

# TELEVISION

## MAGAZINE

DECEMBER, 1956

13th year of publication

*Bee*



Norman Strouse of Walter Thompson, Robert Sarnoff, and other changes in their organizations of industry-wide importance. ... articles



Other highlights: Four agencies describe their media strategy for a \$750,000 budget. ... Special Report on Color. ... 'I Bought It Because of TV'

LIBRARY R. A. BY BLOOMINGTON, INDIANA UNIVERSITY



Indiana University  
DEC 31 1956  
Library

May this holiday season bring joy, cheer and happiness to all our friends in television ... and everywhere

### Edward Petry & Co., Inc.

NEW YORK • CHICAGO • LOS ANGELES • DETROIT • ST. LOUIS • SAN FRANCISCO • ATLANTA

www.americanradiohistory.com





## *Uncle Bert Racks Up Ratings on KPRC-TV's "Looney Town"*

**I**F IT TAKES kiddies and their mommas to ring your client's cash registers, you'll find Houston's biggest audience on KPRC-TV's "Looney Town." Emcee, "Uncle Bert" Lynn supplements his antics with cartoons and audience participation stunts. Live daily audience of 90 to 100 . . . available for sampling. Personalized commercials harmonize smoothly with format, add selling emphasis. "Looney Town" earns a higher rating than other two competing shows combined. (ARB October '56.)

# **KPRC-TV**

**H O U S T O N**

**C H A N N E L 2**

**JACK HARRIS**  
*Vice President and General Manager*

**JACK MCGREW**  
*National Sales Manager*

*Nationally Represented by*  
**EDWARD PETRY & CO.**

**KPRC-TV... MOST POTENT ADVERTISING FORCE IN THE HOUSTON MARKET**

**"You Say KRNT-TV  
Has Swept The  
Des Moines Ratings?"**

**"You Bet!  
KRNT-TV IS FIRST  
in 337 of 462  
Quarter Hours Surveyed!"**

**"KRNT-TV Has  
18 OUT OF TOP 20"**

LATEST ARB REPORT  
FULL POWER — FULL COVERAGE



A COWLES OPERATION

**KRNT-TV**

CHANNEL 5 IN IOWA









52 true dramas  
of suspense, fear, and fighting courage...  
from TV's most successful adventure series!

# CRUSADER

starring BRIAN KEITH ...a man with a mission

*Local and regional advertisers will welcome this opportunity to catapult their sales with a great network hit.*

**CRUSADER** is rounding out 65 smash weeks for Camels and Colgate-Palmolive on CBS TV. Its 12-month average

*Nielsen rating of 22.1 tops the average rating for all other dramatic series.\* Each half hour is beautifully cast and produced . . . based on official records . . . packs a terrific wallop for the entire family. High drama, high*

*ratings, higher and higher sales!—all yours when you say **CRUSADER** to MCA. Say it today.*

*\*Flash! Latest October Nielsen-28.5*

**MCA TV** America's  
No. 1 Distributor  
of TV Film Programs

[www.americanradiohistory.com](http://www.americanradiohistory.com)





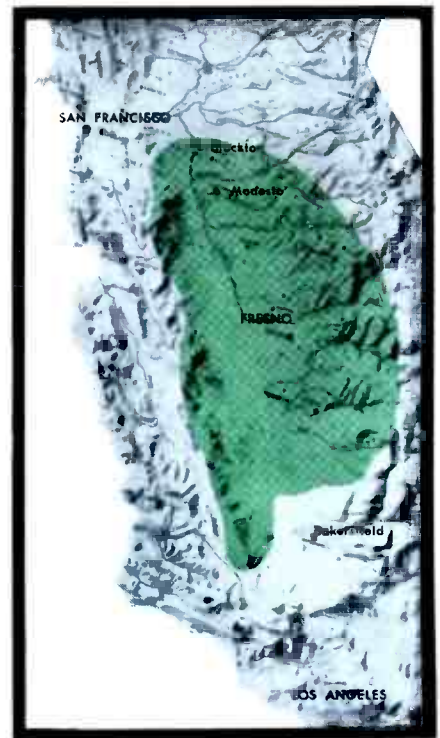
# Miles from nowhere



Before KFRE-TV, the prosperous families in this mile-high isolated lumber camp had only two other links with civilization . . . radio, and one road that was sometimes closed by the weather.

Now, the powerful KFRE-TV signal carries above and beyond the mile-high mountains, day and night . . . through all kinds of weather . . . to bring them the sight as well as sound of the outside world. They watch KFRE-TV continuously . . . for it's the only channel they can get.

KFRE-TV is the only station that covers both the rich San Joaquin Valley . . . and the thousands of families who live in the one-third of Central California containing the nation's most rugged and beautiful mountains. It's your most productive television buy.



# KFRE-TV

FRESNO  **12**

 **BLAIR-TV**

Paul R. Bartlett, President

# Who is the Man with the Black Tar Heels?

He's YOUR best salesman in the Tar Heel State—  
WTVD—the No. 1 station for the Durham-Raleigh  
Market.

How good a salesman is he? Why, every day he  
calls on over 70% of all the homes in the Durham-  
Raleigh market—more than any other station. No  
other SINGLE medium in the market can offer you  
such dominant coverage.

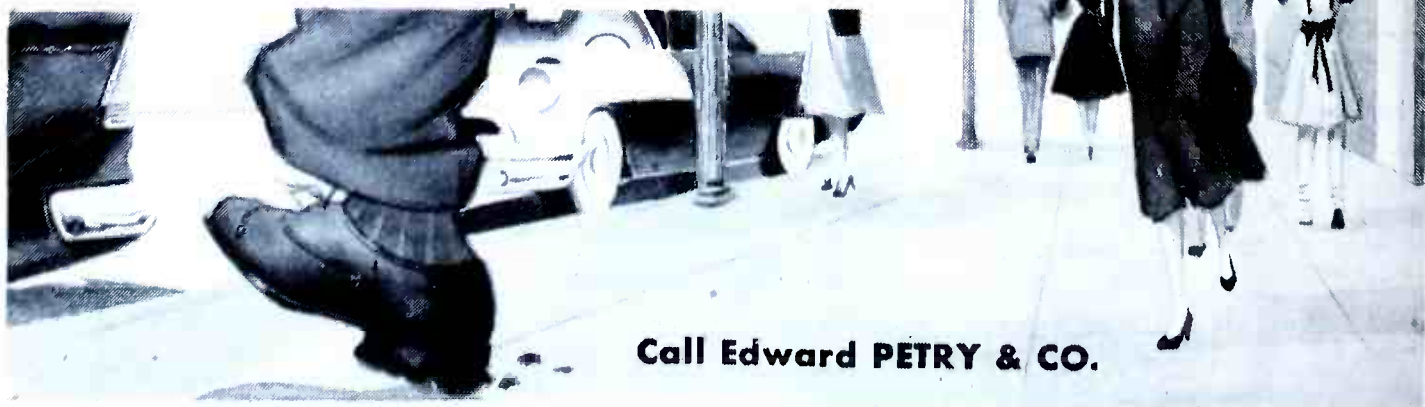
And do they like him? ARB says they love him.  
Every rating taken in the market continually proves  
this fact—*WTVD leads all other stations in the  
Durham-Raleigh market in three out of every four  
quarter hours—both Class A and B time.*

So if you're buying Durham-Raleigh—and who can  
overlook a market with \$2.1 BILLION in buying  
power—call on the Man with the Black Tar Heels.  
Your Petry man will introduce you.



## WTVD

CHANNEL ELEVEN  
ABC for Durham-Raleigh



Call Edward PETRY & CO.



# LONGSHOTS

DEPARTMENT OF JUSTICE ANTI-TRUST ACTION AGAINST RCA AND NBC is but the first of the Washington moves that can be expected to result from this year's many TV investigations. Of particular network concern are the possible actions in the areas of affiliation and owned-and-operated stations.

INDUSTRY STILL GROPING for an interpretation of new Nielsen coverage data. Television Magazine's Research Department has been meeting with key agencies to explore the problem. A few agencies have suggested using a 50% cut-off point on the basis of a weekly-viewing standard. Tests applying different formulas to daily, weekly and monthly viewing indicate that any rigid cut-off plan cannot provide an accurate picture of station coverage. Our Research Department is now working on a plan already given preliminary approval by six of the largest agencies; it provides for a market-by-market analysis which utilizes a flexible cut-off point, which takes into account the factors of over-lap and viewing to all stations in duplicated coverage areas. With 90% of national TV advertisers and their agencies using Television Magazine's monthly set count figures, research will continue in close consultation with our agency committee on circulation in the hope that Television Magazine can announce by January an agency-approved method of interpreting the Nielsen data.

PAY-TV SLEEPER MAY BE PARAMOUNT PICTURE'S INTERNATIONAL TELEMETER SUBSIDIARY. Substantial interests in Du Mont stations in New York, Washington and Los Angeles allow for development of key operations in major markets where, if toll TV is to work at all, it would appear to have its best chance. Fact that Paramount is the only major film company which has still not released its films to TV may be significant in this connection.

GROWING STRENGTH OF RADIO WAS DRAMATICALLY ILLUSTRATED during recent media buying workshop of 4 A's in New York. Of four presentations by leading agency media chiefs, three chose radio, one TV as primary medium for same account, Tetley Tea, which had \$750,000 to spend in regional campaign. Session highlighted importance of increasing timebuyer understanding of how basic media decisions are made. Proceedings of this significant session are reproduced in full in "Four Major Agencies Detail their Media Strategies" in this issue. Agencies are J. Walter Thompson, Benton & Bowles, Grey, and Ogilvy, Benson & Mather. McCann-Erickson's Leo Bogart supplies a critical evaluation.

# ZIV GIVES YOU A

# "MEN OF ANnapolis"

ZIV'S NEW STAR-SPANGLED RATING WINNER

STARRING THE U. S. M



Produced with the  
full cooperation of  
THE DEPARTMENT  
OF DEFENSE AND  
THE DEPARTMENT  
OF THE NAVY.



**SPINE-TINGLING! SURGING WITH  
EXCITEMENT, SENTIMENT and HEROISM!**

Nothing on tv can compare! Week after week your viewers thrill to stories ablaze with the adventures, loves, heartbreaks and triumphs of the U.S. Midshipmen.

**SEQUENCE AFTER SEQUENCE  
FILMED AT ANNAPOLIS!**

BIG AND LAVISH...with Hollywood stars and thousands of U.S. Midshipmen, Navy planes, ships and equipment ... "Men of Annapolis" is a program people recommend.



# WON! FAST-MOVING, THRILLING TALES OF MEN AND ADVENTURE!

MEN OF ANNAPOLIS

ALREADY **SNAPPED UP** BY:  
**FULLER PAINT**  
IN 18 WESTERN MARKETS!

MEN OF ANNAPOLIS

ALREADY **SNAPPED UP** BY:  
**WGN-TV**  
CHICAGO

MEN OF ANNAPOLIS

ALREADY **SNAPPED UP** BY:  
**QUALITY BAKERS**  
OF AMERICA  
IN 21 MARKETS!

MEN OF ANNAPOLIS

ALREADY **SNAPPED UP** BY:  
**WNAC-TV**  
BOSTON

MEN OF ANNAPOLIS

ALREADY **SNAPPED UP** BY:  
**OHIO OIL CO.**  
IN 13 MIDWEST MARKETS!  
**SAFEWAY STORES**  
IN OKLAHOMA CITY!

MEN OF ANNAPOLIS

ALREADY **SNAPPED UP** BY:  
**KYW-TV**  
CLEVELAND

MEN OF ANNAPOLIS

ALREADY **SNAPPED UP** BY:  
**KPRC-TV KLZ-TV**  
HOUSTON DENVER

MEN OF ANNAPOLIS

ALREADY **SNAPPED UP** BY:  
**CARNATION CO.**  
IN 20 PACIFIC COAST MARKETS!  
**SYRACUSE SAVINGS BANK**  
IN SYRACUSE, N. Y.

MEN OF ANNAPOLIS

ALREADY **SNAPPED UP** BY:  
**WSM-TV**  
NASHVILLE  
**KATV**  
LITTLE ROCK

**MOVE FAST**  
some other smart ad-  
ties up your market  
phone collect today  
audition presentation.



**MORE AUDIENCE\*** THAN  
**ANY STATION IN MINNEAPOLIS-  
ST. PAUL . . . . . THAT'S WHAT  
WNBK-TV, BINGHAMTON, N.Y.  
DELIVERS DAY AND NIGHT  
SEVEN DAYS A WEEK—AT  
LOWER COST PER 1000.  
YOUR BLAIR-TV MAN HAS  
THE EVIDENCE FOR YOU.**

\* Also more audience than any station in Baltimore, Houston, Milwaukee and other major markets; at lower cost than every station in eight of the ten major markets. Telepulse, December, 1955.



**WNBK-TV**  
BINGHAMTON, NEW YORK



Channel 12

NBC-TV • ABC-TV

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

**WFIL-AM • FM • TV**, Philadelphia, Pa. / **WNBK-AM • FM • TV**, Binghamton, N. Y.

**WHGB-AM**, Harrisburg, Pa. / **WFBG-AM • TV**, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven, Conn.

National Sales Office, 270 Park Avenue, New York 17, New York





JOHN S. HAYES

FRANK A. TOOKE



# focus on PEOPLE

ROBERT H. TETER



That the television executive is now an important figure in the national and international community has been demonstrated by these recent developments:

The Navy appointed John S. Hayes chairman of the Broadcasting-Telecasting Advisory Board. Hayes, director and v.p. of the Washington Post Company (WTOP-AM-TV, Washington; WMBR, Jacksonville, Fla. and WAGA-AM-TV, Atlanta), managed the Armed Forces Network during the latter part of World War II.

Among American broadcasters who took up an invitation from Crusade for Freedom to inspect Radio Free Europe headquarters in Munich were Westinghouse Broadcasting's Robert H. Teter and Frank A. Tooke. Executive assistant to the president of Westinghouse, Teter had been general manager of KYW, then located in Philadelphia. Tooke, manager of WBZ-TV, Boston, also formerly managed KYW. Commented Teter, "Radio Free Europe is doing outstanding work in promoting truth and democratic ideals in Communist satellite nations."

CHARLES H. CRUTCHFIELD



Venturing into the Soviet Union on a tour with 47 other American businessmen, Charles H. Crutchfield, 44-year-old executive v.p. and general manager of the Jefferson Standard Broadcasting Company, pronounced Russian television "incredibly bad." The Russians, he discovered, would like to exchange their "cultural programs" for American TV fare. A native of Spartanburg, S.C., Crutchfield started in radio as an office boy, became general manager of WBT, Charlotte, at the age of 33.

GEORGE M. MCCOY, JR.

Institutional advertising and public service often go hand in hand. Ford Motor's Office of Institutional Advertising, headed by Ben Donaldson—with Ford since 1919—has produced a half-hour color film called "How to Make a TV Film Commercial." It will be shown to civic groups, giving the public a view of how advertising works.

BEN DONALDSON



A new procedure for lining up desirable availabilities rapidly has been tried by N. W. Ayer & Son under broadcast media manager George M. McCoy, Jr. The agency bought announcements on more than 700 radio and TV stations for Plymouth without seeing the availabilities first. McCoy, formerly assistant to the director of radio and TV at Colgate-Palmolive, found system "produced excellent results under competitive (automotive) buying conditions which existed this fall."

# INDIVIDUAL

## KGO-TV is the SAN FRANCISCO BAY AREA

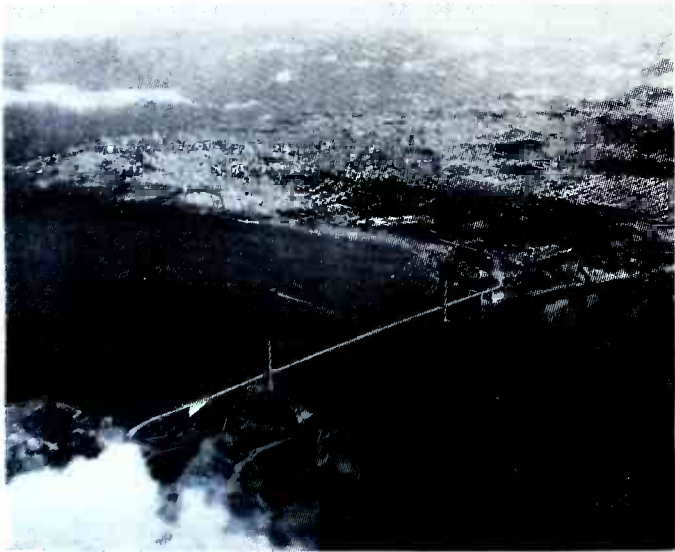
*KGO-TV...consistently recognized for the outstanding caliber of its programming...winner of awards of excellence in educational programs...for the "Success Story" series...five awards to its nightly live variety show "San Francisco Tonight"...the McCalla Golden Mike Award for service to youth on "Hi Time"...and for religious programming, "Our Catholic Heritage."*

*In all, it demonstrated station popularity presenting a broad base of program interest and service to the Bay Area community.*

Station 7 KGO-TV San Francisco KABC-TV Los Angeles

WABC-TV New York WBBM-TV Chicago WXYZ-TV Detroit

Owned and operated by The American Broadcasting Company



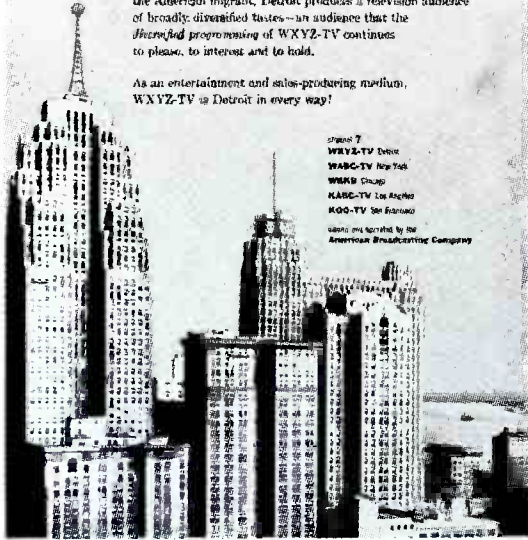
## WXYZ-TV is Detroit

From its great inland waterfront to the lawned streets of its wealthy suburbs, Detroit is a city of contrasts and complexities.

Constantly absorbing the foreign-born and the American migrant, Detroit produces a television audience of broadly diversified tastes—an audience that the diversified programming of WXYZ-TV continues to please, to interest and to hold.

As an entertainment and sales-producing medium, WXYZ-TV is Detroit in every way!

Station 7  
WXYZ-TV Detroit  
WABC-TV New York  
WBBM-TV Chicago  
KABC-TV Los Angeles  
KGO-TV San Francisco  
Owned and operated by The  
American Broadcasting Company



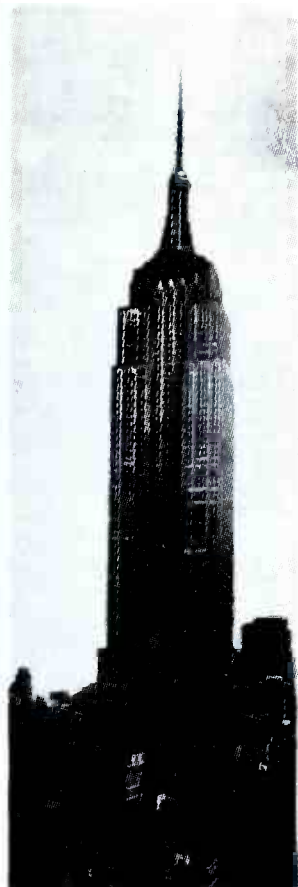


# YET INSEPARABLE

## WBKB IS CHICAGO

WBKB-TV, Chicago  
WBKB-TV, Chicago  
WBKB-TV, Chicago

ONE NIGHT IS CHICAGO



## WABC-TV IS NEW YORK

*More and more, WABC-TV is reflecting New Yorkers' habits and needs. It is an integral part of a complex living pattern that encompasses cliffhangers and suburbanites.*

*Placed at a level that reflects the potent ascendancy of the network, WABC-TV is an entertainment and sales-producing medium that truly is New York in every way.*

Channel 7  
WABC-TV, New York    WBKB, Chicago    WXYZ-TV, Detroit  
KABC-TV, Los Angeles    KGO-TV, San Francisco  
© 1958 American Broadcasting Company  
American Broadcasting Company

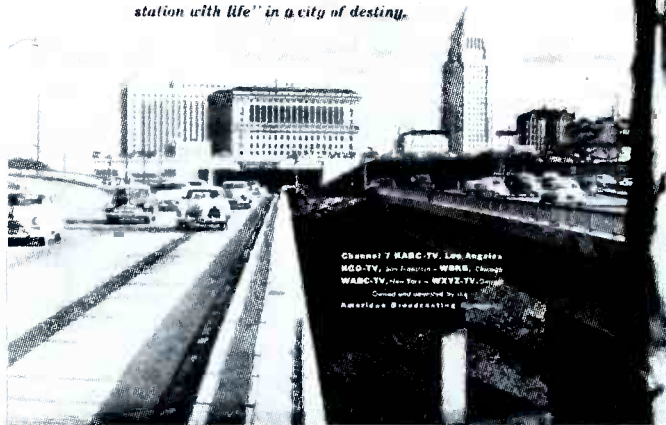
## KABC-TV IS LOS ANGELES

*Every month America's number one retail market continues to magnify in size and importance.*

*...And like the mighty city that it serves,*

*KABC-TV grows in stature and rated position.*

*Keeping pace with the ABC network, KABC-TV is "the station with life" in a city of destiny.*



Channel 7 KABC-TV, Los Angeles  
KGO-TV, San Francisco - WBKB, Chicago  
WABC-TV, New York - WXYZ-TV, Detroit  
© 1958 American Broadcasting Company  
American Broadcasting Company

*In New York, Chicago, Los Angeles, San Francisco and Detroit, ABC ownership and operation means dedicated service to both advertiser and community.*

*Combining local tastes with increasingly popular ABC Television Network shows, each operation strives to reflect its market in every way.*

*Thus, the credo for Channel 7 in these key markets of our country means business and entertainment for the communities which they serve.*



# TOP RATING IN CINCINNATI!

America's number one mystery adventure series rings up top ratings everywhere. In a key market like Cincinnati, for example, ELLERY QUEEN not only has the highest rating\* of any syndicated program—it also outrates top network favorites such as \$64,000 Question, Climax, Jackie Gleason, Alfred Hitchcock, Dragnet, and many, many others.

\* 24.7 Pulse, September 10, 1956

the

# ELLERY QUEEN

series

starring

## HUGH MARLOWE



Your own survey will prove to you that more people are **ELLERY QUEEN** fans than for any other mystery adventure series. No wonder! Books, anthologies, Ellery Queen magazines, motion pictures, network radio series, all with multi-million, astronomical circulations, and now the brilliantly-produced television series are your guarantee of the big audiences you want. Let **TPA** demonstrate to you how the **ELLERY QUEEN** series can best serve you, too.



