local advertisers supplying the remaining 90%.

RECENT BUSINESS ON THE NETWORKS

Miles Laboratories, one of the leading proponents of network radio in the drug and cosmetics industry, has invested more than \$1 million in CBS news programs for the coming season. Involved is a 52-week renewal, starting Sept. 1, of the five-minute Larry Lesueur newscast at noon, and a new purchase, for 39 weeks, of the 2:00 p.m. newscast.

Sterling Drug, at the same time, has renewed its string of daytime programs on NBC. The company sponsors alternate week 15-minute segments of *Today is Ours*, *Modern Romances*, *The Price is Right* and *Treasure Hunt*. Brillo Manufacturing has signed again for *Treasure Hunt*, *It Could be You* and *Haggis Baggis*. The two renewal orders represent almost \$5 million to NBC.

Also on NBC, A&P Products has purchased 26 weeks of

Morgan Beatty's News of the World, Tuesday through Friday . . . U.S. Steel has ordered a saturation campaign in nighttime programs Dec. 3-12 . . . GMC Truck & Coach division is running a saturation drive in September, with 33 announcements in *News of the World*, *Life & the World* and *Monitor* . . . Gillette has renewed the Friday night *Cavalcade of Sports* for 52 weeks.

At ABC, July sales were the highest for the month in the past five years, and included 13 new advertisers. The Cadillac division of General Motors starts sponsorship of *John Daly and the News* Sept. 29, and Beltone Hearing Aid of a new Paul Harvey newscast Sept. 30. Also riding with news will be the GMC Truck & Coach division. Major renewals are 52-week contracts from *Voice of Prophecy* and *Wings of Healing*.

RECENT BUSINESS—NATIONAL SPOT

Procter & Gamble for Ivory Liquid starting 52-week campaign in major markets with daytime minutes . . . Quaker Oats launched 26-week drive in 40 markets for Flako baking mix . . . Revlon using 25 markets in five-week campaign for Silken-Net hair spray, with 20 one-minute announcements per week in daytime segments . . . Helene Curtis combining radio with TV spot campaign for Tempo . . . Chrysler Corp. using traffic-hour minutes in four-week campaign for Plymouth in key markets . . . Standard Oil Co. running six-week push for Flit in major markets . . . C. F. Sauer Co. promoting its line of salad dressings via saturation schedules of 20-second spots in 26 Southern markets . . . Robert Hall to supplement its spot TV campaign with about 175 radio stations this year.

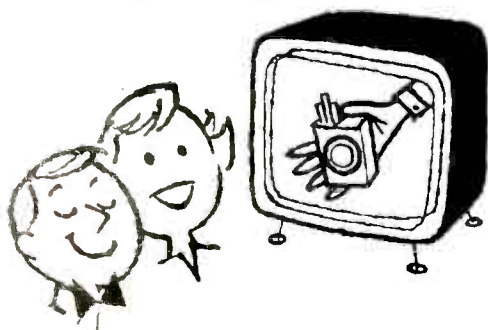
END

1957 network radio expenditures by top advertisers Net time plus production costs

1. Brown & Williamson	\$3,828,000
2. Bristol-Myers	3,779,000
3. General Motors	3,157,000
4. Lever Brothers	2,510,000
5. General Foods	2,328,000
6. Colgate-Palmolive	2,002,000
7. R. J. Reynolds	1,992,000
8. P. Lorillard	1,355,000
9. Gillette	1,233,000
10. National Dairy	1,232,000



Is your ad
dollar going
bye-bye...



or **BUY BUY?**

Are you playing "rating roulette" in Portland, Oregon? Been selling your product on stations that inflate ratings with kid's gimmicks and shows? With KPTV, you reach an *adult* audience—the kind that puts "buy buy" in your budget. Look at the program schedules. Then put your schedule with KPTV, the station that sells the people who buy!

your **BUY-BUY** station

**K
P
T
V** Portland, Oregon
channel 12

NBC Oregon's FIRST Television Station
Represented by the
Katz Agency, Inc.

REPORT ON SPOT From page 12

CANDIES

ANNABELLES ROCKY ROAD CANDY BAR	
San Francisco	1 spot
B&B CANDY	
Philadelphia	2 spots
BIG HUNK CANDY BAR	
Los Angeles	2 spots
BIG TIME CANDY BAR	
Atlanta	1 spot
Houston	1 spot
Los Angeles	3 spots
Milwaukee	1 spot
San Francisco	1 spot
St. Louis	2 spots
BONOMO TURKISH TAFFY	
Baltimore	6 spots
Cleveland	2 spots
Detroit	1 spot
Hartford	1 spot
New York	7 spots
Philadelphia	1 spot
BRACH CANDY	
Detroit	1 spot
Pittsburgh	4 spots
BUN CANDY	
Detroit	6 spots
BUTTER-NUT CANDY BAR	
Atlanta	1 spot
Dallas-Ft. Worth	3 spots
Houston	3 spots
New York	3 spots
CADBURY CANDY	
Milwaukee	1 spot
Minneapolis	5 spots
CHUCKLES CANDY	
Chicago	1 spot
CHUNKY CANDY	
Baltimore	2 spots
Chicago	1 program
	1 spot
Cleveland	1 program
Detroit	1 program
	3 spots
Hartford	1 spot
New York	1 program
	3 spots
Philadelphia	3 spots
Pittsburgh	1 program
FANNY FARMER CANDY	
Minneapolis	1 program
	5 spots
GOETZES CANDY	
Baltimore	1 spot
GOOD & PLENTY CANDY	
Baltimore	1 spot
Chicago	1 spot
Detroit	1 spot
Los Angeles	5 spots
New York	7 spots
Pittsburgh	2 spots
HEIDE CANDY	
New York	8 spots
HOLLYWOOD CANDY BAR	
Atlanta	1 spot
San Francisco	1 spot
Washington	3 spots
KIT KAT CANDY BAR	
Detroit	2 spots
KLEIN CANDY	
Philadelphia	1 spot

KRAFT CARAMELS	
Washington	1 spot
LEWISBURG SQUARE CANDY	
Hartford	1 spot
M & M CANDY	
Atlanta	6 spots
Baltimore	7 spots
Chicago	7 spots
Cleveland	5 spots
Dallas-Ft. Worth	9 spots
Detroit	8 spots
Hartford	4 spots
Houston	4 spots
Los Angeles	32 spots
Milwaukee	8 spots
Minneapolis	6 spots
New York	10 spots
Philadelphia	6 spots
Pittsburgh	2 spots
Portland	6 spots
San Francisco	6 spots
Seattle	3 spots
St. Louis	5 spots
Washington	14 spots
MOO MILK DROPS	
Houston	5 spots
PAGE & SHAW CANDY	
Hartford	2 spots
PAYDAY CANDY BAR	
Atlanta	2 spots
Dallas-Ft. Worth	2 spots
Houston	3 spots
Milwaukee	1 spot
New York	3 spots
St. Louis	3 spots
PETER PAUL CANDY BARS	
Atlanta	4 spots
Baltimore	4 spots
Chicago	1 spot
Cleveland	4 spots
Dallas-Ft. Worth	3 spots
Detroit	7 spots
Hartford	4 spots
Houston	4 spots
Los Angeles	3 spots
Milwaukee	4 spots
Minneapolis	4 spots
New York	12 spots
Philadelphia	1 spot
Pittsburgh	5 spots
San Francisco	1 spot
Seattle	4 spots
St. Louis	4 spots
Washington	4 spots
PEZ CANDY	
Baltimore	20 spots
SKY BAR CANDY BAR	
Cleveland	2 spots
STARK CANDY SHOP	
Milwaukee	5 spots
TOOTSIE ROLL CANDY	
Baltimore	1 spot
Minneapolis	1 spot
WELCH CANDY	
Detroit	1 spot
Hartford	4 spots
Los Angeles	3 spots
San Francisco	1 program
WHITMAN CANDY	
Philadelphia	1 spot



TWO NEW CHANNELS FOR TOLEDO

the first one, is of course . . .

WTOL-TV, CHANNEL 11

AIR DATE NOV. 1958

which announces
the appointment of



H-R TELEVISION, INC.

AS NATIONAL REPRESENTATIVES

the other channel?

The St. Lawrence Seaway, which will make Toledo a deepwater port and trigger an explosive boost to its economy.

Frazier Reams — President **Thomas S. Bretherton** — Vice President & Gen. Mgr.



Coffer Dam — at the heart of the St. Lawrence Seaway — is exploded to create a new lake which will permit ocean-going vessels to sail through former International Rapids to Toledo and other lake ports.

By a happy public-service coincidence, Frazier Reams also has a significant role in Toledo's second "channel" — he is vice chairman of Toledo-Lucas County Port Authority and is active in Seaway affairs.

ACTION!
ADVENTURE!



DARING!



MACKENZIE

**A FIERY CHAPTER
IN U. S. HISTORY!**





RICHARD CARLSON

A great star in his greatest role,
... as Col. Ranald S. Mackenzie

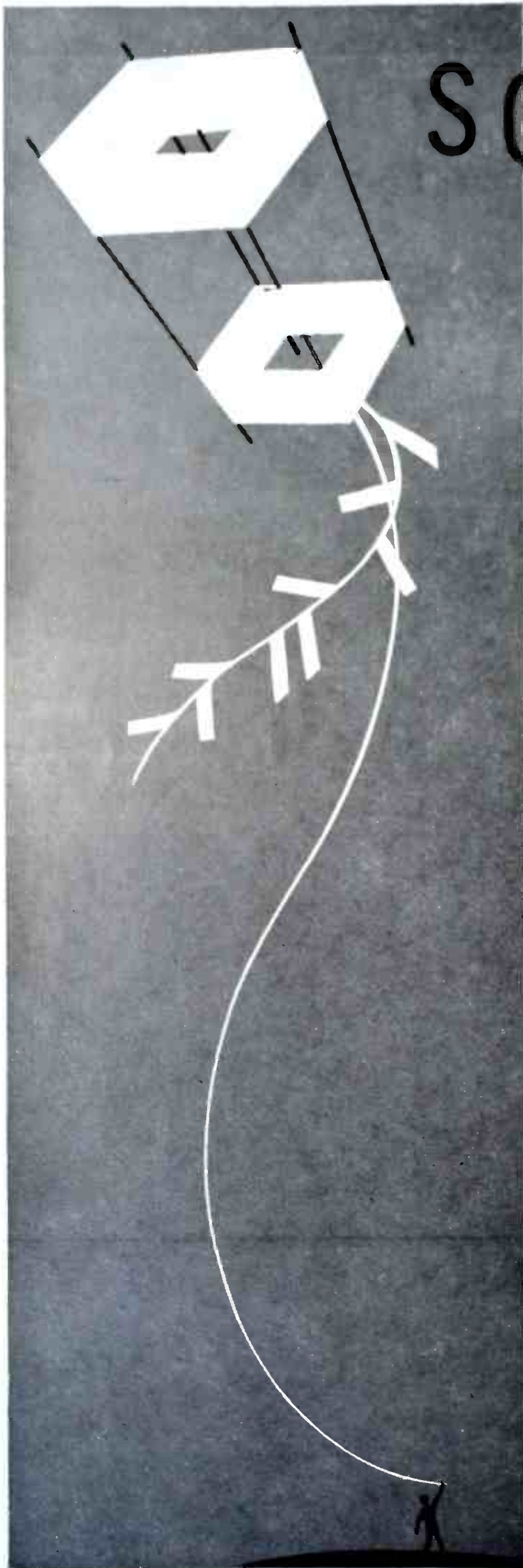
RAIDERS



THRILLING!
COLORFUL!
PANORAMIC!

His orders from the President of the United States:
"BE BOLD! BE ENTERPRISING! BE
RELENTLESS! MAKE THIS LAND A
FIT PLACE FOR AMERICANS TO LIVE."





Soaring SALES

Results tell the tale. WGAL-TV produces more business for every advertising dollar you spend, yet actually costs you less. This pioneer station is first with viewers in Lancaster, Harrisburg, York, as well as in numerous other cities: Gettysburg, Hanover, Lebanon, Chambersburg, Carlisle, Lewistown, etc. And, WGAL-TV's multi-city coverage costs you less by far than single-city coverage. Put an up-swing in your selling. Put your advertising on **CHANNEL 8!**

- 1,040,465 households
- 942,661 TV households
- 3,691,785 people
- \$3¼ billion annual retail sales
- \$6¾ billion annual income

WGAL-TV

LANCASTER, PA.

NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

AMERICA'S 10th TV MARKET



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



A MONTHLY FEATURE

BY GEORGE G. HUNTINGTON

Assistant to President, TvB

BEHIND THE PANIC HEADLINES

Sponsors are often only switching TV forms when the press blares "cancellation"

Here's anti-TV headline material for you: it costs \$30,000 more to sponsor the *Loretta Young Show* today than it did four years ago; both American Tobacco and Dodge left the *Danny Thomas Show* on ABC and when General Foods picked it up on CBS it cost 80% more; the Parker Pen Company spent \$462,907 in network TV in 1956 but not a cent in 1957, while the Greyhound Corporation cut its 1956 spot budget by \$162,000 in 1957.

These statements are true. But do they really represent proof that TV's getting too expensive, that TV has high sponsor mortality and higher program mortality, that advertisers are becoming disenchanted with TV, both network and spot? This is the kind of stuff you'll see in headlines. But let's really see what happens. I think that when you know the full story you'll be a bit more on guard when the next "everyone's-leaving-too-expensive TV" headline appears.

What really happened to Loretta Young?

Take the *Loretta Young Show*. Compare March-April 1958 with the same period in 1954. Cost of the time has gone up 48%. Talent-production cost is up 40%. BUT the average *Loretta Young* telecast reaches 11,305,000 homes vs. 7,590,000 four years ago. That's an increase of 3,715,000 homes each week. An increase that's equal to the combined circulation of *Time* and *Newsweek*, equal to *Good Housekeeping*, greater than Milton Berle during the time of his highest ratings. Up in cost—but more in audience—so down 29¢ in cost-per-thousand homes reached. Cost more: worth more.

Take Danny Thomas whose ABC time period now has Pat Boone who costs 62% more today than Thomas in 1954. Why? Because Pat Boone's audience is 91% larger. An increase of 4,964,000 homes. An increase great enough to cut the cost-per-thousand by \$1.59. This is an increase that's greater than the total audience of the average show.

Poor Danny Thomas. What happened to him? He's on CBS and he reaches 16,023,000 homes a telecast . . . over

10.5 million *more* homes than before, enough *more* homes to cut his cost-per-thousand by almost \$4.00 although his cost per telecast went up by \$45,000.

What happened to the American Tobacco Company after they left Danny Thomas? At that time, they had eight other network shows. Today they have only seven. Disenchanted with TV? They reach five million more homes a week with their seven shows than they did previously with their original nine.

Dodge picked up two network programs instead

And Dodge, Danny Thomas' other original sponsor? Disillusioned with TV? Dodge now has two network shows, both with Lawrence Welk, each one reaching about double the audience Dodge once reached.

How about Parker Pen, who dropped network TV in 1957? That same year they spent over \$661,000 in spot TV, over a hundred thousand dollars more than they had spent in both network and spot combined the year before.

And Greyhound Corporation who cut spot: they added network, spent more in network than they ever did in spot.

These are simple cases. They are examples. It's easy to see why *Loretta Young* should cost more, that Danny Thomas is certainly no failure with his 16 million-home audience, that his original sponsors went on to but still more TV, that Pat Boone in the old Thomas time period is a better buy today, that Parker Pen and Greyhound aren't disenchanted with TV as they invest more while changing their type of television to and from network and spot.

Next time you hear someone's dropped television, be certain it isn't only a change from one form of television to another, a change brought about by changes in media strategy, in marketing. When you hear a TV show costs more, see if it doesn't justify the cost by delivering more homes, if it isn't really a better buy at the higher cost than it was at the lower one. And don't let the headlines panic you. END



famous on the local scene . . .

yet known throughout the nation

More than any other institution, the local school establishes the integrity of its community. Because of this important contribution, it is recognized throughout the land as a symbol of the principles of an enlightened society . . . Storer Broadcasting, too, has become known nationally for integrity. Individual Storer stations' close community alliance and loyalty to the principles of responsible broadcasting have created this corporate image. And sales results show that a Storer Station is a Local Station.



Storer Broadcasting Company

WSPD-TV Toledo **WJW-TV** Cleveland **WJBK-TV** Detroit **WAGA-TV** Atlanta **WVUE-TV** Wilmington-Philadelphia

WSPD Toledo **WJW** Cleveland **WJBK** Detroit **WIBG** Philadelphia **WVVA** Wheeling **WADA** Atlanta **WGBS** Miami

National Sales Offices: 625 Madison Ave., New York 22, Plaza 1-3940 • 230 N. Michigan Ave., Chicago 1, Franklin 2-649

www.americanradiohistory.com

Announcement

.....

**WMBR-TV, Channel 4,
Jacksonville, Florida,
will change its
call letters to**

WJXT
.....

**Channel 4,
effective
Sept. 14, 1958**

An Affiliate of the CBS Television Network

Represented by CBS Television Spot Sales

Operated by The Washington Post Broadcast Division



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

FUNNY THING ON THE WAY TO THE STUDIO

Holding our sides over butter and egg pressure groups, filter traps and pan mail

Sometimes in this business the pressure of things and the pressure of pressure groups reach such a point that the lid blows off and you find yourself rolling under the moviola, laughing.

That recent Chevrolet commercial with the car taking a leisurely Sunday drive to the country . . . remember? There was that casual, human little touch of buying fresh eggs, of the little boy going to sleep in the back, and all that?

Well, all that egg business has now been edited out. It seems the big butter & egg boys put the pressure on Chevy. This commercial was implying, they said, that you could get fresher eggs in the country than you could in the supermarkets . . .

Wuss, the Bus Driver

Have you heard about mail coming into Greyhound Bus, addressed to "Mr. Wuss"?

It took the agency quite a while to figure out who the mail belonged to—until someone took another listen to the bus driver's closing line:

"It's such a comfort to take the bus
And leave the driving to us . . ."

The bus driver is now being coached in improving his diction for those last two words . . .

The "No's" Know More?

Don't think commercials can't bring a bag of fan—and pan—mail, even in this day of a more sophisticated television audience.

Client (not mine, another guy's) was telling me the other day about the reams of mail coming in on a very controversial spot he has on the air. Negative letters were running about 3-to-1. So he examined the missives more closely. The negative letters were irate but often had a verbatim recital of the copy points in the commercials. The favorable letters were effusive but couldn't match the negative mail on play-back.

He's decided to keep the commercials on the air and hopes the pan mail continues . . .

Trapped by a Moviola

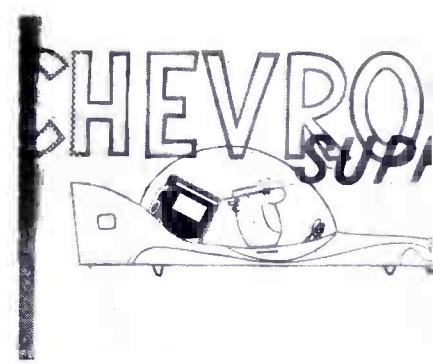
You remember Viceroy, the cigarette that used to have 20,000 filter traps? Sure . . .

But did you know about the rival cigarette that was all set to make their new TV commercials, out-claiming them with "40,000 filter traps!" . . .?

Well, as the agency producer was walking past the editing



Royal Instant Pudding: McLaren



Chevron Gasoline: BBDO

room in the studio where the commercials were to be made, he heard a moviola mumbling and repeating "400,000 filter traps." He eavesdropped. The new Hit Parade commercials, with a claim that out-claimed them all, were nearly ready for the air!

Pity this poor agency producer with only 40,000 filter traps! He dashed to get his agency on the line—the print ads already were breaking. All hell broke loose.

The agency's face was red, the client's white—and, of course, the campaign blew.

Within three weeks, Viceroy and Hit Parade also ditched their "filter trap" campaigns. The trapping season was over.

Seems there must be at least two or three good morals in this story—but I think I'll let you pick your own . . .

To page 35

TH



This is another in our series about successful people in advertising. Peters, Griffin, Woodward, Inc. Spot Television

MR. PENNYPROFIT

... counting his blessings, which are considerable, in spite of the very small profit he makes on every item he sells.

Mr. Pennyprofit advertises widely — but does not apply it with a broad brush. "Sell big where the selling is good, and save wisely when you can" he says—and does. Spot television is so obedient to his bidding in both respects that his blessings grow and grow each year—and so does his advertising budget!

Your PGW Colonel would like to send you "Spot Television Cost Yardsticks" which will show you how spot television can obey your budget requirements, either large or small, everywhere!

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

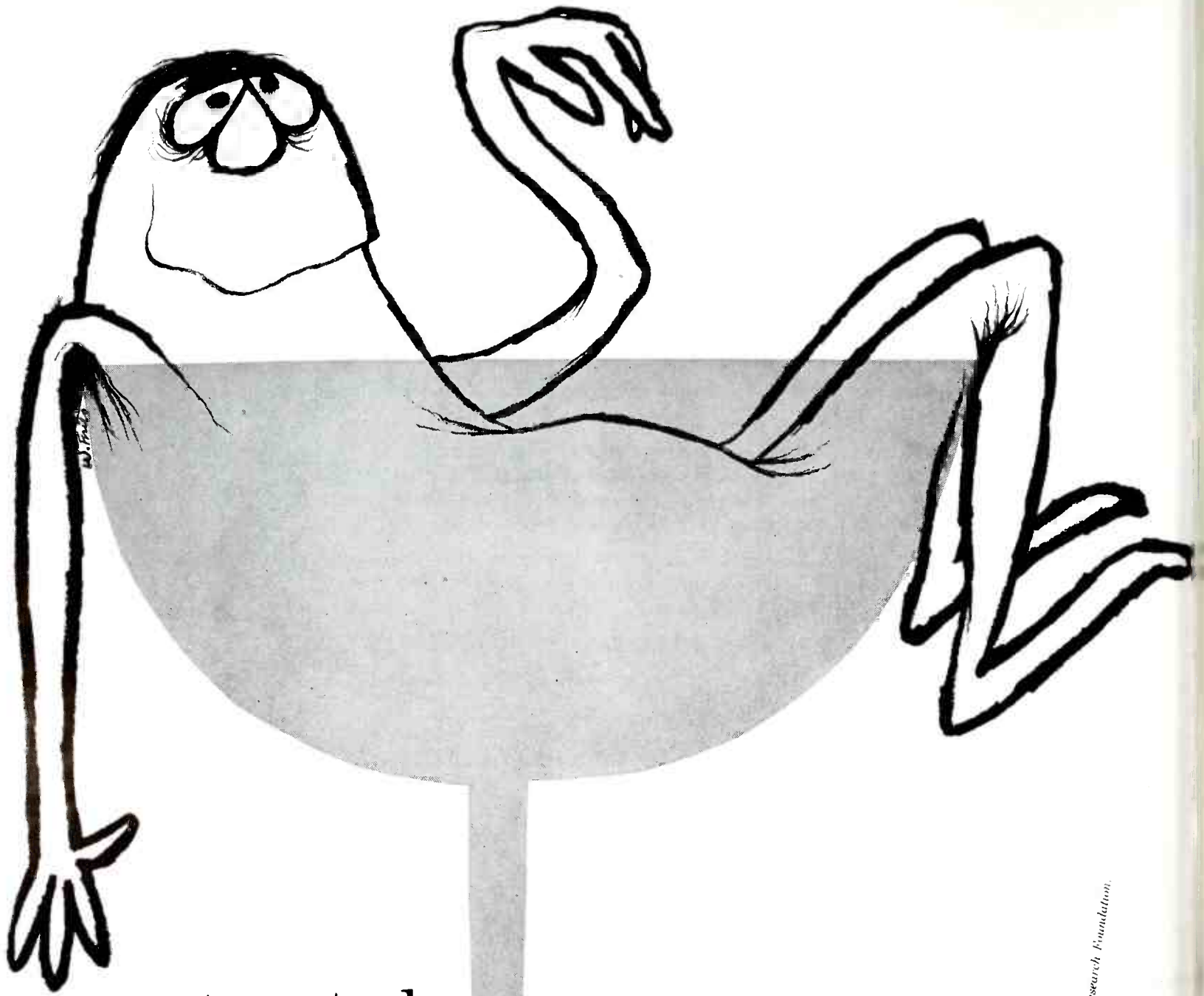
WEST			MIDWEST			EAST		
KBOI-TV	Boise	2 CBS	WHO-TV	Des Moines	13 NBC	WBZ-TV	Boston	4 NBC
KBTV	Denver	9 ABC	WOC-TV	Davenport	6 NBC	WGR-TV	Buffalo	2 ABC
KGMB-TV	Honolulu	9 CBS	WDSM-TV	Duluth-Superior	6 NBC-ABC	KYW-TV	Cleveland	3 NBC
KMAU KHBC-TV	Hawaii		WDAY-TV	Fargo	6 NBC-ABC	WWJ-TV	Detroit	4 NBC
KTLA	Los Angeles	5 IND	KMBC-TV	Kansas City	9 ABC	WJIM-TV	Lansing	6 CBS
KRON-TV	San Francisco	4 NBC	WISC-TV	Madison, Wis.	3 CBS	WPIX	New York	11 IND
KIRO-TV	Seattle-Tacoma	7 CBS	WCCO-TV	Minneapolis-St. Paul	4 CBS	KDKA-TV	Pittsburgh	2 CBS
			WMBD-TV	Peoria	31 CBS	WROC-TV	Rochester	5 NBC
			SOUTHWEST			SOUTHEAST		
			KFDM-TV	Beaumont	6 CBS	WCSC-TV	Charleston, S. C.	5 CBS
			KRIS-TV	Corpus Christi	6 NBC	WIS-TV	Columbia, S. C.	10 NBC
			WBAP-TV	Fort Worth-Dallas	5 NBC	WSVA-TV	Harrisonburg, Va.	3 ALL
			KENS-TV	San Antonio	5 CBS	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



saturated:

Only 30 counties in America have 95% or more television penetration. Seven of these counties, over 23% of the nation's total, are within 50 miles of KMTV. 22 other counties in the KMTV area have 90-94% penetration.*

Television saturation in the Omaha market is built on nine years of aggressive, entertaining programming and service by KMTV.

Here is new proof that KMTV dominance continues to make the Omaha market one of the nation's very best television buys. And in Omaha, KMTV is best equipped with ratings, experience and reputation for results to turn saturation into sales.

Ed Petry and every man on his staff has complete information about

kmtv ^{Omaha} ₃

*Source: "Television Penetration By Counties, March, 1958" - Advertising Research Foundation.



September, 1958

Viewer levels continued to climb during the first six months of 1958. The total audience to the average evening network program rose 8% above comparable 1957 levels, according to a TvB report based on Nielsen figures. While ratings dipped slightly, from 23.4 to 23.0, the average program reached an all-time high of 9,260,000 homes—711,000 more than last year.

The average weekday daytime program, whose rating rose to 9.0 from 8.8, reached 3,557,000 homes—421,000 or 13% more than in the first six months of 1957.

The typical television station experienced a slightly reduced profit margin in 1957, due to expenses which rose more swiftly than income, according to a survey made by the NAB.

Compared to an increase of \$200,000 in 1956, revenues rose only \$5,000 last year, to a total of \$925,000. Expenses at the same time increased \$10,000 to \$780,000. Profit was \$145,000, or 15 cents on the sales dollar, compared to 16 cents in 1956.

Gross network time billings for June were \$43,769,105, a 10.8% rise over June 1957, according to LNA-BAR. In the first six months of 1958, the networks received \$283,071,449, or 12.9% more than last year.

TV MARKETS AUGUST 1, 1958

1-channel markets	134
2-channel markets	65
3-channel markets	47
4- (or more)- channel markets	17

Total Markets	263
Commercial stations U.S. & possessions	501

Number of U.S. TV homes	43,303,400
Number of U.S. households	50,940,000
% of U.S. homes owning TV sets	85.0%

Source: TELEVISION MAGAZINE

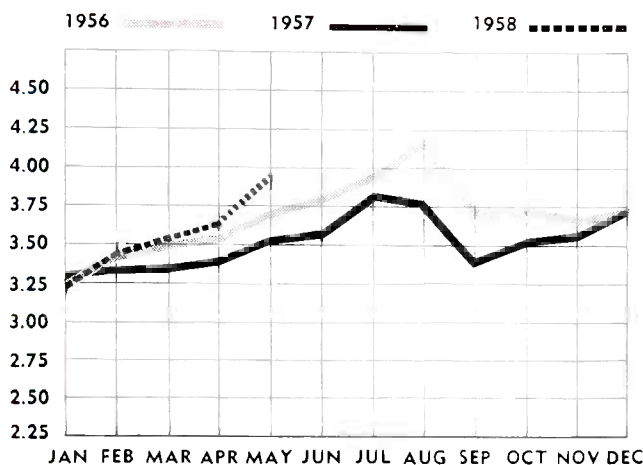
TV RECEIVERS

	June '58	June '57
Production	377,090	543,778
Retail Sales	250,362	389,770

Source: EIA

focus on BUSINESS

TV NETWORK COST PER THOUSAND



May 1958 index: \$3.92

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 VIEWING WEEKDAY-DAYTIME SETS-IN-USE FOR JUNE

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			BUYERS: % Sets-in-use by EST Total U.S.
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	
7 AM	5.0	5.3	4.2	2.5
8 AM	11.8	12.7	7.3	7.7
9 AM	11.3	13.8	11.1	9.7
10 AM	10.8	18.9	10.8	10.9
11 AM	17.4	18.6	16.0	16.3
12 NOON	19.4	18.7	13.0	17.7
1 PM	11.3	16.8	13.4	13.6
2 PM	10.4	17.7	11.6	13.4
3 PM	13.5	22.7	11.1	14.8
4 PM	18.5	19.2	14.6	19.0

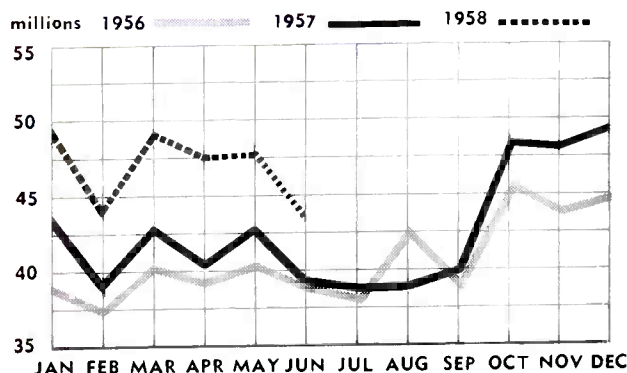
Source: ARB, June, 1958

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

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			BUYERS: % Sets-in-use by EST Total U.S.
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	
5 PM	18.6	19.5	17.0	17.7
6 PM	21.9	33.0	35.5	19.6
7 PM	29.0	45.4	50.8	28.8
8 PM	52.7	55.8	60.3	45.0
9 PM	64.3	58.1	61.6	57.8
10 P/A	57.0	43.0	45.0	56.8
11 PM	35.6	19.1	18.3	42.2
MIDNIGHT	13.0	5.6	5.6	22.3

Source: ARB, June, 1958

TV NETWORK BILLINGS



	June '58	June '57
ABC	\$ 7,387,586	\$ 6,413,708
CBS	19,733,057	18,356,892
NBC	16,648,462	14,746,537
Total	\$43,769,105	\$39,517,137

Source: LNA-BAR
As released by TvB

THE JOHN BLAIR REPORT

LOCAL RADIO PROGRAMMING

Eye-opener for advertisers

To get full results from radio advertising, sales and advertising executives need to understand the complex program elements which, when properly combined, give Spot Radio its tremendous selling-power. These elements are clearly defined in the John Blair Report, LOCAL RADIO PROGRAMMING, recently published. It is termed an "eye-opener for advertisers" because it brings into sharp focus the exacting skill

demanded of station-management in creating an overall program-structure that consistently builds maximum audience for the station, and sales for its advertisers. Hence the report contains a wealth of information vital to any executive charged with the responsibility of moving mass-market goods to profit. For the complete report, write John Blair & Company, 415 Madison Avenue, New York 17, N. Y. Price, one dollar.

JOHN BLAIR & COMPANY

Exclusive National Representative for:

New York.....	WABC	Washington.....	WWDC	Miami.....	WQAM	San Antonio.....	KTSA	Wheeling-Steubenville.....	WVA
Chicago.....	WLS	Baltimore.....	WFBR	Kansas City.....	WHB	Tampa-St. Petersburg.....	WFLA	Tulsa.....	KFIC
Los Angeles.....	KFWB	Dallas-Ft. Worth.....	KLIF- KFJZ	New Orleans.....	WDSU	Albany-Schenectady-Troy.....	WTRY	Fresno.....	KFIC
Philadelphia.....	WFIL	Minneapolis-St. Paul.....	WDGY	Portland, Ore.....	KGW	Memphis.....	WMC	Wichita.....	KFIC
Detroit.....	WXYZ	Houston.....	KILT	Denver.....	KTLN	Phoenix.....	KOY	Shreveport.....	KECA
Boston.....	WHDH	Seattle-Tacoma.....	KING	Norfolk-Portsmouth- Newport News.....	WGH	Omaha.....	WOW	Orlando.....	WTOG
San Francisco.....	KGO	Providence-Fall River- New Bedford.....	WPRO	Louisville.....	WAKY	Jacksonville.....	WJAX	Binghamton.....	WTFB
Pittsburgh.....	WWSW	Cincinnati.....	WCPO	Indianapolis.....	WIBC	Nashville.....	WSM	Boise.....	KIWI
St. Louis.....	KXOK			Columbus.....	WBNS	Knoxville.....	WNOX	Bismarck.....	KFIC



A MONTHLY FEATURE
BY KEVIN B. SWEENEY

President, Radio Advertising Bureau

ATTACKS AND THE FACTS

Current newspaper attacks on radio are disproved by facts and figures

What's behind current newspaper attacks on other forms of advertising? Why are they wooing you this new emotional way?