## Television Programs of America, Inc.

EDWARD SMALL • MILTON A. GORDON • MICHAEL M. BILLERMAN  
Chairman President Executive Vice-President

488 Madison Ave., New York 22, N. Y. • PL. 6-2100



# focus on BUSINESS

December, 1956

Network gross time billings for the third quarter of this year totaled \$119,400,089, an increase of 28% over the gross intake for the corresponding three months in 1955. National and regional spot expenditures added an estimated \$83,863,000 to television's third-quarter revenues.

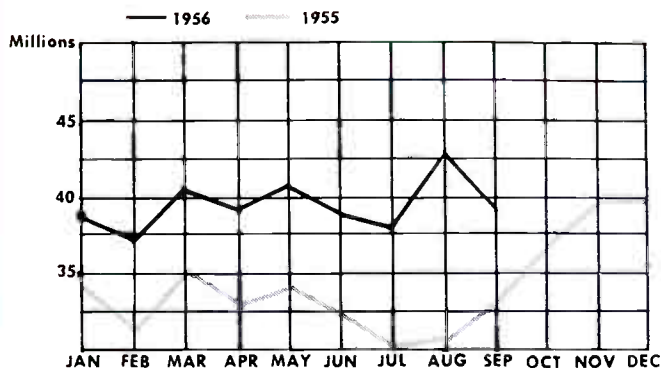
The spot-billings charts on the right compare some of the data from the third-quarter TvB - Rorabaugh report with its findings for the previous two quarters of this year.

The chart of the top ten spot advertisers shows the steady rise of Philip Morris and Lever Bros. for the three quarters, plus the addition of two new advertisers to the top ten, Carter Products and Continental Baking.

Lennen & Newell moved into the ranks of the top ten spot agencies for this quarter on the strength of a boost in spot spending by Armstrong Rubber.

The 20% decline in spot spending for the third quarter is attributable to a normal seasonal decline, reports TvB, which notes that beers and tobaccos were exceptions. These two categories increased their expenditures for the period.

## TV NETWORK BILLINGS



	Sept. '56	Sept. '55
ABC	\$ 5,638,376	\$ 4,123,780
CBS	18,399,872	15,188,805
DuM		11,538
NBC	15,069,161	13,720,643
<b>Total</b>	<b>\$39,107,409</b>	<b>\$33,044,766</b>

Source: PIB

## TV SPOT BILLINGS

### HOW SPOT ADVERTISERS SPENT THEIR MONEY

No. of Advertisers	3rd Quarter, 1956		2nd Quarter, 1956		1st Quarter, 1956	
	2,536		2,978		2,702	
Day	\$ 25,733,000 (30.7%)	\$ 36,714,000 (34.8%)	\$ 34,637,000 (34.6%)			
Night	49,360,000 (58.9%)	58,589,000 (55.5%)	55,620,000 (55.5%)			
Late Night	8,770,000 (10.4%)	10,281,000 (9.7%)	9,952,000 (9.9%)			
<b>Total</b>	<b>\$ 83,863,000 (100%)</b>	<b>\$105,584,000 (100%)</b>	<b>\$100,209,000 (100%)</b>			

Source: TvB-Rorabaugh

### TOP TEN SPOT ADVERTISERS IN 1956

3RD QUARTER, 1956			2ND QUARTER, 1956		1ST QUARTER, 1956	
Rank	Company	Expenditure	Rank	Expenditure	Rank	Expenditure
1	Procter & Gamble	\$2,873,700	1	\$6,541,000	1	\$5,782,800
2	Brown & Williamson	2,826,700	3	2,673,400	2	2,921,900
3	General Foods	2,440,200	2	2,978,200	4	2,053,800
4	Philip Morris	2,070,000	6	1,833,100	8	1,542,200
5	Sterling Drug	2,040,500	4	2,138,500	3	2,252,800
6	Colgate-Palmolive	1,839,900	5	2,115,700	7	1,583,100
7	Lever Brothers	1,502,300	9	1,263,900		
8	Carter Products	1,391,700				
9	Continental Baking	1,387,500				
10	National Biscuit	1,141,900	7	1,735,900	9	1,478,400

Source: TvB-Rorabaugh

### TOP TEN SPOT AGENCIES IN 1956

3RD QUARTER, 1956		2ND QUARTER, 1956		1ST QUARTER, 1956	
Rank	Agency	Rank	Agency	Rank	Agency
1	Ted Bates	1	Ted Bates	1	Ted Bates
2	McCann-Erickson	2	McCann-Erickson	2	Leo Burnett
3	Leo Burnett	3	Young & Rubicam	3	McCann-Erickson
4	Young & Rubicam	4	Leo Burnett	4	Dancer-Fitzgerald-Sample
5	Benton & Bowles	5	Benton & Bowles	5	Benton & Bowles
6	BBDO	6	BBDO	6	Young & Rubicam
7	Dancer-Fitzgerald-Sample	7	Dancer-Fitzgerald-Sample	7	BBDO
8	J. Walter Thompson	8	Compton	8	Compton
9	Lennen & Newell	9	J. Walter Thompson	9	William Esty
10	William Esty	10	William Esty	10	Cunningham & Walsh

Source: TvB-Rorabaugh

## TV MARKETS

NOVEMBER 1, 1956

1-channel markets	143
2-channel markets	68
3-channel markets	36
4 (or more)-channel markets	16
<b>Total markets</b>	<b>263</b>
Commercial stations U.S. & possessions	457

Source: TELEVISION MAGAZINE

## TV RECEIVERS

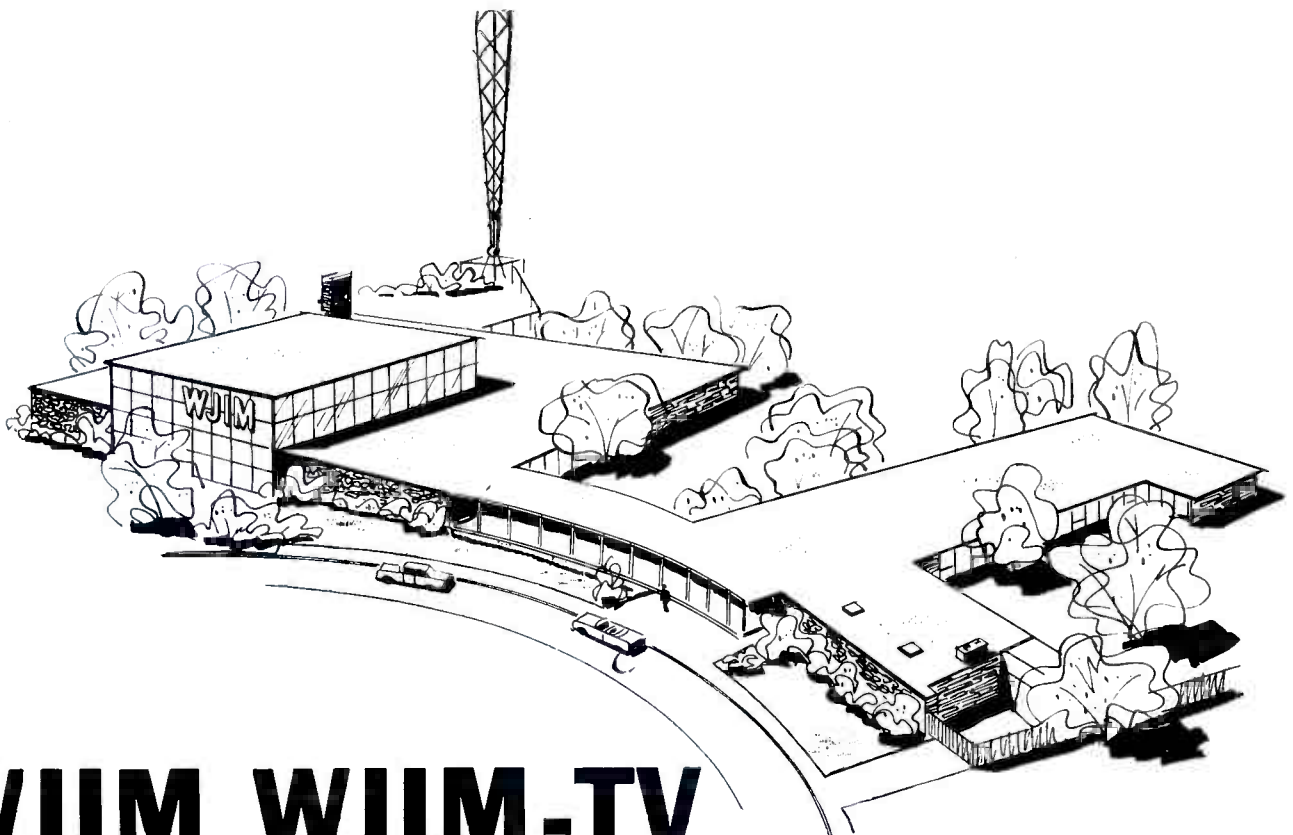
	Sept. '56	Sept. '55
<b>Production</b>	<b>829,126</b>	<b>939,515</b>
<b>Retail Sales</b>	<b>763,881</b>	<b>978,838</b>

Source: RETMA

## TV VIEWING WEEKDAY-NIGHTTIME SETS-IN-USE FOR OCTOBER

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS: % Sets-in-use by EST Total U.S.
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	
5 PM	19.5	17.7	13.5	15.9
6 PM	23.3	22.8	24.7	19.2
7 PM	29.4	38.3	42.5	24.5
8 PM	57.1	59.4	56.1	44.3
9 PM	60.8	62.2	67.0	55.5
10 PM	57.7	51.4	64.0	57.4
11 PM	34.9	32.7	47.4	43.6
MIDNIGHT	14.1	7.2	19.3	27.8

Source: ARB, October, 1956



# WJIM WJIM-TV

## LANSING, MICHIGAN

*...now represented by*  
**PETERS, GRIFFIN, WOODWARD, INC.**  
*Pioneer Station Representatives since 1932*

**WJIM** the radio station most listeners in Lansing prefer—  
 with a strong line up of the most popular local radio per-  
 sonalities and programs to serve the community interest.

**WJIM-TV** Lansing's only VHF station with CBS, NBC and  
 ABC programming.



Lansing, Michigan—with a balanced economy. Home of  
 important industry, Capital of the State and the Campus  
 of Michigan State University.

**NEW YORK**  
 250 Park Avenue  
 YUkon 6-7900

**CHICAGO**  
 230 N. Michigan Ave.  
 FRanklin 2-6373

**DETROIT**  
 Penobscot Bldg.  
 WOODward 1-4255

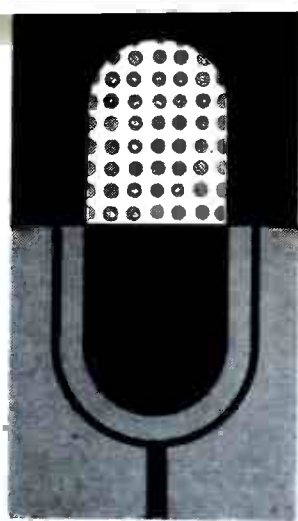
**ATLANTA**  
 Glenn Bldg.  
 MURray 8-5667

**FT. WORTH**  
 406 W. Seventh St.  
 EDison 6-3349

**HOLLYWOOD**  
 1750 North Vine St.  
 HOLLYwood 9-1688

**SAN FRANCISCO**  
 Russ Building  
 SUTter 1-3798





# radio wrap-up

A monthly status report on radio advertising

## TOP TEN NETWORK ADVERTISERS

During October and early November: Colgate-Palmolive, Standard Brands, William Wrigley, Bristol-Myers, Slenderella, Miles Laboratories, Kraft, Texaco, General Motors, Brown & Williamson.

## TOP TEN SPOT ADVERTISERS

Lever Bros., Texaco, Metropolitan Life, Winston Cigarettes, Shell Oil, Slenderella, Bristol-Myers, Thomas Leeming, Ford Motor, American Tobacco Co.

## SPOT BILLINGS STILL GOING UP

National spot billings for September '56 jumped 14.9% over same month last year. . . . Nine-month total is \$97,226,198, up 20.9% over comparable '55 figures. . . .

Local radio continues strong, up about 15% over last year. . . . Network billings down about 17% through September '56 compared to same period last year. . . .

Four radio networks picked up over \$350,000 from Presidential campaign. . . . Seventy of the country's top 100 national advertisers currently are buying network radio. . . . CBS radio will publish its 1956 network billings, the first such information to be released since PIB dropped publication of network figures in mid '55.

## VITAL STATISTICS ON SETS

Retail sale of radios (excluding car sets) for January-September totalled 5,405,052, registering healthy increase over 3,942,676 figure for same period last year.

. . . Production of transistor radios booming. . . . Radio's 35-million auto sets alone provide coverage in 64% of U.S. homes, Nielsen reports. And in average winter weekday (6 a.m.-6 p.m.) over 51% of all car owners use their auto sets. . . . On typical weekend, radio reaches one-third of nation's families via car sets.

## CHANGES IN RADIO BUYING

As local and national-spot buying continues on upswing, two changes are taking place at station level: (1) Under-the-table rate cuts are becoming harder to get, even from the "number three" or "number four" station in larger markets; (2) Stations are playing down merchandising

To page 19

## RADIO SETS-IN-USE (IN-HOME ONLY)

NIelsen, SEPTEMBER 1956

Hour*	% Radio Homes Using Radio
6-7 a.m.	4.8
7-8 a.m.	12.0
8-9 a.m.	15.2
9-10 a.m.	14.1
10-11 a.m.	15.0
11-12 noon	13.9
12-1 p.m.	15.2
1-2 p.m.	15.6
2-3 p.m.	13.1
3-4 p.m.	12.2
4-5 p.m.	12.0
5-6 p.m.	11.7
6-7 p.m.	11.8
7-8 p.m.	10.2
8-9 p.m.	9.2
9-10 p.m.	9.5
10-11 p.m.	8.8
11-12 midnight	6.6

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

## TOP TEN DAYTIME WEEKDAY NETWORK RADIO PROGRAMS

NIelsen, OCTOBER 1956 (SECOND REPORT)

Program	Homes Reached
1. World Series—1956	3,904,000
2. Young Dr. Malone (1st half) Th—(Whitehouse)	1,809,000
3. Young Dr. Malone (2nd half) W—(Menthohatum)	1,762,000
4. Helen Trent (2nd Half) T & Th—(Menthohatum)	1,762,000
5. Young Dr. Malone (1st half) T & Th—(Carter)	1,762,000
6. Ma Perkins (1st half) M-F—(Lipton)	1,619,000
7. Helen Trent (1st half) T & Th—(Toni)	1,571,000
8. Helen Trent (1st half) F—(Ex-Lax)	1,571,000
9. Young Dr. Malone (1st half) W & F—(Toni)	1,524,000
10. 2nd Mrs. Burton (1st half) M-F—(Colgate)	1,476,000

## TOP FIVE NIGHTTIME NETWORK RADIO PROGRAMS

NIelsen, OCTOBER 1956 (SECOND REPORT)

Program	Homes Reached
1. Dragnet	1,143,000
2. Great Gildersleeve	1,048,000
3. Speech—V. P. Nixon	1,000,000
4. Pick The Winner	952,000
5. People Are Funny	905,000

## TOP THREE NIGHTTIME MULTI-WEEKLY RADIO PROGRAMS

NIelsen, OCTOBER 1956 (SECOND REPORT)

Program	Homes Reached
1. Lowell Thomas	1,286,000
2. One Man's Family	1,143,000
3. News of the World	1,143,000

Daytime is Big Time

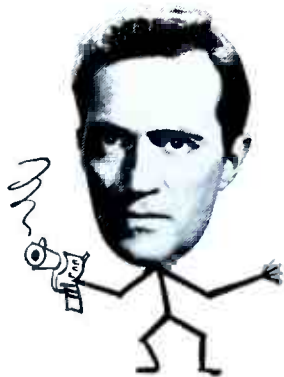


on WWJ-TV...

90

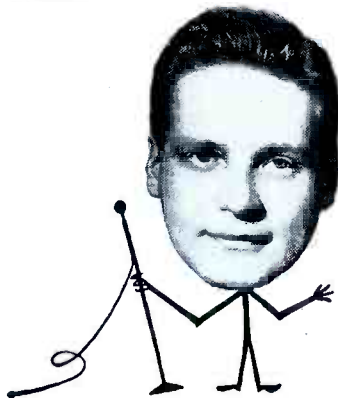
## golden minutes

... of all-star programming provide Detroit-area viewers with a feast of entertainment — offer advertisers a golden opportunity for exceptional exposure and impact every weekday afternoon.



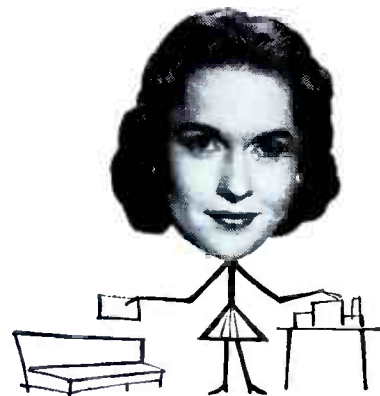
1:00 P.M.

"MYSTERY MATINEE." Immediately following NBC's "It Could Be You," this audience winner features the cream of spine-tinglers: "The Files of Jeffrey Jones," "The Whistler," "Fabian of Scotland Yard."



1:30 P.M.

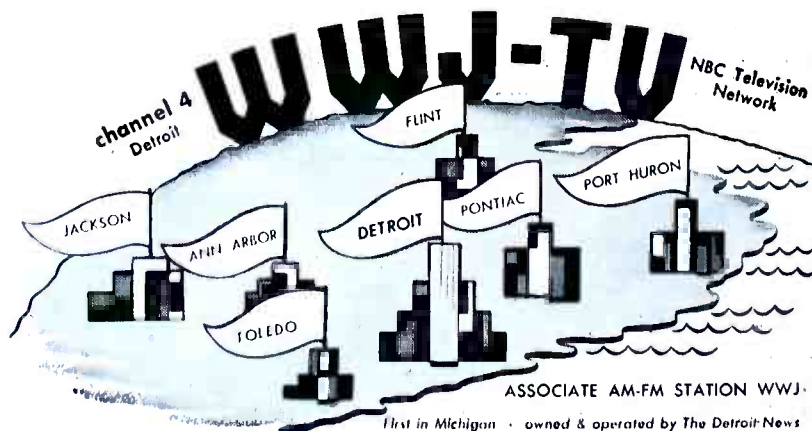
"HOLLYWOOD STORY." Personable, popular Todd Purse sets the stage for romance, drama, and comedy from top syndicated series. The ever-lovable "Beulah" will be added in the near future.



2:00 P.M.

"MEET BLENDIA." The woman-talk of the town, this WWJ-TV exclusive originates in a complete, modern home at "Northland" — America's largest shopping center. It's the perfect showcase for foods, drugs, household goods and appliances. Glamorous Blendia Isbey is the sales-wise hostess.

Get further details. Get availabilities. Then buy participations in 1, 2, or better yet, all 3 of these big time, daytime features.





## radio wrap-up *Continued*

tie-ins. More clients now are buying radio for its value as an ad medium, rather than looking for lots of "extras."

### PROJECTED STATISTICS

Radio Advertising Bureau predicts industry billings will rise \$26-million in '56. (Figure appears extremely conservative in light of current upsurge in national spot and local categories.)

	1955	1956
Network .....	\$ 82,900,000	\$ 80,000,000
National Spot .....	129,700,000	140,000,000
Local .....	326,700,000	345,000,000
	<hr/>	<hr/>
	\$539,300,000	\$565,000,000

Sylvania marketing director, Frank W. Mansfield, expects electronics industry to jump from \$9-billion industry in 1956 to \$15.5-billion in 1966. Current home radio set production of 8.1-million with factory value of \$162-million will jump to yearly 9.6-million with factory value of \$182.4-million. Auto sales now recording \$120-million per year, will shoot up to \$150-million in 1966.

### SPOT RADIO DOLLAR FIGURES ON WAY

Station Representatives Association and Radio Advertising Bureau continue to push ahead on plan to publish actual advertiser expenditures in spot radio. First step is SRA's report on various industry investments in the medium. When final goal is achieved (with some hurdles still remaining), spot radio will enjoy the same status as spot TV in providing necessary data to clients and agencies.

### WHEN DO THEY LISTEN?

When does an advertiser have the largest male tune-in to radio? According to Nielsen tabulations, it's not early-morning or early-evening. It's 7-8 p.m. Next highest: 4-8 a.m. For women, it's 1-2 p.m. The advertiser who can't get into early-morning around 8 a.m., can reach almost as many females at 5 p.m.

### NEW BUSINESS

**Network:** Scott Paper, currently a morning *Godfrey* advertiser, will add eight weekly segments in CBS daytime materials. New Scott billings under 52-week contract are \$1,300,000. . . . Kraft Foods re-pacts with Mutual for 12-week campaign of 30 five-minute newscasts per week. . . . Oldsmobile, again set to sponsor NBC TV coverage of Academy Awards, will double up and include NBC radio sponsorship. . . . Minnesota Mining spent \$35,000 (airtime and talent) for its recent *Jack Benny* hour-long holiday show. . . . Allis-Chalmers signs with NBC for hour-long Christmas Eve Spectacular to star Fred Waring (9:30-10:30 p.m. EST). Along with North American Insurance sponsorship of *Bing Crosby*, plus Minnesota Mining's *Benny* buy, this marks third advertiser use of radio spectacular during Yule season. . . . Lots of short-term business also tying in with Yule season: White House Co., Seven-Up, Arpege Perfume and American Home using CBS during December. . . . Mutual has two newly-sponsored religious programs, *Word of Life* (Sat.,

7:30-8 p.m.) and *Datelines and Bibles* (Sun., 9:45-9:55 p.m.), underwritten by the Dawn Bible Assn. Renewed: *Christian Science Heals* (Sun., 12:45-1 p.m.) sponsored by the First Church of Christ Scientist.

ABC has signed flock of new network advertisers including American Pop Corn, Frito Co., Matching Thread Co. . . . Beltone, Dromedary Co., Duffy-Mott, Charles Pfizer Co., and Seven-Up, all buying into *Don McNeill's Breakfast Club*. . . . Seaboard Drug has dropped sponsorship of *Walter Winchell*, switching money into other Mutual regional and local shows. . . . Goodyear cancelling inspirational series, *The Greatest Story Ever Told* on ABC radio after 10-year sponsorship.

**National spot:** Thomas Leeming (Ben-Gay) and Pacquin (Silk 'n' Satin, hand creams) placing entire 1956-57 budget in spot radio. . . . Formerly a Sunday supplement advertiser, Leeming-Pacquin will use 200 stations in 200 markets. . . . Pepsodent will place its 1957 campaign in over 100 markets with contracts ranging from 13 to 52 weeks. . . .

Another Lever product—Silverdust—will probably renew its 80- to 100-market spot radio campaign for 1957. Pan-American Coffee Bureau pouring all its funds into spot radio for its annual year-end safety campaign ("Stay alert, stay alive, make it coffee when you drive"). . . . A & P's coffee division will use spot radio for first time. New York will kick off the campaign. . . . A & P has just renewed its quarter-hour noon news show on WWJ, Detroit, marking fifth year of sponsorship. Another first-timer is Chicago dairy, Sidney Wanzer & Sons, buying three-station saturation campaign to celebrate firm's 100th anniversary. . . . Pall Mall has begun eight-week spot campaign in 43 Northwestern markets.

U.S. Steel adding spot radio to its annual "Operation Snowflake" promotion, buying 54 stations in 48 markets. Scores of smaller stations are tying in through signing of local appliance dealers. Says director of marketing development, Robert C. Myers: "We're telling everyone spot radio is playing an important role in this year's 'Operation Snowflake' promotion." . . . Tetley Tea starting 40-market campaign to promote hot tea drinking. Reports Edward Parker, president of Tetley Tea: "We're the second largest tea company in the nation, although our product is sold only east of the Mississippi. We're using spot radio almost exclusively in 1956. In the last two years, our company has moved from fourth to second place. According to the Nielsen Food Index, Tetley shows the largest monthly increase over any of our competitors in the last 14 months."

### NETWORK PROGRAM TRENDS

NBC's new programming will include: (1) five minutes of news every hour from 7 a.m. to 11 p.m.; (2) extension of *Monitor* to Friday evening; (3) two hours of daytime dramas and full hour afternoon personality show; (4) setting-up of "Hot Line" box enabling network to flash important news to affiliates even during local-programming time periods. . . . Hypoed budget in view for morning *Bandstand*. . . . NBC offering 7.5% rise in compensation to stations on network business. . . . Allow-

*To page 110*

WTVJ NEWSMEN CIRCLE THE GLOBE TO



Basic Affiliate

In South Florida, viewers expect and receive outstanding coverage from WTVJ's PRESTIGE news department. A staff of 14 newsmen insure the WTVJ audience of 'round-the-clock coverage of all local, state and regional news.

Adding to the completeness of this coverage, WTVJ's camera crews during the past year alone, traveled to 11 States and 10 foreign countries to gather "local" news stories affecting the south Florida community.

Another plus service of Florida's first and most experienced television station . . . another reason why the majority of Floridians watch WTVJ and continue to buy the products and services of its advertisers.



**BRING**

**SOUTH**

**FLORIDA**

**AWARD**

**WINNING**

**NEWS!**



RTNDA "Gold Trophy Award For Outstanding TV News Operation in the Nation." 1952



RTNDA "Gold Trophy Award For Outstanding TV News Operation in the Nation." 1953



"HEADLINERS Award For Outstanding Local News". 1956



**FLORIDA'S FIRST TELEVISION STATION**

Represented Nationally by Peters, Griffin, Woodward, Inc.



## McMahan on the commercial

### How viewers respond to commercials

BY HARRY WAYNE McMAHAN

1. Do people resent hard sell in TV commercials?
2. Should a commercial be held to *one* sales point?
3. Is voice or sight more important?
4. Do cartoons really sell?
5. How important is the quality of production?
6. How important is a "like" rating?
7. What is the key point to "effectiveness" in a commercial?

**T**he last two months I've been working on a special TV consultant project with the Institute for Motivational Research. I never fail to be stimulated by the viewpoints and constructive suggestions that Dr. Ernest Dichter, head of IMR, has on TV commercials.

Dichter, of course, is the pioneer in motivational research for advertising, and he is now developing his findings in TV for a revolutionary new testing method. This is something I'm most enthusiastic about, because I have long felt the industry needs to go beyond present methods of *recognition* and *recall* to develop a third dimension, *response*: the motivating response patterns of the viewers.

In one of my early sessions, I bombarded Dichter with a series of questions and his answers were so pertinent that I have obtained his permission for reprinting them here:

#### 1. Do people resent hard sell in TV commercials?

"In general, we have found that people want hard sell, that they like it. However, it is fashionable to say: 'I don't like high pressure.' We have found that people do want high pressure selling because it relieves them of the responsibility of having to make up their own minds.

"However, it is important to distinguish between the format of hard selling and the content of hard selling. People do not like a format that is harsh. It is a different matter where the content is dealing with

To page 25



Medal award: live action film  
Advertiser: Pet Milk  
Agency: Gardner Advertising Co.  
Art director: Roland Martini  
Producer: Sarra Inc.



Medal award: full animation film  
Advertiser: The Toni Co.  
Agency: North Advertising, Inc.  
Art director: Lou Keller  
Producer: UPA-Hollywood



Medal award: live action film  
Advertiser: Pabst Brewing Co.  
Agency: Leo Burnett Co., Inc.  
Art director: Norman Jonsson  
Producer: Kling Film Enterprises

### CHICAGO ART DIRECTOR'S AWARDS TELEVISION WINNERS

Recognizing the growing importance of television's graphic material, the Art Director's Club of Chicago spotlights, with its awards, the fact that TV is now using good design and modern treatments to do many of the jobs required in programming and advertising.

Above are stills from the three commercials that took top honors in the television category of the 24th Annual Exhibition of Advertising and Editorial Art.



**IT'S NO MYSTERY WHY 15 STATIONS SIGNED FOR THIS SCREEN GEMS PACKAGE THE FIRST WEEK**

**BOSTON BLACKIE**

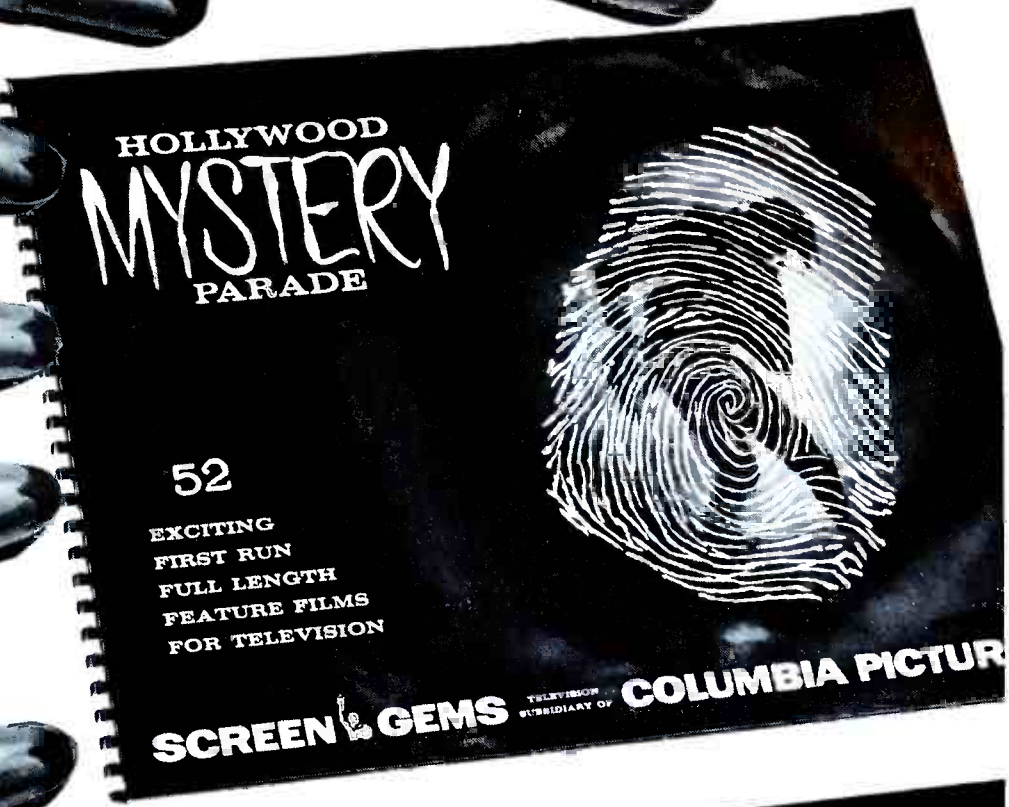
**CRIME DOCTOR**

**THE LONE WOLF**

**ELLERY QUEEN**

**THE WHISTLER**

**BULLDOG DRUMMOND**



**IT HAS JUST WHAT THE VIEWERS WANT...**

**...52 OF HOLLYWOOD'S BEST MYSTERIES!**

**...ALL FEATURE LENGTH FIRST RUN!**

**OR WRITE FOR YOUR FREE HOT-OFF-THE-PRESS COPY OF THE "HOLLYWOOD MYSTERY PARADE" PORTFOLIO THAT GIVES YOU FULL DETAILS**

**IN THE EAST**  
Ben Colman  
Plaza 1-4432

**IN THE MIDWEST**  
Henry Gillespie  
Franklyn 2-3696

**IN THE SOUTH**  
Frank Browne  
Emerson 2450

**IN THE FAR WEST**  
Richard Dinsmore  
Hollywood 2-3111

**IN CANADA**  
Lloyd Burns  
Empire 3-4096

# 30.5

A.R.B. ON SATURDAY NIGHT  
AT 11 P.M. IN A  
4 STATION MARKET



**Across-the-board  
...the Lion is  
TV-King on KING-TV**

Proving the fantastic Los Angeles and Denver ratings were no fluke, it happened again in Seattle — this time on KING-TV's across-the-board presentation of MGM's Command Performance.

The October A.R.B. ratings show a fabulous 30.5 rating at 11 P.M. — Saturday night — a heretofore unheard of figure so late at night in a four station market.

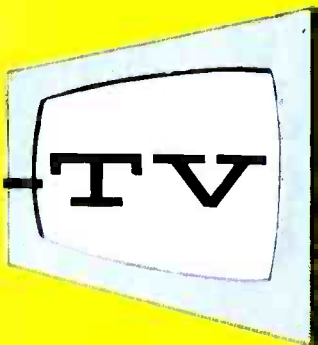
The average MGM Seattle ratings for the 10:45 to 12:15 time-slots for FRIDAY were 23.6, for SATURDAY they were 26.2 and for SUNDAY they were 16.1

Averaged out for the entire week the MGM programming out-rated the combined total for the three other stations by a margin of nearly two to one.

Have you inquired about the availability of the MGM-TV library in your area? Do it now!

**MGM-TV**

A SERVICE OF  
LOEW'S INCORPORATED



● For further information — write, wire or phone  
Charles C. Barry, Vice-president  
1540 Broadway, New York, N. Y., JUdson 2-2000



convincing sales arguments. The hard, shrill announcer's voice or the shrill sound effects are not liked and not successful as far as selling is concerned, unless they happened to be coupled with convincing sales arguments. In general, it is just as effective to use a softer format with the same hard, convincing kind of argument."

**2. Should a commercial be held to one sales point?**

"Any sales point which does not interest me as the viewer is ineffective. If there are five sales points and none of them interest me I remain uninvolved. But if the sales points that you mention interest me emotionally and all add up to the formation of an overall picture you can have one sales point follow another logically and psychologically. What you are doing then is not destroying or counteracting the point you have established before, but you are creating a cumulative effect."

**3. Is voice or sight more important?**

"When we only hear something it is less believable than when we see it. When we hear or see at the same time there is greater and more rapid orientation and believability. In general, both video and audio add to the believability, so it depends on how believable the message is before either one becomes truly effective."

**4. Do cartoons really sell?**

"We know that anything with a touch of entertainment in it—a jingle, a tune, a musical background, a cartoon—influences us favorably. When a viewer gets interested and involved in a television commercial, he does so because he feels he gets some sort of gratification from it. The kinds of gratification he can derive include (a) instruction about the product, (b) information about new uses, (c) proof of cleverness permitting him to say 'Gee, isn't that a smart idea!', (d) recognition of familiar objects, (e) amusement, (f) excitement and, in some cases, (g) anger, which makes him come back for more."

"The fun, entertainment and laughter that a cartoon gives are neither more nor less valuable than information and instruction which may come from live photography. The basic question is: Do your television commercials offer the listener gratification in any way?"

"The fun, entertainment and laughter that a cartoon gives are neither more nor less valuable than information and instruction which may come from live photography. The basic question is: Do your television commercials offer the listener gratification in any way?"

**5. How important is the quality of production?**

"People are quite sensitive to the effort that goes into production, we

have found in our interviews. Effort is interpreted by them in a psychological and subjective sense. In the eyes of the viewer it means an expression of respect for the audience by the producer.

"But effort does not necessarily mean expensive and elaborate productions. Often effort is expressed by considerate thinking, originality, a desire to please, a sense of humor, a new twist or a new angle. And, too, people expect a more perfect production from a large advertiser. By perfection we mean smoothness, proper timing, etc., all factors which are not a function of expensiveness alone.

"In testing audience reactions, you often get response that deals with the imperfections in the production rather than the actual content of the commercial. The moment something ceases to run smoothly people are distracted and find it impossible to become involved.

"Quality and perfection in production are really means of permitting people to become completely involved."

**6. How important is a "like" rating?**

"Liking" is a superficial term. Many years ago, in a radio study, we found that many people stated they dislike divorces in soap operas. However, when we took the divorces out of the show, the audience was resentful and stopped listening.

"It is first a problem of involving the viewer. And you may even get this by annoying him. If you have emotional involvement, the commercial succeeds. It is not important that people say that they have liked the commercial."

**7. What is the key point to "effectiveness" in a commercial?**

"We have found that mental rehearsal is one of the most important single criteria of the sales effectiveness of a television commercial. Mental rehearsal is the sum total of the various processes of perception and assimilation that takes place in the viewing of a commercial.

"When mental rehearsal takes place the product has acquired reality in the individual's own experience. He thinks of it in terms of his own needs and is able to visualize its use.

"Mental rehearsal requires conviction, not in the superficial sense of a logical admission, but in the emotional sense. We have proof of this emotional conviction when the viewer says spontaneously, 'Gee, that's true'." END



# Everyone...

in the Texas  
Gulf Coast Area

# is sold on KGUL-TV

The only station that delivers  
a primary city signal to  
Galveston and Houston.

KGUL-TV is top preference in prime time\* with the most popular nighttime program, the largest average audience and the highest number of quarter hour firsts.

(Source ARB, July, 1956,  
7 days, 6 P. M.-Midnight)\*

## 1/4 OF TEXAS



Charted in proportion to effective buying income for counties included in KGUL-TV's coverage area.

1/4 of all Texas buying income, over 600,000 families with 475,000 television sets, make up the rich Gulf Coast Area, including Galveston and Houston.



Represented Nationally by  
CBS Television Spot Sales

# kgulTV

GALVESTON, TEXAS



## How to shoot a black cat . . . in a coal mine

An intriguing idea—and no longer impossible—thanks to Eastman Tri-X Reversal Safety Film, Type 7271 (16mm only).

Twice as fast as Super-X Reversal, Tri-X is of greatest value for shots when light is at a premium, for jobs like newsreel service. Process it without a hitch—interchangeably with familiar Plus-X Reversal Film.

Here again is manifest Kodak's stated policy to provide an Eastman Motion Picture Film for every purpose.





## props and premiums

A REPORT ON  
PRODUCTION, SALES, AND  
PROMOTION AIDS  
BY TAD REEVES

**TV-wise executive gift** for salesmen and agencies is this miniature TV slide viewer. So useful, it'll stay put on every executive desk. Viewer is portable (measures 5½ inches high), battery operated and has 2½ power magnifying lens combination to handle the standard 35 mm slides. Built of sturdy plastic, the top portion is gray and the base is black. Has rubber wheels to prevent desk marring. Gift is doubly personalized by an anodized aluminum plate bearing firm name or call letters, and accompanying slide, mounted in plastic, which flashes, if desired, a Christmas message plus call letters on pint-sized viewing screen.

For \$1 extra the viewing screen can be equipped with a "safe viewing area limitation scale" for checking slide layout. Here's the sort of gift that will tempt the recipient to order duplicates for his staff.

Pre-Christmas supply limited; manufacturer requests all orders be rushed.

**"Sweet" Christmas greetings!** Here are two low-cost quantity Yuletide greetings excellent for giving by program talent or on personal appearances. Particularly suitable for personal appearances are "personalized" lollipops, a Christmas adaptation of an item mentioned in an earlier column. Lollipop is four inches long and carries your two-line imprint on the safety handle: one side printed in green, the other in red.

The sanitary cellophane wrapper covering the entire fruit-flavored sucker has cheery seasonal wreath and imprint reading "Merry Christmas" with Santa Claus face beneath. One thousand lollipops cost \$16, and slightly less in large quantity lots.

Second suggestion is especially good where a Christmas card is wanted. It's a candy cane (approximately nine inches long) mounted on a greeting card. Card bears brief but appropriate Christmas greeting plus your three-line imprint. Cost runs \$15 for 240 cards and canes F.O.B. manufacturer. Here, too, there's a slight saving on large quantity orders. Cards and canes are packed separately to insure safe arrival.

**Cut-outs to catch the kids**—a collection of 100 dolls from countries throughout the world sketched in authentic costumes. Printed in full color on heavy card stock, the dolls are approximately four inches high with special easels for standing. Here's an intriguing self-liquidator particularly valuable as an educational toy. Cut-outs are easy to assemble and appeal to widely varying age groups.

Printed on 11"x14" sheets, cut-outs call for 11¼"x14½" mailing envelope. Write for prices on cut-outs.

Write to **Props and Premiums**, TELEVISION MAGAZINE, 600 Madison Avenue, New York 22, N.Y., for names and addresses of suppliers—or for help with problems concerning premiums or production aids.

or complete information—type of film  
to use, latest processing technics—  
write to

**Motion Picture Film Department**  
**ASTMAN KODAK COMPANY**  
Rochester 4, N. Y.

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

*Midwest Division*  
130 East Randolph Drive  
Chicago 1, Illinois

*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  
Films, Fort Lee, N. J.; Chicago, Ill.;  
Hollywood, Calif.

**WGAL-TV**  
 LANCASTER, PENNA.  
 NBC and CBS

**5<sup>3</sup>/<sub>4</sub>**


**BILLION**

**DOLLAR**

**MARKET**

One of America's important TV areas—the Channel 8 Multi-City Market! Here 3½ million people, with \$5¾ billion to spend every year, own 917,320 TV sets.

Channel 8 Multi-City Market



Harrisburg	Reading
York	Lebanon
Hanover	Pottsville
Gettysburg	Hazleton
Chambersburg	Shamokin
Waynesboro	Mount Carmel
Frederick	Bloomsburg
Westminster	Lewisburg
Carlisle	Lewistown
Sunbury	Lock Haven
Martinsburg	Hagerstown

**316,000 WATTS**

STEINMAN STATION  
 CLAIR McCOLLOUGH, Pres.

Representative  
 the **MEEKER** company, inc.  
 New York                      Los Angeles  
 Chicago                        San Francisco



## Luncheon

with Linnea

When spots open up, who gets priority?

**S**hould anyone wonder what I've been doing, (and I've been accused of retiring again), I've been vacationing, gardening, fishing and housekeeping. The fall weather has been so unusually good that we've taken advantage of every hour.

As a result of not going to business since October 15, I have been procrastinating about so many things, including the writing of this column! Several of us had lunch on September 30, and fortunately for my shorthand notes and some rough typing, there's a good record of our conversation.

The day I am writing this is November 7, the day after election. Watching the election returns and the trends indicated by the early sampling of voting results, reminded me of a part of our conversation at luncheon. We saw that a small sample of voting returns at the start gave excellent predictions of the final story. In our business of studying ratings we are constantly concerned about the small samples used in our research activities and, when we don't get the answers we want, we blame the small samples!

Ray Stone, timebuyer with Maxon, Inc., mentioned during our discussion that he has been interested to see the same results in a city from a survey of less than forty as from a five hundred sample . . . so I guess we can argue sample-size indefinitely.


At this point, we were all talking about ratings, and their applications to the total coverage area of stations, which we all know is done whether or not the final results give the true story. As A. W. (Bink) Dannenbaum, Jr., vice president in charge of sales for the Westinghouse Broadcasting Company, Inc., put it, "It's practically illegal, but everyone does it!"

To page 31



With Miss Nelson (l. to r.): Ray Stone, Maxon; Jane Podester, McCann-Erickson; Lee Gaynor, Dancer-Fitzgerald-Sample; A. W. Dannenbaum, Jr., Westinghouse Broadcasting; and Pete Lasker, Crosley Broadcasting.





our job  
doesn't  
end  
here..

Signing the contract, to some, may mark the climax of a national spot sale. Harrington, Righter and Parsons men think otherwise. To them, it's the start of another and extremely vital effort.

Constant attention to detail . . . attentive service to all aspects of the account . . . an intelligent approach to any problem that arises—these are essentials of efficient television representation. To perform these tasks properly, we concentrate *exclusively* upon television.

Such thoroughness can be shared only by a limited list of stations which—like us—believe that successful television representation is a never-ending job. Maybe you feel the same way about it, too?

## Harrington, Righter and Parsons, Inc.

television — the *only* medium we serve

New York  
Chicago  
San Francisco  
Atlanta

WCDA-B Albany WAAM Baltimore WBEN-TV Buffalo WJRT Flint  
WFMY-TV Greensboro/Winston-Salem WTPA Harrisburg  
WDAF-TV Kansas City WHAS-TV Louisville WTMJ-TV Milwaukee  
WMTW Mt. Washington WRVA-TV Richmond WSYR-TV Syracuse

*The Timebuyer asks . . .*

## **DOES KTRK-TV OPERATE AT FULL POWER?**



### **A GOOD QUESTION**

that every smart timebuyer must know about every station he buys. Power, height of tower, lack of interference, and general data on terrain make up the coverage story . . . the basic story of every buy.

TED BATES & COMPANY, Inc. timebuyer, Bill Kennedy, and Edward Kenefick, George P. Hollingbery Co. man, national representatives for KTRK-TV, discuss channel 13 coverage in the Gulf Coast market.

**KTRK-TV OPERATES AT FULL POWER,** 316,000 watts, from the most rugged tower and antenna ever built for television, and at a height of 1,049 feet above sea level. A permanent, steel-frame, concrete building houses transmitter equipment, complete facilities, sets, and studio space for extended temporary emergency operation, and the transmitter supervisor and his family.

Located just the proper distance from metropolitan Houston, channel 13's transmitter insures a non-saturated city signal and clear, powerful, reliable picture farther to the outer fringes of the Gulf Coast area.