For the first time in the memory of many people in the business world, newspapers are now selling themselves through an industrywide series of attacks on other forms of advertising. You have probably already seen full-page ads in your local papers which spend much of their space trying to drag down forms of advertising other than newspapers.

Why . . . all of a sudden?

Newspaper promotion more anti than ever before

Newspapers as an industry have not been particularly progressive, most observers agree. On the other hand, their national-level promotion was never as old-fashioned and anti-the-other-fellow as it is now. So you are justified in wanting to know what's behind it all. This is the story.

Newspapers today are sitting on a bundle of troubles:

1. *Circulation*: Combined newsstand and home delivery circulation has not kept pace with population increases of the past decade. Biggest weakness is in new suburban families. On the average, the local newspaper has only 19.5% penetration in those increasingly important suburbs—and a low 39.6% in the central city.

2. *Rising costs*: Newsprint is not the only item up over the years. Obviously every mechanical and labor cost is way up. The result: newsstand prices have been boosted—along with the rates you pay for advertising space. Aftermath: drops in circulation for many papers and now—for the first quarter '58—an 8.1% drop in retail lineage.

Unfortunately the newspaper answer to these problems turns out to be a negative approach. Instead of working positively to improve newspapers as an advertising medium—and bring rates charged to you down—the papers seem

to have elected to use all-out attacks on broadcasting as well as other media. Radio stations in particular want no quarrel with the newspapers—our industry is on the upswing having just gone through *its best year in history*. We prefer to sell positively. But on the other hand we don't want to leave current newspaper charges unanswered. So we are taking point-by-point a recent attack by the newspaper publishers and are answering them.

CLAIM No. 1: "Newspaper advertising reaches more people than any other medium. Nearly 88% of the nation's families get a newspaper every day and every member of these families has the chance to see every ad in the daily paper . . ."

Fact: Newspaper circulation figures are *not* an honest measure of ad readership. According to Daniel Starch & Staff—a leading newspaper-approved researcher—more than three-fourths of a newspaper's male "readers" do *not* read the best-read advertisement in each issue. Another authoritative independent source—A. C. Nielsen & Co.—reveals that radio reached 96.3% of American families. Dollar-wise, too, radio wins. An advertising dollar in newspaper delivers 356 people. In radio, the same dollar delivers 962 people.

CLAIM No. 2: "People like advertising in newspapers better than in any other medium."

Fact: A newspaper ad is plainly an ad. A radio ad is integrated as part of a continuous flow of news, weather, entertainment. Radio station personalities have proven their popularity and sales ability over and over again for advertisers. In a recent study it was found that 90.5% of radio listeners listen to and have *real confidence* in at least one radio personality. More than 85% of people questioned by The Pulse, Inc.—a nationally recognized research firm—said they thought their favorite radio personalities advertise good products—and nearly seven out of 10 said they'd buy a new

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Sylvester sees **Red**

and "Hippity Hops" to new sales peak!

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

In the PROVIDENCE MARKET

WJAR-TV

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



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



A MONTHLY FEATURE
ON PROMOTION
CONDUCTED BY ELL HENRY

President, Broadcasters' Promotion
Association

MERCHANDISING — WHO'S RESPONSIBILITY?

Helping to sell products at point of sale is not the business of the stations

Should merchandising aid be a normal part of a station's service to the advertiser? This month's column, by Austin Heywood, offers some sound advice on this subject. Austin is Director of Promotion and Information Services at station KNXT in Hollywood.

Few are the activities within the broadcasting industry that are more controversial than "merchandising," defined here as those services pressed upon radio and television promotion departments that help the sponsor move his product at point of sale.

"The biggest give-away in business history?"

Unquestionably, there are two points of view in the matter. There are those stations that go along with the philosophy of (and/or the pressure brought to bear by) some advertising agencies and sponsors which precipitate the station into the preparation of giant moving market displays, shelf runners, point of sale banners, easel display cards, product sales checks and the like. In the other corner are those in the broadcasting industry who label demands for merchandising "The biggest give-away in business history!" or simply "Blackmail."

At KNXT, when an agency or sponsor asks for merchandising materials from us, we do our best to explain that in saying "No," we are doing so for the good of the sponsor and his program and *not* because we are trying to avoid work or expense. What I mean is this: stations are in the business of first, building fine programs; second, delivering with those programs the largest possible audience (audience promotion); and third, sponsor trade promotion where we do all we can to make the client's retailers, brokers and/or dealers aware of the pre-selling job done via television.

But merchandising—helping to sell products at point of sale—is *not* our business. We air 100-plus different programs weekly, representing many more sponsors than that and by extension an untold number of retailing fields. It is an illu-

sion to believe that a station's promotion department, composed of a handful of men, could begin to understand so many manufacturers' retailing problems as well as each manufacturer does. Much better that, where merchandising assistance is needed, merchandising firms specializing in the business be employed to do the job. And at much less expense, too, meaning that if an advertiser makes the amount of merchandise support he will get from a station a major factor in selecting his television buy, he has spent the "big" television dollar to buy "little" merchandising services. To buy television, a sponsor must be interested *first* in the number of consumers reached by his video sales message, *second* in the promotion services obtainable from that station.

Equally important is the fact that merchandising is by definition localized. It takes a great number of market displays, for example, to reach even a fraction of the audience encompassed by a single on-the-air promotion announcement designed to gain additional viewers for a program's commercial message. The point is this: within the limitation of the average station's staff and budget, its money and man-hours can be put to better effectiveness for the sponsor by concentrating them on audience promotion and sponsor trade promotion rather than on merchandising.

A multiplicity of non-merchandising services

When you look at the multiplicity of audience promotion services offered by the average "non-merchandising" station, the logic of its "non-merchandising" philosophy is even more apparent. Look at the list of audience promotion and sponsor trade promotion services from our own files, for example: general station promotion designed to build a favorable station image in order to create the best possible atmosphere of acceptance for all of its commercial messages. Broadcast trade publicity. Consumer newspaper and magazine publicity of every conceivable variety. Contests and other such general audience promotion projects. Newspaper and magazine advertising. On-the-air promotion (undoubtedly the

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Now, you say when

And how often too! For once programs and commercials are recorded on Videotape[®], scheduling is wide open. Playbacks can be telecast immediately—hours later—or anytime you decide. At least 100 repeats can be made from any one recording. Copies can be made. And tapes recorded on a VR-1000 Videotape Recorder can be played back on any other VR-1000, anywhere.

Never before have sponsors been able to schedule commercials to reach selected audiences so easily. Never have stations had so many "live" availabilities to offer.

Get the complete story on the many things Videotape Recording can do for you. 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



*TM AMPEX CORP.

product if their favorite personality recommended it.

CLAIM No. 3: "Newspapers deliver more 'ready-to-buy' prospects than any other medium. Newspaper readers are easy to sell because they have a product interest already . . ."

Fact: This newspapers-are-catalogs argument can boomerang. If newspapers can only sell the "easy-to-sell," they are not performing the most important function of any ad medium: to reach and sell impulse buyers and new prospects. Another point: a big array of ads in one issue of a paper offers a wide choice of retailers selling the same items and services. Radio—on the other hand—provides exclusivity. No competitors' "ads" are back-to-back.

CLAIM No. 4: "Newspaper advertising gets more action than any other medium . . ."

Fact: A sweeping generalization like this is impossible to combat with figures—but bear this in mind: most newspaper reading is done at highly inopportune times for buying "action"—while commuting to work in the morning and just before supper in the evening. Radio reaches people at all hours of the day—including the time when they are in motion toward your store. A recent study shows that housewives spend more time with radio before shopping than with any other medium.

CLAIM No. 5: "Newspapers offer more local selling flexibility than any other medium . . ."

Fact: This is a vague claim. We presume they're claiming strong "local coverage"—but local coverage today means suburbs as well as central city. Figures based upon Audit Bureau of Circulation and Sales Management data show conclusively that almost all newspapers are woefully weak in the suburbs and semi-rural sections. Radio beats most newspapers in the central city zone as well and is way ahead in the suburbs and semi-rural areas. Radio, not newspaper, penetrates best locally and reaches all families—not just those that live downtown.

CLAIM No. 6: "Newspapers give more flexibility in selling copy than any other medium . . ."

Fact: There isn't a newspaper that can match the speed with which radio copy can be added to, altered, or even rewritten via phone. Radio copy can be scheduled to suit the weather, the inventory of merchandise to be moved—and the last minute changes in plan.

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Two stimulating explorations in design for TV commercials are currently on the air waves from Elektra, the New York production house.

Abe Liss, the creative director who sparks Elektra, is credited with both series. Texture and pattern are significant in each, yet the design never gets in the way of the action or the story.

Royal Instant Pudding was designed for McLaren, the Canadian agency for Standard Brands, with Hugh Horler as creative director for the agency.

Chevron Gasoline is for BBDO, with Jack Goldsmith as the agency artist and Dick Mercer on script. This is the "Mr. Hy Finn" series of 12 commercials campaigning for the change of Calso Gasoline's name to Chevron.

Ill-founded conclusions upset

We see so much misguided, misinterpreted research in the TV commercial business that we must admit a certain fiendish delight in seeing some of the too-fast conclusions upset in later studies. In a study last October, a one-minute film cartoon was tested against a two-minute live commercial.

The latter won 55% to 34% on recall (both satisfactorily high in this case). However, some observers insisted this proved the point that a two-minute commercial was better than a one-minute commercial, that an actor was better than cartoon, that live technique was superior to film—any day!

Comes this year and the same cartoon, now run for the third time on the program, was tested against another two-minute live commercial and the figures virtually reversed themselves. The cartoon's recall was 56% against a 37% for the live two-minuter. Whereupon, the same observers cried, "Lousy research!"

It's fairly obvious too many conclusions were jumped at, the first time around. We consider both research studies valid, but we don't think that either one of them proves a case for live or for film or for cartoon.

Just possibly one thing this research does prove is that repetition is much more important than generally credited. It was the third time around for the cartoon commercial and this spot got a higher recall of more copy points than almost any commercial I've studied in the last two years. Six copy points came through with amazing virility. But don't jump to conclusions . . .

END

Videotaped* Vehicles



Doug Elleson, Program Manager
KRON-TV, San Francisco

"We taped a whole series of Rambler spots at one time for local Nash dealers. Accurately timed, error-free, easily scheduled commercials, with a 'live' look at less than live cost, impressed both client and agency."



850 CHARTER STREET, REDWOOD CITY, CALIFORNIA

professional
products division

*TM Ampex Corporation

Interview: *Jack Canning*

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



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



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

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



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



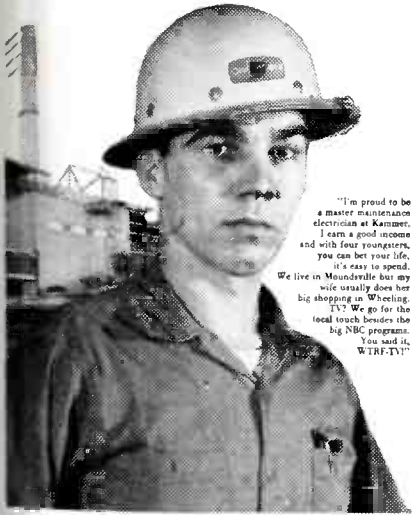
Network Affiliations: NBC; ABC; MBS • Sales Offices: New York, Cincinnati, Chicago, Cleveland • Sales Representatives: NBC Spot Sales: Detroit, Los Angeles, San Francisco. Bomar Lowrance & Associates, Inc., Atlanta, Dallas Crosley Broadcasting Corporation, a division of **Arco**

WHEELING 37*_{TH} TV MARKET

*Television Magazine 8/1/57

One Station Sells Big
Booming Ohio Valley

No. 4 IN A SERIES
POWER



"I'm proud to be a master maintenance electrician at Kammer. I earn a good income and with four youngsters, you can bet your life, it's easy to spend. We live in Moundsville but my wife usually does her big shopping in Wheeling, TV. We go for the local touch besides the big NBC programs. You said it, WTRF-TV!"

Kammer 675,000 Kwt. Plant
(Operating companies: Wheeling
Electric Co. and Ohio Power Co.)
AMERICAN GAS AND ELECTRIC
SYSTEM

This \$90,000,000 power-producing giant, one of three, is being erected to meet the growing needs of this expanding area. Two of Kammer's generating units will supply the major aluminum complex of the Ormet Corporation at nearby Clarington, Ohio. Presently, AGE's operations employ 2,000 workers. Kammer Plant—the power behind the force of industry, another powerful reason why your story should be beamed to this super market where 2 million people spend 2½ billion dollars annually, where WTRF-TV captures, dominates and influences 425,196 TV homes.

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

National Rep., George P. Hollingbery Company



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most underrated promotion service made available to broadcast advertisers while, ironically, being the most far-reaching). Special audience building services such as billboards, truck posters, display cards, bumper strips, ad infinitum.

That's the area of audience promotion alone. Add to that the customary trade promotion services: ads and publicity stories in client trade publications, mailings to retailers or dealers, presentations dramatizing programs or spot schedules for use by sponsors' salesmen or broker salesmen. Such a list, even in its sketchy state, spells out the tremendous follow-through offered by television station promotion departments at the audience and sponsor trade promotion level and conversely, makes it apparent why they are ill-prepared (or ill-advised) time- and money-wise to help sponsors with their point of sale merchandising tasks as well as providing the services they feel are their responsibility.

How about advertiser responsibility?

So much for stations' promotion responsibilities to advertisers. Now, what about the vice versa? Yes, advertisers have (or *should* have!) promotion responsibilities to their own programs.

Often, an agency will approach a station promotion department fairly bristling. "Well now, what are you prepared to do to promote our program?" without once asking themselves the same question—what are they going to do to supplement the station's efforts which must, by necessity, be divided evenly among so many of the station's sponsors.

To put it another way, an advertiser buys an expensive television product, a major weekly investment in all probability, and yet is willing to leave the *entire* job of promoting it to the particular station.

The station will do all it can do, of course, but the most successful shows, the ones which have provided maximum payoff for their advertisers, are those where the advertisers have entered into the program promotion, too: have taken out consumer program ads of their own carefully staggered with the station-purchased space; sent out mailers to their dealers; conducted sales staff contests built around the show; prepared point of sale promotion pieces incorporating the program per-



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

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

A sales network containing over 1,000,000 people with retail sales of 1½ billion dollars

J. M. Baisch, General Manager
REPRESENTED BY H-B TELEVISION, INC.

WREX-TV
CHANNEL 13 ROCKFORD

sonality; mentioned the program in all their product advertising—in short, have amortized the cost of their television advertising investment by making the show work for them in *every possible way* and in every conceivable situation.

Taking out audience insurance

It's remarkable, really, how few television advertisers (particularly on the local level) have even considered this basic facet of program promotion, let alone done anything about it. But a recent issue of TELEVISION MAGAZINE says that the number of television advertisers taking out such "audience insurance" is increasing steadily. The same issue reports these same advertisers feel that they should invest from 2% to 5% of the program series' total cost in such promotion. For a 39-week series, 2.5% represents the expenditure on one program's production, for example.

One KNXT advertiser put it quite strongly: "The value we get from our show is in direct proportion to the enthusiasm we exhibit in the field among our retailers for the selling power of our show."

Amen!



Matchless!

Like many a famous twosome, "Mr. Adams and Eve" are strictly one of a kind. They offer regional and local advertisers: *More entertainment:* 39 sophisticated half-hours starring Ida Lupino and Howard Duff as a well-known Hollywood couple. With guests like Joan Fontaine, Dick Powell, Ed Sullivan. *More applause:* "A very funny situation comedy. It is not often that a Hollywood television film is so pertinent," JACK GOULD, NEW YORK TIMES. "Whippy dialogue, good performances,

0 Napoleon and Josephine
 1 Howard Duff (Mr. Adams) and Ida Lupino (Eve)
 Captain John Smith and Pocahontas
 Don José and Carmen
 2 Henry VIII and Anne Boleyn
 Lt. Pinkerton and Madame Butterfly
 CHECK YOUR MATCHMAKING!

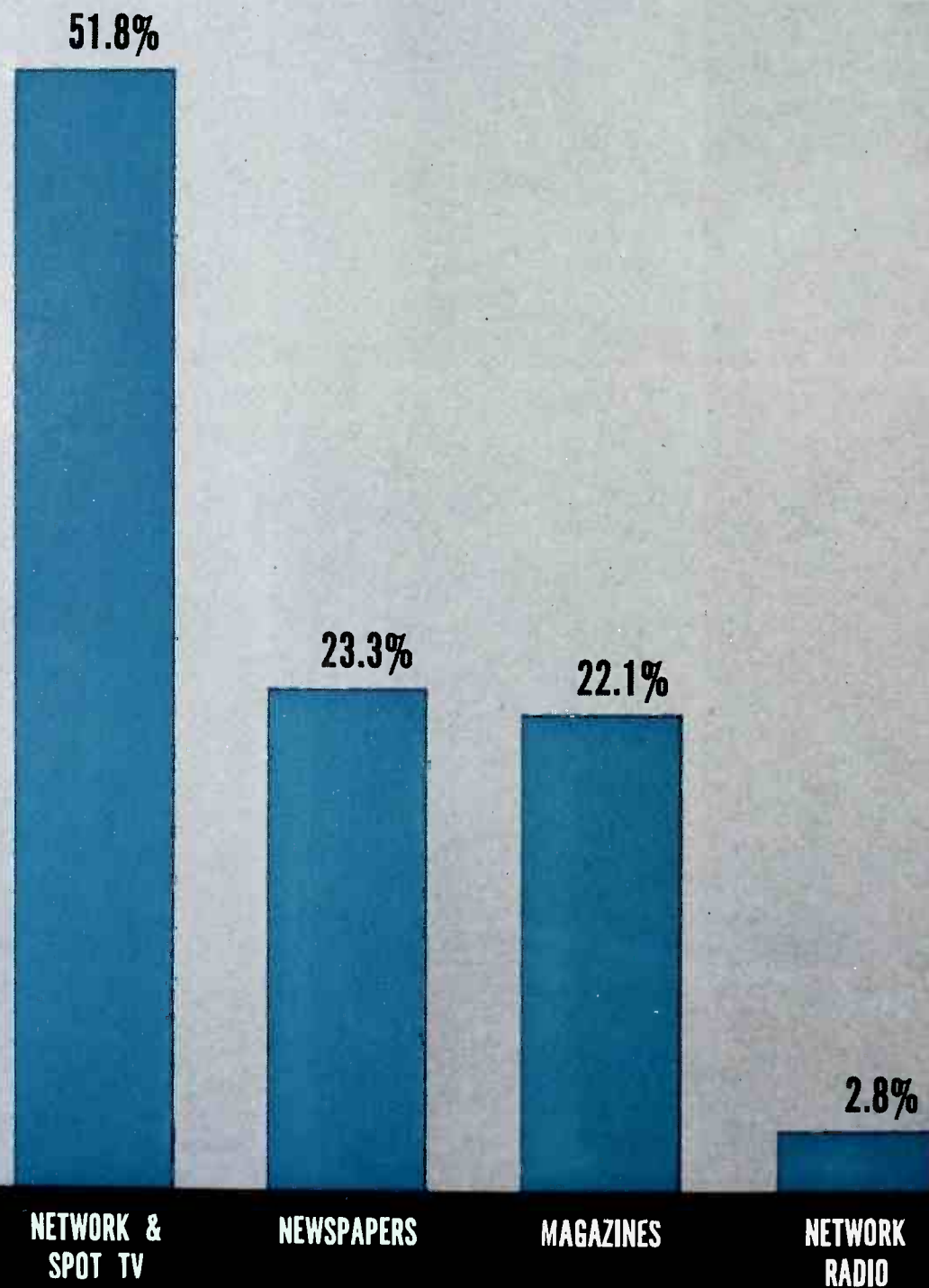


topnotch stints," VARIETY. "A darned happy marriage of Duffs and dialogue," CUE MAGAZINE. More audiences: "Mr. Adams and Eve" enters syndication *direct* from a two-season run on the CBS Television Network. In its Friday night time slot, the program rated an average 21.5 Nielsen. Match up your product with "Mr. Adams and Eve"—a winning combination.

New York, Chicago, Los Angeles, Detroit, Boston, St. Louis, Dallas, San Francisco, Atlanta. In Canada: S. W. Caldwell, Ltd. **CBS Television Film Sales, Inc.** ●

MEDIA SHARES, 1957

Major media allocations by the top 50 advertisers



Actual expenditures, adjusted for discount structures and production costs

How the Top 50 Advertisers Spent \$1.2 billion

Thirty-five made TV their primary medium in 1957. Analysis of allocations to five media, including production costs, dating back to 1950

The vital role of television as a marketing instrument, and its importance to the nation's economic health, is strikingly apparent in the advertising patterns of the Top 50 national advertisers. In 1957, 39 of the Top 50 made TV their primary medium. Twenty-nine of them gave it 50% or more of their budgets. Of the \$1.2 billion spent by the Top 50 in the five measured media, over half—51.8% or almost \$613 million—went to television.

To top management everywhere, the fact that the largest, richest and most successful advertisers have overwhelmingly chosen one medium is of tremendous importance in these critical marketing days. These are the leaders, the industrial giants who have the research facilities to test the various media combinations and the ability to use those they find most effective.

Ratios indicate successful advertising patterns

As a key to their marketing strategies, the relative weight accorded the major media by the leading companies are naturally of vital interest to their large competitors. To the smaller companies within an industry, these ratios represent an evaluation of media power and an indication of the most successful advertising patterns.

The extent to which the leaders are followed is illustrated by the drug industry. Network TV was the first choice in media in 1957 in this field, according to *Drug Trade News*. Magazines and spot TV were tied for second place, then came newspapers, spot radio and network radio. Omitting spot radio, this is precisely the pattern established by drug companies among the Top 50, although the leaders, as would be expected, gave greater weight to network TV—51% versus the industry-wide average of 37.6%.

35 put TV first; 15 choose print

In 1957, 29 of the Top 50 advertisers put their largest single appropriation into network television—three more than had done so in 1956. Six companies made spot TV their primary vehicle. Newspapers were the mainstay of eight companies, and magazines of the remaining seven.

Choice of media followed the traditional patterns, with the three liquor and three automotive companies remaining heavily in newspapers; the three appliance companies—General Electric, Westinghouse and RCA—staying with magazines; and the food, tobacco, soap and drug manufacturers putting ever-stronger emphasis on television.

Although the recession began in 1957, it was generally not

To next page

Striking similarity in '56 and '57 percentage of budgets given to various media

apparent in advertising budgets. Only in the hard-hit appliance group was there any marked decline, with Westinghouse trimming its budget from \$16.9 million to \$12.5, General Electric from \$37.8 to \$26.5 and RCA from \$13.0 to \$9.5. Among car manufacturers, only General Motors tightened its budget slightly, while both Ford and Chrysler increased theirs by over 20%. Lever Brothers and Procter & Gamble added to their expenditures; Colgate cut back about 6%. All the tobaccos and all the drug companies spent more than in 1956. Among food processors, half spent more and half spent less.

So far as 1957 is concerned, it is impossible to draw any parallel between a rising or falling budget, or sales curve, and greater or lesser emphasis on television. Chrysler and Westinghouse both reduced their relative commitments to network television, shifting back to their traditional newspapers and magazines, respectively. But each remained the major advocate of TV in its group. And General Electric, RCA, General Motors and Ford all maintained the same media relationships they had used in 1956.

Budget fell but network TV share increased

Swift & Co., whose budget fell almost 20%, increased its network TV share by more than one-third. Bristol-Myers, on the other hand, whose budget rose 50%, kept almost the same

proportion in TV—slightly more in spot, slightly less in network.

While there were inevitable shifts of funds as rivals struggled for competitive advantage, a comparison with 1956 shows a remarkable similarity in the percentage of budgets given the various media by the Top 50.

Greater relative emphasis on network TV, however, was particularly noticeable for Kellogg, Nestle, Swift, Corn Products and Philip Morris. Moving more strongly into spot TV were Continental Baking and Coca Cola. Coca Cola also added to newspapers, along with Pillsbury Mills, P. Lorillard, Schlitz Beer and Chrysler. Magazines won additional support from Borden, Westinghouse and American Telephone & Telegraph.

Network radio, as generally predicted, experienced a slight revival in 1957. RCA, Bristol-Myers, Carter Products and Lorillard put approximately 10% of their media budgets into network radio. Brown & Williamson, which upped its share from 2% in 1956 to 14% last year, was the medium's major client. In both 1956 and 1957, 36 of the Top 50 included some network radio in their media planning.

Four companies appear in this year's Top 50 which were not included last year. They are Continental Baking, which placed three-quarters of its budget in spot TV, appearing for the first time; Carter Products, half of whose budget went into spot TV, also for the first time; and Johnson & Johnson and Schlitz Brewing, both back after a year's absence. Casualties are American Motors and Studebaker-Packard from the automotive group, Carnation Co. and Scott Paper.

Advertising budgets cut because of declining sales

Generally, the Top 50 have shown great stability over the years. Seven of this year's ten leaders have appeared in the top 10 since 1954—General Motors, Procter & Gamble, Ford, Chrysler, Lever, Colgate and General Foods. Throughout the list, however, there have been significant changes in rankings, as some companies responded to declining sales by tightening their advertising budgets while others continued their uninterrupted growth.

Standard Brands, Lorillard and Quaker Oats made notable gains in 1957, while General Electric, Westinghouse, RCA, Swift and Pillsbury Mills lost considerable ground.

Brown & Williamson continued its dramatic climb, rising from 17th position in 1956 to 12th last year, and now spending more in the five measured media than any American cigarette company except R. J. Reynolds. Its distinctive media approach is marked by emphasis on spot TV, of which it is the leading advocate among the tobaccos, and by its heavy use of network radio.

The drug companies continue to grow in importance as national advertisers. In 1957, the number of drug companies among the Top 50 reached an all-time high of 11, or over 20% of the total. Two pharmaceuticals are now listed in the top ten—American Home Products, which appeared in 1956, and Bristol-Myers, moving into the magic circle last year by virtue of its 50% rise in expenditures. Throughout the Top

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TELEVISION MAGAZINE'S TOP 50

The Top 50 advertisers are ranked here according to their expenditures in five measured media: network TV, spot TV, newspapers, magazines and network radio. Dollar totals and shares-of-budget refer to these five media only. If billboards were included, for example, comparative rankings would change and Shell Oil, Standard Oil of N.J. and Standard Oil of Indiana would appear among the Top 50. Spot radio, figures for which are unavailable, might change the rankings again.

The media expenditures listed here are unduplicated elsewhere. To gross time and space costs derived from standard sources TELEVISION MAGAZINE has applied two factors, the first to account for media discount structures and the second to include production costs. The result is an estimate of the advertiser's total expenditure.

These are only approximations, of course; they cannot reflect precise figures. But they do reflect comparative emphasis on the different media by companies within industry groups, and the year-to-year shifts between media dating back to 1950.

Although there are wide variations among companies in the same product category, a common approach is usually apparent in their spending patterns. The chart opposite traces these group trends in terms of media shares of measured budgets (half the members in the group allocated more than the median figure, half allocated less). These median shares are based on network TV, network radio, magazines and newspapers. Spot TV is not included.

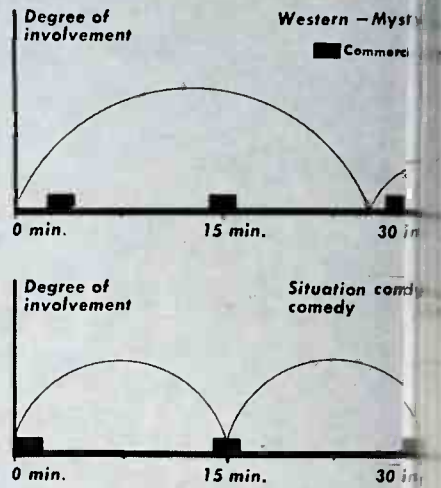
EIGHT-YEAR BUDGET TREND BY PRODUCT GROUP

Exclusive—media shares of budget for the companies in each group which were among the top 50 for each year. These are the only published budget estimates including production, space and time

	NETWORK TV	NEWSPAPERS	MAGAZINES	NETWORK RADIO	
APPLIANCES	1957	33	23	38	5
	1956	36	22	40	-1
	1955	33	25	41	0
	1954	43	19	31	7
	1953	27	27	27	7
	1952	36	25	28	10
	1951	28	35	26	2
	1950	15	41	33	1
AUTOMOBILES	1957	25	51	23	2
	1956	25	51	25	-1
	1955	22	55	22	1
	1954	22	50	24	2
	1953	13	54	30	3
	1952	17	52	31	1
	1951	7	63	27	0
	1950	5	61	32	2
DRUGS-TOILETRIES	1957	63	12	13	5
	1956	65	9	15	4
	1955	33	22	27	13
	1954	25	11	19	17
	1953	21	21	15	34
	1952	26	20	13	36
	1951	14	19	13	47
	1950	4	20	16	52
FOOD	1957	44	27	21	3
	1956	43	26	26	1
	1955	41	26	21	10
	1954	33	26	23	13
	1953	27	21	23	15
	1952	21	20	28	21
	1951	10	19		23
	1950	5	20	34	30
SOAP	1957	60	22	13	5
	1956	49	30	9	1
	1955	59	23	10	12
	1954	48	30	12	18
	1953	40	32	14	18
	1952	33	38	15	20
	1951	20	42	2	27
	1950	6	47	21	33
TOBACCO	1957	54	21	18	4
	1956	58	22	18	4
	1955	60	16	20	10
	1954	55	14	19	12
	1953	49	17	13	14
	1952	46	17	16	26
	1951	37	21	31	37
	1950	16	17	33	14



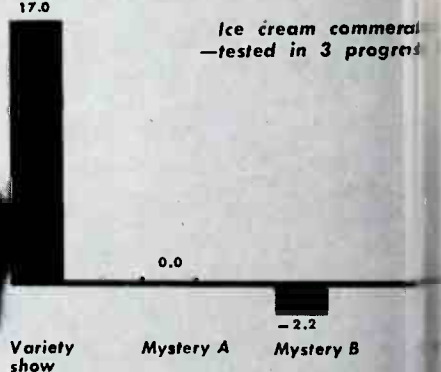
PATTERNS OF EMOTIONAL INVOLVEMENT IN PROGRAMS



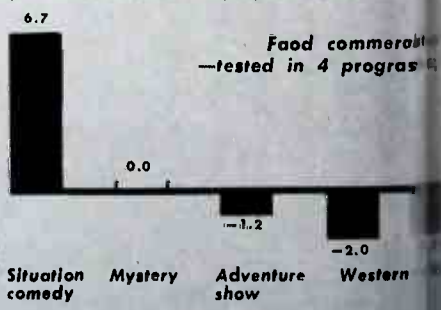
In the "tense" pattern, the first and middle commercials suffer because they appear with the story. In the more easygoing situation comedy, the involvement is such that it does not engulf the commercial, and the sales message reaches a more receptive viewer.

COMMERCIAL EFFECTIVENESS VARIES BY PROGRAM TYPE

(% of audience changing to brand tested)



(% of audience changing to brand tested)



These charts illustrate the importance of program environment to the impact of the commercial. In the "tense" shows, the commercials tested scored poorly in ability to produce changes in viewers' brand preferences. In the more relaxed environment of the situation comedy and variety program, however, the same commercials proved much more effective.

Do today's programs provide the wrong commercial climate?

Westerns and mysteries create a paradox: in getting high ratings and low cpm, advertisers often sacrifice sales effectiveness.

By HORACE S. SCHWERIN, *president of Schwerin Research Corporation*

One-third or more of all evening network programming this fall will be made up of westerns, mysteries and closely allied shows, a genre that might be characterized as *tense*. Yet this program type is a less effective carrier of commercials than are other program types. The paradox—indeed the dilemma—is that the factor which captures and holds the audience to the exciting program is the very thing that is responsible for diminution of advertising effectiveness.

Since commercial effectiveness is what all advertisers seek first of all in their television campaigns, this contradiction has an obvious significance. It clearly points to the limitations of the media approach which takes as its guiding stars so-called rating security and cost efficiency, although these considerations are of course important.

Degree of involvement related to commercial effectiveness

What is omitted from this approach is the fact that a program is not merely an audience gatherer, but an entertainment *experience* for that audience which produces an *emotional involvement* of one kind or another. And the intensity and character of this involvement are intimately related to the degree of effectiveness achieved by the commercials carried on the program.

From the results of years of commercial testing in all types of program environments, as well as from observation of viewer behaviour and small-group studies, it has become possible to determine the patterns of emotional involvement that characterize different show types. Our basic findings are these: involvement patterns differ markedly depending on the show type, and they have a direct bearing on the degree of commercial effectiveness.

Thus we find that the non-tense program, such as the variety or situation comedy show, achieves an involvement which does not ride over and engulf the commercials. The tense offering, on the other hand, gains involvement with its teaser and carries it through both the opening and middle commercial to the injury thereof.

C-p-m is generally low on action show

This is not to say that the tense program is a bad commercial vehicle, which would be nonsense, rather that it is usually not as effective commercially as other types. Furthermore, the popularity of this genre is based on solid and impressive reasons. Its time and talent costs are relatively modest and tend to be fairly stable. Its audience size is healthy—the western in particular has a low rate of failure. As a result, the outcome is often a low cost-per-thousand. When you can “buy” viewers of a western for two-thirds of what it costs you to get exposures on a big variety show, the prospect appears very tempting.

Hence, many of the leading advertisers and agencies are arranging their commercial schedules on the basis of a philosophy summed up in the title of a November 1956 TELEVISION MAGAZINE article, “All TV is Spot.” As the elder Oliver Wendell Holmes remarked gloomily of his own face, they regard the programs in which their advertising appears as “a convenience and not a necessity.”

In the present atmosphere, the big advertisers who operate in this way can clearly do so effectively because of certain inherent strengths. They can spend more money than their competitors. They can move the money around where and as needed. They can buy more efficiently than the smaller

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THE COMMERCIAL CLIMATE *Continued*



Only the "big gambler," who can afford to average out wins and losses, can buy

companies and can achieve results through sheer weight of advertising pressure.

Ultimately, efficiency becomes the guiding star of the mathematically oriented advertiser, with cost-per-thousand assuming almost fetish proportions. The success of this approach depends in the last analysis on two conditions: that you buy more shrewdly than your rivals, and that your competitors pay no more attention to researching the proper environment than you are doing.

Commercials not equally effective in different programs

The flaw in the approach is the underlying assumption that a commercial is equally effective regardless of the program environment. We have probably done the bulk of the research in this area, and our findings over the years have consistently contradicted this assumption. Moreover, I know of no other reputable study that suggests environment has no influence.

The danger of blindly following the lead of the rating is nowhere more strikingly illustrated than in our study of the relationship between the position of the commercial in the program and its effectiveness. It has been widely assumed, for example, that because the "teaser" opening of a tense program will capture the audience quickly and whet its appetite for what is to come, the position following the teaser is an excellent one for the first commercial. Our findings suggest the contrary, that from the point of view of achieving commercial effectiveness, it is probably a poor position for the commercial. This subject will be dealt with in detail later.

At this point, I should like to cite the evidence on which my argument is based.

Let us begin by demonstrating the proposition that a commercial behaves differently in one show than it does in another. Below are data from studies for a number of different advertisers, in each of which the same commercial was tested in a program not his own (program A) and

afterwards in a program the advertiser sponsored (program B):

PREFERENCE CHANGE		
Type of Product	Program A	Program B
Dog Food	4.7%	17.5%
Shampoo	5.3	16.1
Candy	5.3	14.9
Cough Syrup	4.7	10.2
Cake Mix	4.2	8.0
Floor Wax	15.0	20.0

It can be seen that the ability of a given commercial to change viewers' preferences varied widely, depending upon the show in which it was housed. In most cases, the sponsored program was at least twice as effective as the one in which he was in the equivalent of a participating spot situation.

Major remembrance study done in 1953

Even remembrance results are not the same when a commercial is moved from one program to another. Perhaps the most elaborate study of this sort ever undertaken was done for a major advertiser in 1953. Using unaided remembrance as the measure, the same commercials were tested as spots and also in 17 nighttime programs. The outcome is given in the following table, with the index of 100 being the total remembrance earned by the commercials as spots:

REMEMBRANCE INDEX							
	A	B	C	D	E	F	G
Situation							
Comedy	232	208	196	188	180	176	102
Audience							
Participation	166	152	146	112			
Dramatic Show	140	138					
Mystery	200	198	130	94			

It can be seen that the program greatly influenced the



Audience watching a television program during theater test by the Schwerin Research Corporation. For an explanation of how these tests were conducted, see page 90

TV successfully on the basis of circulation alone.

amount of recall. The most influential show secured about two and a half times as much remembrance as the weakest one. Further—although certain types of program did better on the average than others—there was a wide variation within each category.

One additional and important point to note is that all but two of the 17 programs added significantly to the recall over what was obtained by the commercial when tested as a spot.

So the program does make a difference, both in the effectiveness of your advertising and the amount of your message that is retained.

If some programs are better vehicles than others, it seems clear that most advertisers cannot buy economically on the basis of circulation alone. Only the "big gambler" who can afford to "average out wins and losses" can play at that game.

For those with more modest budgets, it is vital to define what is known about variations in program quality (quality, that is, in the advertising sense). Only a beginning has been made, but certain tendencies already definitely stand out.

The currently popular programs pose difficult problems

As already indicated, the most definite of these tendencies is that of the tense program—and notably the westerns and mysteries that are currently so popular—to pose especially difficult problems as commercial vehicles.

The overall hazard is perhaps best illustrated by the experience of a dairy products company. An ice cream commercial was tested in the middle position of a situation comedy and proved quite effective. It was then tested successively, again in the middle position, on two mystery programs. On both these occasions, it failed to bring about significant preference change. On both shows, it followed the first act climax, invariably a moment of tense, cliff-hanging action.

To take another study that is still current, here are the results of placing an identical commercial for a food adver-

tiser in the center position of four different TV programs:

<i>Program</i>	<i>Preference Change</i>
Mystery	0.0%
Adventure show	-1.2
Western	-2.0
Situation comedy	6.7

This pleasant commercial, a reasonably effective effort when housed in the similarly pleasant atmosphere of a comedy, was utterly unable to change preference when in any of three different types of tense shows.

There is some evidence, by the way, that the problem I have been describing is more acute for certain products than for others. The following study of an analgesic commercial in the middle positions of two vehicles, for instance, suggests that products which emphasize relief from tension may not suffer from being in tense shows:

<i>Program</i>	<i>Preference Change</i>
Situation Comedy	5.6%
Western	5.7

This commercial did equally well in tense and non-tense surroundings.

Experience in other studies indicates that, if an advertiser does sponsor a tense program, there are two main ways in which he can use the middle position effectively.

Cast-delivered commercials better

The first way is to employ cast-delivered commercials. That they can work extremely well is illustrated by these data for candy commercials tested in a children's adventure program:

	<i>Preference Change</i>
Cast-delivered commercial	13.8%
Average, all other commercials	6.4

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Television has become the main arena for the fierce marketing struggle of the headache remedy. Here are the media and copy strategies of the major contenders.

The Battle of the Pain

No better illustration of TV's critical role in the great American marketing drama could probably be found than its central position in the booming drug field. As is the case with a growing number of consumer categories, such as soaps, cigarettes, and food, once the drug company is efficiently organized, it becomes essentially an advertising organization. This has become even more true in the age of automation as machines begin to help overcome the problems of manufacturing and distribution. Advertising policy and strategy become the key functions of corporate brains. And advertising in the drug field has come to mean primarily television.

Ratio of advertising to sales: 28.5

Theoretically, all other factors being equal, sales volume should grow in proportion to the weight of the advertising placed behind the product. And in the drug field, because manufacturing costs are so low, advertising weight can be of tremendous proportions. For example, in 1957 Bristol-Myers ratio of advertising to sales was 28.5; Miles Laboratories was 28.2 (See "How the Top 50 Advertisers Spent \$1.2 Billion," this issue).

In 1957, exclusive of spot radio, four companies—Bristol-Myers for Bufferin, the Whitehall division of American Home for Anacin, Sterling Drug for Bayer Aspirin and Miles Laboratory for Alka Seltzer—spent \$39,500,000 on advertising. Of this sum, about \$25,500,000 was spent for network and spot TV.

These firms are, of course, among the sharpest and most sophisticated in their selection of media and creation of effective copy. How they employ the immense power of television can therefore be of great significance to other ad-

vertisers who are faced with similar competitive problems.

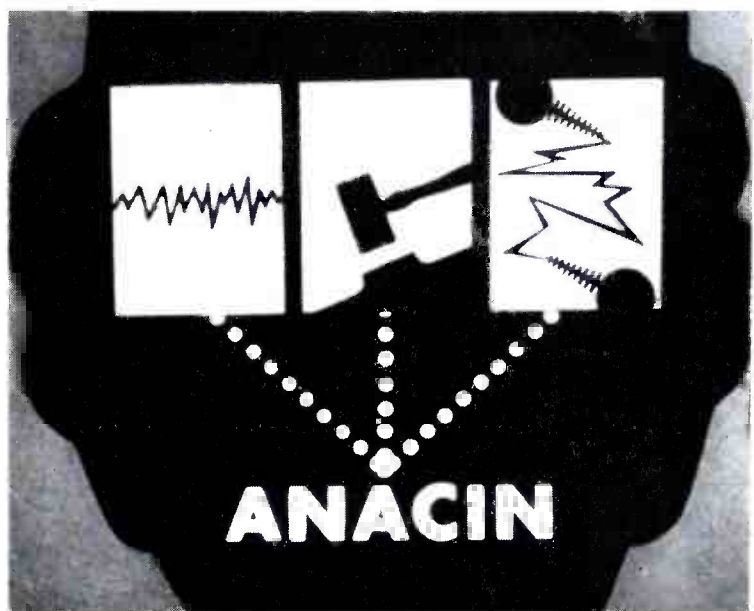
Perhaps the most startling achievements in the drug struggles have been the several instances where a product newcomer has moved into a well-established field and taken over leadership with breathtaking rapidity. Block Drug Ammi-dent (*Suspense*) did this for a while in toothpaste. Hazel Bishop (*This is Your Life*) with lipstick, only to be succeeded by Revlon (*\$64,000 Question*).

The outstanding case in the pain-killer field is Bufferin. The product first went into national distribution in 1941. By 1956 it had crashed through to the top. At present, however, sales have leveled off and it is Anacin which is winning along.

The stakes in the drug field are, of course, vastly higher than even in cosmetics. Profits are excellent. In 1938 American Home Products made 38 million dollars, of which Anacin contributed 11 million dollars. And a franchise in the pain-killer field is vastly more valuable than one in cosmetics. Drugs generate a degree of loyalty that cosmetics cannot hope to match. The former lightens the burden on the flesh. The latter deal in hope and hope is notoriously substantial. And so the repeat business is relatively high among headache remedies.

Four companies control 80% of total market

The two pain-killers mentioned, together with Alka Seltzer and Bayer Aspirin, control eighty per cent of the market according to informed opinion. The remaining twenty per cent is controlled by Warner Lambert's Bromo Seltzer, Remedy, St. Joseph's Aspirin and a host of smaller competitors. But of the leaders, Bayer Aspirin and Alka Seltzer follow close on the heels of Anacin, with Bufferin just



Killers

shade behind. These four companies are said to be within minute percentage points of each other in a 20 per cent range.

One of the most important marketing lessons to be learned from the pain-killers is that while fierce competition may result in changing shares over the years, total volume in the field tends to rise. Even those companies whose shares have declined have increased their volume and profits. In 1943, in the midst of the second World War, drug stores sold an estimated \$73 million in headache remedies, in 1957, \$294 million. Such an enormous increase in total market volume has more than compensated for any minor decline in share.

Sales high, regardless of intense competition

This experience appears to corroborate the thesis that if the media thinking is sound, if the copy story is good and gives compelling reasons for buying, the product will sell regardless of the competition (see "Hewitt of Anahist" TELEVISION MAGAZINE, April 1958). In the case of the headache remedies, intense competition has increased public awareness of the entire field. In the past they were sold as pain-killers; today they are sold for a multitude of uses.

For example, aspirin, known as the "Sovereign Drug," is sold for use against headaches, sciatica, bursitis, rheumatism and colds. Anacin hits the cold remedy field indirectly by suggesting its use for neuritis and neuralgia. Bufferin matches the aspirin claims. Primarily used for upset stomach, Alka Seltzer also offers itself as a cure for headaches and colds. During the Asian 'flu epidemic of last year these products increased the volume of their sales tremendously.

Why should TV become the main arena of the great drug marketing battles? To begin with, TV is a dynamic medium. Radio is limited to sound. Print is static. Headache remedy

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Carroll Meter Shanks, head of Prudential Insurance, shows that a perceptible use of network TV can also do wonders for an old-line company in the insurance

SHANKS OF PRUDENTIAL

A pioneer and pacemaker in its field, the Prudential Insurance Company is now the fastest growing insurance company in the world. In 1957 sales of new policies spurted 36 per cent ahead of the previous year. Central to its amazing growth is Prudential's use of TV. In 1957, its total advertising budget was slightly more than \$7,000,000. Of that sum, \$4,557,000, more than 64 per cent, was spent for the sight and sound medium.

Bear for progress is apostle of optimism

The man responsible for Prudential's adept use of TV is its president, Carroll Meter Shanks. In many ways, Carroll Shanks is an unusual combination of the old and the new. He is a small town boy from Fairmont, Minnesota where his father was local postmaster. He is a good Methodist who doesn't smoke and rarely drinks. But in business he is a bear for progress, an apostle of optimism who never tires of striving for the goals others would think impossible. And he has found TV a major tool in reaching those goals.

Carroll Shanks gives TV chief credit for making Prudential a national name in the insurance field. "Not only is it making the name of our company known," he declares, "but it is also making the names of our agents known. And as an additional byproduct, it is stimulating our agents into greater sales achievements."

Prudential uses surveys, among other tools, to evaluate TV. Eight per cent of 4,000 people questioned in 1957 said they'd seen or heard Prudential advertising, according to Shanks. To the question what company would you recommend? Prudential has ranked first for 1955, 1956 and 1957.

The Prudential advertising objectives, in the words of

Shanks, are: 1) "To maintain high Prudential prestige to pave the way for Prudential agents to sell and conduct business; and 3) to reach as many people as possible in walks of life."

"We want people to have a picture of Prudential as big, a big, solid, progressive company. We don't want to be thought of as being stick-in-the-mud. We're trying to be progressive and we want our TV advertising to reflect that. The title of Prudential's newest TV program, CBS' *Twentieth Century* mirrors its forward-thinking approach so that it has been incorporated into its other advertising. The company slogan has been changed from "See Your Prudential Agent" to "For Twentieth Century Protection See Your Prudential Agent." In other words, Prudential and twentieth century progress have become synonymous.

Prudential has also been reorganized for twentieth century competition by Mr. Shanks. He has opened regional headquarters in Toronto, Houston, Jacksonville, Chicago and New Orleans. A seventh, now building in Boston, includes a 31-acre civic center. The company has also introduced a family policy, new to the insurance field, which has become a best seller. And a vital part of its restructuring has been the intensive lifting of sales standards.

TV lifts sales standards

"TV is playing a markedly important part in lifting sales standards and goals of the company," observes Shanks. "Our entire field force in Canada as well as in the United States is being spurred to do better as the result of our advertising. Now when our salesmen call on a prospect they do not have to sell the company before attempting

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WHAT HARVARD DONE FOR ME

The author, Edwin K. Wheeler, general manager of WWJ and WWJ-TV, Detroit, bones up for a forthcoming classroom session at Harvard Business School.

Broadcaster Edwin Wheeler describes the retreading of an executive at Harvard's Advanced Management Program

By EDWIN K. WHEELER, general manager WWJ.

What Harvard Done For Me." by Edwin K. Wheeler. That is the title and author's name imprinted on the false jacket of one of the books in a bookcase in my home. It was the gift of some of my associates when they found I was to attend an Advanced Management Program at Harvard Business School.

The Harvard program had been one of the suggestions of Booz, Allen, Hamilton, a firm of management consultants, who had been working with *The Detroit News* and who had promptly been tagged by the very few malcontents among my associates as "BAH." Despite this appellation, the consultants were of great help to company executives in defining present objectives and setting up plans for future expansion.

The Advanced Management Program, now in its fifteenth year, is designed for senior executives ranging in age from 36 to 50 years who have had 15 to 20 years of business experience. It has two objectives: (1) the broadening of each participant to make him a better man in his present job; (2) assisting participating companies in development of executives capable of assuming positions of even wider responsibilities in top management.

The faculty of the Advanced Management Program believes "the only real education is self-education." The now famous and much-copied "case" method is used in the Program. It is a highly indirect method of teaching. Case studies describe actual business situations which executives are called upon to handle every day. The cases are obtained by members of the faculty and research assistants directly from companies, labor unions and government agencies.

From 11 countries and 23 states

In the Thirty-Third Session of the Advanced Management Program, which ran from February 19 through May 16, 1958, and of which I was a member, there were 142 students with an average age of 44. This number included 121 business executives, 15 military officers (5 air force, 5 army, 5 navy) and 6 U.S. government representatives. There were 44 industries and 115 companies represented. Members of the class came from 23 states and 11 foreign countries. (Large companies such as Standard Oil Company, United States Steel Corporation, International Business Machines

Corporation, Chase Manhattan Bank, send from one to three executives to each session of the AMP.)

As with most other things in life, each of the 142 members of the Program got out of it just about what he put into it. I divided the class into three unequal parts: (1) One-third of the class really studied each of the cases, attended most of the group discussions and all of the class sessions; (2) another third read the cases, attended a majority of the group discussions and all the class sessions; (3) the final third read some of the cases, attended some of the group discussions and most of the class sessions.

Class members were assigned to living quarters in "can groups" consisting of eight to ten men. Each man had his own cell bedroom and shared a study room with one other member. Four of these "suites" were built around a common "can" or shower-toilet room—thus the name. Assignment to living quarters and groups was made by the director of the course before members' arrival on campus. The "can groups" were also the social groups and informal discussion groups.

Varied interests made for exciting sessions

The classroom sessions were always interesting, often exciting, because of the varied experiences and points of view brought to bear on the problems. Each member of the class was, of course, interested in some of the six subjects more than in others. This seemed to make a good balance.

Much of the good of the Program came from personal talks with other executives of varying backgrounds. The contributions to classroom discussions of these men from other businesses and most parts of the United States and many foreign countries were often most enlightening.

A number of the sessions made especially vivid impressions on me. In Business Policy there was the case of the small, but highly specialized, electrical equipment company. Two brothers owned the company and they were, to say the least, somewhat unorthodox in their administration. They had surrounded themselves with yes men and anyone who disagreed was persona non grata. Sales of the company, which had been tremendous for so small an outfit, started to decrease rapidly. After much discussion the majority of the class decided that the owners should sell the company; that

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Classroom Discussion. Third from right, back row, Wheeler. To his right, class secretary William T. Welsh, assistant v.p., sales manager, Raytheon Manufacturing Co. To Wheeler's left, G. Lester Williams, Jr., v.p., McCann-Erickson.



Group Discussion. L to R, B. D. Caulkins, Atlas Supply Co. Wheeler; J. F. Honold, v.p., Chase Manhattan Bank; C. I. Bingham, v.p. sales, Columbia-Southern Chemical Corp.; H. S. Wheeler, gen. mgr., Food Division, Lipton; W. C. Norman, v.p. and gen. mgr., Crossett Co.; E. J. Magee, dir. Industrial Relations, Republic Steel.

they were genius-type screwballs and should get the money while they could; then devote themselves to their own side interests.

Most cases in the Business Policy Course included financial statements and organization charts with which class members often had a very merry time. In the case of a small steel company, the president was doing a fair job, but was constantly subjected to impractical suggestions by the chairman of the board who represented banking interests which had financially backed the company. After many class members had pointed out the weakness of the president, a minority section of the class decided that the president should tell the chairman of the board to "go soak your head." He should then attempt to force the chairman of the board to have the banking interests get an objective outside executive or a management consulting company to look at the company and then compare notes with what the president was trying to do—and make a future recommendation to the board.

Verbal battle on government control

In a session on Business and the World Society, there was a rather heated discussion on governmental controls and "controlled" creeping inflation. As the hour ended two class members were shouting at each other.

The next morning one of the adversaries, the vice president of a New York bank, asked for permission to deliver a prepared speech. He took the platform and took violent exception to the philosophy of government which would protect all citizens from the cradle to the grave. He figures such beliefs should be anathema to any American who prided himself on what he considered to be his heritage of free enterprise, competition and hard work. His opponent of the previous day, a senior staff member of the U.S. Department of State, thereupon made a speech of equal length castigating

the banker and attempted to convince the class that the future way of life could only be successful if closely controlled by the government. For the next few days the banker was referred to by the class as "the good old days" and the State Department man as "the brave, new world."

Majority returned to work "well-adjusted"

Some of the men seemed to suffer a number of frustration. The extreme example was the well-titled executive who was crossing the days off a calendar—by half-days. After class at 12:45 p.m. each day he would go to his quarters and cross off half the day. At bedtime, he would cross off the remaining half. However, I am sure the great majority of the men returned to their jobs with a sense of well-being and the feeling that they were very "well-adjusted."

Classmate David D. Palmer, vice president and treasurer Central Broadcasting Company, states, "All in all I am sure everyone of our 142 classmates realized the opportunity which this course afforded us in acquiring new attitudes, new objective viewpoints of our many mutual business problems.

Fred Kugel, publisher of TELEVISION MAGAZINE, after visiting the AMP, stated in an editorial in the May issue: "It quickly became evident that these men were undergoing an important learning experience, not the least part of which was exposure to other men from different parts of the country and from different fields of endeavor."

This anonymous statement released in a handout by Professor Austin, who was famous for his philosophical handouts, would probably be subscribed to by most class members . . . "We have not succeeded in answering all of our problems—indeed we sometimes feel we have not completely answered any of them. The answers we have found have only served to raise a whole set of new questions. In some way we feel that we are as confused as ever, but we think we are confused on a higher level and about more important things.



"Happy Hour," 5:30 to 6:30 p.m. L to R, F. J. Fagan, gen. mgr., Railway Express, Houston; Prakash Lal Tandon, co-ordinating director, Hindustan Lever Ltd.; Wheeler; F. A. Kugel, publisher, Television Magazine; R. H. Del Mar, commercial dir., Lever Bros., S. Africa; R. W. Sherwood, engin. mgr., Gulf States Utilities Co.

There were three parts to the 33rd Advanced Management Program: 1) classroom, 2) group discussion, 3) individual preparation. Classes in six subjects were conducted six days a week Monday through Saturday, from 8:45 a.m. through 12:45 p.m. with a 45-minute coffee break each morning. The class of 142 members was divided into four sections, A, B, C, D. During the first four weeks of the course, sections A and B met in one classroom and C and D in another. During the second four weeks, sections A and C met concurrently with sections B and D. During the final four weeks sections A and D met concurrently with sections B and C. Through this arrangement each member of the class was privileged to meet with every other member of the class for at least a third of the term, and it worked out very well.

Membership of discussion groups often changed

Group discussions of eight to ten class members were held each afternoon or evening six days a week. Generally one-and-a-half to two hours in length, the group discussed the cases for the following day's classroom discussions and sometimes picked up loose ends from the last classroom meeting. These discussion groups were arranged so that members were assigned to different groups each four weeks; thus it was possible to get on fairly intimate terms with the thinking of about thirty members of the entire class.

Individual preparation consisted of two-and-a-half to four hours daily study of the cases assigned for the same day's group discussion and the next day's classroom discussion.

The six subjects were: Business Policy, Administrative Practices, Cost and Financial Administration, Marketing Administration, Problems in Labor Relations and Business and the World Society. Classes on each of the subjects were conducted one hour a day three days weekly; three subjects

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The Advanced Management Program might be partially summed up by these remarks made by the various professors during the last session of their particular classes:

"Top management is an art and not an exact science . . . Foster the self-respect of your associates. Everyone likes to save face . . . The primary purpose of company policy is to keep a divergence of views within certain boundaries. This saves time and wear and tear on top executives."

Professor Richard S. Merriam
Business Policy

"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."

Professor Ross G. Walker
Cost and Financial Administration

"The very essence of the AMP course is that there are no formulas."

Professor Ralph M. Hower
Administrative Practices

"The trade union movement in the United States was inevitable and has been an asset to the country . . . A true understanding of what we have in the form of labor relations in the United States might put to rest some of the fears we have about the labor movement."

Professor James J. Healy
Problems in Labor Relations

"It has been wondered by the faculty if marketing administration should be included in the Advanced Management Program, and time and time again it has been decided that any man on the top management team should have some knowledge of marketing—a very important part of any business."

Professor Neil H. Borden
Marketing Administration

"The discipline of 13 weeks of constant hard reasoning on matters of business and the world society should in itself make you a better man . . . It would be hoped that you would look at yourself, and attempt to recognize your obligation to the society in which you live. What are your philosophies about the world, the country in which you live, your job, your family, yourself? Think."

Professor Robert W. Austin
Business and the World Society

WCAU-TV

**serving the nation's
fourth market, is**

NOW CBS OWNED

**Represented, as before,
by CBS Television
Spot Sales**

**OPERATED BY
CBS TELEVISION
STATIONS**



**PHILADELPHIA
WCAU-TV**

IO



more in view!

Nielsen No. 3 reports

greater growth in Rochester, New York

ONLY WROC-TV can guarantee maximum circulation throughout the 13-county Rochester, New York area...

WROC-TV gives advertisers greater coverage and more circulation. Every advertising dollar spent on WROC-TV delivers more than *five* television homes compared to the other station's *four*. This assures advertisers of the lowest cost per thousand in this rich, prime area where nearly a million people spend more than \$2 billion annually.

MARKET COVERAGE

Homes reached monthly	26.5% MORE than the other Rochester station.
Homes reached once a week	20.8% MORE than the other Rochester station.

DAYTIME CIRCULATION

Homes reached once a week	24.7% MORE than the other Rochester station.
Homes reached daily average	38.8% MORE than the other Rochester station.

NIGHTTIME CIRCULATION

Homes reached once a week	20.8% MORE than the other Rochester station.
Homes reached daily average	28.8% MORE than the other Rochester station.

Represented Nationally by Peters, Griffin and Woodward

Sources: Sales Management 1958; Nielsen #3, Spring 1958

A TRANSCONTINENT STATION

WROC-TV, Rochester, N. Y. • WSWA, WSWA-TV, Harrisonburg, Va.

WGR, WGR-TV, Buffalo • WNEP-TV, Scranton/Wilkes-Barre.



WROC-TV

NBC-ABC-Channel 5

Rochester, N. Y.

TC-7



Bulova was first in recall.

BRAND AWARENESS STUDY NO. 29
CHICAGO • TREND REPORT 1955-58

Dentifrices, Small Appliances TV Sets, Watches and Jewelry

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

The most recent survey was conducted in April, 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?"

Colgate, GE, RCA TV and Bulova lead in recall

Colgate, General Electric, RCA television sets and Bulova were the recall leaders in their respective categories in Chicago.

Among toothpaste products, Colgate continued to hold first place in both recall and use as it had in 1955. Colgate was also the favorite in New York surveys ranging from

1953 to present. Gleem maintained second ranking in recall and use. While the top four or five brands remained fairly consistent in scoring, the emergence of new brands to supersede less popular dentifrices is evident, especially in the extent of use.

GE topped the small appliance field

In the small household appliances category, General Electric took first place in recall and use. Westinghouse was second in recall, third in use, while Sunbeam was third in recall and second in use.

In recall of television sets, RCA moved from second to first spot, replacing previous leader CBS-Columbia, which went out of business last year. Westinghouse jumped from fifth to second ranking and Admiral and Motorola tied for third.

RCA was first and Admiral second in use, maintaining the same order reflected in the December 1955 survey. Philco, however, was down to sixth from third place.

Among watches and jewelry, Bulova led in recall, with Timex and Speidel second and third respectively. Elgin was first in use, Bulova second and Benrus third.

(Charts on pages 58 and 59.)

General Electric topped the field in recall and use of small appliances.



WATCHES & JEWELRY

BRANDS RECALLED—CHICAGO

APRIL 1958

Brand	Rank	%
Bulova	1	19.2
Timex	2	17.7
Speidel	3	7.4
Elgin	4	6.2
Benrus	5	4.6
Gruen	6	1.5
Longines-Wittnauer	7	1.3

WATCHES & JEWELRY

BRANDS USED—CHICAGO

APRIL 1958

Brand	Rank	%
Elgin	1	25
Bulova	2	24
Benrus	3	6
Gruen	4	4
Longines-Wittnauer	5	4
Timex	6	3
Speidel	7	1



RCA commercials placed first in recall and use in the Chicago survey.

TELEVISION SETS

BRANDS RECALLED—CHICAGO

APRIL 1958

DECEMBER 1955

Brand	Rank	%	Rank	%
RCA	1	41.6	2	33.8
Westinghouse	2	9.0	5	13.8
Admiral	3	5.3	4	14.4
Motorola	3	5.3	3	16.3
General Electric	5	5.1	8	9.8
Sylvania	6	4.3	6	13.7
Philco	7	1.9	7	12.7
Zenith	7	1.9	10	1.8
Magnavox	9	1.0	—	—
CBS-Columbia	—	—	1	37.0
Muntz	—	—	9	1.9
Crosley	—	—	10	1.8
Sentinel	—	—	12	1.2

SMALL HOUSEHOLD APPLIANCES

BRANDS RECALLED—CHICAGO

APRIL 1958

Brand	Rank	%
General Electric	1	35.8
Westinghouse	2	16.5
Sunbeam	3	16.4
Proctor	4	4.8
Dormeyer	5	1.1

SMALL HOUSEHOLD APPLIANCES

BRANDS USED—CHICAGO

APRIL 1958

Brand	Rank	%
General Electric	1	51.6
Sunbeam	2	40.1
Westinghouse	3	14.4
Dormeyer	4	6.6
Proctor	5	4.1

Colgate continued first among dentifrices

DENTIFRICES

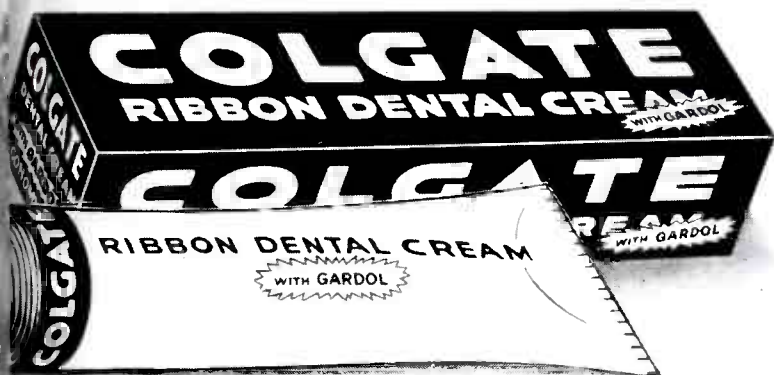
BRANDS RECALLED—CHICAGO

APRIL 1958

SEPTEMBER 1955

Brand	Rank	%	Rank	%
Colgate	1	40.1	1	45.3
Gleem	2	26.7	2	27.1
Ipana	3	25.4	4	7.4
Pepsodent	4	24.7	3	18.4
Crest	5	10.4	—	—
Stripe	6	6.0	—	—
Polident	7	1.7	—	—
Kolynos	—	—	5	1.0
Ammident	—	—	—	*

*Less than 1%



TELEVISION SETS

BRANDS USED—CHICAGO

APRIL 1958

DECEMBER 1955

Brand	Rank	%	Rank	%
CA	1	21.8	1	14.2
Admiral	2	13.9	2	14.1
Torrola	3	11.3	4	10.4
General Electric	4	8.8	6	6.4
Smith	5	8.3	5	7.4
Philco	6	7.0	3	11.0
Westinghouse	7	3.4	10	3.6
Magnavox	8	2.8	—	—
Pylvania	9	2.1	—	—
Westone	—	—	7	6.2
Funantz	—	—	8	5.0
Romberg-Carlson	—	—	9	3.7
Rowley	—	—	11	3.5

DENTIFRICES

BRANDS USED—CHICAGO

APRIL 1958

SEPTEMBER 1955

Brand	Rank	%	Rank	%
Colgate	1	31.7	1	39.7
Gleem	2	20.5	2	22.6
Pepsodent	2	20.5	3	19.4
Ipana	4	14.3	4	6.1
Crest	5	4.9	—	—
Stripe	6	4.5	—	—
Polident	7	1.7	—	—
Ammident	—	—	5	3.2
Lyons	—	—	6	2.2
Listerine	—	—	7	1.6
Kolynos	—	—	8	1.4
Chlorodont	—	—	9	1.2
Craig-Martin	—	—	10	1.0

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NUMBER 19

FM— the promise and the reality

Prematurely buried, the corpse shows signs of coming

to life in spite of lack of attention from national advertisers.

by LEON MORSE

Now ten years since its post-war surge was stopped by TV, FM remains a communications medium whose impact on the national scene is potential rather than actual. FM may well be preparing nevertheless, to take its third leap into the limelight, the initial being its popularization by its discoverer, the late Major Armstrong.

Its current burst of vitality can be attributed to five recent developments: One—booming sales of high fidelity equipment; Two—the sudden resurgence of interest in FM station operation; Three—increasing availability of, and greater demand for, home FM receivers; Four—the breakthrough in stereophonic sound, and, Five—the fermenting FM automobile radio field.