Complete lack of freedom from over-lapping channel interference . . . Diesel-driven auxiliary power supply . . . continual dual-Microwave signal—these features assure the viewer a quality picture and advertisers the fullest market coverage. Add the KTRK-TV plusses—exceptional local programming and ABC's big, BIG plans—and you have the permanent, lasting factors that have made

**KTRK-TV the best television buy in Houston!**

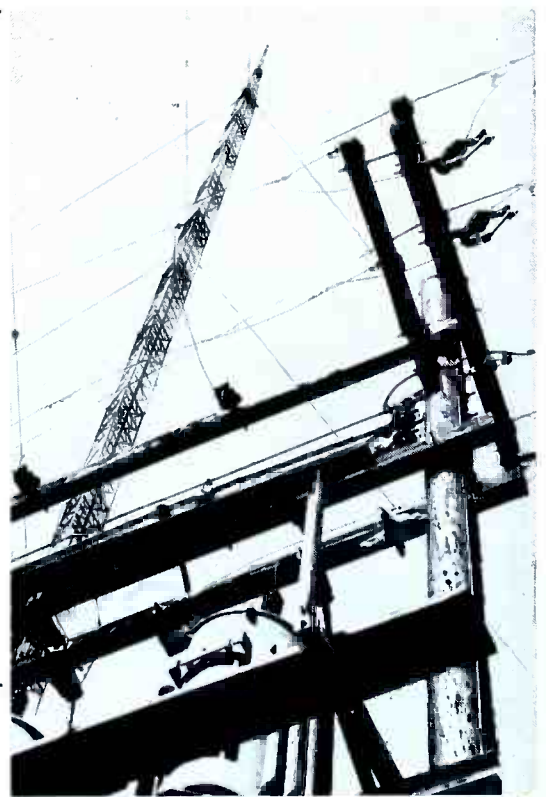


## **KTRK-TV**

The Chronicle Station, Channel 13  
P. O. Box 12, Houston 1, Texas — ABC Basic

Houston Consolidated Television Co.  
General Manager, Willard E. Walbridge  
Commercial Manager, Bill Bennett

National Representatives:  
Geo. P. Hollingbery Company  
500 Fifth Avenue  
New York 36, New York





As Ray emphasized, ratings are only a guide, but we all know that many use them as practically the only tool. Where does the fault lie? H. P. (Pete) Lasker, vice president in charge of sales for the Crosley Broadcasting Corporation, summed up the answer very nicely: "Salesmen are at fault . . . buyers are at fault . . . it is the buying pattern and you have to go with it no matter how practical you want to become." And all buyers bemoan the lack of time to be really practical when fast action must be taken.

**How to improve spot positions**

Several people have suggested that at some time we cover the subject of how buyers can improve their spot announcement positions.

Lee Gaynor said he'd had considerable experience with this. (At the time of our luncheon, Lee was with Doherty, Clifford, Steers and Shenfield, Inc.; as of October 1 he moved to Dancer-Fitzgerald-Sample, where we all wish him success.)

He discusses his existing schedules with all stations in a market and says, "I'll give you the business if you can come up with a better schedule." This, he says, is the only way other than calling week after week to coax out better positions. And sometimes it means the transfer of a schedule to another station.

Lee mentioned, as have so many others, the method used by Herb Masse, national sales manager of WBZ-TV, Boston. Herb has two waiting lists—one for clients wanting to improve their spots and another for those wanting to add to their schedules. If the station comes up with an "improvement," the advertiser must give up his old time. Only after those on the improvement list have been offered the spot, do those waiting to expand their schedules get a crack at it.

Bink said it was a credit to Lee for working with Herb and buying in this manner . . . it indicated a trust by the buyer in the seller. To which we all said that unfortunately, there are not nearly enough broadcasters who have so definite a plan. Too many ignore the schedules of those already on the air and rather than make an effort to keep an advertiser, go looking for new clients to whom they offer the best spots.

Both Jane Podester, radio-TV timebuyer with McCann-Erickson, Inc. and Ray Stone feel that it is every bad policy to spend money for

To page 32

# WBEN-TV's "Speaker of the House"

*talks the sponsor's language!*

John Corbett, "Speaker of the House" on WBEN-TV's prestige program, covers the home with helpful information on everything from painting to potting flowers.



*Sponsors are justifiably interested in one important thing from their television effort... results!*

And John Corbett, WBEN-TV's "Speaker of the House", talks their language. His typical afternoon TV stint, a fact-filled 15 minutes of practical help for homemakers and home owners, gets results. 820 lawn rockers from four minute spots; 5,800 kitchen dish towels from three minute announcements; 8 refrigerators and 257 Bar-B-Q sets from just a minute each.

Money talks and the "Speaker of the House" makes the kind of conversation that rings the till. When Johnny speaks for you he's heard in the WBEN-TV market — New York's second largest.

Before you let anyone tell your product-story in Western New York learn all about another of the prestige programs of WBEN-TV — "The Speaker of the House" — heard daily Monday through Friday at 1:45 p.m., on Channel 4 — Buffalo.



## WBEN-TV CBS BASIC

*The Pioneer Station of Western New York*

Represented Nationally by: Harrington, Righter & Parsons, Inc.

# GOOD LOOKIN'!

That's the MAJORITY Opinion  
in Rochester, N. Y.  
about

CHANNEL

10



... and we have a LOT of GOOD LOOKIN'  
RATINGS to back it up!

MORNINGS..

**63.4%** AVERAGE WEEKLY SHARE OF AUDIENCE  
LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR. 1964)

AFTERNOONS

**54.6%** AVERAGE WEEKLY SHARE OF AUDIENCE  
LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR. 1964)

EVENINGS...

**52.0%** AVERAGE WEEKLY SHARE OF AUDIENCE  
LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR. 1964)

TAKE A GOOD LOOK AT THESE RATINGS... AND A GOOD  
LOOK AT THE RICH ROCHESTER AREA. IT'S GOOD LUCK TO  
BUY WHERE IT'S GOOD LOOKIN'!

WRITE US TODAY FOR CHOICEST  
AVAILABILITIES IN ROCHESTER!

CHANNEL **10** VHF  
125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY  
WHIC-TV AND WVET-TV

**ROCHESTER, N.Y.**

EVERETT-McKINNEY, INC. • NATIONAL REPRESENTATIVES • THE BOLLING CO., INC.

Linnea From page 31

the purchase of spots in poor position. I mentioned that there are, at times, advertisers who want to get into a market regardless of the time purchased, for reasons which are important to them. And to some of these, any position is worth having.

Ray disagreed almost vehemently with this thinking! He says it is a question to the employee of who comes first. As far as he is concerned there are two ends, station and client, and the person who comes first in his mind is the client. If he does not exist, the agency does not exist, nor the representative, nor the station. If the clients do not succeed, neither do we nor the stations.

Much as Jane dislikes the buying of what she considers poor position, she has found herself involved with clients who have had sales problems and have needed local representation regardless of position. In such cases, the policing work for improvement starts as soon as the schedule is placed.

Station traffic people have many problems when it comes to attempting to improve positions of current advertisers. Pete and Bink pointed out that there must be a complete awareness of competitive products being advertised, and this becomes even more complicated by the number of alternate week sponsors. The spot might be good one week, and directly competitive the next.

#### Can't offer better spot at random

Then there is the problem of food advertisers, particularly, who want only certain days or nights... and there are many other stipulations... so a better position cannot be offered at random.

Stations must also consider carefully whether they want to offer a current advertiser a better position, or lure a very desirable sponsor by offering him a choice spot! And the conversion of an advertiser to television cannot be done by offering a poor position!

Ray Stone suggested that perhaps we'll get around to paying for whatever rating points are delivered... to which Pete Lasker replied, "That is for about 1960... right now I would like to stay the way I am."

As Jane said, there is no such thing as a "franchise" spot, even if offered to a brand new prospect. Changes in programming or sponsorship can cut its value.

Which all goes to prove that there's no "easy way."

—LINNEA NELSON



# THE CODE 3 SUCCESS STORY

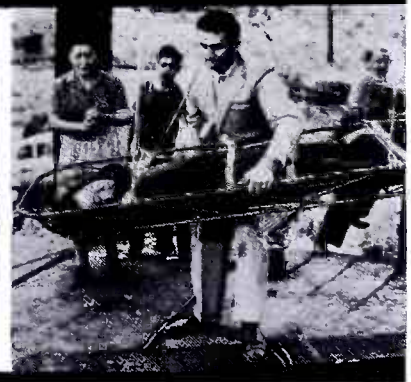
**FIRST** in audience appeal... rated top syndicated film in Portland (31.7\*) and San Diego (27.4\*\*), **FIRST** in time period in San Francisco (13.0\*\*), Spokane (27.4\*\*), Seattle (15.7\*\*), Kalamazoo (15.5\*), Wichita (52.7\*) and St. Louis (18.2\*).



**FIRST** in excitement, presenting thrilling "Front Page" dramas based on *actual police cases* taken from the files of world-famous Sheriff Eugene W. Biscailuz, of Los Angeles County...



**FIRST** to dramatize the personality of the group of law enforcement officers in action, with thrilling stories of arson, air, sea and mountain rescues, murder, robbery, juvenile crime. Stirring case histories to build audiences of all ages!



**FIRST** with top advertisers... making headline news in sales... Miller Brewing, National Biscuit Co., Safeway, General Electric, General Tire, Petri Wine, etc.



**FIRST** in sales results... testimonials pouring in... renewals months in advance... excitement and recognition for you and your product.



Wouldn't YOU like to be **FIRST** in your market? Let "Code 3"... signal for flashing lights and screaming sirens... be your signal for action. Write, wire, phone for complete details.



\*Pulse \*\*ARB

## ABC FILM SYNDICATION, Inc.

10 East 44th St., New York City, Oxford 7-5880

# T. V. spot editor

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

## SARRA

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



A beautiful young girl in a fairyland setting is the background for the story of new Pink Camay . . . the soap of fabulous fragrance! It's an appeal that goes directly to the feminine heart! An unusual photographic sequence utilizes the shimmering reflections in a forest pool to demonstrate Camay's soothing, softening effect on lovely hands. The fragrance of Pink Camay and the fact that it's made with cold cream are linked with the brand name for high memory recall. Every moment of this series of spots holds attention—and sells Camay, in both English and French versions. Produced by SARRA for THE PROCTER & GAMBLE CO. OF CANADA, LTD., through THE F. H. HAYHURST CO., LIMITED.

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



Hit Parade cigarettes are sure to get plenty of attention from this series of 10 second I.D.'s, and 20 and 60 second commercials. Live action, stop motion, animation and a very "whistle-able" jingle keep these spots crisp and fast moving. Clever use of the Hit Parade trademark plus product-in-use, picturing folks enjoying the new cigarette, fix the brand name firmly in the viewer's mind. "Your taste can't tell the filter's there!" is the promise of smoker enjoyment that clinches the selling message. Produced by SARRA for THE AMERICAN TOBACCO COMPANY, through BATTEN, BARTON, DURSTINE & OSBORN, INC.

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



This unique one minute spot for Pet Milk was a Medal Award winner at the 24th Annual Art Directors' Club of Chicago. The subject has universal appeal—a mother and her baby. Perfect casting, simplicity of action and the musical background of Brahms' Lullaby create a most effective mood. This commercial is another one of the SARRA series for Pet used on the George Gobel and Red Skelton shows. Produced by SARRA for the PET MILK COMPANY, through the GARDNER ADVERTISING COMPANY.

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



Sparkling animation and a catchy jingle keep this series of short commercials for Frisch's food products lively and entertaining. These fast paced spots—only 10 and 20 seconds long—show how tasty Frisch's products (Big Boy Hamburgers, Brawny Lad Steak Sandwiches and Fresh Fish Sandwiches) supply an abundance of quick energy when plenty is needed. Produced by SARRA for FRISCH'S BIG BOY RESTAURANTS, INC., through ROLLMAN ADVERTISING AGENCY. If you'd like to see other recent SARRA commercials, drop a line to SARRA and ask for Reel 1.

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



# COLOR

**WITH A RECORD 68 HOURS OF NETWORK COLOR PROGRAMMING IN DECEMBER, THE 1956-57 SEASON PRESENTS AN ENTIRELY NEW CONTEXT IN WHICH TO REVIEW THE STATUS OF PROGRAMMING, RECEIVER SALES, STATION FACILITIES, PRODUCTION COSTS AND IMPACT ON THE AUDIENCE. REPORTED ON THE FOLLOWING PAGES ARE WHAT ADVERTISERS HAVE LEARNED FROM WORKING WITH COLOR AND WHAT THE SPECIALISTS ANTICIPATE FOR THE COMING YEAR.**

# YOUR Q FOR COLOR



**COLOR** doubles the audience of TV programs among **COLOR** set owners, and more than doubles the impact of commercial messages, according to a new study conducted jointly by NBC and BBD&O.

This study is confirmation of what **COLOR** advertisers using WNBQ, Chicago, already know. The first all-**COLOR** TV station is now presenting more than 30 hours of local **COLOR** weekly, and is selling in **COLOR** for more than 40 local and national spot advertisers.

One example of WNBQ **COLOR**-selling is "Adults Only," 55 minutes of delightful variety for Chicago grown-ups at the five o'clock hour usually reserved for children. "Adults Only" features Joe Gallicchio and his orchestra, the songs of Nancy Wright and Michael Douglas, and the deft emceeing of popular d.j. Tom Mercein.

In compatible **COLOR** and black-and-white, "Adults Only" can sell for YOU at a cost-per-thousand-viewers as low as 99¢. Take a "Q" from us and get the details today!

# WNBQ

**NBC** Television Leadership station in Chicago

SOLD BY





# COLOR TELEVISION

## A STATUS REPORT

What is happening with programming . . . receivers . . . costs . . .

advertiser use . . . station facilities . . . audience

This is the year in which two long-awaited developments became accomplished facts—a \$500 color receiver is in the stores and at least one color show is on the networks every night. Obviously, what happens next will depend on receiver sales. Heavy color programming has not yet boosted sales significantly. Industry feeling is that the impact will be felt by Christmas—or at the latest by February. Then sets should start to move!

RCA and NBC have been pushing the bandwagon along at a steady clip. CBS has more than doubled its colorcasting hours. ABC, which has stayed clear of color, plans to review its decision in February.

Almost every one of the major agencies is now actively working with color, not only for dry-run testing but for actual on-the-air use. Some advertisers of course are not particularly enthusiastic about having their shows in color. "The network wants it," they say, "so why shouldn't we go along? We're not really paying for it, and we might learn something."

Many advertisers, however, have welcomed the chance to grasp the fundamentals of a fabulous new medium while it is still in its initial stages.

They say they aren't deterred by the fact that their carefully wrought polychrome commercials are seen mostly on black-and-white sets. Even though it may be some time before their color expenditures can be counted as a straight advertising investment, they're protecting that investment by experimenting *now*.

And, as color circulation gathers momentum, they will be getting extra impact in color-TV homes. Specific

measure of tint's value to the advertiser has already been provided by the BBDO-NBC Colortown report. Highlights of this study are included here.

Local and national spot advertisers as well as network users are learning now about costs and production techniques, finding out if package changes will be necessary, learning how to present their products and commercials effectively. Some of the things they've learned which apply to other advertisers' problems are summarized in the various sections of this Special Report.

Perhaps the most important thing that advertisers and agencies have learned is that color is nothing to be feared. In the years of building up to color, doubts have arisen about every facet of colorcasting from receiver tuning to film processing. It is still commonly believed that color sets break down immediately and continuously. Yet RCA reports that only 3% of its color customers have had difficulties.

Many early estimates predicted that tint would double production costs. Yet estimates based on actual production reveal that color adds 25% or less to program costs. A film commercial might cost as little as 15% more than a black-and-white version. An animated commercial might cost 10% more in color.

Film or live, fidelity to natural color is now a matter of course, and it is achieved with a minimum of technical mumbo-jumbo. All of the standard color film processes have proved to be acceptable. A new and essentially less expensive stock is on the way from Eastman, and that company's lenticular film is already making possible delayed broadcasts on a clock-hour basis.

# COLOR RECEIVERS

**C**olor receivers will probably follow the same sales pattern that black-and-white TV did. The only question is, "When will the sales curve start?" This month might be the one in which retail sales start to really move. If Christmas doesn't do it, it might be February or even next fall before the rush starts. RCA has estimated that 325,000 sets will be in circulation by the start of 1957, and over a million by 1958. It appears that this timetable is off by about one year. The much-discussed reports in *Time* and the *Wall Street Journal*, on the other hand, have proved to be overly bearish.

Manufacturers who now have color sets on the market include Admiral, Emerson, Hoffman, Magnavox, Montgomery Ward, RCA and Sears Roebuck. Sylvania expects to get receivers to dealers before the end of the year. DuMont, General Electric, Philco and Westinghouse have new models in or going into production.

None of these companies has been as active in pushing color as has RCA. Since the mid-summer introduction of its new receiver line, featuring \$495 and \$595 models, the company says that sets have been moving to dealers at the rate of 1,000 a week or better.

Abraham & Straus, Brooklyn department store, has been promoting RCA sets heavily via large-space newspaper ads. The store reports, "We find the response indicative of increasing interest."

"Color sets aren't going strong everywhere at once," says RCA's Robert A. Seidel, executive v.p. for consumer products. "Where you have a strong station behind color, putting out programs every day, you even get behind on orders. We had to rush extra sets to Milwaukee."

"Los Angeles was quiet until lenticular film made it possible to have kinescopes of network color shows come on in prime time. Now it's hot as a pistol. San Francisco, too. Philadelphia has been good. Chicago has taken longer than we thought it would. Additional color programming in prime time is stirring it up now."

"The network programs and lenticular film have done as much as the low price sets to stimulate sales. Our \$495, \$595 and \$695 sets are in short supply now. Maybe we'll have a hard time meeting demand. We placed tube orders with other manufacturers not only to stimulate

their production, but also because we needed the tubes.

"Rejection rates on color tubes used to be a problem. The rate was one out of two. Now it's down to the normal rate for black-and-white tubes."

To answer the frequently-voiced belief that color sets break down more frequently than do black-and-white receivers, Seidel cites the fact that RCA Service gets proportionately fewer service calls for color sets than it got for black and white in 1953.

While RCA had hopes that development of a one-gun tube would reduce set prices, Seidel says, "Our scientific people have worked on it, and they've decided there's no other way to make a tube than the three-gun method we're using now. For the next few years at least, our basic system will be the same." (DuMont, however, is enthusiastic about the one-gun tube and is planning to market such a set in 1957.)

To help its dealers, RCA has plunged into an extensive advertising and merchandising campaign, including sponsorship of network colorcasts, large-space newspaper and magazine ads, Color Caravan store promotions, and Compatible Color tie-ins with manufacturers of clothing and home furnishings who will crossplug tint receivers. Key dealers who were lukewarm about tint have been invited to New York for a three-day enthusiasm-building tour of plants and facilities.

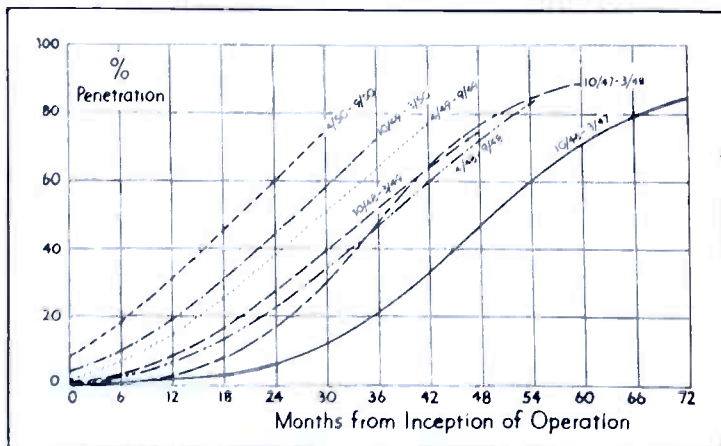
By Christmas, RCA will be countering one major obstacle to retail sales—the inability to demonstrate sets properly in crowded, bustling stores. It will make available to dealers special demonstration rooms, portable units of tubular steel. Customers will be able to judge the receivers without distracting light or noise.

Among the other manufacturers who have brought out color sets, Admiral has aroused industry interest with the introduction of its \$499.95 set. It was the first set to break through the price barrier of \$500. Admiral describes its current production as "nominal." Next year, production will still be "restricted." Interestingly, Admiral feels that competition necessitated the marketing of a low-price color set this year.

Such comments have a familiar ring—the patterns are the same as in the early days of black-and-white.

## HOW BLACK-AND-WHITE SET SATURATION GREW

Markets grouped by starting date of TV service



Source: McCANN-ERICKSON, INC.

## THIS IS HOW BLACK-AND-WHITE CIRCULATION GREW

As of the first of each year

1946	10,000
1947	16,000
1948	190,000
1949	1,000,000
1950	3,950,000
1951	10,555,000
1952	15,777,000
1953	21,234,000
1954	27,309,000
1955	32,549,000
1956	37,560,000

Source: NBC



# COSTS

**W**hy are advertisers still afraid of color's cost?" asks William Sargent. As director of administration for the NBC TV network and a member of the network's color committee, Sargent is the man who handles arrangements with advertisers whose shows NBC wants to colorcast (and with those who come to the network asking for a try at the color treatment).

The network wants to stress, says Sargent, that it has "approached color television realistically by eliminating any thought of premium costs. It has issued its color rate card without any premium on time charges for color, and does not plan to have them in the future."

CBS has similar policies on rates.

Says Sargent, "There have been no extras established for services or labor. The only addition is in the studio rental rate."

The studio-rental-only billing does not apply after the 1956-57 season. From June on—the exact date will depend on individual program commitments—all production costs will be paid by clients.

The additional 15-25% that it might cost to have a network program colorcast is actually 5-10% of the advertiser's total time-plus-program outlay. In contrast, four-color newspaper ROP, it is estimated, adds 59% to black-and-white space costs and magazine four-color adds about 40%.

"We have no contract clauses binding clients to color," Sargent adds, "and we estimate that color should add no more than 10% average to below-the-line costs for live productions, which is the smallest portion of the total programming cost."

Sargent points out that color at this time generally means extra on-camera rehearsal, more lighting and additional crew members.

The extent to which production values are added is dictated to a large extent by choice. This is true of commercials, too. As one agency producer says, "There's a tendency to dress up everything for color. A certain amount of additional care with costumes and sets is

necessary, but the scope provided by color usually encourages people to try more spectacular things than they've been doing in black and white."

On one live dramatic show, efforts to get the greatest visual impact from color have more than doubled below-the-line costs.

As with live production, color filming requires more time, men and materials for lighting, set design and construction, costuming and rehearsal. Additionally, there are increased outlays for raw stock, processing and printing. The extent to which film costs are raised is determined more by added "production values" than by necessary items of expense.

Whereas color adds at least 15% to the cost of live-action filming, it increases the price of animation 10% or less, the primary factors being the higher cost of color film stock and processing and of closer artistic supervision.

In all forms of TV production, the cost differentials existing now should obtain for the foreseeable future, though some costs may come down as a result of technical improvements. Pre-production time may be trimmed as the industry grows more experienced and gathers a backlog of sets and costumes.

Of the 30 stations now accepting live-color commercials, 25 charge nothing extra for time and 19 make no charge for production. The others have flat facilities fees or charge a premium percentage of black-and-white costs, such as 10-25%.

WBAP-TV's general manager, Harold Hough, said recently, "Five or ten percent color sets will saturate the market to such an extent that rate adjustments can be made without protest." Indications are that while few stations have color rate cards now, more can be expected.

At present, AT&T's basic cable charge is the same for color transmission as for black and white. The only difference is that the individual station pays \$500 a month for "color connection." These are "temporary" rates. Special cable rates for color might be in the cards.