As for Time Magazine's subscription campaign

But even now, FM contains unique values which bear further study for national advertisers interested more in the selective than the mass audience. *Time Magazine*, the Henry Luce standard bearer, has more than proven the value of such study. FM is a primary tool in *Time's* continuing drive to enlarge its readership. "There is nothing blue sky about the job FM has been doing for us," reports vice president Joe Gans of the Maxwell Sackheim agency, which is handling the subscription campaign. "In 48 hours we know

the results of our response advertising," Mr. Gans maintains and these results have been "very satisfactory." Among other national advertisers, Hilton Hotels, Sinclair and Shell Oils, Wedgewood china, Standard & Poor and Cinzano Vermouth have found FM radio provides a fallow field for sales planting.

14 million receivers may be conservative estimate

What is the size of this audience? Strangely enough there is no definitive figure. The Electronic Industries Association estimated 9,252,000 sets as of November, 1957. This included receivers manufactured domestically, but no imports or high fidelity components assembled into FM receivers. An informed estimate is that there are between 12 and 14 million sets in the nation but even this figure may be conservative. New York City and its environs contain about 2,500,000 sets, Pulse reported in March, 1958. The same survey reports 59.8 FM penetration in the same city. Penetration in other metropolitan areas is also considerable, though not so deep.

FM set owners are indeed a different breed of cat from their AM counterparts. A study made by the National Association of Broadcasters averages their age at 38.7 and their income at \$8,660 (31 per cent above \$10,000 and 71 per

FM—THE PROMISE AND THE REALITY *Continued*

FM: A neglected child crying in the wilderness of Madison Avenue

cent above \$5,000). They live in families containing 3.7 persons. Sixty per cent work as professionals, either technical or executive. They invest an average of \$380 for their equipment, certainly more than most families do for TV.

FM audiences seem TV-resistant. More than 43 per cent of the 1,500 family units surveyed by Northwestern University for WFMT, Chicago, several years ago did not own TV sets. The figure rose to 53.5 per cent in a similar survey made for WXHR, Boston, by the New England Research Company.

FM audiences listen heavily at night, according to Pulse. In San Francisco, 38.1 per cent of the sets were tuned in between 6 and 9 p.m. In Los Angeles, 76.5 per cent of the listening was between 6 p.m. and 12 midnight. In the Golden Gate City, 11.3 per cent of the audience were under 18 years of age.

Only 20% of stations carry FM exclusively

In the light of these interesting statistics, one might well wonder why FM is such a neglected child crying in the wilderness of Madison Avenue for attention? Why have the stations been unable to create more than a faint ripple? The reasons aren't hard to find but they demand analysis. The latest count shows 544 stations in operation, not including 139 non-commercial or educational stations. Of these 544 stations, about 300 duplicate their AM programs entirely; about 23 present functional or background music, and between 80 and 100 program for FM audiences exclusively. The rest are hybrids—AM stations which offer non-duplicating programs or background music stations which program for the home—in the evening.

But if AM-FM stations have made a minor programming contribution, they have made a major contribution along different lines. Not all FM listeners are longhairs. Many bought their sets to get better reception in both city and country. Many bought AM-FM consoles and learned to appreciate its superior sound and "serious music." In New York City, 76.5 per cent of the FM listening is to stations which duplicate their AM programming, according to Pulse, though duplicated entertainment gets much less attention than on AM.

The core of FM broadcasting is actually those 80 to 100 stations whose programming gives FM whatever identity it now has. The strongholds of FM support are Los Angeles (the most advanced market in the country), New York, Boston, San Francisco, Chicago, Philadelphia, Pittsburgh, Washington, Baltimore, Detroit and Cleveland. No FM exists in North Dakota, South Dakota, Montana and Wyoming. There are few stations over wide areas of the Southwest, Northwest and Middle West.

But its big-city focus both helps and hurts. Though it situates FM in centers of maximum audience concentrations, the medium must battle for business against dollar-hungry no-holds-barred AM operators. To get the national dollar, FM must be sold and sold hard. Instead, it receives virtually

no sell at all. Naturally, its share of the total national advertising bill is negligible. It is supported almost entirely by local advertising, some of it cooperative.

This is not to say that it is an ideal medium for selling high-turnover package goods. The point is debatable whether what is needed are waves of commercials which pound the customer into submission. But the medium unquestionably has value far in excess of its current Madison Avenue status.

In part, as pointed out, the lack of usage can be attributed to the stations themselves. They have, at best, inadequate representation on Madison Avenue. They do not furnish these agents with nearly enough research material to make convincing presentations. They do not furnish enough original statistical material directly to agencies. They have forced many media specialists to build their own fact files on Madison Avenue.

This lack of customer promotion is also reflected in a lack of listener promotion. Aside from Los Angeles where listener promotion activity is substantial, the other stations just go through the motions. This means they depend on car cards, billboards and the routine tools of promotion but do not generally promote with any creative flair. And such promotion is even more vital on the FM level because newspapers in most cities (Los Angeles and Washington are the exceptions) do not publish station logs. Subscribers buy program booklets. But what of the interested audience that does not subscribe to these booklets and yet remains uninformed?

The medium thus reflects the nature of many of its broadcasters, mavericks, who hardened into eccentricity after the 1948 debacle. Many of their fellows failed to survive. A large group of them moved into background music. Others shaped their destinies by servicing the local merchant. And a few are enlightened hobbyists who see their function as being esthetic missionaries in the Madison Avenue jungle of noise and commercialism. These broadcasters would like national advertising but wait for it to float in over the top. Their rationale—they cannot spend for advertising, promotion, research and even sales—business being as unprofitable as it is.

Many timebuyers too busy for FM

But why does the national advertiser ignore FM? The medium has much to recommend it, representing as it does a small, but significant segment of the total audience and prospects more able to buy if more resistant to sales. Many of the agencies are completely unaware of its impact. Many time buyers are too busy to give the medium their concentration, too accustomed to dealing with the actual rather than the potential, too statistic-happy and too infatuated with counting noses rather than pocketbooks. Since they play the numbers game (FM has no ratings), they rule out FM because it does not give them the familiar numbers on which they base their decisions. Besides, FM audiences might present new problems. They might demand more refinement and subtle selling. In the best of all possible advertising worlds, FM would be a testing laboratory for commercial

FM PENETRATION IN MAJOR METROPOLITAN AREAS

Market	Population	Households	Radio Homes	FM%*	Date	FM Homes
New York	14,428,500	4,326,180	4,239,656	58.9	10/57	2,497,157
Chicago	6,161,000	1,854,200	1,817,116	41.0	1/58	745,018
Los Angeles	5,913,300	1,968,480	1,829,110	48.0	1/57	877,973
Philadelphia	4,088,400	1,170,110	1,146,708	38.0	3/57 (a)	435,749
Detroit	3,649,200	1,041,770	1,020,935	33.9	4/55	346,097
San Francisco	2,668,500	866,230	848,905	47.3	12/57	400,532
Boston	2,381,600	664,830	651,533	49.9	1/58	325,115
Pittsburgh	2,286,100	647,300	634,354	18.7	2/58 (b)	121,045
Washington, D.C.	1,954,400	555,010	543,910	41.0	12/56	223,003
Cleveland	1,674,300	550,660	539,647	34.1	11/57	184,020
Baltimore	1,534,900	440,140	431,337	27.9	4/57	120,343
Houston	1,136,500	346,310	339,384	37.0	10/57	125,572
Kansas City, Mo.	1,014,300	325,610	319,098	23.6	12/56	76,844
Portland, Ore.	812,900	271,250	265,825	46.0	9/57	122,280
Seattle	795,200	263,760	258,485	31.0	/56 (d)	80,130
Denver	768,600	238,520	233,750	37.4	6/56	87,423
Indianapolis	627,300	196,320	194,394	19.7	2/58 (c)	38,295
Rochester	543,700	164,790	161,494	34.7	10/51	56,038
Hartford	408,200	115,960	113,641	23.0	/53 (d)	26,137

* Saturation percentages are largely of radio homes. However, depending on applicable survey some are of total households.
 (a) Audience Analysts
 (b) Guide Post
 (c) Walker Research
 (d) Month not available

Source: E. L. Merritt Jr., FM Unlimited

But the medium has been lucrative for those clients able to cut through the usual buying procedures. Standard & Poor has moved a large number of subscriptions (\$65 per year) to its stock advisory service. Wedgewood china has created a larger flow of department store traffic in three cities with its campaign on three outlets.

FM used to boost image

In another area, FM has been playing a role in upgrading the corporate image. Sinclair Oil, which now has a campaign running on 1,100 AM stations, has bought six FM stations in three cities, a study of the station logs makes clear. It reports a quality response to its commercials, a high gratitude factor being especially evident. Both Gulf Oil and Westinghouse have used KDKA-FM, owned by the latter corporation, for intensive institutional campaigns.

The same has been true locally. In Boston, the New England Telephone and Telegraph Company has bought WXHR; in Baltimore, the Baltimore Gas & Electric Company has used WITH; and in Chicago, the Talman Savings has just signed a five-year contract with WFMT. Long-term relationships with sponsors speak well for FM and are the usual thing on many stations. They indicate that without the benefit of research or statistics, FM is proving itself out on the local level where reaction is directly felt and, in some cases, it is almost instantaneous.

The Canada Dry bottlers, who used 15 spots weekly on WXHR, tested the station's pulling power. The vehicle was a fairly difficult quiz. In one week, 1,684 replies, 97 per cent correct, were received. Another soft drink bottler, Seven Up, is also making intensive use of the medium on KRHM, Los Angeles. Other local FM sponsors, in addition to soft

drink bottlers, are manufacturers and retailers of high fidelity equipment, foreign and domestic car dealers, imported beers and foods, restaurants, book stores, publishers, financial institutions, purveyors of longhair entertainment and quality department and furnishing stores.

FM is naturally much cheaper than AM. The cost of an hour of Class A time for 52 weeks on the Concert Network would be \$7,956 at a cost-per-thousand per commercial minute estimated at between \$.42 and \$.56. The four Concert Network stations are WNCN, New York; WBCN, Boston; WXCN, Providence and WHCN, Hartford. An hour program on WBAI, New York, runs \$60 in prime time. In smaller cities, spots run as cheaply as \$2.50. At most, rates run about 60 per cent of AM but generally level out to about 25 per cent of AM costs. Rates at night increase between 25 and 50 per cent. Maximum discounts are pegged about 25 per cent but there is a large margin for negotiation with individual stations.

Plan to retain soft sell character

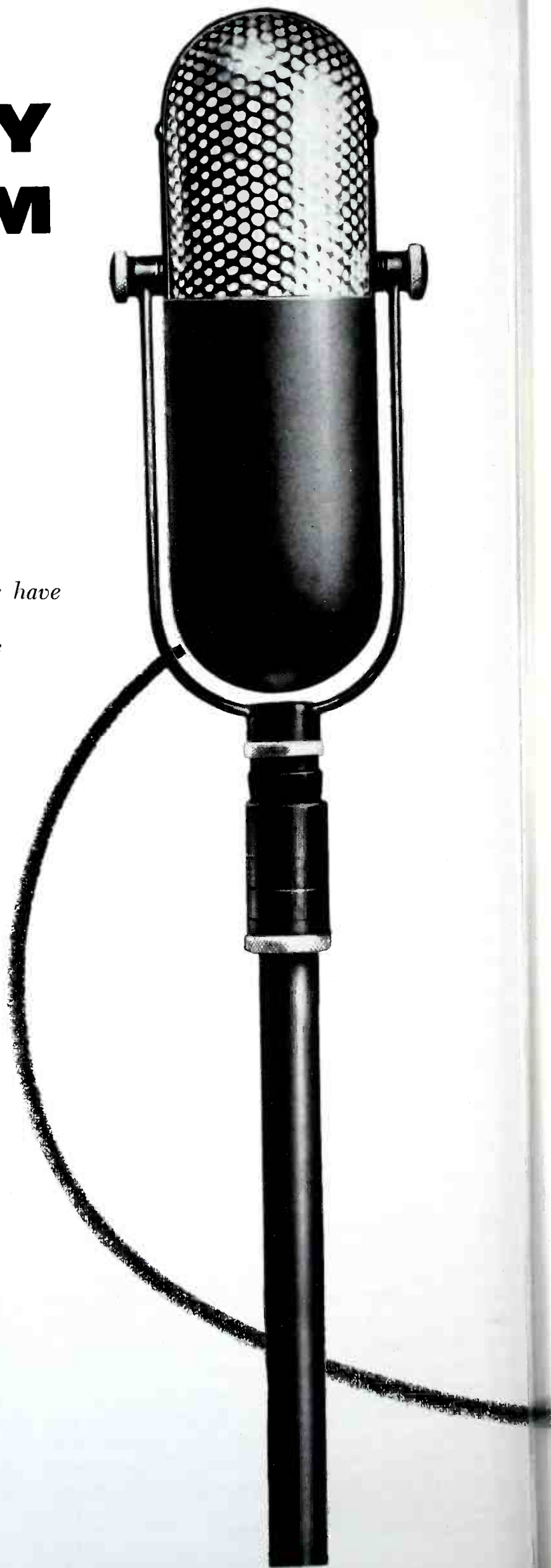
Two FM stations have fashioned a sales plan new to broadcasting. They sell group sponsorship instead of individual. KMLA, Los Angeles, and WNIB, Chicago, offered 30 advertisers exclusivity in their use of the stations Monday through Saturday. At a monthly cost of between \$425 and \$450, they were to receive three five-minute newscasts, three twenty-five-minute programs and three half-hour shows. Created by KMLA's Jack Kiefer, the plan hopes to retain the soft sell character of FM, but it has not been too well received by national sponsors in search of flexibility. Local sponsors in Los Angeles however, have bought into it heavily.

INDUSTRY ACCLAIM

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

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

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



FOOTE, CONE & BELDING

"A much needed and intelligent addition."

COMPTON

"Your radio studies are excellent and provocative."

BRYAN HOUSTON

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

CBS RADIO

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

NBC RADIO

"Delighted with your radio section."

ABC

"Extremely valuable contribution."

JOHN BLAIR & COMPANY

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

EDWARD PETRY & CO.

"Important material . . . good timing."

FM—THE PROMISE AND THE REALITY *Continued*

More unique programming required to increase FM's audience

As a rule, FM stations keep their commercials to a minimum. Some allow six or seven one-minute commercials in the hour; some go as low as three within an hour; Westinghouse adheres to the same commercial standards as in AM—seven announcements not to exceed a minute within the half-hour.

Generally "hard-sell" commercials are taboo, and these include transcriptions and singing commercials. WBAI censors superlatives. Interruptions of major works for commercials rarely occurs. Whenever possible, the usual 59-second commercial is shaved to 50 seconds.

FM stations, extremely cost-conscious, are tightly staffed. Costs can be cut as low as \$1,000 monthly for operation, but at larger outlets run between \$2,000 and \$3,000 a month. The really large FM station has a budget of about \$100,000 a year at most. Stations can be built for as little as \$12,000, but most stations cost two or three times that sum to get into motion.

Programming bills too are minimal. The major expense is record albums, for the overwhelming majority of non-duplicated programming is music, classical music, mood music and jazz. KNOB, Los Angeles, programs nothing but jazz and other jazz stations are being readied in San Francisco and Boston.

Those FM stations which do not duplicate their AM programs depend entirely on music. They include four in the Westinghouse chain: KDKA-FM, Pittsburgh; KEX-FM, Portland, Ore.; WBZ-FM, Boston, and KYW-FM, Cleveland; the three Triangle stations in Philadelphia, Binghamton N. Y. and New Haven as well as WMAL-FM, the *Washington Star* station in the nation's capital. WBBM-FM, Chicago, has returned to a non-duplicated schedule. Westinghouse incidentally has plans to go beyond the music concept only.

Need to broaden programming range

Among the forces pushing to extend the programming horizons of FM are WFMT, Chicago; WBAI, New York; KRHM, Los Angeles; WGBH, Boston; KPFA, San Francisco (supported by subscriptions) and KFSO, San Diego. They see more unique programming as the answer to FM's identity and its ability to deliver larger audiences. FM programming contains few personalities. It has little sense of humor or byplay. Much of it is too close to educational FM. And such commentary is based on music and news.

There are, however, some programs being taped and circulated among stations which give hope that national personalities can be featured on FM. They include the *Milton Cross Show*, a music program featuring the former ABC Metropolitan Opera commentator, and Theodore Bikel, the actor who started on WBAI and now is also on four other stations. And there is great interest among other stations in John Henry Faulk and Henry Morgan, two of the newer WBAI personalities.

Among other FM presentations, WGBH, Boston, is distinguished for its presentation of the top ranking news

analyst, Louis M. Lyons, Curator of the Nieman Fellowships at Harvard University; WFMT, sometimes known as the Ivory Tower of Broadcasting, for featuring such eggheads as Randall Jarrell and Mortimer Adler and readings from Yeats as well as *Masterworks From France*. This consisted of galliards, pavaues, gavottes and canaries played by that all-star unit, the Paris Group of Ancient Instruments.

Sports is the one programming area which has succeeded in not only attracting listeners but advertisers as well.

FM FACT BOX

COMPONENT SALES

In 1950, \$12,000,000. In 1957, \$200,000,000*

STATION OPERATION

More than sixty FM applications on hand at the Federal Communications Commission. Chicago—no channels available. New York, San Francisco and Los Angeles—more applications than vacant channels. Philadelphia—all channels applied for. In Los Angeles, Washington, D.C. and Chicago, more FM stations transmitting than AM.

FM RECEIVER PRODUCTION

Westinghouse notes doubling sales of FM table sets in last five years and resumes production, as is being done by Motorola, Admiral and RCA which is importing a set from Germany. Production stepped-up by Zenith, Grand Products, General Electric, Philco, Arvin, Columbia, Magnavox, Stromberg-Carlson and Olympic. An increasing number of German imports are moving into American homes. They include Grundig, Telefunken and Blaupunkt. British and Japanese manufacturers reported ready to invade the market.

STEREOPHONIC SOUND

A nation-wide campaign to make this country stereo happy was begun in early August. The goal was the sale of stereo records and equipment. Meanwhile 49 AM-FM stations have been transmitting stereo to listeners on an irregular basis, and 31 AM-FM stations are planning to do so.

FM CAR RADIO

The present market is filled by two German sets, a Blaupunkt and an I. S. Becker. The Blaupunkt, which retails at \$170, is the better seller and has been installed in an estimated 10,000 cars. A large number of the installations have been in foreign cars. Meanwhile reports are circulating that a West Coast manufacturer will make a low cost FM set (\$70) available in the fall of this year.

*Institute of High Fidelity Manufacturers.

RADIO STUDY: FM RADIO

Birmingham, Alabama, hardly a stronghold of highbrowism, has 65 per cent FM set saturation because two stations present baseball. Local and regional sports coverage involving both high schools and colleges have pointed the way to profits on many FM stations. And in rural areas, where AM reception is bad, AM-FM stations, by continuing their coverage on FM after dark, have made friends for the medium and sold sets.

A change is about to take place in the programming of the 23 stations which use FM to sell background music to supermarkets, drugstores and bars. They have been forced to use their primary channels for programming directed at the home, according to an FCC directive which they are still fighting. They must go multiplex, which allows them to use secondary channels for service functions. Multiplex will not only allow the presentation of stereophonic music, but it will allow the selling of other services than functional music.

FM network would answer many problems

But a considerable number of FM broadcasters see the formation of an FM network as the answer to their financial problems. They see the unity created by such linkage as the answer to both their sales and program problems. The network concept is not new to FM. Numerous network schemes have started and sputtered to an ignominious halt. Others have been formed with far from spectacular results.

WQXR-FM, whose Rural Radio Network lost out, is spearheading another one, the Northeast Radio Network. The twelve-station hook-up, which covers ninety-five per cent of the population in New York State, can be bought either in combination or separately.

One of the more ambitious plans for a network has been proposed by the Triangle station chain. It is trying to organize 22 coast-to-coast stations in a tape network which would provide 28 hours of programming weekly between the hours of 8-12 midnight. Time would be sold in half-hour units in which two commercials would be allowed, plus an opening and closing billboard. Three Westinghouse stations and a large number of other FM outlets owned by major station groups have been invited to join the tape network.

Network proposals have run up against difficulties in the past. Many FM station operators want to continue programming their prime time periods. As pointed out, others have many of these hours sold to long-term local advertisers. They are not about to bump them without ironclad guarantees. But whether or not Triangle creates a network, there seems to be a chasm in FM that can only be closed by such an organization. Also necessary to the medium is a national association that would embrace many of the more forward-thinking of the FM operations. Among the cities, only Los Angeles has its own FM Association.

FM is likely to grow and grow

That the medium has manifested such staying power in spite of its difficulties, self-imposed and otherwise, speaks well for its future. Out of much of the confusion surrounding the medium, some clarity is bound to emerge. New and important investment sources are bound to try to tap the FM vein. The advertiser cannot afford to forget about a market where listeners average an income of \$8,660 yearly. These listeners, of course, not all intellectuals, might be to broadcasting, what the *New York Times* Sunday magazine section is to print.

To listeners, FM still offers a greater variety of programming because so many AM stations duplicate their shows. FM still offers better sound, sound that is being further improved by stereo; better reception, especially in fringe areas and in cities where traffic as well as TV set radiation present important interference problems. With the AM band so heavily overloaded with stations, the reception delivered by FM is apt to become even more vital through the years. And so the conclusion must be that in spite of difficulties, problems, false starts, overselling, underselling and a host of other retarding factors, FM must, of necessity, take up a more important place in the broadcasting spectrum in future years. END

The most comprehensive study available on FM is "What Makes FM Succeed" which can be purchased from Lyman Allen, Laurel Drive, South Lincoln, Mass. Mr. Allen recently completed a survey of every FM station in the United States as part of a research project for the American Civilization Department of Brown University.

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

RECENT RADIO STUDIES:

*The New York Radio Market
National Spot
The Storz Bombshell
Believability: Network vs Independent
The Westinghouse Radio Study
News—Radio's Basic Strength
Pulse Reports on the Out-of-Home Audience*

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Now is the time to put
your accounts that sell
their products throughout*

KERO-TV BAKERSFIELD SERVING MORE THAN ONE MILLION PROSPEROUS PEOPLE

*California's "five-county-city"
on KERO-TV. It's the
ONLY way to cover
California's SUPER-market.*



RECEIVER CIRCULATION REPORT FOR AUGUST

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 facilities 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 study 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 1956, and March 1958, three county-by-county estimates pre-

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.

pared 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 ENTERS
SOUTHEASTERN TV...**

**WTVJ
BUYS
WLOS-TV**

WTVJ-Miami, for 10 years decisively first in South Florida, proudly announces the purchase of WLOS-TV.

The same skilled management developed at WTVJ will now add new dimensions of greatness to a station already offering formidable advantages:

- A giant market of 62 counties in 6 states with 425,360 TV homes.
- TREMENDOUS COVERAGE PROVIDED BY THE SOUTH'S HIGHEST TOWER, 6089 FEET ABOVE SEA LEVEL.
- The only unduplicated network coverage of Asheville-Greenville-Spartanburg.

(Data from NCS #3)

WLOS-TV

**UNDUPLICATED ABC FOR
ASHEVILLE • GREENVILLE • SPARTANBURG**

*Represented by Venard, Rintoul & McConnell, Inc.
Southeastern Representative: James S. Ayers Co.*

**CIRCULATION AS OF SEPTEMBER 1958
TOTAL U.S. TV HOMES 43,400,000**

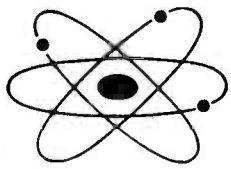
Unlike other published set counts, these are neither station nor network estimates. They are copyrighted and may not be reproduced without permission. Listed below are all stations on the air.

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.—58.8 WALB-TV (A,N)	66,400
ALBANY-SCHENECTADY-TROY, N.Y.—90.3 WTEN (C); WTRI† (A); WRGB (N)	†166,200 507,000
ALBUQUERQUE, N.M.—76.3 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	100,600
ALEXANDRIA, La.—63.0 KALB-TV (A,C,N)	88,900
ALTOONA, Pa.—86.5 WFBG-TV (A,C,N)	356,900
AMARILLO, Tex.—75.2 KFDA-TV (A,C); KGNC-TV (N); KVII-TV (A)	105,700
AMES, Iowa—88.6 WOI-TV (A)	342,000
ANCHORAGE, Alaska KENI-TV (A,N); KTVA (C)	31,100
ANDERSON, S.C. WAIM-TV† (A,C)	•†80,870
ARDMORE, Okla.—79.3 KVSO-TV (N)	82,200
ASHEVILLE, N.C.—73.9 WISE-TV† (C,N); WLOS-TV (A)	392,200 †39,400
ATLANTA, Ga.—78.2 WAGA-TV (C); WLW-A (A); WSB-TV (N)	651,000
AUGUSTA, Ga.—68.3 WJBF-TV (A,N); WRDW-TV (C)	176,500
AUSTIN, Minn.—85.9 KMMT (A)	150,900
AUSTIN, Tex.—76.5 KTBC-TV (A,C,N)	156,100
BAKERSFIELD, Cal.—85.4 KBAK-TV† (A,C); KERO-TV (N)	167,200 †73,900
BALTIMORE, Md.—88.9 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	646,300
BANGOR, Me.—87.5 WABI-TV (A,N); WLBZ-TV (C)	†117,100
BATON ROUGE, La.—71.9 WAFB-TV (C); WBRZ (A,N)	276,100 •†87,310

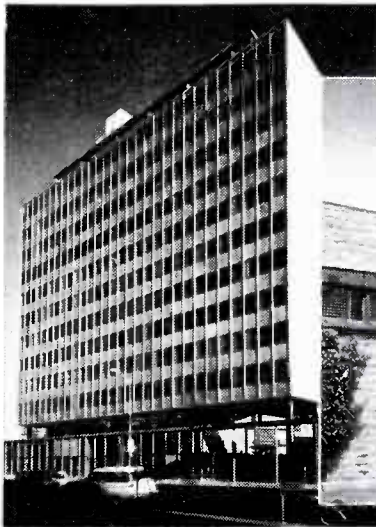
Market & Stations—%Penetration TV Home

BAY CITY-SAGINAW, Mich.—90.2 WNEM-TV (A,N); WKNX-TV† (A,C) (Includes Flint)	317,60 †85,30
BEAUMONT, Tex.—78.0 KFDM-TV (C); KPAC-TV (A,N)	156,80
BELLINGHAM, Wash.—83.4 KVOS-TV (C) (This does not include "A" contour in Vancouver & Victoria, British Columbia)	*86,60
BIG SPRING, Tex.—74.9 KEDY-TV (C)	26,80
BILLINGS, Mont.—60.2 KOOK-TV (A,C); KGHL-TV (N)	47,20
BINGHAMTON, N.Y.—87.8 WNBF-TV (C,N); WINR-TV† (A,N)	344,60 †36,40
BIRMINGHAM, Ala.—74.9 WABT (A,N); WBRC-TV (C)	443,90
BISMARCK, N.D.—64.4 KBMB-TV (C); KFYZ-TV**(A,N) (KFYZ-TV operates satellite KUMV-TV, Williston, N.D.)	61,80
BLOOMINGTON, Ill. WBLN-TV†	
BLOOMINGTON, Ind.—89.3 WTTV (N) (Includes Indianapolis, Ind. For ranking pu- poses consider this market Bloomington Indianapolis)	757,50
BLUEFIELD, W. Va.—68.3 WHIS-TV (N)	161,40
BOISE, Ida.—73.3 KBOI-TV (C); KIDO-TV (A,N)	71,00
BOSTON, Mass.—91.9 WBZ-TV (N); WNAC-TV (C); WHDH-TV (A)	1,385,40
BRIDGEPORT, Conn.—14.2 WICC-TV† (A)	†72,40
BRISTOL, Va.-Tenn.—67.3 WCYB-TV (A,N)	259,60
BRYAN, Tex.—70.6 KBTX-TV (A,C)	31,40
BUFFALO, N.Y.—90.6 WBEN-TV (C); WGR-TV (A)	572,00
BURLINGTON, Vt.—87.2 WCAX-TV (C)	*162,60
BUTTE, Mont.—64.9 KXLF-TV (A,N) (Operates satellite KXLJ-TV, Helena, Mont.)	37,10
CADILLAC, Mich.—87.3 WWTW (A,C)	193,00
CAPE GIRARDEAU, Mo.—74.9 KFVS-TV (C)	227,90
CARLSBAD, N.M.—71.7 KAWE-TV (A,C)	36,20
CARTHAGE-WATERTOWN, N.Y.—82.7 WCNY-TV (A,C)	*84,60
CASPER, Wyo.—56.0 KTWO (A,N); KSPR-TV (C)	18,100
CEDAR RAPIDS-WATERLOO, Iowa—88.8 KCRG-TV (A); WMT-TV (C); KWVL-TV (N)	357,800



THIS IS ALBUQUERQUE

NOW
KOB-TV serves
100,100
TV homes* in
the nation's
78TH
MARKET
in total
retail sales!



Just one year ago, Albuquerque, New Mexico was the nation's 90th market in total retail sales. Today, with its business activity increasing at a rate *three times above the national average*, Albuquerque has jumped to 78th . . . the fastest-growing *billion dollar* market in the Southwest.

To *sell* the 100,100 television families (see footnote) in atomic Albuquerque, KOB-TV is your *best* bet. Latest ARB figures show that KOB-TV leads the competition by a handy 3-to-2 margin from sign-on to sign-off, seven days a week.

Under the progressive management of KSTP, Inc., broadcast leaders in Minneapolis-St. Paul, KOB-TV continues to extend its leadership in the important Albuquerque market.

For further information on this major market, contact a KOB-TV representative, or your nearest Petry office.

** This figure—from TELEVISION Magazine, August, 1958 is conservative. We believe the actual figure to be approximately 132,000 sets.*



KOB Television
Channel **4**

ALBUQUERQUE, NEW MEXICO
Serving and Selling the Surging Southwest™
Represented by **Edward Petry & Co., Inc.**



the Metro area
**IN THE TOP 50
 OF ALL 262 METRO
 AREAS IN
 PERCENTAGE
 OF GROWTH IN**

- POPULATION
- E.B.I.
- RETAIL SALES

Source: Sales Management Marketing
 on the Move—November 10, 1957

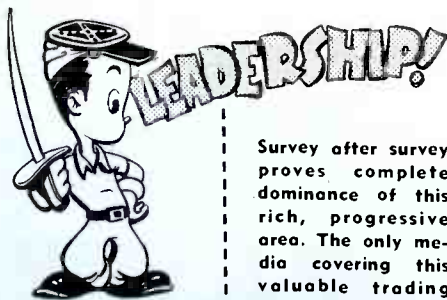
the TV Market

47 COUNTY NIELSEN
 COVERAGE AREA

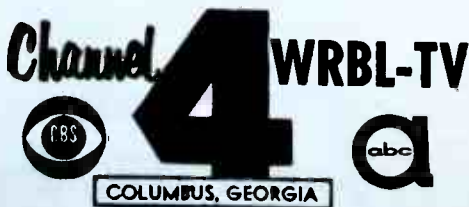
POPULATION	1,095,200
FAMILIES	268,300
TOTAL RETAIL SALES	736,664,000
FOOD STORE SALES	201,960,000
GEN MERCHANDISE SALES	86,418,000
APPAREL STORES SALES	43,313,000
FURN & HOUSE APPLIANCES	40,228,000
AUTOMOTIVE DEALER STORE	155,451,000
GAS SERVICE STATION	72,523,000
DRUG STORE SALES	24,150,000
EATING & DRINKING	29,170,000
BLDG MTS & HDWE	48,755,000
TOTAL NET E.B.I.	1,256,409,000

Source:
 Coverage from NCS #3—1958
 Market Data from Sales Management
 Survey of Buying Power—May 10, 1958

the Station



Survey after survey
 proves complete
 dominance of this
 rich, progressive
 area. The only me-
 dia covering this
 valuable trading
 area.



Call Hollingbery Co.

Market & Stations—% Penetration TV Homes

CHAMPAIGN, Ill.—86.3	420,500
WCIA (C,N)	
CHARLESTON, S.C.—68.7	203,500
WCSC-TV (C); WUSN-TV (A,N)	
CHARLESTON-HUNTINGTON, W. Va.—76.8	446,700
WCBS-TV (C,A); WHTN-TV (A,C); WSAZ-TV (N)	
CHARLOTTE, N.C.—76.4	665,800
WBTV (C); WSOC-TV (A,N)	
CHATTANOOGA, Tenn.—75.1	187,500
WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	
CHEYENNE, Wyo.—68.3	**76,300
KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	
CHICAGO, Ill.—92.1	2,166,900
WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	
CHICO, Cal.—73.1	95,600
KHSL-TV (A,C) (Does not include Sacramento County where station has considerable coverage.)	
CINCINNATI, Ohio—87.5	638,000
WCPO-TV (A); WKRC-TV (C); WLW-T (N)	
CLARKSBURG, W. Va.—67.1	75,300
WBOY-TV (A,C,N)	
CLEVELAND, Ohio—92.7	1,233,900
WEWS (A); KYW-TV (N); WJW-TV (C)	
CLOVIS, N.M.—68.6	21,600
KICA-TV (C)	
COLORADO SPRINGS-PUEBLO, Colo.—73.3	86,000
KKTV (A,C); KRDO-TV (N); KCSJ-TV (N)	
COLUMBIA-JEFFERSON CITY, Mo.—76.1	137,500
KOMU-TV (A,N); KRCG-TV (A,C)	
COLUMBIA, S.C.—72.2	206,700
WIS-TV (A,N); WNOK-TV† (C)	†46,400
COLUMBUS, Ga.—67.6	189,400
WTVM† (A,N); WRBL-TV (A,C)	†71,100
COLUMBUS, Miss.—61.2	75,400
WCBI-TV (C,N)	
COLUMBUS, Ohio—92.2	457,700
WBNS-TV (C); WLW-C (N); WTVN (A)	
CORPUS CHRISTI, Tex.—75.1	105,500
KRIS-TV (A,N); KZTV (C)	
DALLAS-FT. WORTH, Tex.—82.5	643,300
KRLD-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV (N)	
DANVILLE, Ill.—79.2	†70,800
WDAN-TV† (A)	
DAVENPORT, Iowa-ROCK ISLAND, Ill.—90.5	412,900
WOC-TV (N); WHBF-TV (A,C)	
DAYTON, Ohio—92.2	477,000
WHIO-TV (C); WLW-D (A,N)	
DAYTONA BEACH, Fla.—72.7	184,800
WESH-TV (N)	

SEPTEMBER CIRCULATION ESTIMATES

Utica-Rome	145,600
Roswell	55,900
St. Joseph	205,500
Salinas-Monterey	160,200
Salt Lake City	224,200
San Angelo	27,800
San Antonio	276,300
San Diego-Tijuana	284,000
Santa Barbara	90,800
Savannah	107,300
Seattle-Tacoma	509,300
Sedalia	30,300
Shreveport	240,800
Sioux City	253,800

THESE ESTIMATES ARE UPDATED
 MONTHLY IN
 TELEVISION MAGAZINE'S
 EXCLUSIVE CIRCULATION REPORT.