## HOW MUCH MORE WILL COLOR COST?

Here's what those who have worked with color have found to be the range of cost increases over black-and-white production. Partially these represent "voluntary" expenditures for additional production values, rather than outlays necessitated by color per se. In the case of programs, the costs may be absorbed by the station or network.

### Programs

Live network 15-25%  
Live local 10-30%  
Film 23-30%

### Commercials

Live 10-15%  
Film, live action 15-30%  
Film, animation 10%

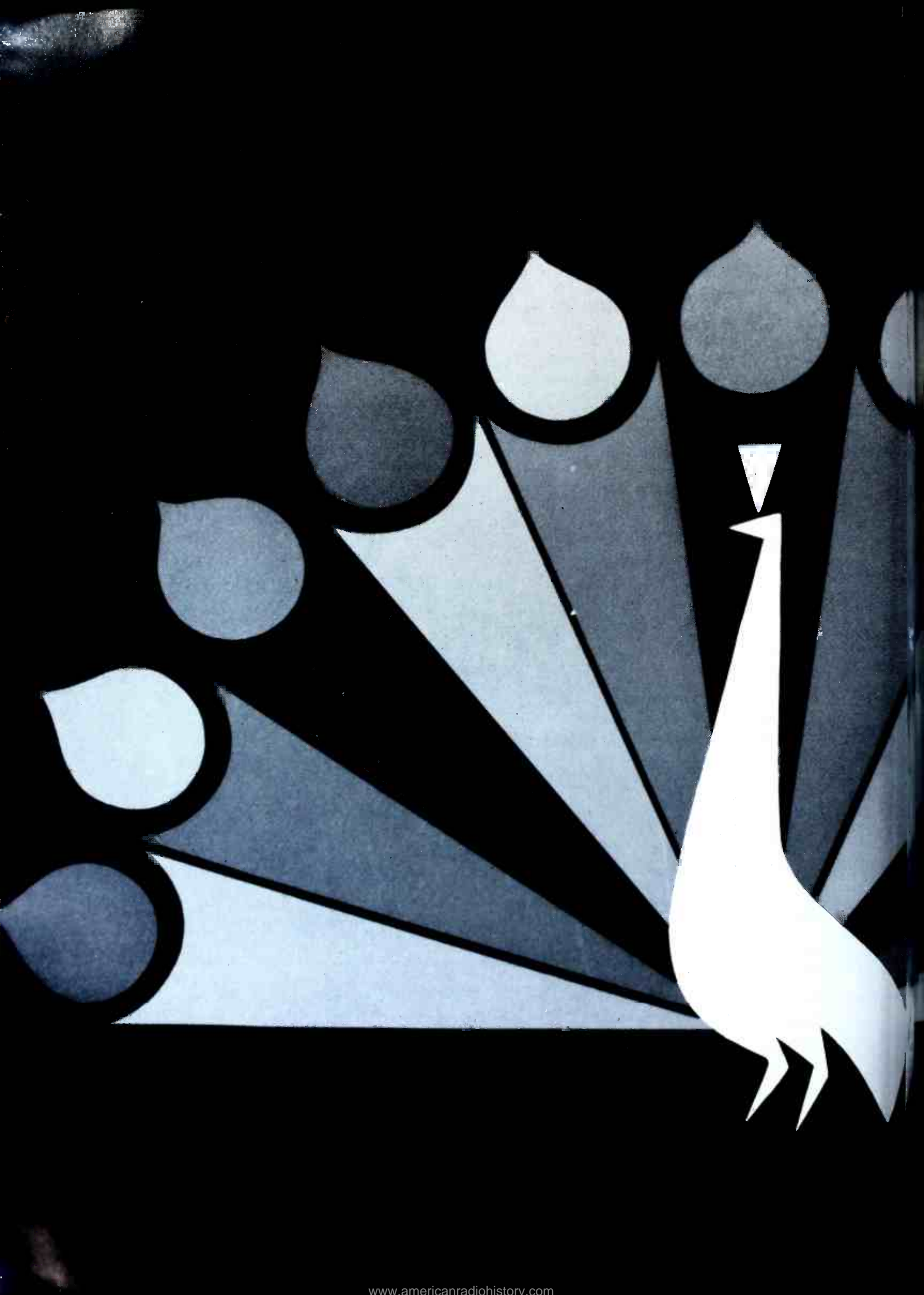
### Time and Facilities

Network 0%  
Spot and local 0-25%  
Cable charges—no charge at present

## BASIC FILM COSTS, COLOR VS. BLACK AND WHITE

Prepared for Television Magazine by Peter Keane of Screen Gems, based on the usual requirements for a minute commercial, using Eastman's new inter-positive film.

Item	Cost	Cost
	Per ft. B&W 35mm	Per ft. Color 35mm
Raw Stock .....	\$.004	\$1.25
Developed print negative .....	.022	.05
Daily print .....	.042	.125
Fine grain master .....	.0575	.125
Dupe negative .....	.096	.125
Answer print .....	.045	.35
Release prints, 16 mm reduction.....	.036	.11







more and more

advertisers

are selling in

**COLOR**


every night

of the

week on

**NBC**

television

a service of 

## NETWORK PROGRAM COSTS, COLOR VS. BLACK AND WHITE

These typical program costs were compiled by NBC. They represent estimated budgets of various program types; they do not necessarily apply to every show of similar format. A large portion of these increased costs of color is now *not* paid for by the advertiser. He pays only for studio rental. The difference between the charge for a black-and-white studio and one that is color-equipped would add a few thousand dollars at most. The increases shown here include additional money spent by the network on scenery, lighting, properties, crew members, etc.

### HOURLY VARIETY SHOW, LIVE

Average gross time .....	\$ 91,000
Average program cost, B&W .....	95,000
<b>TOTAL, B&amp;W .....</b>	<b>\$186,000</b>
Increase for color .....	14,500
<b>TOTAL WITH COLOR .....</b>	<b>\$200,500</b>
% Increase, time and program .....	7.7%
% Increase, program .....	15.2%
Increased studio use due to color .....	2.5 hrs.

### HOURLY DRAMATIC SHOW, LIVE

Average gross time .....	\$ 91,000
Average program cost, B&W .....	42,000
<b>TOTAL, B&amp;W .....</b>	<b>\$133,000</b>
Increase for color .....	10,168
<b>TOTAL WITH COLOR .....</b>	<b>\$143,168</b>
% Increase, time and program .....	7.6%
% Increase, program .....	24.2%
Increased studio use due to color .....	3.5 hrs.

### HALF-HOURLY DRAMATIC SHOW, FILM

Average gross time .....	\$ 57,000
Average program cost, B&W .....	42,000
<b>TOTAL, B&amp;W .....</b>	<b>\$ 99,000</b>
Increase for color .....	10,000
<b>TOTAL WITH COLOR .....</b>	<b>\$109,000</b>
% Increase, time and program .....	10%
% Increase, program .....	23.8%

### HALF-HOURLY VARIETY SHOW, LIVE

Average gross time .....	\$ 53,000
Average program cost, B&W .....	24,000
<b>TOTAL, B&amp;W .....</b>	<b>\$ 77,000</b>
Increase for color .....	5,200
<b>TOTAL WITH COLOR .....</b>	<b>\$ 82,000</b>
% Increase, time and program .....	6.7%
% Increase, program .....	21.6%
Increased studio use due to color .....	2 hrs.

### QUARTER-HOURLY VARIETY, LIVE

Average gross time .....	\$ 32,000
Average program cost, B&W .....	15,000
<b>TOTAL, B&amp;W .....</b>	<b>\$ 47,000</b>
Increase for color .....	2,100
<b>TOTAL WITH COLOR .....</b>	<b>\$ 49,100</b>
% Increase, time and program .....	4.4%
% Increase, program .....	14%
Increased studio use due to color .....	1 hr.

## THE AUDIENCE

**S**tudying a panel of 4,000 homes in ColorTown, a typical, medium-sized city, BBDO, in conjunction with NBC, has compared color-set owners (not connected with the business) with black-and-white owners, in a first preliminary report. The initial interviews were conducted in December, 1955 and the second in February, 1956 (before the \$500 set).

Better than half of the color owners fell in the high income group, seven times as many as was the case with black-and-white owners. Color owners tend to own their homes and live in single family dwellings. They are influential in the community, have more varied interests, pursue more activities, belong to more clubs.

#### 1. Color was found to boost viewing.

	% Homes Reached	
	B&W Homes	Color Homes
Average color program	31%	53%
Average B&W program	34	25

The higher "rating" for color shows in color homes seems attributable to color itself, for these same programs in black-and-white homes did not attract any larger audience than the control programs. Moreover, in viewing of monochrome shows, color owners lag behind the control group.

#### 2. More viewers per set were noted in color homes.

	Viewers per viewing homes	
	B&W Homes	Color Homes
Average color program	2.2	2.6
Average B&W program	2.3	2.4

#### 3. Color was found to increase product recall. Approximately one week after their exposure to the program studied, viewers were asked to name (unaided) the products advertised on each show they had seen.

	Homes Viewing	
	B&W Homes	Color Homes
Could name 1 or more products a week later	20%	41%

#### 4. Color increases the inclination to buy. Viewers were asked whether the advertising they mentioned made them more inclined to buy the product.

	Homes Viewing	
	B&W Homes	Color Homes
% inclined to buy among those who recalled commercial	33%	55%*
% inclined to buy among all who viewed program	14	36

This then, says BBDO is "the beginning of color television." With higher viewing and greater impact among trend-setting families, "Color TV homes represent a good market."



# WHAT ADVERTISERS SAY

**E**xcitement about color runs high among creative and production people. They love it. They encourage their agencies' clients to seize every possible opportunity to experiment. This same desire to master the new form is echoed frequently by advertising managers and account men, even though many say they won't consider color TV a full-fledged medium until at least 25% of TV homes can receive tint.

Many companies who don't plan to have their programs shown in color soon nevertheless are experimenting with their commercials. Dozens of packages have been tested. Those found wanting for color TV are slated to get new designs.

There are, of course, advertisers whose enthusiasm is restrained. Yet NBC reports that it has not had one turndown from a client whose program the network wanted to do in color.

What agencies and their clients can gain from an early start in color is aptly summarized by Roger Pryor, v.p. and radio-TV director of Foote, Cone & Belding. He says, "We've learned a lot. In addition to our network colorcasts for Hallmark, we've been experimenting continuously. We work closely with our suppliers — film producers, labs, networks. We've arranged to have the producers devote some of their free studio time to running off 70 or 80 feet of wild footage, testing our products under various kinds of lighting, with various approaches to contrast. As a result we've improved some of our original concepts tremendously."

Frank E. Egan, v.p. and Eastern manager of D. P. Brother says, "Having worked on color spectaculars for Oldsmobile for three seasons, we know what to do now. We've cut excess production time to a minimum. Our color commercials are less expensive."

Roland Martini, radio and TV director at Gardner's New York office, has been overseeing commercial production for the agency's Pet Milk account, which gets the

color treatment every week on its co-sponsorship of *Red Skelton*. He said: "We're really not experimenting with color—we're using it. We know what we'll come up with. We're doing our film commercials now in color and black and white."

A J. Walter Thompson man, working on the Lever account, which has *Lux Video* in tint every week, says, "We've made some film commercials. Even if they aren't used, we're licking some of the problems involved in photographing our packages. We're learning that we can change the photography instead of the package."

Said another agency production man, "How can anyone say color shooting is wasting money? We're not only learning a lot, but we're usually putting more production values in our color commercials. We get a better film for black and white!"

Sunbeam has been one of the most enthusiastic users of network color shows. Said the agency, Perrin-Paus, "No final standards for production have been set yet, but there are basic rules which have served well." (See "Producing the Color Commercial," TELEVISION MAGAZINE, June, 1956.)

Probably the single most important endorsement of the get-going-now strategy is BBDO's Project Color. When one of the country's largest agencies puts up the time, money and brainpower that BBDO has given to the Color-town studies done in conjunction with NBC, and its various other efforts, it is a significant sign of color's acceptance. (See Colortown findings on page opposite.)

Interest in color isn't limited to the major national advertisers. From D. H. Holmes department store in New Orleans to a bank in Chicago, local stations' color programs are attracting sponsor interest. Many stations are giving their hometown clients opportunities to learn color's problems via closed-circuit experiments or clinics and workshops. The stations having facilities for live color are listed at the end of this report.

## ADVERTISERS USING NETWORK COLOR

Network advertisers sponsoring shows regularly telecast in color, as scheduled to date for 1956-57

Advertiser	Program	Agency	Network	Advertiser	Program	Agency	Network
Alcoa	Alcoa Hour	FS&R	NBC	Noxzema	Perry Como	SSC&B	NBC
Bristol-Myers	Godfrey & Friends	Young & Rubicam	CBS	Oldsmobile	Saturday Color		
Chrysler	Shower of Stars	McCann-Erickson	CBS		Carnival	D. P. Brother	NBC
Ford	Ford Star Jubilee	J. Walter Thompson	CBS	Pet Milk	Red Skelton	Gardner	CBS
General Motors	Chevy Show	Campbell-Ewald	NBC	Pillsbury	Godfrey & Friends	Burnett	CBS
Gold Seal	Perry Como	North	NBC	RCA	Saturday Color		
Goodyear	Goodyear Playhouse	Young & Rubicam	NBC		Carnival	K&E	NBC
Hallmark	Hall of Fame	FC&B	NBC	RCA	Producer's Showcase	K&E	NBC
Johnson, S. C.	Red Skelton	FC&B	CBS	RCA Whirlpool	Saturday Color		
	Robert Montgomery				Carnival	K&E	NBC
	Presents	NL&B	NBC		Producer's Showcase	K&E	NBC
Kellogg	Godfrey & Friends	Leo Burnett	CBS	R. J. Reynolds	Walter Winchell	Esty	NBC
Kimberly-Clark	Perry Como	FC&B	NBC	S&H Stamps	Perry Como	SSC&B	NBC
Kraft	Kraft Theatre	J. Walter Thompson	NBC	Schick	Robert Montgomery		
Lanolin Plus	Break the				Presents	Warwick & Legler	NBC
	\$250,000 Bank	Russell M. Seeds	NBC	Sunbeam	Perry Como	SSC&B	NBC
Lever	Lux Video	J. Walter Thompson	NBC	Vick	Jonathan Winters	BBD&O	NBC
Lewis Howe	Jonathan Winters	D-F-S	NBC	Toni	Walter Winchell	North	NBC
Liggett & Myers	Noah's Ark	D-F-S	NBC		Godfrey & Friends	North	NBC
Max Factor	Noah's Ark	Doyle, Dane Bernbach	NBC				
Mennen	Robert Montgomery			Participating			
	Presents	Grey	NBC	sponsors	Matinee	Various	NBC

WSAZ

*Kriegel Bros.*

VIDEO: COLOR - NBC CHIMES

AUDIO: BELLS - (FADE UNDER)

ANNCR: AD LIB CUES

1. NBC 30TH ANNI.
2. CONGRATS TO PIONEERS
3. WSAZ PROUD TO BE A MEMBER OF NBC TEAM
4. MANY HAPPY RETURNS

VIDEO: COLOR -

WSAZ

*Color Television*



**ADVERTISERS USING COLOR FOR SPOT TV**

These regional or national companies have been using color for their announcements and/or programs this year:

Alka-Seltzer	National Airlines
American Chicle	Nestle
American Home Products	Noxon
Anso	Nutone
Armour	Pear Growers Bureau
Breyer's Ice Cream	Pepsi-Cola
Coca-Cola	Philip Morris
Colgate Palmolive	Quaker Oats
Corn Products Refining	RCA
Domino Sugar	Rockwood Candy
Reuben H. Donnelly	Sandura
Effanbee Dolls	Sante Fe Railroad
Florida Citrus	Schwinn Bicycles
General Electric	Sealy Mattress
Goodrich	Sears Roebuck
Hexol	Shell Oil
Hills Brothers	Slenderella
Junket	Smokey Joe
Kaiser Aluminum	Standard Oil, N.J.
Lavender Mist	Stokey Van Camp
Maybelline	U.S. Rubber
Merkel Meats	Westinghouse
Miles Laboratories	Wonder Bread

**ADVERTISERS USING COLOR TV VIA CLOSED CIRCUIT**

Here is one phase of TV where advertisers are electing to take advantage of color—and at their own expense. The companies listed below have used color via NBC's closed-circuit facilities to conduct inter-city sales meetings or to introduce new lines to dealers. Of all such shows, 85% are in tint. It adds to realism and excitement, the users say; the lure of seeing color TV assures good attendance.

Aluminum Corp. of America
American Telephone & Telegraph
Armstrong Cork
Beechnut
Black and Decker
Cluett Peabody
Dormeyer
Johnson Motors
Mennen Co.
Savings & Loan Foundation
Toastmaster

**FILM**

To most advertising men, technical developments on the film front seem a bit esoteric. Two major innovations have come this year from Eastman. Their importance, if not their mechanics, are clear.

First, Eastman's lenticular film came into use this fall as a means of kinescoping color shows at a speed making it possible to show them in prime time on the West Coast. It costs 50% less than other means of recording color. NBC reports that lenticular film is performing satisfactorily on the Coast and RCA says Los Angeles color sales have perked up as a result. So far, the process has not been demonstrated to advertising people in the East. (NBC is also working with Anso on applying its high-speed Ansrocchrome to kinescope use.)

The second development is the introduction, slated for early 1957, of a new inter-positive stock. (Current process is called inter-negative.) This means that for editing and optical printing, color negatives will no longer have to be separated into three fine-grain prints, one for each primary color. This process will require less working time and less fine-grain stock, saving money both ways.

Although Eastman 35 mm color negative is now fairly standard for production for TV, the film men say that, by and large, all the standard color processes and film stocks that have been in use are likely to work satisfactorily when put through the television system. This means that, except for technical difficulties with individual movies, Hollywood's color backlog can be counted in among the programs available for colorcasting.

There is a substantial supply of films made expressly for color TV programming. The spot or local advertiser as well as the station can draw on the series produced by Ziv, all of which have been shot in color, three series distributed by RCA Recorded Program Services, Guild's new *Captain Grief* series, TPA's *Last of the Mohicans*, plus a number of packages distributed by Flamingo, Sterling and Screencraft. Many other series have been shot partially in color, often producing enough

episodes to fill a 13-week or 26-week schedule. Various color cartoon packages are on the market.

On the networks now is *Noah's Ark* on NBC. It will soon be joined by *The Adventures of Sir Lancelot*. This month CBS-TV will add *The Boing-Boing Show* to its *Heckel and Jeckel* cartoon colorcasts.

At present, the heaviest shift to shooting in color is in the field of commercials. Whether experimentally or for actual air use, a great many advertisers have had color commercials produced. Some color-program advertisers who now use monochrome films on their shows are planning to switch later this season.

Those who have been working with color film for TV have arrived at several basic principles for good production. As summarized by Stan Parlan, broadcast film manager of NBC, they are:

1. *Strive for a low-contrast picture.*
2. *Paint with color instead of with light and shadow.*
3. *Utilize close-ups more than is usual for black-and-white.*
4. *Follow the basic theory of complementary colors, as opposed to supplementary colors.*
5. *Strive for an overall high-brightness picture as an end result.*

"How these rules would apply to specific situations just can't be written down," Parlan adds. "Different products present different problems. The only way to learn is to try."

Many stations, working individually, have developed means for telecasting any opaque color matter as slides at low cost. (Color transparencies can of course be used as slides.) They have also invented or utilized equipment that makes it possible to add color to black-and-white slides. The stations' techniques are roughly similar, although they have different names. Another device in use is Cell-o-matic, a machine which produces "live optical effects," by creating the impression of action from the juxtaposition of two stills.

To page 48

# COOLOR



## RCA LIVE COLOR CAMERA

### "ALL-IN-ONE" PROCESSING AMPLIFIER

All-electronic unit provides identical control equipment for both live and film camera chains.

### SPACE SAVING EQUIPMENT

Only 100 inches of rack space required for all equipments necessary to operate camera chain. With monitors and processing amplifier at the console, only  $\frac{3}{4}$  of a rack needed for efficient complete installation.

### NEW POWER SUPPLY

Occupies only  $\frac{1}{2}$  space of former d-c power supplies . . . high efficiency plus high output . . . 1500 ma.

### CENTRALIZED CONTROLS

Minimize setup time . . . only two controls in "on-air" operation. In addition, overall stability, peak camera performance and picture quality are assured.



# *means business!*

## **STATIONS NOW USING LIVE COLOR TO BUILD HIGH SPONSOR INTEREST**

Equipped with RCA Live Color Camera Equipment, alert station managements are trail-blazing along the new frontiers of television... adding brilliant dimensions to programming techniques, transforming commercial products into thrilling reality. These progressive television stations are using local color originations to build prestige and stimulate sponsor interest.

### **LIVE COLOR STATIONS**

**KHQ, Spokane**

**KJEO, Fresno**

**KMTV, Omaha**

**KOMO, Seattle**

**KRCA, Los Angeles**

**KRON, San Francisco**

**KTLA, Los Angeles**

**WBAP, Fort Worth**

**WFIL, Philadelphia**

**WBAL, Baltimore**

**WBEN, Buffalo**

**WBTV, Charlotte**

**WCBS, New York**

**WCCO, Minneapolis**

**WDSU, New Orleans**

**WFBM, Indianapolis**

**WGN, Chicago**

**WRCV, Philadelphia**

**WJAC, Johnstown**

**WKY, Okla. City**

**WNBQ, Chicago**

**WOAI, San Antonio**

**WRCA, New York**

**WSAZ, Huntington**

**WTMJ, Milwaukee**

**WTVJ, Miami**

Local studio originations, and live commercials in color are making sponsors sit up and take notice. Your station can spark the same type of advertiser interest in production of live color with RCA's color camera equipment! For complete technical information call your RCA Broadcast Sales Representative. In Canada write RCA VICTOR Company Limited, Montreal.



**RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION**

**RADIO CORPORATION of AMERICA**

**BROADCAST AND TELEVISION EQUIPMENT**

**CAMDEN, N. J.**

# WHO HAS COLOR FACILITIES?

Of the nation's approximately 450 stations, 260 are now able to transmit network shows in color, and 31 can originate their own local-live programs. There are now 82 stations which can handle film and 84 equipped for slides.

In terms of homes potentially able to receive a network color signal, national coverage already has been achieved.

It costs a station approximately \$20,000 to equip for network-color-transmission. Film and slide facilities cost from \$45,000-\$75,000. To originate live shows, the smallest possible outlay is about \$45,000 for a single camera. To be fully equipped for color—network, film, slide and local live—a station must spend a minimum of \$100,000.

If fluorescent lighting has been

used in live studios, new tungsten lights for color will raise the basic investment. Many stations have been able to keep outlays for lighting to a minimum by using only one studio for color and ganging up on equipment.

Listed below are the stations now equipped for local-live color, color film, slides, or the transmission of network color.

(Target dates for new facilities are listed where known. Some stations are equipped for network color although not now being fed a network color signal)

City of Origination	Station	Can Transmit Network Color	Originates Color Film	Originates Color Slides	Originates Live Color
<b>ALABAMA</b>					
Birmingham	WABT-TV	Yes	Yes	Yes	—
	WRBC-TV	Yes	—	—	—
Decatur	WMSL-TV	Yes	—	—	—
Dothan	WTVY-TV	Yes	—	—	—
Mobile	WALA-TV	Yes	—	—	—
	WKRG-TV	Yes	—	—	—
Montgomery	WCOV-TV	Yes	—	—	—
	WSFA-TV	Yes	—	—	—
<b>ARIZONA</b>					
Mesa	KVAR-TV	Yes	—	—	—
Phoenix	KOOL-TV	Yes	—	—	—
	KTVK-TV	—	Yes	Yes	—
Tucson	KVOA-TV	Yes	—	—	—
<b>ARKANSAS</b>					
Little Rock	KARK-TV	Yes	—	—	—
	KTHV-TV	Yes	—	—	—
<b>CALIFORNIA</b>					
Bakersfield	KERO-TV	Yes	—	—	—
Fresno-Tulare	KFRE-TV	Yes	—	—	—
	KJEO-TV	—	—	Yes	Yes
	KMJ-TV	Yes	Yes	Yes	—
Los Angeles	KHJ-TV	Yes	—	—	—
	KNXT-TV	Yes	Yes	Yes	Yes
	KRCA-TV	Yes	Yes	Yes	Yes
	KTLA-TV	—	Yes	Yes	Yes
Redding	KVIJ-TV	Yes	—	—	—
Sacramento	KBET-TV	Yes	—	—	—
	KCCC-TV	Yes	Yes	Yes	—
	KCRA-TV	Yes	Yes	Yes	—
Salinas					
Monterey	KSBW-TV	Yes	—	—	—
San Diego	KFMB-TV	Yes	—	—	—
	KFSD-TV	Yes	—	—	—
San Francisco	KPIX-TV	Yes	Yes	Yes	—
	KRON-TV	Yes	Yes	Yes	Yes
Stockton	KOVR-TV	Yes	—	—	—
<b>COLORADO</b>					
Denver	KLZ-TV	Yes	—	—	—
	KOA-TV	Yes	—	—	—
<b>CONNECTICUT</b>					
Hartford	WYHB-TV	Yes	—	—	—
<b>DISTRICT OF COLUMBIA</b>					
Washington	WTOP-TV	Yes	Yes	Yes	—
	WRC-TV	Yes	—	—	—
<b>FLORIDA</b>					
Jacksonville	WJHP-TV	Yes	—	—	—
	WMBR-TV	Yes	—	—	—
Miami	WCKT-TV	—	Yes	Yes	—
	WTVJ	Yes	Yes	Yes	Yes
Orlando	WDBO-TV	Yes	—	—	—
Pensacola	WEAR-TV	Yes	—	—	—
Tampa	WFLA-TV	Yes	Yes	Yes	—
	WTVT-TV	Yes	Yes	Yes	—
<b>GEORGIA</b>					
Atlanta	WAGA-TV	Yes	Yes	Yes	—
	WSB-TV	Yes	Yes	Yes	—
Augusta	WDAK-TV	Yes	—	—	—
	WJBF-TV	Yes	Jan.	—	—
Columbus	WDAK-TV	Yes	—	—	—
	WRBL-TV	Yes	—	—	—
Macon	WMAZ-TV	Yes	—	—	—
Savannah	WSAV-TV	Yes	—	—	—
	WTOC-TV	Yes	—	—	—
<b>ILLINOIS</b>					
Champaign	WCIA-TV	Yes	Yes	Yes	—
Chicago	WBBM-TV	Yes	—	—	—
	WGN-TV	—	Yes	Yes	Yes
	WNBQ	Yes	Yes	Yes	Yes
Peoria	WEEK-TV	Yes	—	—	—
	WTVH-TV	Yes	—	—	—
Quincy	WGEM-TV	Yes	—	—	—
Rock Island	WHBF-TV	Yes	—	—	—
Rockford	WREX-TV	Yes	Yes	Yes	Jan. 1958
<b>INDIANA</b>					
Evansville	WFIE-TV	Yes	—	—	—
Fort Wayne	WIN-T	Yes	—	—	—
	WKJG-TV	Yes	—	—	—
Indianapolis	WFBM-TV	Yes	Yes	Yes	Yes
	WISH-TV	Yes	—	—	—
Lafayette	WFAM-TV	Yes	—	—	—
Muncie	WIBC-TV	Yes	—	—	—
South Bend	WNDU-TV	Yes	—	—	—
	WSBT-TV	Yes	—	—	—
Terre Haute	WIHI-TV	Yes	—	—	—
<b>IOWA</b>					
Cedar Rapids	WMT-TV	Yes	—	—	—
Davenport	WOC-TV	Yes	—	—	—
Des Moines	KRNT-TV	Yes	—	—	—
	WHO-TV	Yes	Yes	Yes	—
Waterloo	KWWL-TV	Yes	—	—	—
Sioux City	KTIV-TV	Yes	—	—	—
	KVTV	Yes	—	—	—
<b>KANSAS</b>					
Great Bend	KCKT-TV	Yes	—	—	—
Hutchinson	KTVH-TV	Yes	—	—	—
Pittsburg	KOAM-TV	Yes	—	—	—
Topeka	WIBW-TV	Yes	—	—	—
Wichita	KARD-TV	Yes	Yes	Yes	Yes
	KTVH-TV	Yes	—	—	—
<b>KENTUCKY</b>					
Henderson	WEHT-TV	Yes	—	—	—
Louisville	WAVE-TV	Yes	—	—	—
	WHAS-TV	Yes	—	—	—
<b>LOUISIANA</b>					
Baton Rouge	WBRZ-TV	Yes	—	—	—
Monroe	KNOE-TV	Yes	—	—	—
New Orleans	WDSU-TV	Yes	Yes	Yes	Yes
Shreveport	KSLA-TV	Yes	—	—	—
	KTBS-TV	Yes	—	—	—
<b>MAINE</b>					
Bangor	W-TWO	Yes	—	—	—
Portland	WCSH-TV	Yes	—	—	—
	WGAN-TV	Yes	—	—	—
<b>MARYLAND</b>					
Baltimore	WBAL-TV	Yes	Yes	Yes	Yes
	WMAR-TV	Yes	Yes	Yes	—
<b>MASSACHUSETTS</b>					
Boston	WBZ-TV	Yes	Yes	Yes	—
	WNAC-TV	Yes	—	—	—
Springfield	WHYN-TV	Yes	—	—	—
	WWLP-TV	Yes	Yes	Yes	—
<b>MICHIGAN</b>					
Bay City	WNEM-TV	Yes	—	—	—
Detroit	WJBK-TV	Yes	Yes	Yes	Yes
	WWJ-TV	Yes	Yes	Yes	—



City of Origination	Station	Can Transmit Network Color	Originates Color Film	Originates Color Slides	Originates Live Color
Grand Rapids	WOOD-TV	Yes	—	—	—
Kalamazoo	WKZO-TV	Yes	—	—	—
Lansing	WJIM-TV	Yes	Yes	Yes	—
Saginaw	WKNX-TV	Yes	—	—	Mid 1957
<b>MINNESOTA</b>					
Duluth	WDSM-TV	Yes	—	—	—
Minneapolis	KSTP-TV	Yes	Yes	Yes	—
	WCCO-TV	Yes	Yes	Yes	Yes
Rochester	KROC-TV	Yes	Feb.	Feb.	—
<b>MISSISSIPPI</b>					
Jackson	WJTV-TV	Yes	—	—	—
	WLBT-TV	Yes	—	—	—
<b>MISSOURI</b>					
Cape Girardeau	KFVS-TV	Yes	—	—	—
Hannibal	KHQA-TV	Yes	—	—	—
Joplin	KSWM-TV	Yes	—	—	—
Kansas City	KCMO-TV	Yes	—	—	—
	KDAF-TV	Yes	Yes	Yes	—
St. Louis	KSD-TV	Yes	Yes	Yes	—
	KWK-TV	Yes	—	—	—
Springfield	KTTS-TV	Yes	—	—	—
	KYTV-TV	Yes	—	—	—
<b>NEBRASKA</b>					
Kearney	KHOL-TV	Yes	—	—	—
Omaha	KMTV-TV	Yes	Yes	Yes	Yes
	WOW-TV	Yes	—	—	—
<b>NEVADA</b>					
Henderson	KLRJ-TV	Yes	—	—	—
<b>NEW MEXICO</b>					
Albuquerque	KGGM-TV	Yes	—	—	—
	KOB-TV	Yes	—	—	—
<b>NEW YORK</b>					
Albany	WCDA-TV	Yes	—	—	—
Binghamton	WNBF-TV	Yes	—	—	—
Buffalo	WBEN-TV	Yes	Yes	Yes	Yes
	WBUF-TV	Yes	—	—	—
	WGR-TV	Yes	—	—	—
New York	WABD	—	Yes	—	—
	WCBS-TV	Yes	Yes	Yes	Yes
	WRCA-TV	Yes	Yes	Yes	Yes
Rochester	WHEC-TV	Yes	—	—	—
	WHAM-TV	Yes	—	—	—
	WROC-TV	Yes	—	—	—
	WVET-TV	Yes	—	—	—
Schenectady	WRGB	Yes	—	—	—
Syracuse	WHEN-TV	Yes	—	—	—
	WSYR-TV	Yes	Yes	Yes	—
Utica	WKTU	Yes	—	—	—
<b>NORTH CAROLINA</b>					
Charlotte	WBTV	Yes	Yes	Yes	Yes
Durham	WTVD-TV	Yes	—	—	1957
Fayetteville	WFLBTU	Yes	—	—	—
Greensboro	WFMY-TV	Yes	Yes	Yes	—
Greenville	WITN	Yes	—	—	—
	WNCT-TV	Yes	—	—	—
Raleigh	WNAO-TV	Yes	—	—	—
	WRAL-TV	Yes	Yes	Yes	—
Winston-Salem	WSJS-TV	Yes	—	—	—

City of Origination	Station	Can Transmit Network Color	Originates Color Film	Originates Color Slides	Originates Live Color
<b>NORTH DAKOTA</b>					
Grand Forks	KNOX-TV	Yes	—	—	—
Minot	KCJB-TV	Yes	—	—	—
Valley City	KXJB-TV	Yes	Yes	Yes	—
<b>OHIO</b>					
Cincinnati	WCPO-TV	Yes	—	—	—
	WKRC-TV	Yes	Yes	Yes	—
	WLW-TV	Yes	—	—	—
Cleveland	KYW-TV	Yes	Yes	Yes	—
	WJW-TV	Yes	Yes	Yes	—
Columbus	WBNS-TV	Yes	—	—	—
	WLW-C	Yes	—	—	—
Dayton	WHIO-TV	Yes	—	—	—
	WLW-D	Yes	—	—	—
Lima	WIMA-TV	Yes	—	—	—
Steubenville	WSTV-TV	Yes	—	—	—
Toledo	WSPD-TV	Yes	—	—	—
Youngstown	WFMJ-TV	Yes	—	—	—
	WKBN-TV	Yes	—	—	—
<b>OKLAHOMA</b>					
Ada	KTEN-TV	Yes	—	—	—
Ardmore	KVSO-TV	Yes	—	—	—
Oklahoma City	KWTU-TV	Yes	—	—	—
	WKY-TV	Yes	Yes	Yes	Yes
Tulsa	KOTV	Yes	Yes	Yes	—
	KVOO-TV	Yes	—	—	—
<b>OREGON</b>					
Medford	KBES-TV	Yes	—	—	—
Portland	KGW-TV	—	Yes	Yes	Yes
	KOIN-TV	Yes	Yes	Yes	—
	KPTV	Yes	Yes	Yes	—
<b>PENNSYLVANIA</b>					
Erie	WICU	Yes	—	—	—
	WSEE-TV	Yes	—	—	—
Johnstown	WJAC-TV	Yes	Yes	Yes	Feb. Yes
Lancaster	WGAL-TV	Yes	Yes	Yes	Feb.
Lansing	WJIM-TV	Yes	—	—	—
Philadelphia	WCAU-TV	Yes	Yes	Yes	—
	WFIL-TV	Yes	Yes	Yes	Yes
	WRCV-TV	Yes	Yes	Yes	Yes
Pittsburgh	KDKA-TV	Yes	—	—	—
Scranton	WGBI-TV	Yes	—	—	—
Wilkes-Barre	WBRE-TV	Yes	—	—	—
	WILK-TV	Yes	—	—	—
<b>RHODE ISLAND</b>					
Providence	WJAR-TV	Yes	—	—	—
	WPRO-TV	Yes	—	—	—
<b>SOUTH CAROLINA</b>					
Anderson	WAIM-TV	Yes	—	—	—
Charleston	WCSC-TV	Yes	—	—	—
	WUSN-TV	Yes	—	—	—
Columbia	WIS-TV	Yes	—	—	—
	WNOK-TV	Yes	—	—	—
Greenville	WFBC-TV	Yes	—	—	—
Spartanburg	WSPA-TV	Yes	—	—	—
<b>TENNESSEE</b>					
Bristol	WCYB-TV	Yes	Yes	Yes	—
Chattanooga	WDEF-TV	Yes	—	—	—
	WRGP-TV	Yes	—	—	—
Jackson	WDXI-TV	Yes	—	—	—
Johnson City	WJHL-TV	Yes	—	—	—
Knoxville	WATE-TV	Yes	—	—	—
	WBIR-TV	Yes	—	—	—

City of Origination	Station	Can Transmit Network Color	Originates Color Film	Originates Color Slides	Originates Live Color
Memphis	WMCT-TV	Yes	—	—	—
	WREC-TV	Yes	—	—	—
Nashville	WLAC-TV	Yes	—	—	—
	WSM-TV	Yes	Yes	Yes	—
Old Hickory	WLAC-TV	Yes	—	—	—
<b>TEXAS</b>					
Amarillo	KGNC-TV	Yes	—	—	—
Austin	KTBC-TV	Yes	—	—	—
Beaumont	KFDM-TV	Yes	—	—	—
Corpus Christi	KRIS-TV	Yes	Yes	Yes	—
Dallas	KRLD-TV	Yes	—	Yes	—
	WFAA-TV	Yes	Yes	Yes	—
El Paso	KTSM-TV	Yes	—	—	—
	WROD-TV	Yes	—	—	—
Fort Worth	WBAP-TV	Yes	Yes	Yes	Yes
Galveston	KGUL-TV	Yes	Yes	Yes	—
Houston	KPRC-TV	Yes	Yes	Yes	—
	KTRK-TV	Yes	Yes	Yes	—
Lubbock	KCBD-TV	Yes	—	—	—
	KDUB-TV	Yes	Yes	Yes	—
San Antonio	KENS-TV	Yes	—	—	—
	WOAI-TV	Yes	Yes	Yes	Yes
Sweetwater	KPAR-TV	Yes	—	—	—
Texarkana	KCMC-TV	Yes	—	—	1957
Temple	KCEN-TV	Yes	—	—	—
Tyler	KLTU	Yes	—	—	—
Waco	KWTX-TV	Yes	—	—	—
Wichita Falls	KFDX-TV	Yes	Yes	Yes	—
	KSYD-TV	Yes	—	—	—
<b>UTAH</b>					
Salt Lake City	KSL-TV	Yes	—	—	—
	KTVU	Yes	—	Yes	—
<b>VIRGINIA</b>					
Hampton	WVEC-TV	Yes	—	—	—
Norfolk	WTAR-TV	Yes	Yes	Yes	—
Petersburg	WXEX-TV	Yes	Yes	Yes	—
Richmond	WRVA-TV	Yes	—	—	—
	WTVR-TV	Yes	Yes	Yes	—
Roanoke	WDBJ-TV	Yes	Yes	Yes	—
	WSLS-TV	Yes	—	Yes	—
<b>WASHINGTON</b>					
Seattle	KING-TV	Yes	Yes	Yes	—
	KOMO-TV	Yes	Yes	Yes	Yes
Spokane	KHQ-TV	Yes	Yes	Yes	Yes
	KXLY-TV	Yes	—	—	—
Tacoma	KTNT-TV	Yes	—	—	—
Yakima	KIMA-TV	Yes	—	—	—
<b>WEST VIRGINIA</b>					
Bluefield	WHIS-TV	Yes	—	—	—
Charleston	WCHS-TV	Yes	Yes	Yes	—
Huntington	WHTN-TV	Yes	—	—	—
	WSAZ-TV	Yes	Yes	Yes	Yes
Steubenville	WSTV-TV	Yes	—	—	—
Wheeling	WTRF-TV	Yes	—	—	—
<b>WISCONSIN</b>					
Green Bay	WBAY-TV	Yes	—	—	—
Marinette	WMBV-TV	Yes	—	—	—
Madison	WKOW-TV	Yes	—	—	—
	WISC-TV	Yes	—	—	—
	WMTV-TV	Yes	—	—	—
Milwaukee	WITI-TV	—	Yes	Yes	Yes
	WTMJ-TV	Yes	Yes	Yes	Yes
	WXIX-TV	Yes	—	—	—
<b>TOTAL</b>		<b>260</b>	<b>82</b>	<b>84</b>	<b>31</b>

# LOCAL-LIVE COLOR

Note: Under each program will be found a listing indicating Show, Time and Day, Advertiser.

## KARD-TV, Wichita, Kansas

Programs—3½ hrs./wk. now; 5 hrs./wk. by Jan.  
Final Edition, 10:30 p.m., M-Sat.  
RCA

Weather, 10:40 p.m., M-Sat.  
participating

Sports, 10:50 p.m., M-Sat.  
Bill Benton, clothier

Equipment—Studio: 1, 30"×60". Live cameras: 1 RCA. Film & slide: 1 3-V camera RCA, motion picture processor, 2 RCA projectors, 2 Gray slide projectors.

Rate policy—no charge for color now; studying future rate.

## KGW-TV, Portland, Ore.

Note—Station due to begin operation Dec. 17, 1956, with equipment for film, slide and local-live originations.

## KJEO-TV, Fresno, Calif.

Programs—2 hrs./wk.

Coffee Club, 9-10 a.m. various days  
Hills Bros., Madera furniture, Hi-Life restaurant, O'Neill feed beef, Foods for Better Living, Smokey Joe, G.E. appliances

The Forty-niners Show, 4:30-5 p.m. various days  
Pepsi Cola, Smokey Joe, Kelly Caddell shoes, U.S. Rubber (Keds), Youngsters toys, Arthur's toys

Equipment—Live: 1 camera.

Rate policy—no charge for color now, none anticipated.

Note—During May and June, 1956, all local lives shows were done in color.

## KHQ-TV, Spokane, Wash.

Programs—1:15 hrs./wk.

The Front Page, 6:45 p.m., M-F

Newspaper of the Air, 6:55 p.m., M-F  
Alka Seltzer

Equipment—Live cameras: 2 RCA camera chains. Film & slide: 1 3-V RCA film and slide chain.

Rate policy—no charge for color now.

## KMTV, Omaha, Neb.

Programs—approx. 5 hrs./wk.

Your TV Home, 9:30 a.m., M-F  
participating

Conversations, 9:50 a.m., M-F  
participating

Over the Garden Fence, 12:45 p.m., M-W-F  
May Seed Co.

Wrestling from Omaha, 1:30 p.m., Sun.  
wrestling promoter

Equipment—Live camera: two RCA cameras. Studios: two. Film & slide: 1 RCA chain.

Rate policy—no extra time charges; production costs billed to advertisers.

Note—KMTV in September did its 1,000th live colorcast. It claims national "firsts" on live telecasts of boxing and opera.

## KNXT, Los Angeles, Calif.

Programs—future schedule not set.

Journey into Art, 4-4:30 p.m., Sun. (every 4th wk.)

Equipment—Studio: 1, 2nd under construction. Live cameras: 16. Film & slide: 1 35mm scanner, 1 16mm

scanner, 1 35mm slide projector, 3 RCA 3-V film chains due by February.

Rate policy—no charge for color now.

Note—all local color programs have been public service.

## KOMO-TV, Seattle, Wash.

Programs—82½ hrs. in November.

Spotlight, 5:30-6 p.m., M-F  
participating

Shell Deadline News, 6:30-6:45 p.m., M-F  
Shell Oil

Dateline, 6:45-6:55 p.m., M-F  
participating

Weather Break, 6:55-7 p.m., M-F  
Savide autos, Westinghouse home appliances  
Viewpoint, 7 p.m., T  
public service

Equipment—Live cameras: 2 RCA TK-41 studio cameras. Film & slide: 1 3-V camera.

Rate policy—at present, a token charge of \$1 per spot, \$5 per program; eventually will issue a separate rate card.

Note—station also puts other programs on in color from time to time, plans a series of one-shots in color.

## KRCA-TV, Los Angeles, Calif.

Programs—no local shows now.

Rate policy—no charge for color now.

Note—many NBC network colorcasts originate from this station.

## KRON-TV, San Francisco, Calif.

Programs—present schedule irregular; plan to have at least 50% of local shows in color.

Science in Action, 7-7:30 p.m., M

Green Thumb, 11:30-12, Sun.

Equipment—Studios: 1. Live camera: RCA. Film & slide: 2 Eastman 16mm projectors, 2 RCA 3-V color film chains, 2 RCA TP3C slide projectors.

Rate policy—no charge for color.

Note—KRON-TV telecasts portions of Sunday Supplement and Fireman Frank in color. The station holds a weekly Color Clinic, providing closed-circuit testing facilities for its clients.

## KTLA, Los Angeles, Calif.

Programs—1 hr./wk.

Bugs Bunny, 6-6:30 p.m., Sun.  
Bugs Bunny Carrot Juice

Long John Silver, 5:30-6 p.m., Sun.  
Schwinn bicycles

Equipment—Studios: 4 studios connected with color mobile unit. Live cameras: 2 RCA chains. Mobile unit: 2. Film: 2 Du Mont 16mm chains; Philco 35mm film chain due Feb.

Rate policy—has color rates for commercials; quoted on request.

## WBAL-TV, Baltimore, Md.

Programs—no live-local shows now; will start 21 hrs./wk. in Jan.

Equipment—Studios: 2. Live cameras: 2 RCA. Film & slide: 1 RCA 3-V, 1 RCA projector.

Rate policy—service charge of 10% added to black-and-white rate on announcements.

## WBAP-TV, Ft. Worth, Texas

Programs—10 hrs./wk. now; increase planned.

Texas Living, 11 a.m., M-F  
Stokely-Van Camp, Neuhoff foods, Adams extract, Hexol, Kaiser Aluminum, Lone Star Gas, G.E., Pear Association, Ft. Worth Sewing Machine, Ellison's Furniture

Highnoon News, 12 noon, M-F  
Factory Outlet, Domino Sugar, Buddie's markets  
Hair Styles, 12:45 p.m., W

Equipment—Studios: 2. Live cameras: 2. Film: 1 3-V RCA film chain, slide equipment.