Call Bob Brown

KBTV

Channel 9

Denver - Colorado

AMherst 6-3601

or your nearest

P.G.W. Colonel

for the most exciting

60 second availabilities

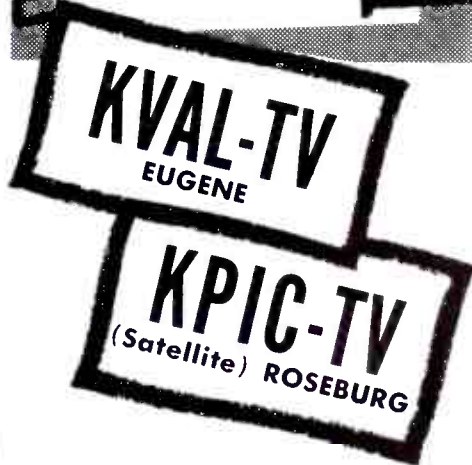
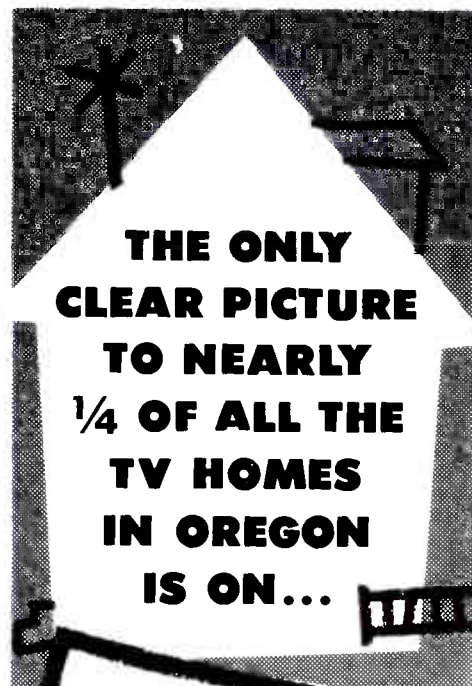
in "A" time in Denver!

KBTV ^a Channel **9**

Denver's Family Station
John C. Mullins, Pres. Joe Herold, Sta. Mgr.

Represented Nationally by
Peters, Griffin, Woodward, Inc.

Market & Stations—%Penetration	TV Homes
DECATUR, Ala. WMSL-TV† (C,N)	•†30,900
DECATUR, Ill.—83.4 WTVP† (A)	167,900
DENVER, Colo.—85.5 KBTV (A); KLZ-TV (C); KOA-TV (N); KTVR	331,000
DES MOINES, Iowa—88.4 KRNT-TV (C); WHO-TV (N)	286,700
DETROIT, Mich.-WINDSOR, Can.—92.9 WJBK-TV (C); WWJ-TV (N); WXYZ (A); CKLW-TV	1,521,600
DICKINSON, N.D.—60.0 KDIX-TV (C)	32,300
DOTHAN, Ala.—57.0 WTVY (A,C)	72,300
DULUTH, Minn.-SUPERIOR, Wis.—78.9 KDAL-TV (A,C); WDSM-TV (A,N)	166,800
DURHAM-RALEIGH, N.C.—74.0 WTVD (A,C); WRAL-TV (N)	364,200
EAU CLAIRE, Wis.—83.7 WEAU-TV (A,N)	125,100
EL DORADO, Ark.—68.9 KRBB (A,N)	42,000
ELKHART, Ind. (See South Bend)	
EL PASO, Tex.-JUAREZ, Mex.—81.0 KELP-TV (A); KR0D-TV (C); KTSM-TV (N); XEJ-TV	88,900
ENID, Okla. (See Oklahoma City)	
ERIE, Pa.—90.6 WICU-TV (A,N); WSEE-TV† (AC)	163,300 •†69,700
EUGENE, Ore.—71.0 KVAL-TV (N) (Operates satellite KPIC-TV, Rosenberg, Ore.)	**105,100
EUREKA, Cal.—73.0 KIEM-TV (A,C,N); KVIQ-TV (A,N)	43,700
EVANSVILLE, Ind.-HENDERSON, Ky.—78.2 WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	227,700 †117,200
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C)	††
FARGO, N.D.—73.1 WDAY-TV (A,N) (See also Valley City, N.D.)	150,000
FLORENCE, Ala. WOWL-TV† (C,N)	†††
FLORENCE, S.C.—67.1 WBTW (A,C,N)	198,800
FT. DODGE, Iowa—54.9 KQTV† (N)	25,100
FT. LAUDERDALE, Fla. (See Miami)	
FT. MYERS, Fla.—64.0 WINK-TV (A,C)	19,600
FT. SMITH, Ark.—70.6 KFSA-TV† (A,N); KNAC-TV (C)	52,900 †27,800



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**

WOW! WHAT A FIRST YEAR

Thanks A
Million Folks



"Jaxie" and WFGA-TV have enjoyed one year of steadily growing popularity down in Jacksonville—focal point of a \$1½ billion 64-county Florida-Georgia area. During the year, the station won national honors in Two Station Markets, winning 2nd place for General Audience Promotion and 2nd place in Sales Promotion in the Television Age-Billboard promotion competition.

We want to express our appreciation to our good friends and patrons, the agency people and time buyers throughout the country.

"Jaxie" the porpoise with a purpose, is beginning his second year with the same avowed aim—to provide top-flight programming! . . . excellent promotion! . . . hard-hitting merchandising!

Basic NBC Affiliate, plus selected ABC Programming.

Represented by Peters, Griffin, Woodward, Inc.

WFGA-TV

Channel 12

Jacksonville, Florida

FLORIDA'S
COLORFUL STATION

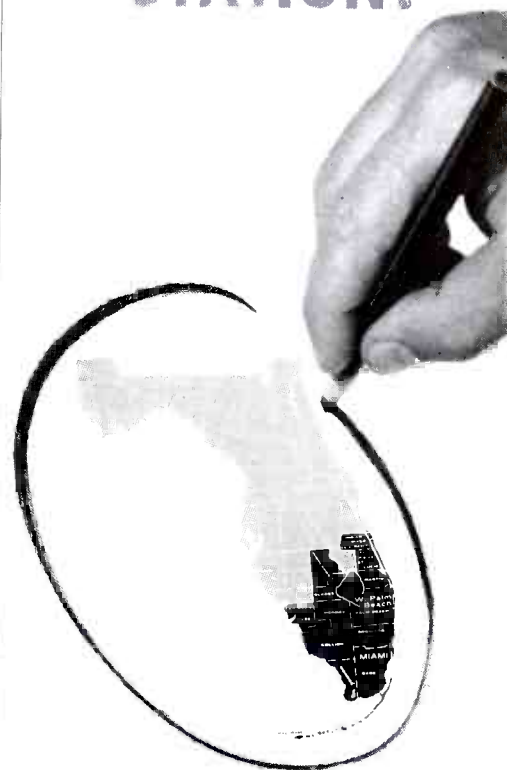
Market & Stations—%Penetration	TV Homes
FT. WAYNE, Ind.—82.7 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	204,200
FT. WORTH-DALLAS, Tex.—82.5 KFJZ-TV; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	643,300
FRESNO-TULARE, Cal.—84.8 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	224,400 †188,600
GALVESTON-HOUSTON, Tex.—84.0 KGUL-TV (C); KPRC-TV*** (N); KTRK-TV (A) (KTRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	581,500
GLENDIVE, Mont. KXGN-TV (C)	†††
GRAND FORKS, N.D.—70.8 KNOX-TV (N)	33,200
GRAND JUNCTION, Colo.—63.9 KREX-TV (A,C,N)	22,800
GRAND RAPIDS, Mich.—91.3 WOOD-TV (A,N) (For ranking purposes, consider this market Grand Rapids-Kalamazoo)	475,700
GREAT BEND, Kan.—75.5 KCKT (N)	115,900
GREAT FALLS, Mont.—60.5 KFBB-TV (A,C,N)	45,700
GREEN BAY, Wis.—85.7 WBAY-TV (C); WFRV-TV (A,C); (See Mari- nette)	383,700
GREENSBORO, N.C.—77.6 WFMY-TV (A,C)	441,800
GREENVILLE-SPARTANBURG, S.C.—74.3 WFBC-TV (N); WSPA-TV (C)	350,900
GREENVILLE-WASHINGTON, N.C.—70.0 WNCT-TV (A,C); WITN (N)	248,900
HANNIBAL, Mo.-QUINCY, Ill.—84.7 KHQA-TV (C); WGEM-TV (A,N)	178,100
HARLINGEN-WESLACO, Tex.—66.7 KGBT-TV (A,C); KRGV-TV (A,N)	89,300
HARRISBURG, Ill.—51.3 WSIL-TV† (A,N)	†45,000
HARRISBURG, Pa. WHP-TV† (C); WTPA† (A)	†174,130
HARRISONBURG, Va.—68.8 WSVA-TV (A,C,N) (Includes community antennas in counties not shown)	97,100
HARTFORD-NEW BRITAIN, Conn.—91.7 WHCT† (C); WNBC† (N); WTIC-TV	712,100 †338,500
HASTINGS, Neb.—75.6 KHAS-TV (N)	119,100
HATTIESBURG, Miss.—68.8 WDAM-TV (A,N)	96,400
HENDERSON, Ky.-EVANSVILLE, Ind.—78.2 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	227,700 †117,200

Market & Stations—%Penetration	TV Homes
HENDERSON-LAS VEGAS, Nev.—82.6 KLRJ-TV (A,N); KLAS-TV (C); KSHO-TV (A)	28,500
HONOLULU, T.H. KGMB-TV (C); KHVH-TV; KONA-TV (N); KULA-TV (A) (KGMB-TV operates satellites KHBC-TV, Hilo and KMAU-TV, Wailuku. KONA-TV operates satellite-KMVI-TV, Wailuku.)	**115,100
HOUSTON-GALVESTON, Tex.—84.0 KPRC-TV*** (N); KTRK-TV (A); KGUL-TV (C) (KTRE, Lufkin, Tex., optional satellite of KPRC-TV, HOUSTON, Tex.)	581,500
HUNTINGTON-CHARLESTON, W. Va.—76.8 WHTN-TV (C); WSAZ-TV (N); WCHS-TV (C)	446,700
HUTCHINSON-WICHITA, Kan.—81.7 KTVH (C); KAKE-TV*** (A); KARD-TV (N) (KTVC, Ensign, Kan., satellite of KAKE-TV)	306,500
IDAHO FALLS, Ida.—74.0 KID-TV (A,C,N)	51,300
INDIANAPOLIS, Ind.—89.5 WFBM-TV (N); WISH-TV (C); WLW-I (A) (See also Bloomington, Ind. For ranking pur- poses, consider this market Indianapolis Bloomington)	780,600
JACKSON, Miss.—63.8 WJTV (C); WLBT (A,N)	240,800
JACKSON, Tenn.—65.2 WDXI-TV (A,C)	89,900
JACKSONVILLE, Fla.—68.8 WMBR-TV (A,C); WFGA-TV (N)	286,500
JEFFERSON CITY-COLUMBIA, Mo.—76.1 KRCG-TV (A,C); KOMU-TV (A,N)	137,500
JOHNSON CITY, Tenn.—63.4 WJHL-TV (A,C)	141,900
JOHNSTOWN, Pa.—87.7 WARD-TV† (A,C); WJAC-TV (N)	530,000
JOPLIN, Mo.—PITTSBURG, Kan.—77.4 KODE-TV (A,C); KOAM-TV (A,N)	160,900
JUNEAU, Alaska KINY-TV (C)	†
KALAMAZOO, Mich.—91.2 WKZO-TV (A,C) (For ranking purposes, consider this market Kalamazoo-Grand Rapids.)	680,500
KANSAS CITY, Mo.—88.6 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	596,800
KEARNEY, Neb.—71.6 KHOL-TV (A,C) (Operates satellite KHPL-TV, Hayes Center, Neb.)	122,400
KLAMATH FALLS, Ore.—60.6 KOTI (A,C,N) (Optional satellite of KBES-TV, Medford, Ore.)	18,500
KNOXVILLE, Tenn.—69.4 WATE-TV (N); WBIR-TV (C); WTVK† (A)	260,700 †91,200
LA CROSSE, WIS.—80.9 WKBTV (A,C,N)	143,000

Market & Stations—% Penetration	TV Homes
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.—87.9 WGAL-TV (C,N)	565,700
LANSING, Mich.—91.0 WJIM-TV (C,N,A) (Includes Flint)	434,600
LAREDO, Tex.—64.5 KHAD-TV (A,C,N)	9,800
LA SALLE, Ill.—71.6 WEEQ-TV† (satellite of KEEK-TV, Peoria, Ill.)	+23,200
LAS VEGAS-HENDERSON, Nev.—82.6 KLAS-TV (C); KSHO-TV (A); KLRJ-TV (A,N)	28,500
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.—82.5 KOLN-TV (A,C)	197,200
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.—91.0 KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	2,569,100
LOUISVILLE, Ky.—80.5 WAVE-TV (A,N); WHAS-TV (C)	497,100
LUBBOCK, Tex.—75.5 KCBBD-TV (A,N); KDUB-TV (C)	129,600
LUFKIN, Tex.—67.3 KTRE-TV (N)	66,000
LYNCHBURG, Va.—72.8 WLVA-TV (A)	180,500
MACON, Ga.—65.5 WMAZ-TV (A,C)	107,000
MADISON, Wis.—86.7 WISC-TV (C); WKOW-TV† (A); WMTV† (N)	245,600 +116,300
MANCHESTER, N.H.—91.6 WMUR-TV (A) (Circulation does not include Boston, Mass., where station has sizable share of audience.)	978,400
MARINETTE, Wis.—86.7 WMBV-TV (N) (Covers Green Bay)	209,500
MARQUETTE, Mich.—76.1 WDMJ-TV (C)	37,400

Market & Stations—% Penetration	TV Homes
MASON CITY, Iowa—85.0 KGLO-TV (C)	199,600
MAYAGUEZ, P.R. WORA-TV (C)	††
MEDFORD, Ore.—70.0 KBES-TV (A,C,N)	41,000
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.—85.7 WCKT (N); WPST-TV (A); WTVJ (C)	372,200
MIDLAND-ODESSA, Tex.—73.3 KMID-TV (A,N); KOSA-TV (C)	79,300
MILWAUKEE, Wis.—91.9 WISN-TV (A); WITI-TV; WTMJ-TV (N); WXIX† (C)	588,500 +269,300
MINNEAPOLIS-ST. PAUL, Minn.—87.3 KMSP-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	772,100
MINOT, N.D.—66.3 KCJB-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	712,100 +338,500
NEW HAVEN, Conn.—91.8 WNHC-TV (A)	917,900
NEW ORLEANS, La.—79.7 WDSU-TV (A,N); WJMR-TV† (A); WWL-TV (C)	464,800 +141,000
NEW YORK, N.Y.—91.9 WABC-TV (A); WABD; WNTA-TV; WCB5-TV WOR-TV; WPIX; WRCA-TV (N)	4,773,400
NORFOLK, Va.—80.9 WAVY (A); WTAR-TV (C); WTOV-TV†; WVEC-TV† (N)	327,300 +163,000
OAK HILL, W.Va.—69.0 WOAY-TV (A)	111,700
ODESSA-MIDLAND, Tex.—73.3 KOSA-TV (C); KMID-TV (A,N)	79,300
OKLAHOMA CITY, Okla.—81.9 KWTU (C); WKY-TV (N); KOCO-TV (Enid) (A)	390,900
OMAHA, Neb.—88.7 KMTV (N); WOW-TV (C); KETV (A)	397,000
ORLANDO, Fla.—70.5 WDBO-TV (C,N); WLOF-TV (A)	193,800

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."

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CHANNEL 4

Represented by Peters, Griffin, Woodward

Market & Stations—%Penetration	TV Homes	Market & Stations—%Penetration	TV Homes	Market & Stations—%Penetration	TV Home
TEXARKANA, Tex.—70.3 KCMC-TV (A,C)	118,600	WACO-TEMPLE, Tex.—76.3 KWTX-TV (A,C); KCEN-TV (N)	151,000	WILMINGTON, Del. (See Philadelphia)	
THOMASVILLE, Ga.—TALLAHASSEE, Fla.—56.9 WCTV (A,C,N)	109,800	WASHINGTON, D.C.—87.1 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	785,600	WILMINGTON, N.C.—65.1 WECT-TV (A,N)	175,800
TOLEDO, Ohio—91.8 WSPD-TV (A,C,N)	391,300	WASHINGTON-GREENVILLE, N.C.—70.0 WITN (N); WNCT (A,C)	248,900	WINSTON-SALEM, N.C.—82.7 WSJS-TV (N)	315,600
TOPEKA, Kan.—83.6 WIBW-TV (A,C)	190,100	WATERBURY, Conn. WATR-TV† (A)	•†169,870	YAKIMA, Wash.—68.6 KIMA-TV† (A,C,N) (Operates satellites KLEW-TV, Lewiston, Ida KBAS-TV, Ephrata, Wash., KEPR-TV, Pasco Wash.)	***†112,200
TRAVERSE CITY, Mich.—79.6 WPBN-TV (N)	53,300	WATERLOO-CEDAR RAPIDS, Iowa—88.8 KWVL-TV (N); KCRG-TV (A); WMT-TV (C)	357,800	YORK, Pa. WNOV-TV†; WSVA-TV† (A)	•†102,840
TUCSON, Ariz.—84.5 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	85,300	WAUSAU, Wis.—82.1 WSAU-TV (A,C,N)	101,800	YOUNGSTOWN, Ohio—78.5 WFMJ-TV†; WKBN-TV† (C); WKST-TV† (A) (Includes community antennas in counties not shown)	†162,300
TULARE-FRESNO, Cal.—84.8 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	244,400 †188,600	WESLACO-HARLINGEN, Tex.—66.7 KRGV-TV (N,A); KGBT-TV (A,C)	89,300	YUMA, Ariz.—73.0 KIVA (C,N)	23,500
TULSA, Okla.—82.3 KOTV (C); KVOO-TV (N); KTUL-TV (A)	341,500	WEST PALM BEACH, Fla.—74.4 WEAT-TV (A); WPTV (C, N)	95,100	ZANESVILLE, Ohio WHIZ-TV† (A,C,N)	•†51,680
TUPELO, Miss.—58.2 WTWV (N)	52,700	WHEELING, W. Va.—86.2 WTRF-TV (A, N)	441,700		
TWIN FALLS, Ida.—69.8 KLIX-TV (A,C,N)	30,800	WICHITA-HUTCHINSON, Kan.—81.7 KAKE-TV*** (A); KARD-TV (N); KTVH (C) (KTV C, Ensign, Kan., satellite of KAKE-TV)	306,500		
TYLER, Tex.—71.4 KLTV (A,C,N)	114,600	WICHITA FALLS, Tex.—77.2 KFDX-TV (A, N); KSYD-TV (C)	145,400		
UTICA-ROME, N.Y.—91.1 WKTV (A,C,N)	145,600	WILKES-BARRE-SCRANTON, Pa.—78.0 †238,300 WBRE-TV† (N); WILK-TV—WNEP-TV† (A); WDAU-TV† (C) (Includes community antennas in counties not credited.)			
VALLEY CITY, N.D.—71.8 KXJB-TV (C) (See also Fargo, N.D.)	163,700				

• Due to conflicting research data, this market has not been re-evaluated 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.

TV market

studies

to order

- How many unduplicated homes does your spot schedule cover?
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- How do the TV markets rank by families, by retail sales?
- How do these rankings compare with Standard Metro areas?
- How many markets cover County X?

Now TELEVISION MAGAZINE's Research Department can help you answer these questions.

Because all the data in our August Market Book are on IBM cards, we can fill requests for individual breakdowns of coverage and circulation. Write to Research Manager,

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PERMIT No. 43671
Sec. 34.9, P. L. & R.
NEW YORK, N. Y.

BUSINESS REPLY CARD

No Postage Stamp Necessary if Mailed in the United States

POSTAGE WILL BE PAID BY —

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422 MADISON AVENUE

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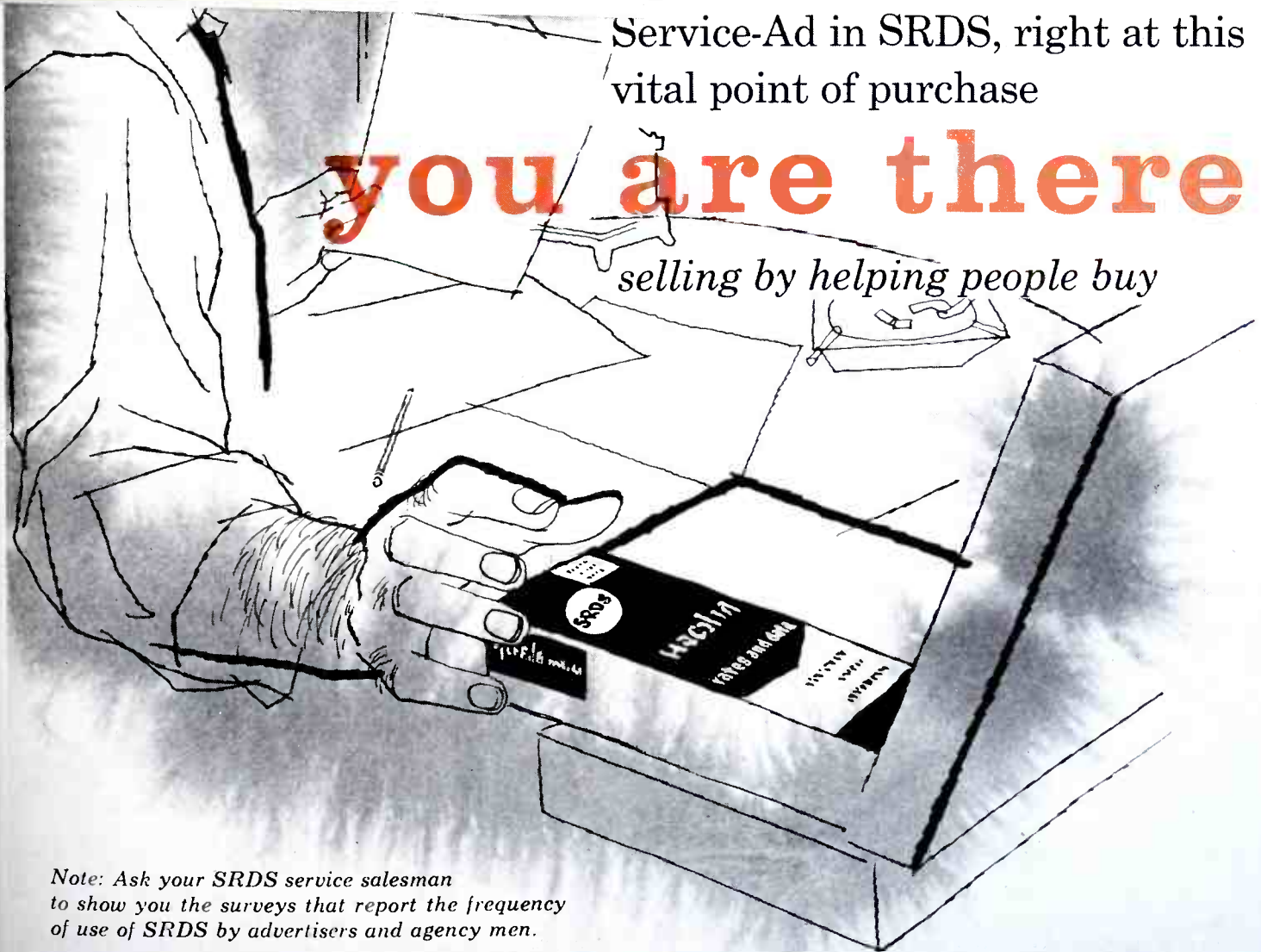
is the "night of decision"
a dozen media representatives
more... the agency media man
interviewed them all; studied
their material; seen their
direct mail and promotional ads...
now he's sweating out his
final decision, at home, at night...
his best sales efforts expended
for him, days or weeks before, will
win or lose right here, as he
works with his copies of SRDS...

and when you have a

Service-Ad in SRDS, right at this
vital point of purchase

you are there

selling by helping people buy



*Note: Ask your SRDS service salesman
to show you the surveys that report the frequency
of use of SRDS by advertisers and agency men.*

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SRDS Standard Rate & Data Service, Inc.

the national authority serving the media-buying function

Walter E. Botthof, *Publisher*

1740 Ridge Avenue, Evanston, Ill. Davis 8-5600
Sales Offices — Evanston, New York, Los Angeles



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TRAVERSE CITY, Mich.—79.6 WPBN-TV (N)	53,300	WATERLOO-CEDAR R. Iowa—88.8 KWLL-TV (N); KC			
TUCSON, Ariz.—84.5 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	85,300	WAUSAU, Wis.—82.1 WSAU-TV (A,C,N)			
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TULSA, Okla.—82.3 KOTV (C); KVOO-TV (N); KTUL-TV (A)	341,500	WEST PALM BEACH, WEAT-TV (A); WP			
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NEW SUBSCRIPTION ORDER

Start sending TELEVISION Magazine and bill me as checked:
 1 year \$5 2 years \$9
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Name..... Position.....
 Company.....
 Type of Business.....
 Firm
 Home Address.....
 City..... Zone..... State.....

PUBLISHED BY FREDERICK KUGEL COMPANY
422 MADISON AVENUE, NEW YORK 17, N. Y.

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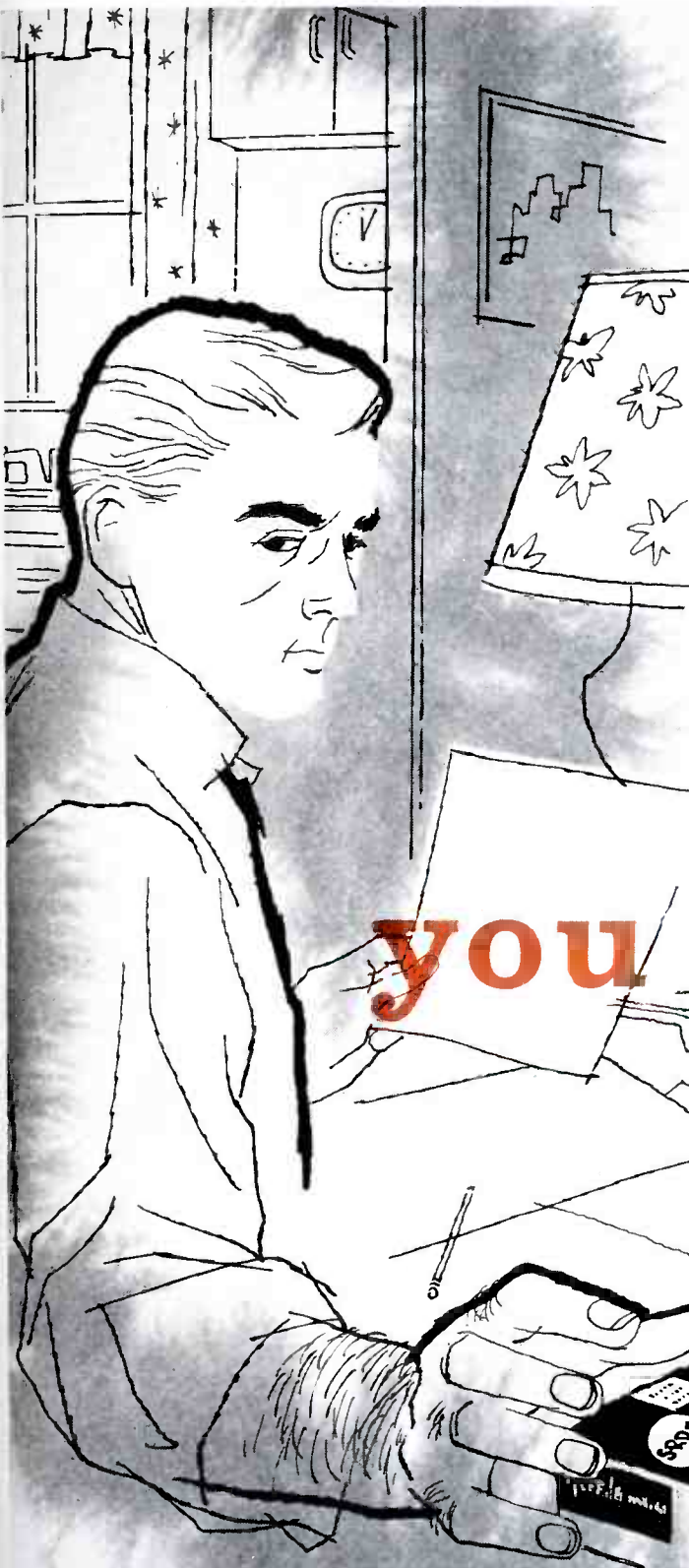
TV market studies to order

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TELEVISION MAGAZINE
422 Madison Ave., New York 17, N. Y.



This is the "night of decision" for a dozen media representatives or more... the agency media man has interviewed them all; studied their material; seen their direct mail and promotional ads... now he's sweating out his final decision, at home, at night... the best sales efforts expended on him, days or weeks before, will win or lose right here, as he works with his copies of SRDS...

And when you have a Service-Ad in SRDS, right at this vital point of purchase

you are there

selling by helping people buy

Note: Ask your SRDS service salesman to show you the surveys that report the frequency of use of SRDS by advertisers and agency men.

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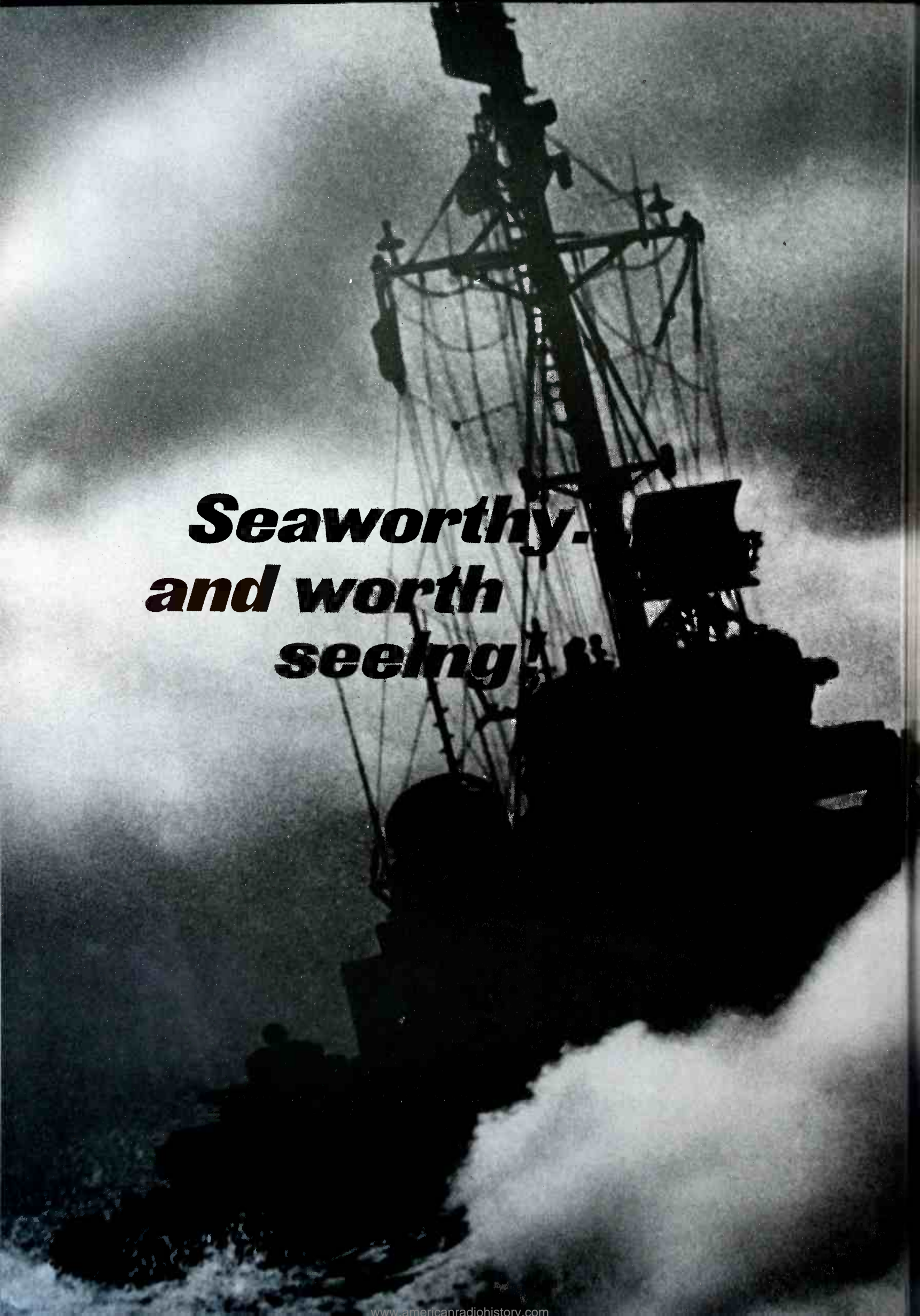
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Sales Offices - Evanston, New York, Los Angeles





***Seaworthy.
and worth
seeing!***

First (and still the best) Navy-In-action series, NAVY LOG is now sweeping into regional and local markets with the most distinguished service record in all syndication: Three-year uninterrupted hitch on network television; Exceptional sales action for such gold-braid sponsors as U.S. Rubber, Sheaffer Pen, Maytag and American Tobacco; Press citations from The Billboard ("Superior dramatic series")...New York Herald Tribune ("Absorbing, loaded with suspense, full of realism")...and a hold-full more; A 21-gun salute from the Navy Recruiting Service which votes NAVY LOG its top television source of enlistments; "Superior" rating from viewers: a 25.1 total Nielsen on the CBS Television Network (NAVY LOG has a ready-made audience of 22 million ex-servicemen and their families); 104 authentic half-hour films stored on hand—provided you're on duty. NAVY LOG offers the best to the

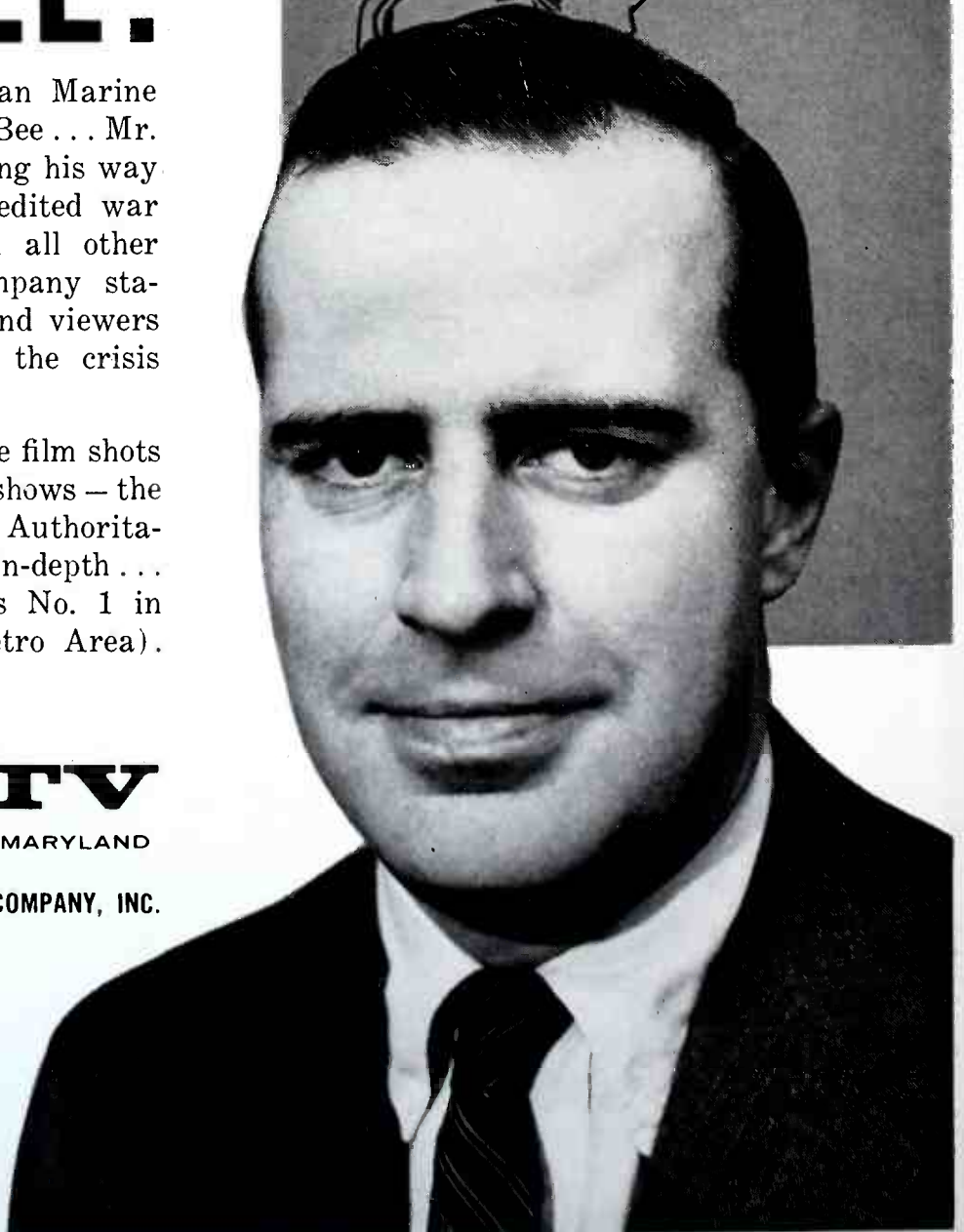
FIRST THE MARINES - THEN MCBEE!

With the first report of American Marine landings in Lebanon, Keith McBee... Mr. News of Baltimore... was winging his way to the Middle East. As an accredited war correspondent for WJZ-TV and all other Westinghouse Broadcasting Company stations, McBee brought listeners and viewers a vivid eye-witness account as the crisis unfolded.

Now McBee is back with exclusive film shots and firsthand reports for his two shows — the 7:20 P.M. and 10:30 P.M. News. Authoritative, exciting and timely news-in-depth... another reason why WJZ-TV is No. 1 in Baltimore. (ARB — July '58 Metro Area).

WJZ 13 TV
BALTIMORE, MARYLAND

WBC WESTINGHOUSE BROADCASTING COMPANY, INC.



Session had its lighter side: the Happy Hour and Sam the bartender

being taught Monday, Tuesday, Wednesday; the other three, Thursday, Friday, Saturday.

There were thus 31 to 33 hours of classroom discussion on each subject—approximately 180 hours spent in classroom during the 13-week period.

The six professors assigned to the 33rd AMP were by and large, the best of the Harvard Business School faculty. Robert W. Austin, who taught Business and the World Society, is, in addition to his professorial duties, a member of the New York State and Massachusetts Bars and a director of a number of companies. Neil H. Borden, who taught Marketing Administration, is also a well-known author and consultant in both marketing and advertising. James J. Healy, who handled the Labor Relations course, is an arbitrator and has served on many federal government boards. Richard S. Meriam, who taught Business Policy, has been consultant to the Standard Oil Company of New Jersey and other companies for many years.

Realization comes years later

The various "can groups" entertained the individual professors at clubs around Boston. These were scheduled affairs and each group met with each professor either at lunch or dinner. At least four of the professors impressed on us that "you won't really know what you got out of the AMP for a few years: realization usually comes in from three to five years."

Extra-curricular but important activities of the program included:

Mondays 4:00-6:00 p.m. Guest speakers. These included Dean Stanley F. Teele, the Indian ambassador to the United States and Professor Sumner Slichter.

Tuesdays 2:00-4:00 p.m. or 7:00-9:00 p.m. A course in business speaking, conducted by Dr. Ross Atwood. This was an extra-fee course.

Wednesdays 4:00-6:00 p.m. The Slichter seminar. This was conducted by Professor Sumner Slichter and featured persons well-known in labor relations.

Thursdays 2:30-4:00 p.m. This was an extra-fee course. A cost and finance bull session, conducted by Professor Ross Walker.

Nearly all members of the class at-

tended the Monday sessions, about 30 took the course in business speaking, 20 attended the Slichter seminar, and varying numbers up to 40 participated in the cost and finance bull sessions.

Scheduled as part of the regular Advanced Management Program were (1) a coffee break of 45-minutes each morning Monday through Friday. Members

HARVARD'S BUSINESS PROGRAM

The main purpose of the Harvard Business School, which celebrates its fiftieth anniversary this year, is to turn out masters of business administration (M.B.S.s) through a two-year course. Applicants are screened very carefully, must have had four years of undergraduate work at a recognized college or university and should preferably have served their time in the Armed Forces. There are generally 1,200 students with an average age of 24 in this two-year course. However, it is a rugged one, and there are many failures during the first year.

The Harvard Business School conducts three other courses: (1) The Middle Management Program, which runs eight months and is designed for men between the ages of 28 and 35 having a minimum of five years business experience. The MMP was initiated in 1954 originally as a 16 months degree-granting course. However, due to a number of problems, including that of these young executives being away from their companies for so long a period, the course was condensed in 1956 to an eight-month certificate course. Average enrollment is 50 men, averaging 32 years of age with years of business experience. The Middle Management program still hasn't "jelled" as far as the school is concerned and it is constantly being changed in an effort to attract more men. (2) The Advanced Management Program which is conducted for 13 weeks twice each year. (3) The Trade Union Program which is also conducted for 13 weeks twice each year. In addition there are usually about 80 men on campus who are doing research and/or working toward Ph.D. degrees in business administration.

of the class were requested to meet in Hamilton Lounge to have coffee and discuss the various subjects and, in general, get acquainted; (2) the "Happy Hour" at 5:30 to 6:30 each evening, also held in Hamilton Lounge. This was a bottle-club idea and was also arranged so that class members could get to know one another better, and in the hope that after a couple of drinks the majority of the class would go to Kresge Hall Faculty Club for dinner. It didn't always work out this way. Some of the boys would have a couple of drinks and then decide, "Let's go downtown for dinner."

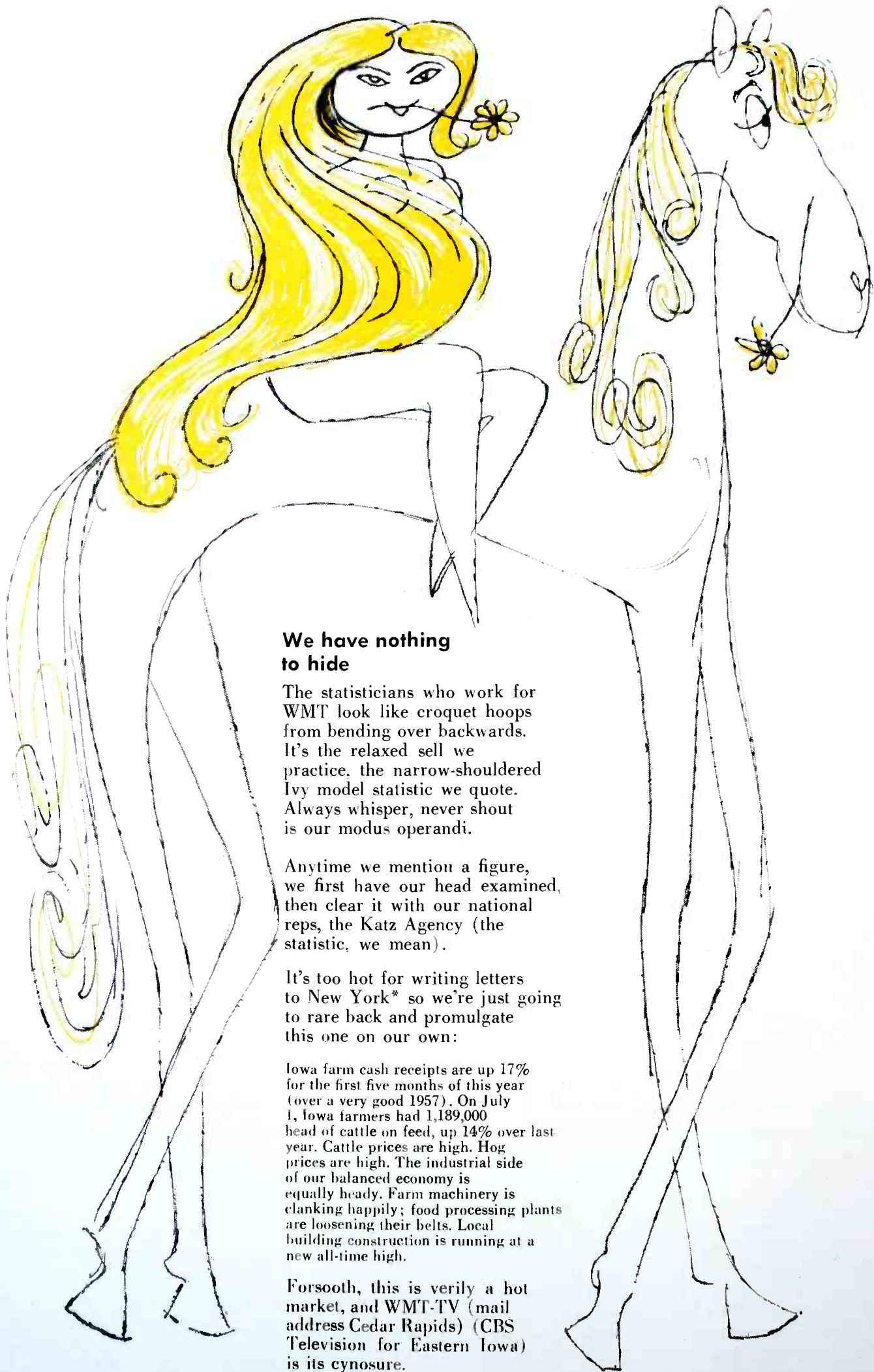
The Faculty Club at Kresge Hall—a very nice arrangement—was open for breakfast and dinner Monday through Friday exclusively for members of the AMP. Members of the faculty used their own club at lunch, but the students' dining room was available for that meal. The breakfasts were excellent, and the dinners fair to good.

The class was organized and most members were appointed to various committees such as House Committee, Graduation Week Committee, Budget Control Committee, Activities Committee, etc. I became a member of the Record Book (year book) Committee and spent many interesting hours on this activity. Co-chairmen of the committee were G. Lester Williams, Jr., vice president, McCann-Erickson, Inc., and William B. Geidt, manager, advertising division, Inland Steel Company.

Extra, extra-curricular activities

Extra, extra-curricular activities included visits to Boston's many fine eating places such as Jimmy's Harbor-side, Joseph's, Lock-Ober's, Union Oyster House, Eddie David Steak House, The Charles and Sands'. Best hotel food was found at the Ritz-Carlton, the Statler-Hilton and The Somerset.

Extra, extra, extra-curricular activities (indulged in by very few members of the 33rd AMP and offered purely from hearsay) embraced sorties to the Tic Toc Club, the Stage Show Bar or Club Zara. In the latter, one dolly after another danced to an orchestra which played just one tune, Danny Thomas' "Ode To a Wailing Syrian." Real relaxation. Or for good food and drink, The Darbury Room; for company, ask "Sam the Bartender." END



We have nothing to hide

The statisticians who work for WMT look like croquet hoops from bending over backwards. It's the relaxed sell we practice, the narrow-shouldered Ivy model statistic we quote. Always whisper, never shout is our modus operandi.

Anytime we mention a figure, we first have our head examined, then clear it with our national reps, the Katz Agency (the statistic, we mean).

It's too hot for writing letters to New York* so we're just going to rare back and promulgate this one on our own:

Iowa farm cash receipts are up 17% for the first five months of this year (over a very good 1957). On July 1, Iowa farmers had 1,189,000 head of cattle on feed, up 14% over last year. Cattle prices are high. Hog prices are high. The industrial side of our balanced economy is equally heady. Farm machinery is clanking happily; food processing plants are loosening their belts. Local building construction is running at a new all-time high.

Forsooth, this is verily a hot market, and WMT-TV (mail address Cedar Rapids) (CBS Television for Eastern Iowa) is its cynosure.

**Acknowledgements of orders are different.*

print ads suffer from the same basic weakness that bedevils the print advertising of most mass impulse products. They are "low interest items." As the advertising manager of one of the drug companies says: "There is no reason why a person should want to read an ad about a headache remedy." Television, on the other hand, makes it possible to deliver the full product story to the viewer who has to make an effort to escape it.

The combination of sight and sound also offers a new dimension to the hard sell. The picture of misery; eyes that cry for help, brows wrinkled in worried thought, the grinning, grimacing, grey embrace of trouble. The sound of pain; lightning to simulate flashes of pain and hammering to show the dull, longer-lasting variety of pain.

TV offers the visual sell which doesn't verbally describe. It demonstrates. And demonstration is raised to new heights in the Bufferin-Anacin battle of film commercials. Here the former's mechanical man, also known as the "Iron Gut," takes on the latter's "Segmented Head."

Furthermore, from the point of view of coverage, TV is unmatched. For pain-killers it is an unusually efficient medium, because pain is universal and customers are everywhere. And the range of the market continues to widen because of a recent fundamental development in distribution, the growth of the supermarket.

In 1943, fifty-one per cent of the buying of headache remedies was inside the drug store. By 1958, fifty-one per cent of the buying was outside. Supermarkets are now the most rapidly flowing channel of distribution. They offer drugs substantial benefits not available in pharmacies. No private brands are placed in competition, larger sizes are sold, profits are greater.

Supermarkets demand more pre-sell

But supermarkets also demand more of a pre-sell because customers wait on themselves, and they foster a high incidence of impulse buying; for both functions, TV becomes the ideal medium where drugs are concerned.

Basic media tactics are illustrated in estimates of TV expenditures for 1957. Bufferin and Anacin make network the key, the other two are heavier in spot. Bufferin spent \$4,931,000 on network and \$329,000 on spot; Anacin

\$6,774,000 on network and \$1,918,000 on spot; Alka Seltzer \$3,842,000 on spot and \$3,390,000 on network; and Bayer Aspirin \$2,306,000 on spot and \$1,920,000 for network.

In program buying and even in spot buying the internal analgesics show great similarities. All concentrate on the daytime audience, with Anacin, perhaps, giving the females the most attention and Bufferin the least. Numerous surveys have been taken by American Home which credit women with controlling purchases of headache remedies.

News programs are a must buy for Anacin and the others favor this program type too. It reaches a high proportion of men.

But to reach the male with precision, Anacin, Alka Seltzer and Bufferin emphasize sports. The Alka Seltzer preference especially is based on its drive for the male viewer. Sixty per cent of its sales are derived from upset stomachs and 40 per cent as a headache remedy.

Country and Western programming is also a staple commodity, especially with Anacin. It is especially attractive to the lush Southern market where self-dosing is common.

Total coverage goal of all brands

All the brands seek *total coverage*, and therefore buy in all dayparts. But those remedies which haven't large enough TV budgets zero in on prime time periods and daytime. They sell all during the week as well as on the weekend, a time when having fun is traditional. Repetition is the key.

Network, of course, offers advertisers such as Bristol-Myers and American Home a 75-cents-on-the-dollar buy, as they earn maximum discounts. These companies have so many brands they can move them in and around, using their network vehicles almost as spot carriers, and give small brands big exposure. It also offers numerous advantages not available in spot: big name talent, network promotion and publicity, program identification and tremendous audiences.

This is particularly true for Bufferin. The TV goal of Bufferin is impact, with efficiency considerations secondary, though, as a matter of fact, the size of the audience reached by its network vehicles has made for a relatively high efficiency. Impact was first scored with Arthur Godfrey, then later with

Alfred Hitchcock Presents and finally with *Playhouse 90*. Impact was also heightened by high identification with programs. Bristol-Myers, with full ownership of *Alfred Hitchcock Presents* and *Tombstone Territory*, was the only company among the four to fully sponsor several programs and cash in on the identification factor.

The nature of the Godfrey and the Hitchcock programs is such that they attract fairly constant audiences. Bufferin was then in the fortunate position of being able to keep punching home its sales pitch to the same faces over and over again, the ideal repetition pattern.

Godfrey shoved them into first place

Personality selling, with its magical power to move goods, is generally credited by Bristol-Myers as being the force that shoved it into first place among headache remedies. And Godfrey gets chief credit. Pre-Godfrey, the pace of the product's growth was substantial. Post-Godfrey it was jet-propelled. The first full season he was sponsored by Bufferin, it used two half-hours of his daytime show and an alternate half-hour in the evening, plus an evening half-hour anthology program. Bufferin is also using Don McNeill on radio (which incidentally consumes about 20 per cent of its total advertising budget), and has used Bert Parks on TV.

Bufferin supplements network with spot. Occasionally it will go into a market and go after saturation. A case in point is its buy of 42 spots in Los Angeles during the week ending May

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16, 1958. In five other markets that week, it was averaging less than three spots each. And the Los Angeles spots were mainly on film programs for even heavier impact. Otherwise its main reliance seems to be on IDs bought on independents in major cities to find audiences not watching its network programs. And it doesn't buy too many of these.

The Anacin network attack

Efficiency plus power best describes the Anacin network attack, an approach that is perhaps unique for its well-balanced combinations of various program types and for the range of its daytime and nighttime coverage, mid-week as well as weekend. (See program listings for Anacin on page 86). American Home was like an old champion who suddenly and startlingly realizes that the young challenger has the ability to deliver a knockout punch. Its Anacin brand was in peril. The transfusion was money pumped into TV. The Anacin budget was increased almost 60 per cent from 1956 to 1957. Expenditures for the former year were \$5,257,000. In 1957 they were \$8,662,000.

Have Gun Will Travel was added to *Name That Tune*, which gives one of the best cost-per-thousands in TV. Several NBC quiz shows were added to *Love of Life* and *Secret Storm*, two well-established CBS daytime beach-heads. These new programs increased the network reach tremendously.

The approach has also proved highly effective in this field. Spot for years had kept the sales pressure at a high



flame for both Alka Seltzer and Bayer. Miles didn't have enough important products to use network as efficiently as it might (68 per cent of its total sales in 1956 were from Alka Seltzer). Spot offered flexibility, an absence of risks and special promotion possibilities in individual markets.

Special promotions are, of course, Alka Seltzer sales technique. But just as important are the field reports that Alka Seltzer receives from its representatives. These state almost to the exact day the duration of the impact of its spot campaigns. New campaigns are then mounted to generate tremendous sales power. These spot tactics can be compared to an artillery battery shelling a position and waiting for reports from observers up front to unleash a new cannonade. Control is the greatest asset of such use of spot, control which is vital when a product is so important to a company.

To get impact, Alka Seltzer buys minutes. These are centered in station time when they are obtainable. They enable Alka Seltzer and its competitors, who also favor minutes, to give the product the full sell which is generally desired in drug copy. To get at the prime time viewers with its spot, Alka Seltzer however, also uses a large number of 20-second station breaks. Though these cannot tell the full copy story, when bought in sufficient numbers, they have a great cumulative impact.

Spot is, of course, especially valuable to Alka Seltzer because it is a product that enjoys heavy seasonal sell during holidays when people tend to over-eat and over-indulge. Because it is also sold as a cold remedy, it enjoys heavy winter sales. Spot consequently enables Alka Seltzer to link advertising pressure to potential need for product.

This, of course, is also done by Anacin, which uses a wave pattern of buying spots. Beginning September 30, markets are added by Anacin until a full complement of 120 (Alka Seltzer concentrates on 96 markets) is reached at the height of the cold remedy season. As the weather becomes warmer, stations and markets are gradually added until during the summer months, only the most important markets are being used for spot. Incidentally, Anacin stoked up its spot operation considerably in 1957 when it spent \$1,918,000. In 1956, it had spent \$113,000.

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Ad libs are fine but

It's a fact—quick quips, spontaneous gestures, are best caught on film. Then you are in control. A quick snip here . . . a laugh highlighted there—and you have another show . . . one you can be proud of. That's because you see it before you show it on film. What's more, a very important "more," you're in control, too, of time and state. 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 14, 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.**



Another form of impact is generated in the Alka Seltzer use of network. An average of seventy per cent of the commercial time is used on Miles Laboratories network programs, with more daytime than night. Coverage is comprehensive to go along with its powerful reach.

Of all the pain-killers, Bayer Aspirin appears to adhere most strongly to the goal of circulation at a minimum cost. The big gun in its arsenal, at least in terms of keeping costs low, is a detective series produced in England by Sterling Drugs and variously titled *Inspector Mark Saber*, *Saber of London*, *The Vise* and *Detective's Diary*. It has been estimated that the series has been worth a minimum of \$3,500,000 in free time and programming to Sterling and Bayer Aspirin over the last three years.

The show is a barter property, one of the few used in this manner by a major client. Originally produced for about \$22,500, it was first seen on *Mystery Theater* on ABC. Re-runs were then offered to stations and were carried by as many as 125 of them for two seasons. The third year of re-runs were placed on NBC in lieu of new programming on Sunday afternoons and Saturday mornings, and, in addition, are still being bartered on more than 60 stations.

Otherwise, Bayer's network soap opera *Modern Romances*, now cancelled, was one of the cheapest on TV, program cost being \$2,700 per quarter hour. Quiz show buying is on a contiguous basis.

In spot, incidentally, Bayer prefers minutes, but, in reality, it has had to settle for a good deal less.

Alternate roads to TV sales success

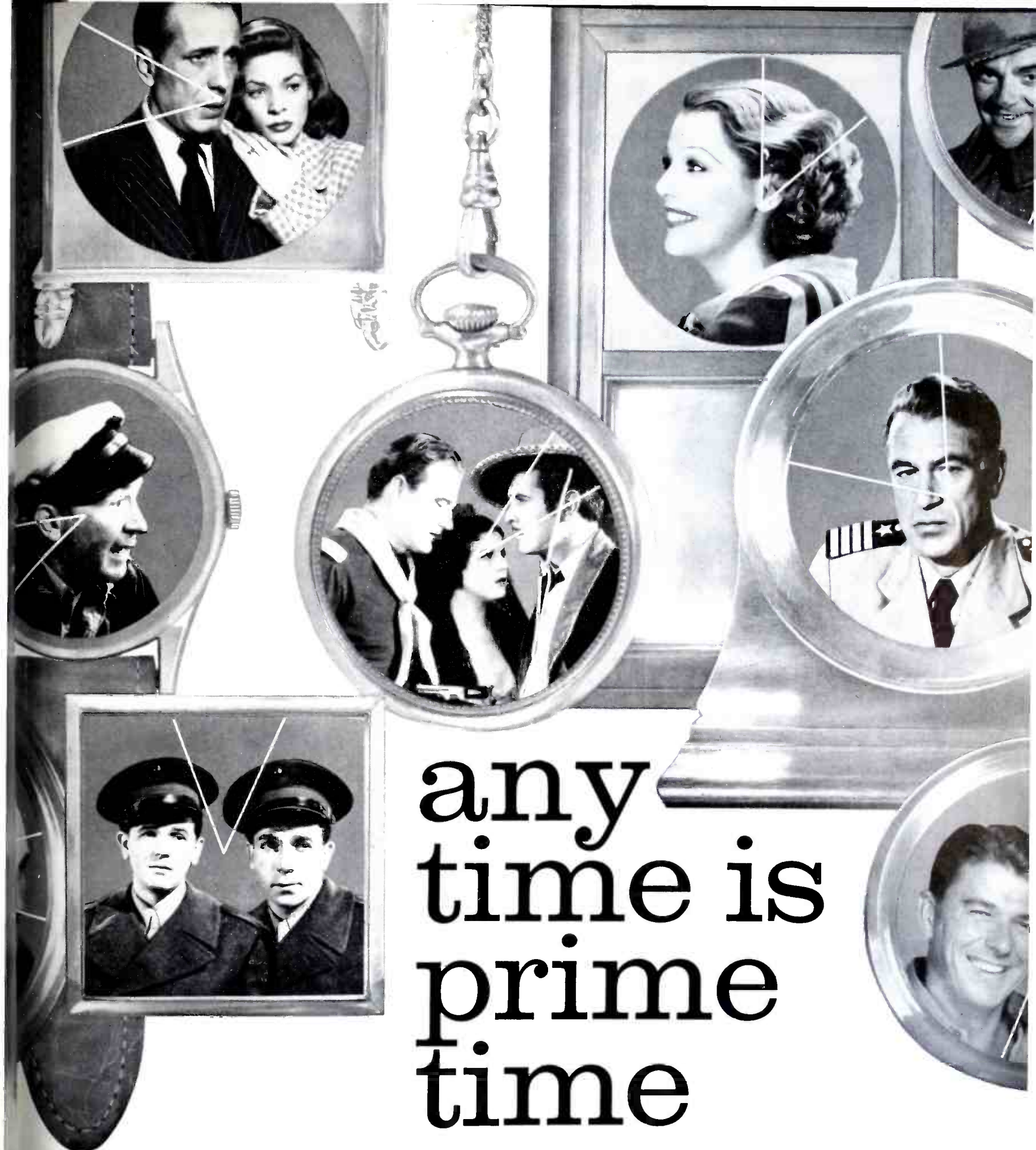
Since all these pain-killers are getting a good number of impressions many would argue that copy is the determining factor. Hard sell is, of course, the rule. But Alka Seltzer's use of the soft sell is so directly contradictory and so productive of results that, once again, it illustrates the possibility of taking alternate roads to sales success on TV.

The Alka Seltzer soft sell stresses the pleasant aspect of taking the product. It features "Speedy," a cartoon character who symbolizes "propulsive action," a quality that all these pain killers sell and sell hard. "Speedy" is involved in a number of situations

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PROGRAMS SPONSORED BY THE HEADACHE REMEDIES

ANACIN				
Program	Network	Time Period	Day	Purchase
Have Gun Will Travel	CBS	9:30-10 p.m.		One-half
Doug Edwards and News	"	7:15-7:30 p.m.	Tuesday Thursday	
Secret Storm (Strip)	"	4:15-4:30 p.m.	Monday Wednesday Friday	Quarter-hour each day
Love of Life	"	12-12:15 p.m.	Tuesday Thursday	Quarter-hour each day
Name That Tune	"	7:30-8 p.m.	Tuesday	One-half
Sunday News Special	"	11-11:15 p.m.	Sunday	" "
77 Sunset Strip	ABC	9:30-10:30 p.m.	Friday	One-quarter
It Could Be You	NBC	12:30-1 p.m.	Friday	Alt. quarter-hour
Price Is Right	"	11-11:30 a.m.	Monday	" " "
Queen For A Day	"	4-4:30 p.m.	Monday Friday	" " "
John Daly and News	ABC	10:30-10:45 p.m.	Tuesday Thursday	Quarter-hour
Behind Closed Doors	NBC	9-9:30 p.m.	Thursday	One-half
BAYER ASPIRIN				
Mark Saber	NBC	7-7:30 p.m.	Sunday	One-half
Restless Gun	"	8-8:30 p.m.	Monday	One-half
Detective's Diary	"	12:30-1 p.m.	Saturday	" "
True Story	"	12-12:30 p.m.	Saturday	" "
Verdict is Yours	CBS	3:30-4 p.m.	Wednesday Thursday	Alt. quarter hours each day
County Fair	NBC	4:30-5 p.m.	Monday Wednesday Friday	" " "
Today is Ours	"	3-3:30 p.m.	Monday Wednesday Friday	" " "
Price is Right	"	11-11:30 a.m.	Monday Wednesday Friday	" " "
Perry Mason	CBS	7:30-8:30 p.m.	Saturday	One-third
BUFFERIN				
Pete Gunn	NBC	9-9:30 p.m.	Monday	Full sponsorship
Alfred Hitchcock Presents	CBS	9:30-10 p.m.	Sunday	" "
Arthur Godfrey (morning show)	"	11:15-11:30 a.m.	Wednesday	Quarter-hour
Verdict is Yours	"	3:45-4 p.m.	Monday	" "
Post Fight Beat	NBC	10:45-11 p.m.	Friday	" "
Undecided	ABC	11-11:15 a.m.	Friday	Major sponsorship
Undecided	"	12:45-1 p.m.	Friday	" "
Undecided	"	3-3:15 p.m.	Friday	" "
ALKA-SELTZER				
Fights	ABC	10 p.m. on	Wednesday	One-half
Rifleman	"	9-9:30 p.m.	Tuesday	One-third
Leave It to Beaver	"	7:30-8 p.m.	Thursday	One-third
Jimmy Dean	CBS	2-2:30 p.m.	Tuesday	Alt. quarter-hour
Price Is Right	NBC	11-11:30 a.m.	Thursday	" " "
It Could Be You	"	12:30-1 p.m.	Thursday	" " "
From These Roots	"	3:30-4 p.m.	Thursday	" " "
Queen for a Day	"	4-4:30 p.m.	Thursday	" " "



any time is prime time

With Warner Brothers Features. Over 50% of the audience in three-station markets can be yours morning, noon and night. Look at the record below. Write, wire or phone for full details.