Rate policy—no charge for color now.

Note—viewers are invited to studio to view colorcasts.

## WBEN-TV, Buffalo, N. Y.

Programs—5 hrs./wk.

Marion Roberts Presents, 9:30 a.m., M-F

Meet the Millers, 2:30 p.m., M-F

Equipment—Studios: 1. Live cameras: 1 RCA TK-41. Film & slide: 1 RCA film camera, slide equipment.

Rate policy—no charge for color now.

Note—WBEN-TV has fed closed-circuit colorcasts to trade shows, etc.

## WBTV, Charlotte, N. C.

Programs—1 hr./wk.; plan to add 4 programs in 1957.

Spectrum, 2-2:30 p.m., T-Th  
Dulany, Red Bank, Westinghouse, Nutone

Equipment—Studios: 2. Live cameras: 1 RCA. Film: 2 RCA film chains, Slide: Dual chromoscan and RCA chain.

Rate policy—\$25 premium for one-minute spot.

## WCCO-TV, Minneapolis, Minn.

Programs—not doing local color programs now.

Equipment—Studios: 2. Live cameras: 1 RCA.

Rate policy—no color charge now; probably will charge for out-of-pocket production expenses.

## WCBS-TV, New York, N. Y.

Programs—not doing color programs now.

Equipment—color facilities of CBS network.

Rate policy—no charge for color now.

## WDSU-TV, New Orleans, La.

Programs—rotate local shows; will work toward regular schedule for 1957.

Holmes Window, 10:25-10:30 a.m., W  
D. H. Holmes

Equipment—Studios: 1. Live cameras: 1 RCA. Film: 1 16mm projector. Slide: 1 DuMont projector

Rate policy—Time: add 10% to black-and-white rate. Production: add 50% additional studio charge

## WFIL-TV, Philadelphia, Pa.

Programs—12½-15 hrs./wk. now; plan expansion

Bandstand, 2:30-5 p.m., M-F  
(Other programs scheduled on rotating basis.)



**Equipment**—Studios: all studios equipped for color. Live camera: 1 RCA in use, 2nd on order. Film & slide: 1 RCA chain.

**Rate policy**—Time: 1 minute or less, \$10 net additional; 2 minutes, \$20 net additional. Program: 30-minute live show, \$50 net additional; film—50% of live charges additional.

**WFBM-TV, Indianapolis, Ind.**

**Programs**—6 hrs./wk. now.

**Romper Room**, 9-9:30 a.m., M-F  
Standard Foodstores

**Through the Kitchen Window**, 9:30-10 a.m., M-F participating

**The World Around Us**, 3:15-3:30 p.m., Sun.  
RCA dealers

**Horizons**, 6-6:30 p.m., Sat.

**Equipment**—Studios: 2. Live cameras: 1. Film: Du Mont 16mm projector, flying spot scanner. Slide: 2 projectors.

**Rate policy**—no charge for color now.

**WGN-TV, Chicago, Ill.**

**Programs**—not doing local color programs now.

**Equipment**—Studios: 1 now; plan 3. Live cameras: 1 RCA TK-41A color studio chain. Film: 1 RCA chain, 1 16mm Du Mont projector. Slide: Dual disc-slide projector.

**WITI-TV, Milwaukee, Wis.**

**Programs**—9 hrs., 35 min./wk. now; plan 12 hrs. by Jan. 1, 1957.

**Art and You**, 4:30 p.m., Sun.  
art store

**Judge Roy Bean**, 5 p.m., Sun. (Film) participating

**Public Conference**, 6:30 p.m., Sun.

**Billy Bounce & Witi**, 4:45 p.m., M-F  
Bosco, Hollywood Candy

**News-Sports-Weather**, 5:45 p.m.  
participating

**Dance Party**, 5 p.m., Sat.  
participating

**Wisconsin Football**, 9:30 p.m., T  
Edwards Motor

**Weather**, 9:25 p.m., M-Sat.  
Participating

**Night Final**, 11:30 p.m.  
participating

**Equipment**—Studios: 2. Live cameras: 2 mobile, one fixed. Film: 2 16mm projectors. Slide: 2 35mm projectors.

**Rate policy**—no charge for color.

**WJAC-TV, Johnstown, Pa.**

**Programs**—6 hrs./wk. now; plan to increase news, special programs.

**Romper Room**, 9-10 a.m., M-F

**Quizdown**, 10:30-11 a.m., Sat.

**Heaven Speaks**, 1 p.m., Sun.

**Equipment**—Studios: complete facilities. Live cameras: 1 RCA. Film & slide: 3-V chain, 2 projectors each.

**Rate policy**—no charge for color now; will consider rate card when there are 50,000 color sets in area.

**WJBK-TV, Detroit, Mich.**

**Programs**: schedule varies.

**News**, 11 p.m., M-F  
Standard Oil

**Equipment**—Studios: 2. Live cameras: 1 RCA. Film & slide: RCA equipment.

**Rate policy**—no charge for color now

**Note**—WJBK-TV did special live colorcasts showing new automobiles the night preceding release of each 1957 line.

**WKY-TV, Oklahoma City, Okla.**

**Programs**—10½ hrs./wk. now; expect 20 hrs. within 6 months.

**Humpty Dumpty Show**, 8-8:30 a.m., M-F  
Standard Food stores

**Tom Paxton Show**, 1-1:30 p.m., M-F  
Merchants Biscuit, Hexol, Hyde drugstore, C. N. McMillan, Nutone, Knox Industries, Wonder Bread, Mazola, Steffans

**Giant Kids' Matinee**, 5-6 p.m., M-F  
Dulaney's appliances

**Hank Thompson Show**, 5-5:30 p.m., Sat.  
Big Red Warehouse furniture

**Equipment**—Studios: 1. Live camera: 3 RCA. Film & slide: RCA projectors.

**Rate policy**—no charge for color now.

**Note**—WKY-TV's Giant Kids' Matinee features a mystery contest. Clues and rules are shown only in color.

**WNBQ, Chicago, Ill.**

**Programs**—all local-live programs are done in color. (for spot and program users, see note below)

**Sunday Funnies**, 8:30-9 a.m., Sun.

**Bible Time**, 9-9:15 a.m., Sun.

**City Desk**, 1-1:30 p.m., Sun.

**Weatherman**, 10-10:10 p.m., Sun.

**Alex Dreier News**, 10:10-10:25 p.m., Sun.

**Let's Look at Sports**, 10:25-10:30 p.m., Sun.

**Debate**, 10:30-11 p.m., Sun.

**Town and Farm**, 6:45-7 a.m., M-F

**Len O'Connor News**, 7:25, 7:55, 8:25, 8:55 a.m., M-F

**Window**, 10:25-10:30 a.m., M-F

**Noontime Adventures**, 12-12:30 p.m., M-F

**Bob and Kay**, 12:30-1:30 p.m., M-F

**Adults Only**, 5-5:55 p.m., M-F

**The Weatherman**, 10-10:10 p.m., M-F

**Let's Look at Sports**, 10:25-10:30 p.m., M-F

**Dorsey Connors**, 10:25-10:30 p.m., M-F

**Here's Music**, 10:30-11 p.m., M

**Championship Horseshoes**, 10:30-11 p.m., W

**How Does Your Garden Grow**, 5:30-6 p.m., Sat.

**Equipment**—Live cameras: 2 RCA TK-41 chains. Film & slide: 2 chains.

**Rate policy**—no charge for color.

**Note**—The following either sponsor a color program or use color commercials on a black-and-white film show:

Home Federal Savings & Loan, Wells Petroleum, Florida Citrus, P & G, Goldblatt's, Jewel Food Stores, Universal Auto Sales, Squibb Bottling Co., Armour, Sante Fe Railroad, Wanzer Milk, Peter Hand Brewing, Philip Morris, General Rug Cleaners, First Federal Savings & Loan, Northern Illinois Gas, Sealy Mattress, Rust Oleum, Johanna Western, Slenderella, Goodrich, RCA, Polk Brothers, Chicago Furniture Mart, Western Tire, Northern Trust, Community Surplus, Sears Roebuck, Commonwealth Edison, Plough, American Home Products, Rockwood Candy, Oregon, Washington and California Pear Bureau, American Toy, Quaker Oats, American Chicle, Colgate-Palmolive, Continental Coffee, Coca-Cola, Martin Oil, Peoples Gas, Light & Coke.

**WRCA-TV, New York, N. Y.**

**Programs**—9 hrs./wk.

**Window**, 11:25-11:30 a.m., M-F  
B. Altman

**Tex and Jinx**, 1-2 p.m., M-F  
Noxon, Newberry department stores, Lavender Mist, Nutone, Amsco

**Weather-Tex Antoine**, 11-11:15 p.m., M-F  
Consolidated Edison

**Saturday Night News**, 11-11:15 p.m., Sat.  
Savarin

**Hy Gardner Show**, 11:15-11:25 p.m., M-F  
National Airlines

**Esso Reporter**, 6:45-7 p.m., M-F  
Esso

**Rate policy**—no charge for live color utilizing existing facilities; film usage, depending on nature and facilities, can incur no extra charge or cost from \$125 to \$500.

**Equipment**—Studios: 3. Live cameras: 2. Film & slide: 16mm and 35mm equipment.

**WRCV-TV, Philadelphia, Pa.**

**Programs**—11½ hrs./wk. now; all upcoming new local shows will be done in color.

**Let Scott Do It**, 9-10 a.m., M-F participating (30 of 50 weekly spots in color)

**Funhouse**, 6-6:25 p.m., M-F participating

**News**, 11-11:10 p.m., M-F  
Esso

**Judy Lee & the Weather**, 11:10-11:15 p.m., M-F  
Pio Wine

**Equipment**—Studios: 2. Live cameras: 2 RCA. Film & slide: 3-V RCA chain.

**Rate policy**—no charge for color now.

**WOAI-TV, San Antonio, Texas**

**Programs**—1¾ hrs./wk. now; plan to add ½ hr. live variety show and nightly ½ hr. film program in evening.

**Judge Roy Bean**, 8:30 p.m., Sun., (film)  
Sommers Drug Stores

**Stage K**, 8:30 p.m., T  
Kallison's department store

**Color Showcase**, 10:15 p.m., F

**Equipment**—Studios: 2. Live cameras: 2 RC TK-41. Film & slide: 1 RCA 3-V, 2 RCA 16mm projectors, Gray Telejextor.

**Rate policy**—no time charge for color; production charges, depending on nature, from \$3.25-50.00.

**WSAZ-TV, Huntington, W. Va.**

**Programs**—7½ hrs./wk.

**Current**, 1-2 p.m., M-F participating

**Camera Goes to School**, 2-2:30 p.m., M-F

**Parson's Study**, 2-2:30 p.m., T, Th

**Equipment**—Studios: 2. Live Camera: 1 RCA. Film & Slide: 3-V RCA film chain, 2 RCA 16mm projectors, 1 RCA 35mm slide projector.

**Rate policy**—no time charge for color; extra production expenses, if any, billed at cost.

**WTMJ-TV, Milwaukee, Wis.**

**Programs**—15 hrs./wk.

**What's New in the Kitchen**, 11-11:30 a.m., M-F participating

**Weatherman**, 12-12:05 p.m., M-S  
Wisconsin Electric Power (Sat. sponsor)

**Hot Shots**, 12:05-12:30 p.m., M-F

**Man Next Door**, 12:30-12:45 p.m., M-F

**Noon News**, 12:45-1 p.m.  
participating

**The Woman's World**, 1-1:30 p.m., M-F participating

**Your Home**, 4:30-4:45 p.m., M  
Kunzelman-Esser furniture

**Sports Picture**, 6-6:15 p.m., M-Sat.  
participating

**News**, 6:15-6:25 p.m., M-F  
Esso

**Weatherman**, 6:25-6:30 p.m., M-F  
Gross Coal, Plankinton packing, Wisconsin Electric Power, Jaeger Baking, City National Bank

**Equipment**—Studios: 2. Live cameras: 2 TK-41A RCA; 3rd due by January. Film & slide: RCA 3-V chain.

**Rate policy**—no charge for color.

**WTVJ, Miami, Fla.**

**Programs**—2½ hrs./wk.; the shows listed below alternate, each being done in color for one week out of every three.

**Menu Magic**, 1-1:30 p.m., M-F participating

**Jackie's House**, 3-3:30 p.m., M-F participating

**Alec Gibson Show**, 4-4:30 p.m., M-F participating

**Equipment**—Live cameras: 1 RCA color camera. Film & slide: RCA 3-V chain.

**Rate policy**—charge for film, 15% above black-and-white; for live, 25% above.

Reprints of Television Magazine Special Report No. 4 available at 25¢ each.

# LOCAL-LIVE COLOR

Note: Under each program will be found a listing indicating Show, Time and Day, Advertiser.

## KARD-TV, Wichita, Kansas

Programs—3½ hrs./wk. now; 5 hrs./wk. by Jan.

Final Edition, 10:30 p.m., M-Sat.

RCA

Weather, 10:40 p.m., M-Sat.

participating

Sports, 10:50 p.m., M-Sat.

Bill Benton, clothier

Equipment—Studio: 1, 30"x60". Live cameras: 1 RCA. Film & slide: 1 3-V camera RCA, motion picture procceser, 2 RCA projectors, 2 Gray slide projectors.

Rate policy—no charge for color now; studying future rate.

## KGW-TV, Portland, Ore.

Note—Station due to begin operation Dec. 17, 1956, with equipment for film, slide and local-live originations.

## KJEO-TV, Fresno, Calif.

Programs—2 hrs./wk.

Coffee Club, 9-10 a.m. various days  
Hills Bros., Madera furniture, Hi-Life restaurant, O'Neill feed beef, Foods for Better Living, Smokey Joe, G.E. appliances

The Forty-niners Show, 4:30-5 p.m. various days  
Pepsi Cola, Smokey Joe, Kelly Caddell shoes, U.S. Rubber (Keds), Youngsters toys, Arthur's toys

Equipment—Live: 1 camera.

Rate policy—no charge for color now, none anticipated.

Note—During May and June, 1956, all local lives shows were done in color.

## KHQ-TV, Spokane, Wash.

Programs—1:15 hrs./wk.

The Front Page, 6:45 p.m., M-F

Newspaper of the Air, 6:55 p.m., M-F

Alka Seltzer

Equipment—Live cameras: 2 RCA camera chains. Film & slide: 1 3-V RCA film and slide chain.

Rate policy—no charge for color now.

## KMTV, Omaha, Neb.

Programs—approx. 5 hrs./wk.

Your TV Home, 9:30 a.m., M-F

participating

Conversations, 9:50 a.m., M-F

participating

Over the Garden Fence, 12:45 p.m., M-W-F

May Seed Co.

Wrestling from Omaha, 1:30 p.m., Sun.

wrestling promoter

Equipment—Live camera: two RCA cameras. Studios: two. Film & slide: 1 RCA chain.

Rate policy—no extra time charges; production costs billed to advertisers.

Note—KMTV in September did its 1,000th live colorcast. It claims national "firsts" on live telecasts of boxing and opera.

## KNXT, Los Angeles, Calif.

Programs—future schedule not set.

Journey Into Art, 4-4:30 p.m., Sun. (every 4th wk.)

Equipment—Studios: 1, 2nd under construction. Live cameras: 10. Film & slide: 1 35mm scanner, 1 16mm

scanner, 1 35mm slide projector, 3 RCA 3-V film chains due by February.

Rate policy—no charge for color now.

Note—all local color programs have been public service.

## KOMO-TV, Seattle, Wash.

Programs—82½ hrs. in November.

Spotlight, 5:30-6 p.m., M-F

participating

Shell Deadline News, 6:30-6:45 p.m., M-F

Shell Oil

Dateline, 6:45-6:55 p.m., M-F

participating

Weather Break, 6:55-7 p.m., M-F

Savide autos, Westinghouse home appliances

Viewpoint, 7 p.m., T

public service

Equipment—Live cameras: 2 RCA TK-41 studio cameras. Film & slide: 1 3-V camera.

Rate policy—at present, a token charge of \$1 per spot, \$5 per program; eventually will issue a separate rate card.

Note—station also puts other programs on in color from time to time, plans a series of one-shots in color.

## KRCA-TV, Los Angeles, Calif.

Programs—no local shows now.

Rate policy—no charge for color now.

Note—many NBC network colorcasts originate from this station.

## KRON-TV, San Francisco, Calif.

Programs—present schedule irregular; plan to have at least 50% of local shows in color.

Science in Action, 7-7:30 p.m., M

Green Thumb, 11:30-12, Sun.

Equipment—Studios: 1. Live camera: RCA. Film & slide: 2 Eastman 16mm projectors, 2 RCA 3-V color film chains, 2 RCA TP3C slide projectors.

Rate policy—no charge for color.

Note—KRON-TV telecasts portions of Sunday Supplement and Fireman Frank in color. The station holds a weekly Color Clinic, providing closed-circuit testing facilities for its clients.

## KTLA, Los Angeles, Calif.

Programs—1 hr./wk.

Bugs Bunny, 6-6:30 p.m., Sun.

Bugs Bunny Carrot Juice

Long John Silver, 5:30-6 p.m., Sun.

Schwinn bicycles

Equipment—Studios: 4 studios connected with color mobile unit. Live cameras: 2 RCA chains. Mobile unit: 2. Film: 2 Du Mont 16mm chains; Philco 35mm film chain due Feb.

Rate policy—has color rates for commercials; quoted on request.

## WBAL-TV, Baltimore, Md.

Programs—no live-local shows now; will start 21 hrs./wk. in Jan.

Equipment—Studios: 2. Live cameras: 2 RCA. Film & slide: 1 RCA 3-V, 1 RCA projector.

Rate policy—service charge of 10% added to black-and-white rate on announcements.

## WBAP-TV, Ft. Worth, Texas

Programs—10 hrs./wk. now; increase planned.

Texas Living, 11 a.m., M-F

Stokely-Van Camp, Neuhoff foods, Adams extract, Hexol, Kaiser Aluminum, Lone Star Gas, G.E., Pear Association, Ft. Worth Sewing Machine, Ellison's Furniture

Highnoon News, 12 noon, M-F

Factory Outlet, Domino Sugar, Buddie's markets

Hair Styles, 12:45 p.m., W

Equipment—Studios: 2. Live cameras: 2. Film: 1 3-V RCA film chain, slide equipment.

Rate policy—no charge for color now.

Note—viewers are invited to studio to view colorcasts.

## WBEN-TV, Buffalo, N. Y.

Programs—5 hrs./wk.

Marion Roberts Presents, 9:30 a.m., M-F

Meet the Millers, 2:30 p.m., M-F

Equipment—Studios: 1. Live cameras: 1 RCA TK-41. Film & slide: 1 RCA film camera, slide equipment.

Rate policy—no charge for color now.

Note—WBEN-TV has fed closed-circuit colorcasts to trade shows, etc.

## WBTV, Charlotte, N. C.

Programs—1 hr./wk.; plan to add 4 programs in 1957.

Spectrum, 2-2:30 p.m., T-Th

Dulany, Red Bank, Westinghouse, Nutone

Equipment—Studios: 2. Live cameras: 1 RCA. Film: 2 RCA film chains, Slide: Dual chromoscan and RCA chain.

Rate policy—\$25 premium for one-minute spot.

## WCCO-TV, Minneapolis, Minn.

Programs—not doing local color programs now.

Equipment—Studios: 2. Live cameras: 1 RCA.

Rate policy—no color charge now; probably will charge for out-of-pocket production expenses.

## WCBS-TV, New York, N. Y.

Programs—not doing color programs now.

Equipment—color facilities of CBS network.

Rate policy—no charge for color now.

## WDSU-TV, New Orleans, La.

Programs—rotate local shows; will work toward regular schedule for 1957.

Holmes Window, 10:25-10:30 a.m., W

D. H. Holmes

Equipment—Studios: 1. Live cameras: 1 RCA. Film: 1 16mm projector. Slide: 1 DuMont projector

Rate policy—Time: add 10% to black-and-white rate. Production: add 50% additional studio charge.

## WFIL-TV, Philadelphia, Pa.

Programs—12½-15 hrs./wk. now; plan expansion

Bandstand, 2:30-5 p.m., M-F

(Other programs scheduled on rotating basis.)



**Equipment**—Studios: all studios equipped for color. Live camera: 1 RCA in use, 2nd on order. Film & slide: 1 RCA chain.

**Rate policy**—Time: 1 minute or less, \$10 net additional; 2 minutes, \$20 net additional. Program: 30-minute live show, \$50 net additional; film—50% of live charges additional.

**WFBM-TV, Indianapolis, Ind.**

**Programs**—6 hrs./wk. now.  
**Romper Room**, 9-9:30 a.m., M-F  
Standard Foodstores

**Through the Kitchen Window**, 9:30-10 a.m., M-F participating

**The World Around Us**, 3:15-3:30 p.m., Sun.  
RCA dealers

**Horizons**, 6-6:30 p.m., Sat.

**Equipment**—Studios: 2. Live cameras: 1. Film: Du Mont 16mm projector, flying spot scanner. Slide: 2 projectors.

**Rate policy**—no charge for color now.

**WGN-TV, Chicago, Ill.**

**Programs**—not doing local color programs now.

**Equipment**—Studios: 1 now; plan 3. Live cameras: 1 RCA TK-41A color studio chain. Film: 1 RCA chain, 1 16mm Du Mont projector. Slide: Dual disc-slide projector.