HERE'S THE PROOF!

TIME	CITY	STATION	% OF AUDIENCE	FILM
10-10 AM	Miami	WTVJ	57	DARK PASSAGE
11-1:30 PM	Portland	WCHS	66	SHE HAD TO SAY YES
2 PM	St. Louis	KMOX	62	MAN FROM MONTEREY
3-3:30 PM	San Diego	KFMB	65	BELOVED BRAT
4-5 PM	Cincinnati	WKRC	52	STALLION ROAD
6-6:45 PM	Boston	WBZ	48	FIGHTING 69TH
8-8:30 PM	Las Vegas	KLRJ	50	TO HAVE AND HAVE NOT
10-11:45 PM	Houston	KGUL	60	TASK FORCE
12:00 PM - 1 AM	Philadelphia	WFIL	63	PRIDE OF THE MARINES

d.c.p. inc.

Distributors for Associated Artists
 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

Productions Corp.
NEW YORK
CHICAGO
DALLAS
LOS ANGELES

Prices for individual pictures on request

The commercial that was specifically tailored for the program did twice as well as the average for commercials that were just "dropped into" the show.

The second way to overcome the middle-position problem is the "mood of the show" approach. Basically, this means relieving the tension by a commercial in a lighter vein that makes use of characters, settings or situations that are in keeping with the program itself. This was done successfully on a western by the food advertiser, as shown in the following figures:

	<u>Preference Change</u>
"Mood of show" commercial	13.2%
Average, all other commercials	7.1

To sum up the picture for middle-position commercials in tense programs: With the middle commercial normally following the height of viewer involvement, "cast" commercials and those that fit in with the mood of the program appear to be ways of utilizing this intensity to the best advantage.

Conventional placements a problem

So much for the middle commercial; now let us examine the other two conventional placements, beginning with the opening commercial. How do these fare in tense programs? The following series of tests indicates that there is a problem here too:



HOW SCHWERIN TESTS COMMERCIALS

The Schwerin Competitive Preference measure is applied as follows:

Between 300 and 450 people are attracted to a theater by mail. (The final sample, of course, is post-selected from the original audience.) They then go through these steps:

(1) Fill out a questionnaire giving their personal characteristics and other information.

(2) Check on a list of all the major brands of a product the one that each person wishes to receive if he is the winner in a drawing. (For low-cost and frequent-use items, a substantial supply is offered.)

(3) View the commercial in program context—either the advertiser's own show or a participating spot context.

(4) Write down, if they can recall it, the brand name and everything they remember having seen or heard said about the product in the commercial.

(5) Check again on the same list the brand they prefer to win.

The change in the percent choos-

ing the advertiser brand before exposure to the commercial and the percent choosing it after is taken as the effectiveness measure.

The Competitive Preference criterion has correlated with the results of sales area tests run independently by a number of our 65 client contracts. This correlation is naturally relative; when commercial A is significantly more effective by this measure than commercial B, the former does better in a test market situation. No serious researcher will claim that volume of sales resulting from any given commercial can be accurately predicted; there are just too many intervening variables between the advertising stimulus and the moment of purchase.

It should be noted that positive correlation with sales has not been obtained during this same history for remembrance, belief or liking. These have their own values in the scheme of understanding viewer reactions, but are not employed as measurements of effectiveness.

Product	Preference Change	
	In Situation Comedy	In Western Program
Cereal	6.7%	0.4%
Beverage	5.6	0.8
Food	4.5	2.3
Drug Product	9.1	7.1

The westerns in the above tests all had one characteristic in common—the presence immediately before the commercial of action-packed, tense teaser scenes. The teasers—which, incidentally, our program studies reveal to be very important from the audience-holding viewpoint—seem to represent a hazard as far as the commercials are concerned. For in one instance where a commercial was tested in a western and was not preceded by a teaser, this was the outcome:

	<u>Preference Change</u>
Same commercial in—	
Situation comedy	4.2%
Western (without teaser)	8.0

This, then, is the present state of the information about opening commercials in tense programs: The deletion of an action teaser before the lead-off commercial appears to make the spot easier to work with (but it is unlikely to be a realistic solution to the problem because of potential audience loss).

Our review of commercial placement has been a rather gloomy tour so far. We come now to the closing position, where the picture is more cheerful. The first indicator of this happier state of affairs is a study in which the same cereal commercial was tested twice in the same western—in the first instance in the middle position, and then in the closing position:

	<u>Preference Change</u>
In middle position	4.9%
In last position	8.3

The ability of a commercial to perform better in one place than in another is fairly strong evidence in itself. Also of moment is the steady way in which commercials in the third spot in tense shows regularly outperform those

located elsewhere in such programs:

Preference Change

Product	In western or In situation adventure comedy show	
	Pet food	4.7%
Candy	5.3	14.9
Hair dressing	4.3	11.4
Analgesic	3.8	7.1

In the last two cases, by the way, the advertiser was the alternating sponsor, which suggests the interesting likelihood that minor sponsorship is actually the preferred position on most tense programs at the present time.

Our basic conclusion, then, must be as follows: *Both the opening and middle positions pose special problems; the odds are against escaping these if you simply insert a commercial without regard to the show's nature. The last position, on the other hand, is more tractable; most basically effective commercials are apt to do well there.*

It is our feeling that the final commercial succeeds more often in programs of the kind under discussion because at that stage the plot has commonly been resolved, so that viewer tension has subsided. Against this, of course, must be weighed the possible loss of audience once the story ends.

The spot-carrier approach to television programming will doubtless continue to be important. Economic pressures will continue to lead to widespread use of participations and alternate sponsorships.

Those advertisers, however, who take the factor of program environment into account will enjoy a decided competitive advantage, simply because of the increase in commercial effectiveness it has been proved possible to achieve, with no change in rating. At the present time, two basic qualitative approaches are possible.

1. Develop commercials that take advantage of the involvement achieved by the program;
2. Avoid the difficulty from the start by selecting a type of program that is easier to work with—even at the cost of some circulation.

SWEENEY From page 35

Prices, selling points, store hours—all alterable within minutes of air time.

CLAIM No. 7: "Newspapers offer better retail merchandising than any other medium . . ."

Fact: You get what you pay for in advertising. The cost of newspaper space is based upon many things. One of them is the amount of "free" merchandising done by the paper. You pay for it. If you don't want or need it—you pay for the other guy's. If you want merchandising help, ask your local RAB radio station. Some of the smartest merchandising ideas have originated with these stations. But the cost of this is not shared by all the station's advertisers.

CLAIM No. 8: "Newspaper advertising is a safer and surer investment than other media . . ."

Fact: Ask your RAB station representative what an advertiser gets for his money on radio. He'll show you actual case histories of businessmen in your field who have used radio successfully. You'll see what others gained for their investment in radio.



Leads in Fresno



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

Leads in news — coordinates with McClatchy newspapers for complete, up-to-the-minute coverage. Sound and silent film cameras give 24-hour coverage of local events. Has No. 1 rated news program.*

*ARB May '58

KMJ-TV • FRESNO, CALIFORNIA • McCLATCHY BROADCASTING COMPANY •

The Katz Agency,
National Representative

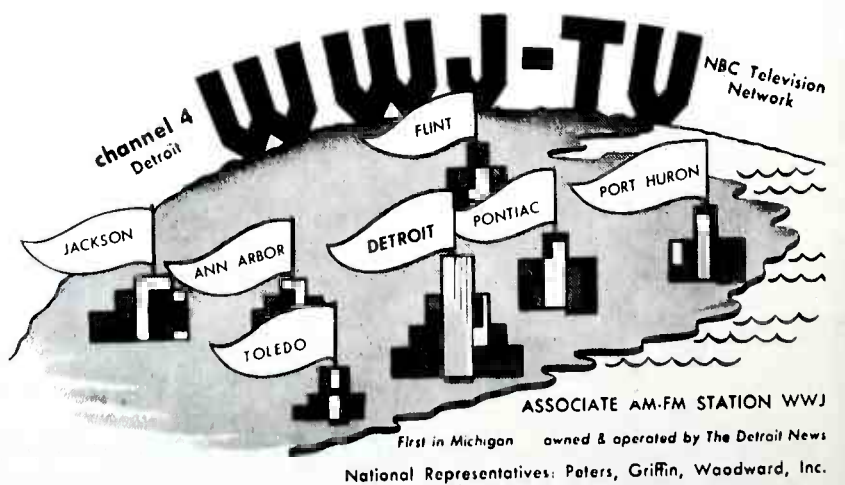
THE IMAGE OF

BELIEVABILITY



Believable as the familiar school-house and the bell that beckons youngsters back to books and lessons—that is WWJ-TV in Detroit. Eleven years of superior television service to southeastern Michigan have given WWJ-TV such dominant stature that every advertiser enjoys a priceless advantage.

Be sure this fall. Be sure to use WWJ-TV, Detroit's Believability Station.



Television Magazine, September
Sponsor, September 20
Broadcasting-Telecasting, September 8

"Basically we are selling an intangible . . . TV makes the selling easier."

sell the insurance. Because our commercials have informed most of these prospects as to the broad outlines of our policies, the prospect is obviously much more receptive to our selling.

"Make no mistake about it, insurance selling is not easy. It is a product everyone knows and needs, but it is not a product everyone wants to buy. You can't park it in the driveway. Or store food in it. It is necessary to sell insurance hard.

"Basically what we are selling is an intangible which consists of faith in our company and its ability to stand behind the policies it sells," Shanks explains. "TV is managing to make the selling of that intangible easier. We can't always measure its contribution, but we know it's there. We get an immediate feedback from our salesmen if they see anything they don't like."

As might be expected, the highly developed public relations consciousness common to insurance company management is reflected in Prudential's approach to commercials. "The nature of our product is such that we must pay much more attention to our commercials than some other companies," says Shanks. "We can't offer dances and jigs. We can't beat people over the head. We stress high grade advertising that embraces a soft sell.

Art, quatrains & stylized guitar playing

"This summer we've moved even a little further along the lines of public service. We're offering eight to ten commercials of a public service nature which follow the lines of those created by the Advertising Council. They feature still art, quatrains, and stylized guitar playing. These embody an indirect approach to selling which we feel will also be invaluable in making the name of the company known."

Shanks also believes that such commercials will play their part not only in dispelling gloom, but in making the public community-minded. In contradiction to most economists, Shanks and his corps of analysts at Prudential have steadfastly predicted that 1958 would see a rise in business. He does, however, see the need to keep costs under control.

As for TV, Shanks sees no signs that costs are levelling off for Prudential. "We keep extending our coverage

and increasing our TV budget." Nevertheless, he believes that TV's results make it well worth its costs. "You must realize how many people see it and how deeply it goes," he explains.

In the near future Prudential intends to keep using TV in the same way. "As Prudential grows we may make more use of TV, but it will be along the same lines"—the broad avenues of soft sell on an institutional level.

Women's influence to be explored

One area to be explored more thoroughly is the influence of women in buying insurance. In spite of several attempts to chart its boundaries, it remains, as yet, uncharted. Prudential had been in daytime radio: in the early 1950's, it went into daytime TV by purchasing a segment of the Garry Moore morning show. "We never really discovered what results we were getting with daytime sponsorship so when our evening program became more expensive, we cut back daytime."

Though the insurance executive is well-aware of the value of the medium to his company, he is hardly an uncritical admirer of it. He deplores the current tendency among advertisers and agencies to play follow-the-leader in their programming. He sees the emphasis on Westerns as being the reason why more people don't watch the medium. He also deplores the emphasis on ratings. "We pay attention to ratings at Prudential. Naturally we want our program to get sensible ratings and do a constructive job. But they are only one way of measuring the medium."

Shanks admits that if he were selling soap, he might have a different viewpoint. Nevertheless, he believes that all sponsors should watch their commercials carefully.

The Prudential president also believes that TV has had an enormous effect in standardizing the taste of the country. He finds it a major factor in the drive toward conformity. "Everybody has got to eat the same products and think the same thoughts," he declares. "A man can't wear one-piece underwear without being thought odd."

But Carroll Meteer Shanks can hardly be accused of conformity. Only recently did he buy a TV set after his associates had tried to persuade him to buy one for years.

He goes to bed early, before prime time ends, at 10 p.m., and is up at six a.m. to do Yogi exercises. He is a tough, demanding executive who sees social responsibility as a major concern for big business.

And he sees TV as being of tremendous aid in the mass selling of the idea of responsibility. "TV's wide impact," he says, "helps us reach people in the mass and teach them something about the value of self-sacrifice. Our policyholders have not bought a pleasant shiny knickknack but have given up something to protect their wives and families. And this has had a significant effect on the moral integrity of people, because they have decided to take care of their own rather than rely on someone else or the government."

Few insurance companies use TV

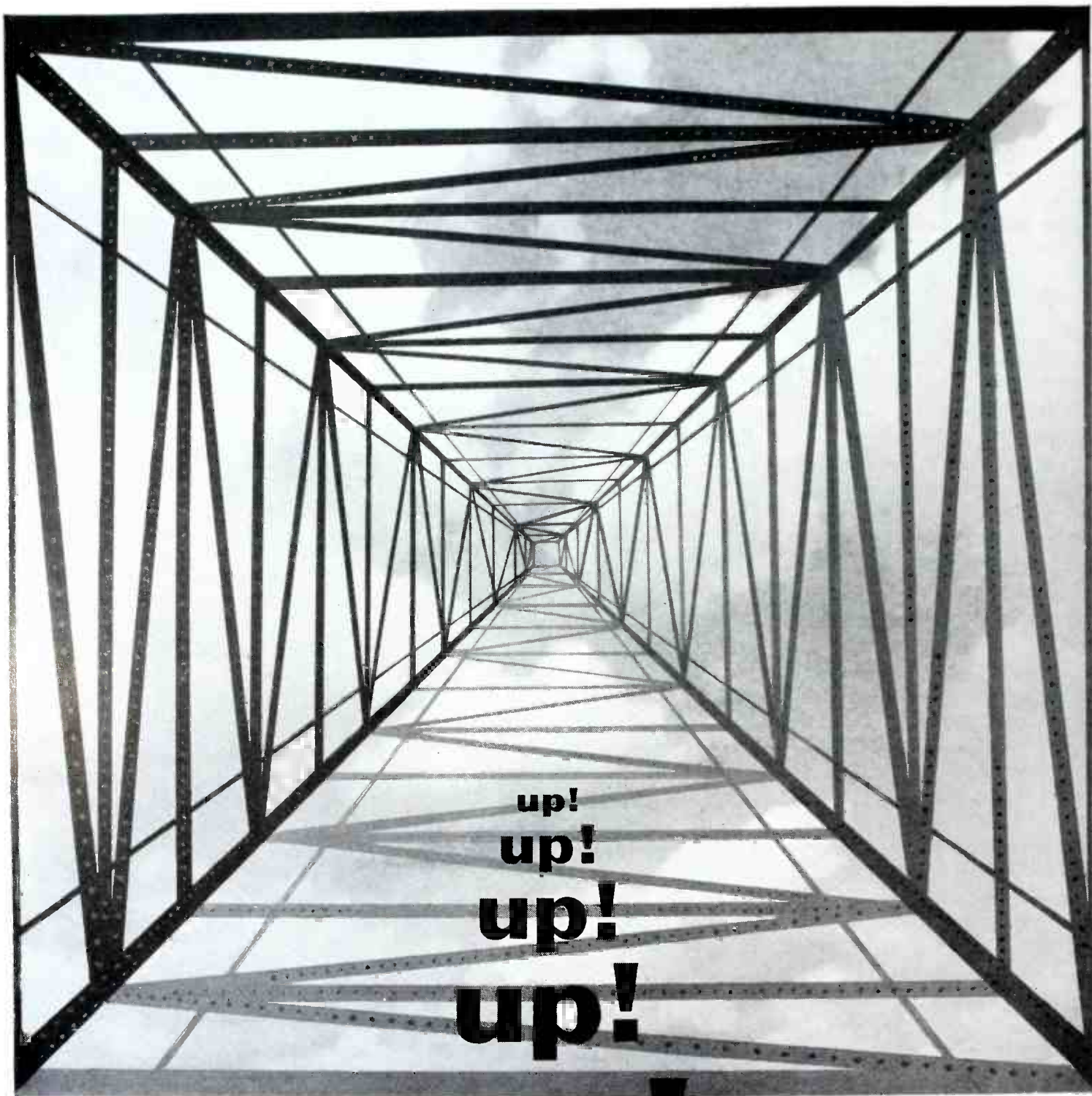
But aside from Prudential's concentration on TV, the insurance field itself has generally used other media to tell its story. Magazines have been preferred. Prudential itself pioneered with Sunday supplements in 1951. In 1957, its Sunday supplement budget was \$1,300,000. In terms of advertising appropriations, its two closest competitors are the New York Life Insurance Company with \$4,450,000 and the Metropolitan Life Insurance Company with \$3,900,000.

Shanks does not expect them to follow his company into TV, at least not on the Prudential scale.

Prudential was not successful with its first network program. Its *Prudential Family Hour* was cancelled after the 1950-51 season because it did not give sufficient coverage. Its second vehicle, *Your Show of Shows*, on which a participation was bought, was also dropped after one season.

From that time on Prudential has gone from one success to another. It purchased *You Are There* in September 1953 and the program ran until the summer of 1956. Through the season of 1956-57, it rode the spectrum on *Air Power*, the documentary so successful it proved to be the nemesis of Roy Rogers.

And now with *Twentieth Century* it seems to have found a vehicle that will go on for years. Dedicated optimism sometimes does pay off. But Mr. Shanks is insured for \$450,000 anyway. END



up!
up!
up!
up!
up!

This month WNEP-TV becomes one of America's most powerful television stations... zooming up tower height and visual power to deliver a *bonus* of about 80,000 additional TV homes... penetrating even fringe areas with maximum signal intensity on direct line-of-sight. WNEP-TV will now deliver 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 will now be hitting 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 alike!

REPRESENTED BY AVERY-KNODEL, INC.

WNEP-TV

Channel 16 • Scranton—Wilkes-Barre

OFFICES: 70 NIAGARA ST., BUFFALO, MOHAWK 2300 • 15 E. 47th ST., NEW YORK, PLAZA 1-3030

A TRANSCONTINENT STATION

WROC-TV, Rochester, N. Y. • WWSA Radio, WWSA-TV, Harrisonburg
WGR Radio, WGR-TV, Buffalo • WNEP-TV, Scranton—Wilkes-Barre



Drug companies have highest ratio of advertising to sales

50, almost all the drug companies climbed in the rankings, notably Pharmaceuticals Inc., up from 44th to 30th place.

In the hierarchy of American business, the pharmaceutical companies hold a relatively low position when measured by their sales, profits or invested capital. Their rankings in this study, by contrast, point up the essential role played by advertising in their corporate existence. Most striking is the case of Bristol-Myers, which stands 10th in TELEVISION MAGAZINE's listing of national advertising expenditures, but only 350th in sales, according to *Fortune* magazine. American Home Products, 8th in advertising, ranks 118th in sales. Revlon stands 35th in advertising and 378th in sales.

Looking at it another way, Bristol-Myers' ratio of advertising expenditures to sales in 1957 was 28.5%. For Miles Laboratories it was 28.2%, for Carter Products 27%, for Revlon 12.5%, for American Home Products and Warner-Lambert 9%. (And these figures are based on the five measured media only; if direct mail and all other advertising bids were included they would, of course, be much higher still.)

By comparison, General Motors, which ranked first in both sales and advertising, spent .9% of its sales in the five measured media. Ford and Chrysler spent 1.1% and 1.8% respectively. The three appliance companies—Westinghouse, General Electric and RCA—each devoted less than 1% of sales on media advertising.

In the tobacco group, the ratio swung from 4.35% for American Tobacco to 9.3% for Lorillard. In soaps, P&G spent 8.7%, Colgate 9.4% and Lever 14.4%. Among the food companies, a ratio of 3%-4% was the rule, although Armour devoted only .5% and Kellogg went up to 7.8%.

TELEVISION MAGAZINE's media report this year includes sales figures as reported in *Fortune* magazine's Directory of the 500 Largest U.S. Industrial Corporations, published last July. Except where indicated, figures are for the fiscal year ending not later than January 1, 1958.

Analysis of the six key industries

Here is an analysis of how the six key industry groups represented in the Top 50 divided their advertising dollars among the five measured media in 1957.

Appliances: Largest shift in media emphasis among the three appliance manufacturers in the Top 50 was made by Westinghouse, which almost doubled its magazine share at the expense of network TV. Nevertheless, network television remained its primary choice, with 46% of its budget. General Electric and RCA made only slight changes in their media shares. GE kept 43% in magazines, divided the remainder equally between newspapers and network television. RCA also made magazines its primary choice, though its combined investment in spot and network TV was slightly larger. A feature at RCA was its comparatively heavy move into network radio—9% of its budget.

Automobiles: Most significant move in the automotive group was the return, by General Motors and Chrysler, to

increased emphasis on print. Prior to 1957, network television's share had grown larger year by year, until in 1956 Chrysler actually made network television its primary choice. Last year Chrysler shifted back to newspapers as its media favorite, though with 37% still on the networks it remained TV's staunchest advocate among the Big 3. GM decreased its network TV share, increased both magazines and newspapers, with the latter now receiving 53% of its budget. Ford kept its 1956 shares relatively unchanged, with half going to newspaper, one-quarter to television, and most of the remainder to magazines.

Drugs & Toiletries: Network television grew even stronger as the main support of the drug group in 1957, as six of the eleven companies represented put over 50% of their budgets into the medium. When spot expenditures are added, 10 of the 11 put over half their funds into television.

Three companies—Carter Products, Warner-Lambert and Sterling Drug—made spot TV their primary choice, though in each case allocating to it a smaller percentage than in 1956. Carter, with exactly 50%, rode most heavily with spot TV; Pharmaceuticals, with 81%, most heavily with network television. Revlon practically abandoned spot, whose share dropped from 14% to 1%, and boosted its network investment.

Johnson & Johnson moved large share into network TV

Johnson & Johnson continued its main emphasis in magazines, slightly over half its budget, though it moved a considerable share out of magazines and into network TV in 1957. Magazines received approximately 20% of the budgets of Bristol-Myers—down from 1956; Warner-Lambert—up from 1956; and Helene Curtis—also up. Warner-Lambert tripled its newspaper share from 5% to 15%.

Moving back into network radio in 1957 were Bristol-Myers and Carter Products, both with over 10% of their five-media budgets.

Food: The steady movement of food advertising revenue into television continued in 1957, as every one of the 16 companies represented in the Top 50 gave TV the largest slice of its budget. Thirteen put their largest single appropriation into network TV, two favored spot TV, and one—Coca Cola—rode with newspapers.

Changing their number one choice last year were National Dairy, from newspapers to network TV; Cambell Soup and Standard Brands, from magazines to network TV; National Biscuit, from newspapers to spot television; Corn Products, from a three-way tie between spot TV, network TV and magazines to clear-cut emphasis on network TV; and Coca Cola from network TV to newspapers.

Greatest single change in emphasis was made by Swift & Co., which by upping its network TV share from 41% to 63% jumped over Kellogg for first place in share-of-budget going to the medium. Continental Baking, already the major advocate of spot TV in the food group, raised its allocation

To next page

Network television was again first choice of soap and tobacco companies

from 55% to 73%. Others heavily in spot TV were National Biscuit, Coca Cola and Corn Products.

Pillsbury Mills shifted a considerable share of its budget into newspapers, from 23% in 1956 to 31% last year. National Dairy, Armour, Quaker Oats, and National Biscuit all kept approximately 30% of their media budgets in newspapers. Armour and Borden increased their magazine percentage, while General Mills and Campbell Soup continued their 35% share in that medium.

Only National Dairy, with 6% of its budget committed, made any significant new move into network radio.

Soaps & Cleansers: Media relationships by the three dominant companies in this industry remained almost precisely what they had been in 1956, with network TV the overwhelming favorite in each case. Both Procter & Gamble and Colgate-Palmolive devoted over 50% of their budgets to their primary choice. For P&G it was spot TV next, then magazines, then newspapers. For Colgate, newspapers were second choice, then spot TV, then magazines. Lever remained, as in 1956, the most strongly newspaper-oriented of the three, with 30% of its budget committed. It gave network TV 42%, spot TV 13%. Both Lever and Colgate increased their network radio shares slightly.

Tobaccos: Although the cigarette companies were the most volatile last year in terms of shifting relationships between media, each company remained faithful to the primary choice it had made in 1956. Network TV again won the largest share-of-budget from R. J. Reynolds, American Tobacco, Liggett & Myers and P. Lorillard; Brown & Williamson continued its emphasis on spot TV; and Philip Morris stayed with newspapers.

Most tobacco companies spread out their allocations

Except for Reynolds, however, each company decreased the share going to its favorite medium and spread out its allocations. Philip Morris cut back newspapers from 39% to 32% and reduced its heavy use of spot TV from 38% to 22% while boosting its network TV share from 5% to 27%. Brown & Williamson sliced its spot TV share from 54% to 40% and upped its use of network radio to 14%—highest among the Top 50 national advertisers.

Lorillard trimmed network TV from 59% to 44%, almost eliminated magazines, doubled its newspaper share to 30% and raised its network radio share to 9%. Liggett & Myers also added to newspapers, subtracting from television, while Reynolds reduced its newspaper share and added to the other four media. American Tobacco's main shift was from network TV and newspapers to spot television.

Miscellaneous: Two of the eight remaining companies in the Top 50—Schlitz Beer and Eastman Kodak—put the largest shares of their budgets into television. Schlitz, whose budget rose 67% in 1957, trimmed its network TV share from 56% to 38%, while tripling its newspaper share from 7% to 29%.

Eastman Kodak kept its media shares relatively unchanged, with slightly heavier emphasis on television, slightly less on newspapers.

Newspapers continued as the mainstay of the three liquor companies—Distillers Corp.-Seagram's Ltd., National Distillers & Chemical Corp. and Schenley Industries—with approximately 60% of the budget in each case. Magazines carried most of the rest. Last year, however, Schenley Industries, for its non-liquor subsidiaries, appeared in both network and spot TV, and Distillers Corp.-Seagram's increased its network TV usage from 4% to 5%.

American Telephone & Telegraph (excluding the individual companies of the Bell System), E. I. du Pont de Nemour and Goodyear Tire & Rubber all put over half their media budgets into magazines. AT&T increased its network TV share from 18% to 31%, while both du Pont and Goodyear kept their shares in the medium at approximately 20%. Du Pont, in 1957, moved 2% of its budget into network radio.

How these expenditures were compiled

Gross billings for time and space for each of the measure media were compiled from the following sources: Media Records (newspapers and newspaper sections); Publisher Information Bureau (general and farm magazines, network TV, and network radio through 1955); TvB-Rorabaugh (spot TV). Network radio expenditures for 1955 were projected from the PIB data which was available for the first seven months, to provide estimates for the entire year. Network radio billings for 1956 and 1957 are provided directly by the four networks.

To gross billings for newspapers and magazines are added production factors developed by the McCann-Erickson Central Research Department for the *Printers' Ink* continuing index of advertising expenditures. For spot TV and network TV, gross billings are reduced to net through factors also developed by McCann-Erickson, and production and talent costs for both programming and commercials are applied to the net. For network radio, TELEVISION MAGAZINE's own discount factor is applied to gross billings, and the McCann-Erickson production costs added to the net.

How the figures were adjusted

To newspaper gross billings, 6.9% was added for 1950-57 to magazine gross billings, 11.5% for 1950-57.

On network television, for 1950, 1951, 1952, 1956 and 1957, 75% of the gross was taken as net; for 1953-55, 77% was taken. To these net figures, 42.8% was added for production in 1950; 86.2% in 1951 and 1952; 87.1% in 1953; 75% in 1954-56; and 70% in 1957.

On spot television, 70.7% of the gross was taken as net and 17% was added for production, in both 1956 and 1957.

On network radio, 64% of the gross was taken as net for 1950-55, 50% in 1956, 75% in 1957. In 1950-53, a production factor of 57.5% was added to net; in 1954 the factor was 45%; in 1955, 40%; and 1956-57, 35%. *To page 9*

INDUSTRY ACCLAIM

- **N. W. AYER**

"The soundest available figures. Your new approach makes sense."

- **PHILLIP MORRIS**

"Your TV set count is one of the standards."

- **MC CANN ERICKSON**

"... TELEVISION Magazine's circulation data extremely useful ..."

- **ANAHIST**

"TELEVISION Magazine's research provides essential service."

- **FOOTE, CONE & BELDING**

"We use your circulation figures and TV market data extensively."

- **PETERS, GRIFFIN & WOODWARD**

"Congratulations, your new evaluations are a sound approach to a difficult problem."

- **LEO BURNETT**

"TELEVISION Magazine's TV set ownership estimates have become one of our tools."

- **BLAIR TV**

"Your TV set count is a great contribution."

- **PABST**

"Your figures are used to correlate TV coverage in distribution areas."

This industry-wide acceptance is TELEVISION Magazine's guarantee of maximum readership of the magazine and its advertising. In every industry there is one authority for the facts and figures . . . in television it's TELEVISION Magazine.

WDAU-TV



**you
buy**

more

in SCRANTON-WILKES BARRE

**when you
buy**

WDAU-TV!

MORE . . . for WDAU-TV sells Scranton-Wilkes Barre plus 52 communities each with a population of 5000 or more and offers consistent ARB leadership through highest rated local programs and CBS-TV favorites.

PLUS SOMETHING MORE . . . for WDAU-TV is Scranton-Wilkes Barre's prestige station . . . an honor earned through constant and complete coverage of local political, religious, social and sports events . . . and reflected in larger and more attentive audiences for programs like WDAU-TV's 11 PM News which earns an average rating 270% greater than the next ranking station!

WDAU-TV

. . . towering over Northeastern Pennsylvania

CBS Television in Scranton-Wilkes Barre

Call H-R Television

THE TOP 50: 8-YEAR ADVERTISING EXPENDITURES, INCLUDING PRODUCTION COSTS

Share of budget going into each medium and estimated dollar total

Dollar totals represent advertisers' expenditures in the measured media only. For 1956-1957, these are spot TV, network TV, newspapers, magazines and network radio. Prior to 1956, spot TV is not included. Percentage figures, which add up to 100% for each year, indicate relative shares of the measured media only.

For 1956, the first year in which spot TV figures became available, two lines are carried. For comparisons prior to 1956 the bottom line, which does not include spot TV, should be used. For 1957, the top line should be used. The 1956 figures reporting five-media totals, which were published here last September, have been revised for this report owing to changes in the method of estimating net billings and production costs in spot TV.

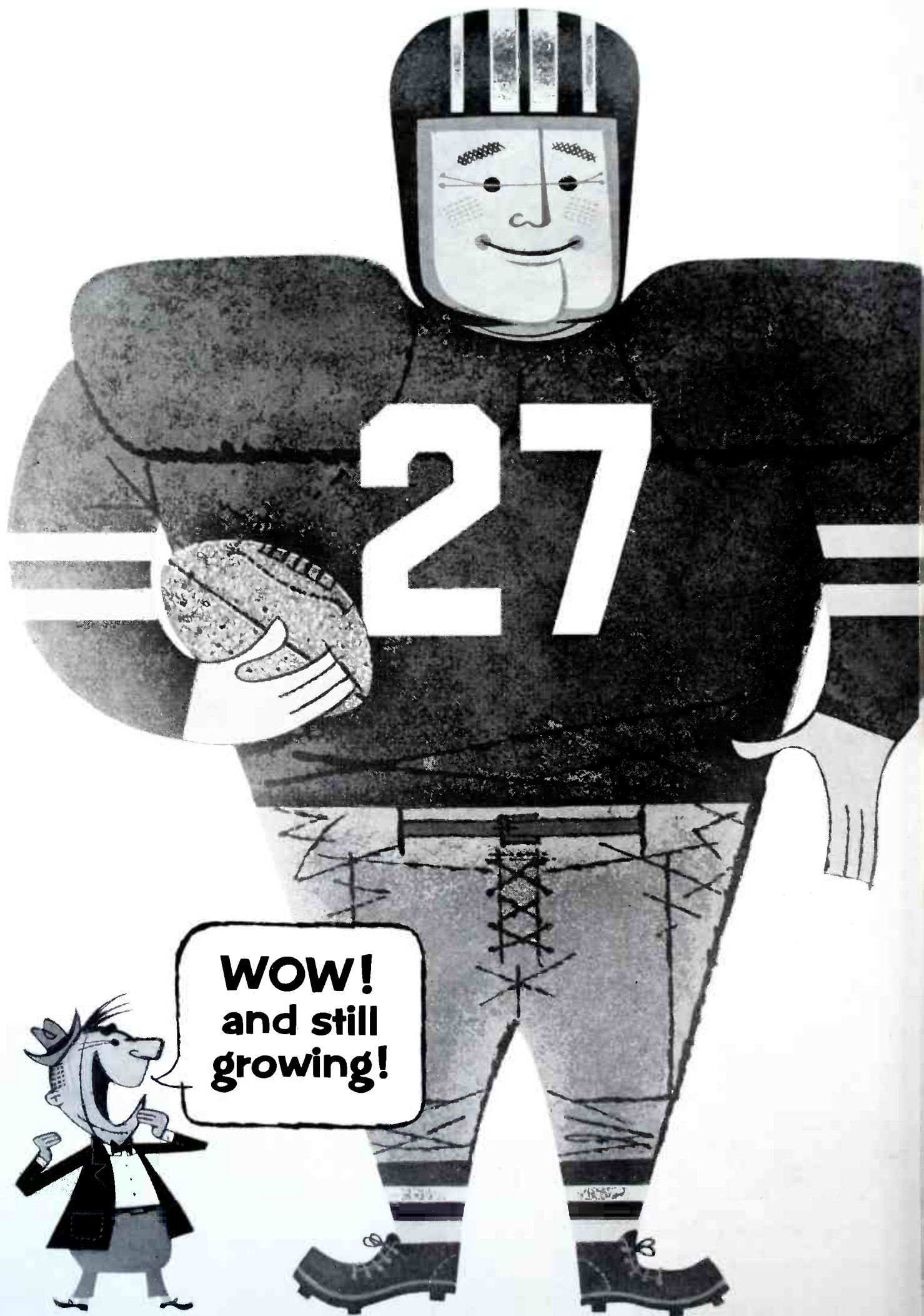
These figures are based on time and space billings, to which have been added production costs, according to formulas detailed earlier. They are estimates based on the best data available, and are intended primarily for comparison purposes between advertisers and for media trends dating back to 1950.

Asterisk (*) indicates that the company used the medium, but spent less than 1% of its total measured budget. Net sales figures are compiled from *Fortune* magazine, or directly from the company's annual report when it does not appear in *Fortune's* Top 500. All sales are for the fiscal year ending not later than January 1, 1958, except where indicated by (#), when the fiscal year ended in first quarter of 1958. N.A. means data was not available.

Company	Spot TV Share	Network TV Share	Newspapers Share	Magazines Share	Network Radio Share	Total in Dollars ('000)	Net Sales (millions)
1. General Motors Corp.							
1957	1	16	53	27	3	105,091	\$10,990
1956	2	21	50	25	2	115,631	—
1956	—	22	51	25	2	112,747	—
1955	—	16	55	24	5	120,976	—
1954	—	17	50	29	4	80,289	—
1953	—	16	50	30	4	69,865	—
1952	—	16	49	32	3	44,081	—
1951	—	6	63	29	2	40,533	—
1950	—	5	62	32	1	47,364	—
2. Procter & Gamble Co.							
1957	21	60	8	10	1	101,143	1,156
1956	16	62	8	13	1	91,256	—
1956	—	73	10	16	1	76,764	—
1955	—	64	12	12	12	70,939	—
1954	—	55	13	12	20	58,437	—
1953	—	41	16	15	28	52,186	—
1952	—	37	16	15	32	53,313	—
1951	—	20	29	15	36	52,881	—
1950	—	3	29	15	53	36,336	—
3. Ford Motor Co.							
1957	4	24	49	22	1	68,591	5,771
1956	5	24	49	22	*	55,200	—
1956	—	25	52	23	*	52,444	—
1955	—	22	59	18	1	53,549	—
1954	—	22	52	24	2	36,707	—
1953	—	19	59	21	1	33,082	—
1952	—	19	51	29	1	22,683	—
1951	—	22	59	19	—	19,505	—
1950	—	17	57	23	3	25,441	—
4. Chrysler Corp.							
1957	1	37	42	18	2	65,780	3,565
1956	3	44	36	17	*	53,299	—
1956	—	45	37	18	*	51,716	—
1955	—	38	42	17	3	60,946	—
1954	—	34	37	24	5	34,333	—
1953	—	15	52	30	3	29,712	—
1952	—	10	58	27	5	21,552	—
1951	—	8	65	23	4	22,353	—
1950	—	5	68	23	4	21,622	—

Company	Spot TV Share	Network TV Share	Newspapers Share	Magazines Share	Network Radio Share	Total in Dollars ('000)	Net Sales (millions)
5. Lever Bros. Co.							
1957	13	42	30	10	5	49,960	\$346
1956	11	44	34	8	3	33,360	—
1956	—	49	38	9	4	29,609	—
1955	—	49	32	7	12	25,926	—
1954	—	41	30	12	17	23,999	—
1953	—	28	40	14	18	28,491	—
1952	—	30	44	6	20	30,978	—
1951	—	15	49	9	27	25,339	—
1950	—	6	48	13	33	21,692	—
6. Colgate-Palmolive Co.							
1957	14	52	19	11	4	47,772	507
1956	12	50	26	11	1	50,822	—
1956	—	57	30	12	1	44,772	—
1955	—	59	23	10	8	42,978	—
1954	—	48	30	11	11	39,343	—
1953	—	40	32	14	14	40,264	—
1952	—	33	33	16	13	34,455	—
1951	—	23	42	17	18	27,394	—
1950	—	9	49	21	21	19,550	—
7. General Foods Corp.							
1957	15	44	18	18	5	47,074	971
1956	17	45	16	21	1	45,534	—
1956	—	54	19	26	1	37,746	—
1955	—	44	22	31	3	42,432	—
1954	—	35	27	30	8	37,360	—
1953	—	27	27	26	20	34,481	—
1952	—	31	26	23	20	32,895	—
1951	—	25	27	25	23	31,633	—
1950	—	9	27	34	30	25,992	—
8. American Home Products Corp.							
1957	9	72	6	12	1	33,105	347
1956	6	74	7	11	2	27,634	—
1956	—	78	7	12	3	26,008	—
1955	—	61	13	12	14	20,523	—
1954	—	51	12	15	22	14,677	—
1953	—	38	10	15	37	12,097	—
1952	—	27	19	13	41	11,134	—
1951	—	7	27	13	53	11,154	—
1950	—	2	30	15	53	10,120	—

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**WOW!
and still
growing!**

No. 27 in the Nation
in Size . . .

and Growing at **2 $\frac{1}{4}$** Times
the National Rate

TIDEWTAR, Va.

Tidewater, Va., a city *de facto*, is rapidly headed for the top 20! It is the continuous urban area comprising Norfolk and Newport News, which are inseparable for radio and television purposes.

Follow instructions in Sales Management's Survey of Buying Power by adding Norfolk to Newport News, and you'll get a big surprise. You'll get a metropolitan county area of 776,000 people . . . *larger* than Louisville . . . and *richer* than Richmond, plus Roanoke, plus Lynchburg, in retail sales!

TIDEWTAR is the best way to spell it . . . and sell it. For WTAR-TV is the greatest marketing force in this great and growing market!



WTAR-TV

CHANNEL 3
NORFOLK

Greatest Marketing Force in Virginia's Greatest Market

President and General Manager—Campbell Arnoux • Vice President for Sales—Robert M. Lambe • Vice President for Operations—John Peffer. Represented by Edward Petry & Company, Inc.

**Are
women
your
target?**



then

PURSE-SUASION

is the basic medium for your advertising

Every advertising plan needs a solid foundation-medium. On any product for Home or Family, that medium is PURSE-SUASION. With 20 sales-messages every week—rotated week-after-week to reach a station's entire daytime audience—PURSE-SUASION combines the persistence of saturation with the triple impact of *sight plus sound plus motion*, the impact only television can deliver. And you can buy it at an economy-figure comparable to the time-and-talent cost of a single daytime network quarter-hour. Get the complete, market-by-market details from Blair-TV.

Blair-TV represents :

- | | |
|------------------------------------|-----------------------------------|
| W-TEN —
Albany-Schenectady-Troy | KTTV — Los Angeles |
| WFBG-TV — Altoona | WMCT — Memphis |
| WJZ-TV — Baltimore | WDSU-TV — New Orleans |
| WNBK-TV — Binghamton | WABC-TV — New York |
| WHDH-TV — Boston | WOW-TV — Omaha |
| WBKB — Chicago | WFIL-TV — Philadelphia |
| WCPO-TV — Cincinnati | WIIC — Pittsburgh |
| WEWS — Cleveland | KGW-TV — Portland |
| WBNS-TV — Columbus | WPRO-TV — Providence |
| KFJZ-TV — Dallas-Ft. Worth | KGO-TV — San Francisco |
| WXYZ-TV — Detroit | KING-TV —
Seattle-Tacoma |
| KFRE-TV — Fresno | WFLA-TV —
Tampa-St. Petersburg |
| WNHC-TV —
Hartford-New Haven | KTVI — St. Louis |

BLAIR-TV

TELEVISION'S FIRST EXCLUSIVE NATIONAL REPRESENTATIVE

HOW THE TOP 50 ADVERTISERS SPENT \$1.2 BILLION From page 99

Company	Spot TV Share	Net-work TV Share	News-papers Share	Magazines Share	Net-work Radio Share	Total in Dollars (000)	Net Sales (millions)	Company	Spot TV Share	Net-work TV Share	News-papers Share	Magazines Share	Net-work Radio Share	Total in Dollars (000)	Net Sales (millions)
9. R. J. Reynolds Tobacco Co.								15. General Mills							
1957	8	53	15	18	6	31,781	\$583	1957	3	45	13	36	3	24,445	\$528
1956	6	52	25	15	2	28,052	—	1956	2	52	15	31	*	24,653	—
1956	—	56	26	15	3	26,437	—	1956	—	53	15	32	*	24,100	—
1955	—	67	16	14	3	24,725	—	1955	—	54	18	18	10	23,558	—
1954	—	66	14	13	7	24,019	—	1954	—	49	16	19	16	21,111	—
1953	—	56	17	13	14	23,568	—	1953	—	42	12	22	24	19,214	—
1952	—	50	17	16	17	20,904	—	1952	—	29	22	16	33	19,358	—
1951	—	40	23	18	19	17,345	—	1951	—	17	23	16	44	15,521	—
1950	—	21	36	18	25	16,190	—	1950	—	7	24	16	53	15,311	—
10. Bristol-Myers Co.								16. Distillers Corp.-Seagram's Ltd.							
1957	6	53	11	18	12	30,455	107	1957	—	5	58	37	—	21,898	746
1956	3	57	11	24	5	20,539	—	1956	—	4	58	38	—	21,679	—
1956	—	59	11	25	5	19,824	—	1956	—	4	58	38	—	21,679	—
1955	—	45	17	27	11	14,960	—	1955	—	—	55	45	—	19,023	—
1954	—	39	10	36	15	9,497	—	1954	—	—	59	41	—	17,852	—
1953	—	33	29	32	6	8,183	—	1953	—	—	58	42	—	17,488	—
1952	—	24	27	29	20	9,173	—	1952	—	*	58	41	—	16,757	—
1951	—	18	18	38	26	8,663	—	1951	—	*	56	43	—	15,388	—
1950	—	14	22	43	21	8,004	—	1950	—	1	55	44	—	13,362	—
11. Gillette Co.								17. National Dairy Products							
1957	6	73	12	5	4	27,878	195	1957	7	39	33	15	6	21,896	1,432
1956	5	73	11	5	6	27,024	—	1956	5	36	37	22	—	20,300	—
1956	—	77	12	5	6	25,549	—	1956	—	38	39	23	—	19,269	—
1955	—	69	7	9	15	30,667	—	1955	—	41	27	17	15	19,353	—
1954	—	63	10	6	21	24,667	—	1954	—	51	23	21	5	15,567	—
1953	—	51	14	4	31	18,948	—	1953	—	41	30	22	7	13,509	—
1952	—	37	21	10	32	13,927	—	1952	—	36	25	26	13	11,411	—
1951	—	28	19	13	40	9,777	—	1951	—	23	27	35	15	12,644	—
1950	—	21	15	16	48	8,671	—	1950	—	28	32	24	16	10,029	—
12. Brown and Williamson Tobacco								18. Liggett and Myers Tobacco Co.							
1957	40	33	5	8	14	27,200	N. A.	1957	17	53	15	13	2	19,888	319
1956	54	30	5	9	2	17,159	—	1956	20	54	10	13	3	18,589	—
1956	—	66	11	19	4	7,822	—	1956	—	67	13	16	4	14,949	—
1955	—	49	14	17	20	5,946	—	1955	—	64	11	14	11	15,551	—
1954	—	57	15	26	2	4,964	—	1954	—	47	22	16	15	17,603	—
1953	—	71	4	25	—	1,366	—	1953	—	52	12	11	25	17,503	—
1952	—	—	75	25	—	858	—	1952	—	45	6	22	27	15,625	—
1951	—	—	62	9	29	1,872	—	1951	—	37	2	19	42	13,414	—
1950	—	—	62	9	29	1,519	—	1950	—	22	4	21	53	10,385	—
13. American Tobacco Co.								19. Sterling Drug Co.							
1957	10	44	21	25	—	27,052	621	1957	37	31	13	16	3	19,531	199
1956	4	48	25	23	*	25,354	—	1956	45	21	17	16	1	16,137	—
1956	—	50	26	24	*	24,356	—	1956	—	39	30	28	3	8,839	—
1955	—	55	18	21	6	26,203	—	1955	—	21	30	26	23	9,141	—
1954	—	59	13	21	7	21,494	—	1954	—	11	32	22	35	9,326	—
1953	—	47	20	22	11	22,485	—	1953	—	7	27	15	51	11,680	—
1952	—	46	17	23	14	17,846	—	1952	—	6	26	13	55	12,028	—
1951	—	28	21	27	24	14,739	—	1951	—	7	21	12	60	12,070	—
1950	—	16	17	33	34	12,784	—	1950	—	1	18	16	65	12,208	—
14. General Electric Co.								20. Philip Morris Inc.							
1957	2	28	27	43	*	26,534	4,336	1957	22	27	32	18	1	18,412	257
1956	2	28	29	41	*	37,828	—	1956	38	5	39	18	*	16,249	—
1956	—	28	30	42	*	36,968	—	1956	—	8	63	28	1	10,154	—
1955	—	33	26	41	—	30,790	—	1955	—	16	50	24	10	10,354	—
1954	—	38	16	43	3	24,976	—	1954	—	54	15	20	11	9,168	—
1953	—	31	17	45	7	21,881	—	1953	—	49	28	8	15	12,728	—
1952	—	23	23	52	2	17,345	—	1952	—	32	33	8	27	12,307	—
1951	—	15	31	53	1	20,656	—	1951	—	22	29	4	45	10,395	—
1950	—	9	29	61	*	15,409	—	1950	—	11	38	3	48	10,120	—

To page 105

ONLY PULSE DELIVERS THE 100% WHOLE SAMPLE

Of the three major television services, Pulse alone delivers the complete sample contracted for—a pre-determined sample of high accuracy.

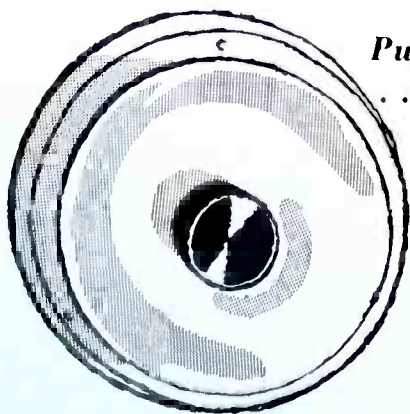
Unlike mail-diary, meter, or telephone methods that miss millions—the educationally handicapped millions unable to cooperate in paper work; the indifferent millions who refuse the chore of record keeping; the millions who lack telephones—*Pulse alone uses direct, face-to-face interviewing right in the home.*

Since 1941 Pulse has developed accredited tech-

niques of sampling, a tremendous operation, the largest known to the broadcast industry—in fact, the largest sampling outside the U. S. Census.

Looking at a typical example: you have a night-time Television Network program? Pulse's sample "Base 6,000" for your show means that Pulse interviewers *actually talk with 6,000 different families about your show.* This sample of identical size—but different families—is repeated next month, and the next, and the next, a staggering cumulative total. No panel bias, no inertia.

In an interesting new slide presentation, we have compressed the essential Pulse pluses. See it. Let your own judgment, not hearsay, decide whether or not your firm can use this vital assist, profitably. We reported 222 different U. S. markets last year, more this year. Please write. Or for an appointment at your own best convenience, phone Judson 6-3316.



*Pulse rings doorbells
... interviews families
in their homes*



730 FIFTH AVENUE
NEW YORK 19, N. Y.

Largest Scientific Sampling

"Only U. S. Census talks with more families"

PULSE, Inc.

LOS ANGELES • CHICAGO • LONDON

HOW THE TOP 50 ADVERTISERS SPENT \$1.2 BILLION From page 103

Company	Spot TV Share	Net-work TV Share	News-papers Share	Magazines Share	Net-work Radio Share	Total in Dollars (000)	Net Sales (millions)	Company	Spot TV Share	Net-work TV Share	News-papers Share	Magazines Share	Net-work Radio Share	Total in Dollars (000)	Net Sales (millions)
21. Campbell Soup Co.								26. Warner-Lambert Pharm. Co., Inc.¹							
1957	1	36	28	35	—	17,416	\$441	1957	32	22	15	29	2	14,702	\$151
1956	5	30	22	43	*	19,170	—	1956	39	24	5	26	6	12,240	—
1956	—	31	23	46	*	18,181	—	1956	—	40	7	43	10	7,426	—
1955	—	35	17	48	—	14,822	—	1955	—	50	15	35	—	5,662	—
1954	—	44	12	40	4	13,998	—	1954	—	28	13	45	14	4,738	—
1953	—	37	13	33	17	13,185	—	1953	—	16	24	40	20	4,370	—
1952	—	19	12	36	33	10,957	—	1952	—	23	39	40	14	4,595	—
1951	—	7	10	35	48	11,089	—	1951	—	12	7	71	10	6,435	—
1950	—	3	6	34	57	10,781	—	1950	—	—	12	74	14	4,500	—
22. Standard Brands Inc.								27. Quaker Oats Co.							
1957	7	34	24	29	6	16,755	514	1957	7	43	29	19	2	13,952	303
1956	9	28	23	35	5	13,647	—	1956	5	38	29	27	1	9,967	—
1956	—	30	26	39	5	12,396	—	1956	—	40	30	29	1	9,455	—
1955	—	22	33	44	1	9,370	—	1955	—	24	30	32	14	9,352	—
1954	—	17	45	38	—	8,931	—	1954	—	32	23	30	15	9,968	—
1953	—	21	59	20	—	10,302	—	1953	—	25	35	24	16	9,471	—
1952	—	13	62	25	—	7,425	—	1952	—	30	31	24	15	8,886	—
1951	—	10	69	21	—	7,430	—	1951	—	35	33	18	14	8,534	—
1950	—	1	82	17	—	5,933	—	1950	—	9	45	15	31	8,414	—
23. Kellogg Co.								28. Miles Laboratories							
1957	14	61	16	8	1	16,653	213	1957	38	47	3	4	8	13,839	49
1956	25	50	11	11	3	15,682	—	1956	33	44	3	6	14	13,233	—
1956	—	67	15	14	4	11,703	—	1956	—	66	4	10	20	8,804	—
1955	—	62	14	14	10	10,196	—	1955	—	49	3	9	39	9,179	—
1954	—	56	11	16	17	10,349	—	1954	—	12	4	13	71	8,931	—
1953	—	47	24	16	13	10,571	—	1953	—	—	6	10	84	10,302	—
1952	—	56	12	11	21	8,880	—	1952	—	8	3	8	81	7,425	—
1951	—	40	21	17	22	8,124	—	1951	—	5	5	5	85	5,933	—
1950	—	17	38	37	8	5,985	—	1950	—	9	4	7	80	7,430	—
24. National Distillers & Chemical Corp.								29. Schenley Industries Inc.							
1957	—	—	59	41	—	15,419	240	1957	1	3	64	32	—	13,757	199
1956	*	—	63	37	—	14,700	—	1956	—	—	66	34	—	11,856	—
1956	—	—	63	37	—	14,737	—	1956	—	—	66	34	—	11,856	—
1955	—	—	55	45	—	13,007	—	1955	—	—	62	38	—	10,284	—
1954	—	—	57	43	—	12,544	—	1954	—	—	64	36	—	10,245	—
1953	—	—	61	39	—	11,193	—	1953	—	4	61	35	—	11,954	—
1952	—	—	56	44	—	8,780	—	1952	—	9	56	35	—	12,108	—
1951	—	1	60	39	—	11,257	—	1951	—	8	52	33	7	13,433	—
1950	—	—	57	43	—	7,728	—	1950	—	5	54	36	5	11,817	—
25. P. Lorillard Co.								30. Pharmaceuticals Inc.²							
1957	16	44	30	1	9	15,129	162	1957	6	81	8	5	—	13,606	N. A.
1956	15	59	15	7	4	11,682	—	1956	10	85	5	—	—	9,484	—
1956	—	69	17	9	5	9,905	—	1956	—	94	6	—	—	8,567	—
1955	—	60	5	20	15	14,588	—	1955	—	91	8	*	—	5,664	—
1954	—	55	8	18	19	16,437	—	1954	—	93	6	*	—	6,984	—
1953	—	48	15	18	19	15,290	—	1953	—	83	10	—	7	3,683	—
1952	—	50	7	16	27	10,479	—	1952	—	53	7	2	38	1,760	—
1951	—	46	1	22	31	9,245	—	1951	—	—	26	5	69	1,787	—
1950	—	3	14	37	46	5,990	—	1950	—	6	28	—	66	1,559	—

To next page

1. Pre-merger expenditures for Lambert and Warner-Hudnut have been combined; Anahist expenditures are not included.

2. Formerly Serutan, Inc.

HOW THE TOP 50 ADVERTISERS SPENT \$1.2 BILLION *Continued*

Company	Spot TV Share	Net-work TV Share	News-papers Share	Maga-zines Share	Net-work Radio Share	Total in Dollars (000)	Net Sales (millions)	Company	Spot TV Share	Net-work TV Share	News-papers Share	Maga-zines Share	Net-work Radio Share	Total in Dollars (000)	Net Sales (millio)
31. American Tel. & Tel. Co.								36. Continental Baking							
1957	1	31	*	64	4	13,580	\$6,314	1957	73	7	20	*	—	11,607	\$38
1956	19	18	2	58	3	16,289	—	1956	55	13	30	2	*	8,670	—
1956	—	23	2	71	4	13,145	—	1956	—	28	66	4	2	3,929	—
1955	—	—	5	87	8	9,022	—	1955	—	39	34	4	23	3,822	—
1954	—	—	1	88	11	6,979	—	1954	—	50	19	—	31	2,479	—
1953	—	—	—	84	16	5,246	—	1953	—	35	36	—	29	2,750	—
1952	—	—	*	82	17	4,981	—	1952	—	16	51	—	33	2,201	—
1951	—	—	1	79	20	4,384	—	1951	—	—	62	—	38	1,966	—
1950	—	—	8	73	19	4,619	—	1950	—	—	61	—	39	1,999	—
32. National Biscuit Co.								37. Carter Products							
1957	38	23	29	10	*	12,605	424	1957	50	14	22	3	11	11,503	4
1956	35	18	35	10	2	13,008	—	1956	57	16	20	3	4	6,616	—
1956	—	28	54	16	2	8,429	—	1956	—	37	46	7	10	2,865	—
1955	—	42	47	6	5	8,074	—	1955	—	88	12	*	N.A.	1,931	—
1954	—	26	47	16	11	5,387	—	1954	—	72	1	*	27	3,341	—
1953	—	6	35	31	28	4,536	—	1953	—	75	7	—	18	4,250	—
1952	—	14	22	31	33	4,526	—	1952	—	61	13	*	26	2,991	—
1951	—	9	22	30	30	5,059	—	1951	—	37	23	8	32	1,917	—
1950	—	—	30	27	43	5,088	—	1950	—	5	27	13	55	1,140	—
33. Westinghouse Electric Co.								38. E. I. du Pont de Nemours & Co., Inc.							
1957	*	46	23	31	—	12,548	2,009	1957	5	20	21	52	2	11,049	1,94
1956	1	65	20	14	—	16,999	—	1956	8	18	17	57	—	10,011	—
1956	—	66	20	14	—	16,870	—	1956	—	20	18	62	—	9,232	—
1955	—	56	25	19	—	10,562	—	1955	—	13	14	73	—	8,033	—
1954	—	51	25	24	—	9,508	—	1954	—	15	14	71	—	6,496	—
1953	—	61	21	18	—	10,623	—	1953	—	13	13	71	3	5,312	—
1952	—	46	14	32	8	10,675	—	1952	—	4	25	58	13	5,163	—
1951	—	39	28	32	*	7,306	—	1951	—	1	23	54	22	3,276	—
1950	—	3	51	43	3	5,091	—	1950	—	—	13	68	19	3,953	—
34. Goodyear Tire & Rubber Co.								39. Nestlé Co., Inc.							
1957	*	22	26	52	—	11,935	1,422	1957	19	49	19	10	3	10,797	N.A.
1956	*	26	21	52	1	11,236	—	1956	19	35	33	13	—	10,619	—
1956	—	26	21	52	1	11,204	—	1956	—	43	41	16	—	8,655	—
1955	—	26	20	51	3	11,175	—	1955	—	32	40	27	1	7,367	—
1954	—	21	24	52	3	10,226	—	1954	—	32	42	24	2	6,020	—
1953	—	23	19	55	3	9,243	—	1953	—	24	53	16	7	4,955	—
1952	—	21	19	54	6	9,516	—	1952	—	8	61	31	—	2,630	—
1951	—	21	9	63	7	6,734	—	1951	—	—	61	39	—	1,560	—
1950	—	15	15	70	—	4,714	—	1950	—	5	48	47	—	1,385	—
35. Revlon Inc.								40. Swift & Co.							
1957	1	76	10	13	—	11,912	95	1957	2	63	18	14	3	10,601	2,54
1956	14	61	11	14	—	10,660	—	1956	7	41	27	24	1	12,807	—
1956	—	71	13	16	—	9,156	—	1956	—	44	29	26	1	11,904	—
1955	—	69	13	18	—	5,613	—	1955	—	41	26	14	19	12,925	—
1954	—	15	63	22	—	2,675	—	1954	—	32	26	19	23	12,276	—
1953	—	66	20	14	—	1,616	—	1953	—	9	31	29	31	11,183	—
1952	—	—	46	54	—	1,075	—	1952	—	5	29	33	33	10,009	—
1951	—	3	34	63	—	1,540	—	1951	—	8	21	31	40	8,855	—
1950	—	—	64	36	—	944	—	1950	—	1	29	38	31	9,973	—

Company	Spot TV Share	Network TV Share	News-papers Share	Magazines Share	Network Radio Share	Total in Dollars (000)	Net Sales (millions)	Company	Spot TV Share	Network TV Share	News-papers Share	Magazines Share	Network Radio Share	Total in Dollars (000)	Net Sales (millions)
41. Pillsbury Mills, Inc.								46. Eastman Kodak Co.							
1957	4	46	31	16	3	10,667	\$331	1957	4	42	9	45	—	9,800	\$798
1956	4	47	23	21	5	13,607	—	1956	2	37	17	44	—	7,820	—
1956	—	49	24	22	5	13,034	—	1956	—	37	17	46	—	7,630	—
1955	—	55	13	19	13	13,016	—	1955	—	41	17	42	—	6,723	—
1954	—	54	10	17	19	9,967	—	1954	—	—	34	66	—	5,306	—
1953	—	48	8	22	22	10,238	—	1953	—	—	22	78	—	4,453	—
1952	—	32	12	28	28	8,651	—	1952	—	—	18	82	—	2,827	—
1951	—	8	23	25	44	8,827	—	1951	—	—	7	93	—	2,203	—
1950	—	3	24	33	40	6,770	—	1950	—	—	17	83	—	2,420	—
42. Coca-Cola Co.								47. Borden Co.							
1957	35	13	37	14	1	10,064	297	1957	9	37	23	31	—	9,648	931
1956	26	40	19	14	1	11,744	—	1956	12	48	15	25	—	10,083	—
1956	—	54	26	19	1	8,686	—	1956	—	54	17	29	—	8,856	—
1955	—	44	32	21	3	9,236	—	1955	—	56	20	24	—	10,158	—
1954	—	45	23	26	6	7,175	—	1954	—	36	40	24	—	7,504	—
1953	—	32	27	31	10	7,331	—	1953	—	25	44	30	*	6,086	—
1952	—	—	35	44	21	5,122	—	1952	—	21	37	42	—	4,845	—
1951	—	—	32	37	31	4,951	—	1951	—	15	41	44	—	5,043	—
1950	—	1	33	35	31	5,806	—	1950	—	2	43	51	3	3,935	—
43. Schlitz Brewing								48. Radio Corp. of America							
1957	15	38	29	16	2	10,042	N.A.	1957	7	31	18	35	9	9,528	1,171
1956	9	56	7	22	6	5,997	—	1956	9	33	20	36	2	13,040	—
1956	—	61	8	24	7	5,469	—	1956	—	36	22	40	2	11,876	—
1955	—	61	15	24	—	5,018	—	1955	—	23	25	47	5	10,128	—
1954	—	50	26	24	—	4,930	—	1954	—	31	20	39	10	8,242	—
1953	—	44	25	31	—	4,564	—	1953	—	36	25	29	10	8,654	—
1952	—	43	14	34	9	4,476	—	1952	—	38	27	23	12	6,998	—
1951	—	51	4	29	16	3,973	—	1951	—	18	36	17	29	8,281	—
1950	—	9	6	58	27	2,640	—	1950	—	24	43	21	12	7,951	—
44. Helene Curtis Industries Inc.³								49. Johnson & Johnson							
1957	5	60	13	22	—	9,951	49#	1957	3	36	9	51	1	9,088	258
1956	2	62	18	18	—	8,918	—	1956	2	26	10	62	—	7,266	—
1956	—	64	18	18	—	8,718	—	1956	—	27	10	63	—	7,194	—
1955	—	69	13	18	—	5,613	—	1955	—	21	26	53	—	7,159	—
1954	—	15	63	22	—	2,675	—	1954	—	5	17	78	—	5,575	—
1953	—	66	20	14	—	1,616	—	1953	—	11	21	68	—	4,774	—
1952	—	—	46	54	—	1,075	—	1952	—	17	19	64	—	4,201	—
1951	—	3	34	63	—	1,540	—	1951	—	2	16	82	—	4,205	—
1950	—	—	64	36	—	944	—	1950	—	—	23	77	—	4,116	—
45. Armour & Co.								50. Corn Products Refining Co.							
1957	4	37	35	23	1	9,861	1,936	1957	23	42	16	19	—	8,999	332
1956	7	37	40	16	—	10,661	—	1956	27	27	16	27	3	8,709	—
1956	—	40	43	17	—	9,935	—	1956	—	38	21	37	4	6,352	—
1955	—	24	41	19	16	8,966	—	1955	—	25	27	40	8	4,330	—
1954	—	23	36	32	9	7,179	—	1954	—	5	33	55	7	3,467	—
1953	—	16	32	37	15	6,630	—	1953	—	4	39	50	7	3,367	—
1952	—	6	32	41	21	6,458	—	1952	—	7	31	62	—	2,493	—
1951	—	9	38	25	28	6,304	—	1951	—	20	32	48	—	2,807	—
1950	—	6	44	32	18	5,250	—	1950	—	—	53	47	—	2,296	—

3. Pre-merger expenditures of Helene Curtis and Jules Montenier have been combined.

Reprints of TELEVISION MAGAZINE's 8-Year Media Study are available at 25c each. Bulk rates on request.



IS THE INDUSTRY TURNING CHICKEN?

A series of most disturbing developments has taken place recently which should be a cause of great concern to everyone in the business.

Specifically, the Kellogg proposal of a special discount for volume programming on a national spot basis, the Lever bulk volume ID buy, and the ABC daytime sale. Special discounts were set up for these three buys which went considerably under the going rate structure. These rates will also be made available to other advertisers. From the advertisers' point of view, they were, of course, exceedingly smart buys. However, there must be something seriously wrong with this business for broadcasters to allow such a threat to their rate structure to develop.

Television delivers on a cost-per-thousand basis far more efficiently than the print media. In spite of this fact, which is recognized by almost every major agency and advertiser, broadcasters have turned chicken in light of the present recession and too many of them have gone along with these substantial rate "adjustments."

Other media have been hit much harder than television. It is estimated that *Life* magazine is down over 25% from last year's billings. McGraw Hill is down some 20%. And there are few newspapers indeed who can point to anything but an alarming decline in their billings. However, we do not see evidences of *Life* offering advertisers a special volume discount or a new rate for back-of-the-book advertisers, or not charging for color. Nor have we seen any of the country's newspapers come up with some new package plan which would amount to a lowering of their rates, except of

course for a few who have not been able to maintain their circulation guarantees.

What then is wrong with this industry? Is ownership pressure so strong that management will do anything to keep revenues up? Is management so weak that it must resort to the "easy selling" strategy? Is it the fact that many broadcasters are not really advertising men? Are the bonus or incentive plans of such a nature that they cause these destructive selling tactics so that management can get that extra override? Or is the economic structure of the business so weak that it cannot withstand recessions?

Whatever the reason, broadcasters and their representatives must take stock—and now. This may be the most serious threat the industry has faced to date.

One can understand ABC's move. Possibly it was the only way its management could figure out how the network could become an important factor in daytime television. But we can't believe that the economics of this sale are such that ABC a few years from now might not well question the wisdom of its decision. We can only hope that the other networks can be firm enough not to come up with some unique discount plan to counter the ABC move.

Television is by far the most powerful advertising force yet developed. Is it to be set back so severely when it is just beginning to reach a sense of responsibility and maturity? The rate cuts that have taken place—call them adjustments if you will—cannot be indicative of any weakness in the medium, only a weakness on the part of management.

Amen.