**WITI-TV, Milwaukee, Wis.**

**Programs**—9 hrs., 35 min./wk. now; plan 12 hrs. by Jan. 1, 1957.

**Art and You**, 4:30 p.m., Sun.  
art store

**Judge Roy Bean**, 5 p.m., Sun. (Film)  
participating

**Public Conference**, 6:30 p.m., Sun.

**Billy Bounce & Witi**, 4:45 p.m., M-F  
Bosco, Hollywood Candy

**News-Sports-Weather**, 5:45 p.m.  
participating

**Dance Party**, 5 p.m., Sat.  
participating

**Wisconsin Football**, 9:30 p.m., T  
Edwards Motor

**Weather**, 9:25 p.m., M-Sat.  
Participating

**Night Final**, 11:30 p.m.  
participating

**Equipment**—Studios: 2. Live cameras: 2 mobile, one fixed. Film: 2 16mm projectors. Slide: 2 35mm projectors.

**Rate policy**—no charge for color.

**WJAC-TV, Johnstown, Pa.**

**Programs**—6 hrs./wk. now; plan to increase news, special programs.

**Romper Room**, 9-10 a.m., M-F

**Quizdown**, 10:30-11 a.m., Sat.

**Heaven Speaks**, 1 p.m., Sun.

**Equipment**—Studios: complete facilities. Live cameras: 1 RCA. Film & slide: 3-V chain, 2 projectors each.

**Rate policy**—no charge for color now; will consider rate card when there are 50,000 color sets in area.

**WJBK-TV, Detroit, Mich.**

**Programs**: schedule varies.

**News**, 11 p.m., M-F  
Standard Oil

**Equipment**—Studios: 2. Live cameras: 1 RCA. Film & slide: RCA equipment.

**Rate policy**—no charge for color now

**Note**—WJBK-TV did special live colorcasts showing new automobiles the night preceding release of each 1957 line.

**WKY-TV, Oklahoma City, Okla.**

**Programs**—10½ hrs./wk. now; expect 20 hrs. within 6 months.

**Humpty Dumpty Show**, 8-8:30 a.m., M-F  
Standard Food stores

**Tom Paxton Show**, 1-1:30 p.m., M-F  
Merchants Biscuit, Hexol, Hyde drugstore, C. N. McMillan, Nutone, Knox Industries, Wonder Bread, Mazola, Steffans

**Giant Kids' Matinee**, 5-6 p.m., M-F  
Dulaney's appliances

**Hank Thompson Show**, 5-5:30 p.m., Sat.  
Big Red Warehouse furniture

**Equipment**—Studios: 1. Live camera: 3 RCA. Film & slide: RCA projectors.

**Rate policy**—no charge for color now.

**Note**—WKY-TV's Giant Kids' Matinee features a mystery contest. Clues and rules are shown only in color.

**WNBQ, Chicago, Ill.**

**Programs**—all local-live programs are done in color. (for spot and program users, see note below)

**Sunday Funnies**, 8:30-9 a.m., Sun.

**Bible Time**, 9-9:15 a.m., Sun.

**City Desk**, 1-1:30 p.m., Sun.

**Weatherman**, 10-10:10 p.m., Sun.

**Alex Dreier News**, 10:10-10:25 p.m., Sun.

**Let's Look at Sports**, 10:25-10:30 p.m., Sun.

**Debate**, 10:30-11 p.m., Sun.

**Town and Farm**, 6:45-7 a.m., M-F

**Len O'Connor News**, 7:25, 7:55, 8:25, 8:55 a.m., M-F

**Window**, 10:25-10:30 a.m., M-F

**Noontime Adventures**, 12-12:30 p.m., M-F

**Bob and Kay**, 12:30-1:30 p.m., M-F

**Adults Only**, 5-5:55 p.m., M-F

**The Weatherman**, 10-10:10 p.m., M-F

**Let's Look at Sports**, 10:25-10:30 p.m., M-F

**Dorsey Connors**, 10:25-10:30 p.m., M-F

**Here's Music**, 10:30-11 p.m., M

**Championship Horseshoes**, 10:30-11 p.m., W

**How Does Your Garden Grow**, 5:30-6 p.m., Sat.

**Equipment**—Live cameras: 2 RCA TK-41 chains. Film & slide: 2 chains.

**Rate policy**—no charge for color.

**Note**—The following either sponsor a color program or use color commercials on a black-and-white film show:

Home Federal Savings & Loan, Wells Petroleum, Florida Citrus, P & G, Goldblatt's, Jewel Food Stores, Universal Auto Sales, Squibb Bottling Co., Armour, Sante Fe Railroad, Wanzler Milk, Peter Hand Brewing, Philip Morris, General Rug Cleaners, First Federal Savings & Loan, Northern Illinois Gas, Sealy Mattress, Rust Oleum, Johanna Western, Slenderella, Goodrich, RCA, Polk Brothers, Chicago Furniture Mart, Western Tire, Northern Trust, Community Surplus, Sears Roebuck, Commonwealth Edison, Plough, American Home Products, Rockwood Candy, Oregon, Washington and California Pear Bureau, American Toy, Quaker Oats, American Chiclet, Colgate-Palmolive, Continental Coffee, Coca-Cola, Martin Oil, Peoples Gas, Light & Coke.

**WRCA-TV, New York, N. Y.**

**Programs**—9 hrs./wk.

**Window**, 11:25-11:30 a.m., M-F  
B. Altman

**Tex and Jinx**, 1-2 p.m., M-F  
Noxon, Newberry department stores, Lavender Mist, Nutone, Amsco

**Weather-Tex Antoine**, 11-11:15 p.m., M-F  
Consolidated Edison

**Saturday Night News**, 11-11:15 p.m., Sat.  
Savarin

**Hy Gardner Show**, 11:15-11:25 p.m., M-F  
National Airlines

**Esso Reporter**, 6:45-7 p.m., M-F  
Esso

**Rate policy**—no charge for live color utilizing existing facilities; film usage, depending on nature and facilities, can incur no extra charge or cost from \$125 to \$500.

**Equipment**—Studios: 3. Live cameras: 2. Film & slide: 16mm and 35mm equipment.

**WRCV-TV, Philadelphia, Pa.**

**Programs**—11½ hrs./wk. now; all upcoming new local shows will be done in color.

**Let Scott Do It**, 9-10 a.m., M-F  
participating (30 of 50 weekly spots in color)

**Funhouse**, 6-6:25 p.m., M-F  
participating

**News**, 11-11:10 p.m., M-F  
Esso

**Judy Lee & the Weather**, 11:10-11:15 p.m., M-F  
Pio Wine

**Equipment**—Studios: 2. Live cameras: 2 RCA. Film & slide: 3-V RCA chain.

**Rate policy**—no charge for color now.

**WOAI-TV, San Antonio, Texas**

**Programs**—1¾ hrs./wk. now; plan to add ½ hr. live variety show and nightly ½ hr. film program in evening.

**Judge Roy Bean**, 8:30 p.m., Sun., (film)  
Somers Drug Stores

**Stage K**, 8:30 p.m., T

Kallison's department store

**Color Showcase**, 10:15 p.m., F

**Equipment**—Studios: 2. Live cameras: 2 RC TK-41. Film & slide: 1 RCA 3-V, 2 RCA 16mm projectors, Gray Telejextor.

**Rate policy**—no time charge for color; production charges, depending on nature, from \$3.25-50.00.

**WSAZ-TV, Huntington, W. Va.**

**Programs**—7½ hrs./wk.

**Current**, 1-2 p.m., M-F  
participating

**Camera Goes to School**, 2-2:30 p.m., M-F

**Parson's Study**, 2-2:30 p.m., T, Th

**Equipment**—Studios: 2. Live Camera: 1 RCA. Film & Slide: 3-V RCA film chain, 2 RCA 16mm projectors, 1 RCA 35mm slide projector.

**Rate policy**—no time charge for color; extra production expenses, if any, billed at cost.

**WTMJ-TV, Milwaukee, Wis.**

**Programs**—15 hrs./wk.

**What's New in the Kitchen**, 11-11:30 a.m., M-F  
participating

**Weatherman**, 12-12:05 p.m., M-S  
Wisconsin Electric Power (Sat. sponsor)

**Hot Shots**, 12:05-12:30 p.m., M-F

**Man Next Door**, 12:30-12:45 p.m., M-F

**Noon News**, 12:45-1 p.m.  
participating

**The Woman's World**, 1-1:30 p.m., M-F  
participating

**Your Home**, 4:30-4:45 p.m., M  
Kunzelman-Esser furniture

**Sports Picture**, 6-6:15 p.m., M-Sat.  
participating

**News**, 6:15-6:25 p.m., M-F  
Esso

**Weatherman**, 6:25-6:30 p.m., M-F

Gross Coal, Plankinton packing, Wisconsin Electric Power, Jaeger Baking, City National Bank

**Equipment**—Studios: 2. Live cameras: 2 TK-41A RCA; 3rd due by January. Film & slide: RCA 3-V chain.

**Rate policy**—no charge for color.

**WTVJ, Miami, Fla.**

**Programs**—2½ hrs./wk.; the shows listed below alternate, each being done in color for one week out of every three.

**Menu Magic**, 1-1:30 p.m., M-F  
participating

**Jackie's House**, 3-3:30 p.m., M-F  
participating

**Alec Gibson Show**, 4-4:30 p.m., M-F  
participating

**Equipment**—Live cameras: 1 RCA color camera. Film & slide: RCA 3-V chain.

**Rate policy**—charge for film, 15% above black-and-white; for live, 25% above.

Reprints of Television Magazine Special Report No. 4 available at 25¢ each.

What direction will the new executive team take? What does NBC's reorganization mean to the industry?

## BEHIND THE NEW LOOK

The "glory days" of Pat Weaver give way to the

BY HERMAN LAND

**T**he answer to what to expect from an NBC, newly reorganized to improve its competitive position in programming, sales and profits, is obviously that there will be gains in management efficiency. Undoubtedly the board of directors will be happier with the financial reports they see during the coming year, but will advertisers and agencies find NBC a more attractive place in which to spend their TV dollars?

In spite of all the internal efficiencies that may result from the complete adoption of the master plan submitted by Booz, Allen & Hamilton, one all-important area will continue to elude precise scientific determination—programming. It's an almost impossible task for a management survey to pigeonhole the work of the creative man, and it is his efforts that will determine the fate of the network.

What the Bob Sarnoff regime will mean to advertisers, agencies and stations revolves largely around Sarnoff himself, Thomas A. McAvity and Emanuel Sacks. How sensitive is Bob Sarnoff to programming needs? Can Tom McAvity provide a solid program structure which will retain the spark and excitement that Pat Weaver generated? Is Manny Sacks the real backstop in programming? Can he be counted on to keep a business-conscious NBC talent-conscious as well? These are the questions that still are to be answered.

From one of television's most important clients, a major NBC advertiser, comes this observation:

"We have been studying the new NBC setup very



# AT NBC

"business" era of Bob Sarnoff

carefully. The thing that will bear the most scrutiny in the opinion of our management is whether the business men are taking over and the creative men are moving to the back seat. This is terribly important, for if it happens, the creativeness of the network will dry up.

"McAvity's the key man. I think he's fine, thoroughly experienced and competent. But he has to get his money from Clifford (executive v.p. in charge of administration), and that's where the trouble can start.

"Pat was never afraid to take an idea and run with it. *Today* was a real gamble, but it has paid off handsomely. Who is there now who has the vision to do this? The continued vitality of the industry is based on somebody's willingness to run with an idea."

How the need for creative strength will be reconciled with the demands of the ledger, only time will reveal. It is of course too early to evaluate an operation that still has to "shake down." But the direction of NBC policy in such basic areas as programming, sales and administration is readily discernible. The following based on reports from informed sources, describes the course the network can be expected to pursue in the immediate future.

1. *The basis of all future operation is the premise that "NBC is the NBC Television Network."*

The heart of the entire NBC operation is TV networking—this is one of the fundamental points of the Booz, Allen & Hamilton analysis. Regardless of whether other

*To next page*





Thomas A. McAvity, Executive VP, Television Network Programs, Sales



John M. Chirford, Executive VP, Administration



David C. Adams, Executive VP, Corporate Relations



Charles R. Denny, Executive VP, Operations



Kenneth W. Bilby, VP for Public Relations



Robert E. Kintner, Executive VP, Color



Emanuel Sacks, VP, Television Network Programs



Joseph V. Heffernan, Staff VP

## BOB SARNOFF'S BIG EIGHT

Advertisers will find it easier to

divisions are profitable, the fact remains that the greatest portion of the company's gross income comes from the TV network—overwhelmingly so. This means that the success or failure of NBC depends on how well the TV network does *as a business*. Therefore, everything else must be secondary to the TV network in company consideration. Already, this policy is having repercussions; station complaints are being heard because the head of the radio network reports to the new executive v.p. in charge of operations, Charles Denny, while at CBS, radio enjoys an independent status.

2. *The "culture" pitch is gone with Weaver—from now on it's a ratings race all the way.*

The logic is simple. To succeed as a business, NBC needs billings, and these will come only if the rating story is a good one. Experience has proved that culture doesn't pay off in ratings; therefore the emphasis has to change. Robert Sarnoff summed it all up when, at a high-level meeting held shortly after he assumed the presidential spot a year ago, he is reported to have declared: "We've got plenty of caviar in our programming. We need meat and potatoes." By and large, the acid test of a show will be its rating rather than its ability to contribute to "enlightenment through exposure."

### Emphasis now on half-hour, mass-appeal programs

This means concentration on the half-hour, mass-appeal situation comedy, adventure show, western, quiz program and the like. As the present season has already shown, such types are on the increase at NBC.

Advertisers will find it easier to get the kind of "play it safe" shows they want; in this respect, the network's attractiveness to the buyer can be expected to increase.

Not that there will be an abandonment of the cultural theme. NBC is very much aware of television's role as a major social force and of the network's obligation to do



get the kind of "play it safe" shows they want

more to serve the public than provide entertainment. Thus the spectaculars will continue, though at a reduced rate. The network will build in this area on a base of a few proven vehicles like *Project 20* and *The NBC Television Opera*, while the overall program emphasis shifts toward "meat and potatoes." This does not rule out the super-special, such as *Peter Pan*, when the odds seem strongly to favor a big rating splash.

*3. The color push will be intensified.*

Advertisers already know they will probably soon be seeing their NBC shows in color, if they haven't before, since the announcement that the network intends to step-up colorcasts to two a night. Obviously, this increased color emphasis reflects NBC's role as subsidiary of the vast RCA operation, whose tremendous manufacturing and licensing stake is clearly evident from its willingness to invest millions of dollars in color's future.

RCA is determined to make that investment pay off, regardless of what its competitors do. Its chief weapon will naturally be an extended color schedule on NBC. This is the obvious prerequisite to getting color-set sales moving. How this will affect the industry is outlined in this month's Special Report on color.

It is not clear how the new color drive squares with the profit-and-loss thinking presumably guiding current NBC strategy. It will be NBC which will be underwriting the cost of color's development in the immediate future rather than the advertiser, who this year is not being asked to pay extra production costs that may be entailed.

What this suggests is that such factors as the corporate objectives of RCA and the individual views of David Sarnoff may upset the carefully worked-out plan of Booz, Allen & Hamilton at any time.

The appointment of Robert Kintner as executive vice president in charge of color was obviously not envisaged by the management-consultant firm; nor is it at all clear

at this time where Kintner's responsibilities begin and end.

In a rumor-rich industry this appointment was seen immediately as signifying the appearance of the next president of NBC. What marked the Kintner appointment with peculiar irony is his long-standing reputation as a one-man operator, a factor which is said to have played an important role in his severance from ABC.

*4. Executive teamwork will replace one-man rule.*

That the one-man TV shop is an anachronism is generally agreed upon. At mushrooming NBC, administration has become an ever more difficult problem. In 1948, NBC had 2,500 employees. Today it has about 6,000. It has numerous divisions, operates in 17 locations, involves many avenues of business.

**Sarnoff to be freed for long-range planning**

In announcing the executive v.p. set-up, young Sarnoff admitted that the company's growth had been so rapid that it had been almost impossible to do long range planning. By organizing most of NBC's activities in the four major groups, each headed by an executive vice president, he said, the company's management would be permitted to concentrate its time and thought on major activities and plans for the future.

It is understood that Sarnoff sees his role in the organization as one devoted almost exclusively to long range planning, not actual operations.

Behind the reorganization lies the simple fact that NBC has been lagging behind CBS in both billings and profits.

True, NBC was reaping another kind of reward. It bothered many at CBS that despite that network's ratings and billings leadership, Pat Weaver had captured the imagination of the press and public to such an

*To page 106*



Kellogg's cereals led in sales attributable to TV

# "I BOUGHT IT BECAUSE

Viewers tell which commercials they liked or disliked, which influenced

**W**hat viewers say about their preferences in commercials and about TV's influence on buying habits doesn't tell the full story of what makes effective TV, but it does reveal a great deal.

TELEVISION MAGAZINE asked Pulse to query approximately 500 New York area viewers about which commercials they particularly liked, which they disliked and which products they had bought because of TV.

That viewers do not object to commercials *per se* is indicated by the fact that 80% of those interviewed could name at least one commercial they considered outstanding and only 48% singled out sales messages they disliked. More important, 75% cited at least one purchase they attributed to TV.

Most frequently mentioned as TV-inspired purchases were Kellogg's cereals. Next came Gleem and Colgate toothpastes.

Most of the leaders in the ranking of sales attributable to TV were frequently-purchased items priced below \$1. This could be due to the fact that much of TV advertising is devoted to such products or to a willingness among viewers to try out a new brand if the product is inexpensive, or to a combination of these factors.

Among the higher-priced items in which TV advertising was influential, seven respondents said they'd bought automobiles because of TV.

The most frequently liked com-

mercials were those for Piel's beer. Interestingly, the Harry and Bert cartoons were also the most frequently disliked. Several other brands—L&M, Maxwell House, Jell-O—came out fairly high on both like and dislike.

Along with the names of brands, two categories of products associated with pitchman commercials were cited among the dislikes—sewing machines and aluminum storm windows.

Some of the best-liked commercials were for products which ranked high on the bought-because-of-TV scale. Piel's was 10th in sales attribution. Although TELEVISION MAGAZINE's previous surveys of actual incidence of the brand in the home indicate that Piel's has not increased its share of the market, the cartoons seem to be getting people to try the product.

Kraft, Ipana and Maxwell House also had many mentions as liked commercials as well as TV-inspired purchases.

Although five cigarette brands had well-liked commercials, none was mentioned by as much as 1% of the respondents as being bought because of TV.

Two of the most-disliked commercials showed up well on the sales-influence scale—Piel's and Maxwell House.

Interesting is the comparison of the purchases attributed to TV in this survey with those of a parallel

To page 105

## SALES ATTRIBUTED TO TV— NOVEMBER 1956

Most-mentioned brands

	No. of Respondents	% of Total Respondents
1. Kellogg's cereals (all types)	38	6.8
2. Gleem toothpaste	37	6.6
3. Colgate toothpaste	33	5.9
4. Jet Bon-Ami	28	5.0
5. Kraft products	25	4.5
6. Crest toothpaste	24	4.3
6. Bosco Syrup	24	4.3
8. Tide	20	3.6
9. Cheer	18	3.2
10. Piel's beer	16	2.9
10. Ipana toothpaste	16	2.9
12. Flav-R-Straws	15	2.7
12. Maxwell House coffee	15	2.7
14. Fab	14	2.5
14. Joy	14	2.5
16. Revlon products	13	2.3
17. Chock Full O'Nuts coffee	12	2.2
18. Pillsbury cake mixes	11	2.0
18. Lestoil Cleanser	11	2.0
18. Glamorene Rug Cleaner	11	2.0
18. Cheerios cereal	11	2.0
18. Camay soap	11	2.0
23. Ajax cleanser	10	1.8
23. Ivory Soap	10	1.8
23. Rinso Blue	10	1.8
26. Lux soap & flakes	9	1.6
26. Savarin	9	1.6
26. Pepsodent toothpaste	9	1.6
29. Rhoingold	8	1.4
29. Post cereals	8	1.4
31. Noscafe	7	1.3
32. Lava	6	1.1
32. Lipton tea	6	1.1
32. Revlon Liquid rouge	6	1.1
Could name none	139	24.9
Total Responses	979	
Total Respondents	558	



# OF TV"

their purchases



Piel's commercials were most liked, most disliked

## SALES ATTRIBUTED TO TV—MAY 1955

Most-mentioned brands	No. of Respondents	% of Total Respondents
1. Gleem toothpaste	101	9.9
2. Colgate Dental Cream	70	6.7
3. Fab	55	5.4
4. Cheer	47	4.6
5. Kraft products	46	4.5
6. Tide	43	4.2
7. Kellogg's cereals (all types)	39	3.8
8. Bosco Syrup	36	3.5
9. Ajax cleanser	25	2.5
9. Lipton tea	25	2.5
11. Ivory soap & flakes	24	2.4
12. Amm-i-dent	22	2.2
13. Lux soap & flakes	21	2.1
14. Hazel Bishop lipstick	18	1.8
14. Campbell's soups	18	1.8
16. E-Z Popcorn	17	1.7
16. Maxwell House coffee	17	1.7
18. Corn Pops	16	1.6
18. Savarin	16	1.6
20. Rinso	15	1.5
20. Saran Wrap	15	1.5
20. Tip-Top bread	15	1.5
23. Chock Full O'Nuts coffee	14	1.4
23. Pepsodent	14	1.4
25. Dial	13	1.3
25. Johnson's wax	13	1.3
25. Lipton soup	13	1.3
25. Pillsbury cake mixes	13	1.3
25. Pride furniture polish	13	1.3
30. Nescafe	12	1.2
30. Vegetable Slicer	12	1.2
32. Cheerios	11	1.1
32. Jell-O	11	1.1
32. Nabisco Shredded Wheat	11	1.1
35. TV Time Popcorn	10	1.0
Total Responses	1,524	
Total Respondents	1,019	

## SALES ATTRIBUTED TO TV—NOVEMBER 1956

All Products with Three or More Mentions

Product Category	Brand	No. of Respondents	Product Category	Brand	No. of Respondents	
Beer	Piel's	16	Foods	Kraft	25	
	Rheingold	8		Bosco Syrup	24	
	Ballantine	5		Flav-R-Straws	15	
	Schaefer	4		Pillsbury cake mix	11	
Schlitz	3	Betty Crocker		5		
Cereals	Kellogg's	38		Rath's Chopettes	4	
		Cheerios		11	Carnation milk	3
		Post		8	Imperial margarine	3
		Sugar Jets		5	Campbell's soup	3
		Shredded Wheat		3	Skippy peanut butter	3
		Trix		3	Cocoa-Marsh syrup	3
Cigarettes	Marlboro	3	Soaps & Cleansers	Jet Bon-Ami	28	
	Hit Parade	3		Tide	20	
	L & M	3		Cheer	18	
Coffee & Tea	Maxwell House	15		Fab	14	
	Chock Full O'Nuts	12		Joy	14	
	Savarin	9		Lestail	11	
	Nescafe	7		Glamorene	11	
	Lipton Tea	6		Camay	11	
	Nestle's Coffee	4		Ajax	10	
Sanka Coffee	3	Ivory		10		
Drugs	Bufferin	3		Blue Rinso	10	
	Geritol	3		Lux	9	
Cosmetics & Toiletries	Gleem toothpaste	37		Lava	6	
	Colgate toothpaste	33		Ad	5	
	Crest toothpaste	25		Spic & Span	5	
	Ipana toothpaste	16		Liquid Lux	5	
	Ipana products	13	Ivory Snow	5		
	Pepsodent toothpaste	9	Dial	4		
	Revlon liquid rouge	6	Easy-off	3		
	Revlon spray net	5	Pride	3		
	Ban deodorant	4	All	3		
	Charles Antell products	3	Comet	3		
Miscellaneous			Dash	3		
			Palmolive	3		
			Household appliances	25		
			Automobiles	7		
			Games & toys	3		
			Wine	3		
			Household wraps	2		

# THOMPSON REVAMPS FOR TV

The president of the world's largest agency discusses the thinking behind its recent organizational adaptation to the increasing demands of the TV era

There is hardly an agency of importance which has not had to "retool" organizationally for the television era. The rise of TV to a pre-eminent media position has, indeed, but added to difficulties faced by agency management in organizing effectively during a period of expansion.

The shaping of J. Walter Thompson's TV framework was one of the main tasks undertaken after Norman H. Strouse assumed the role of agency president in June, 1955. That framework is now largely complete. It is described in detail on the following pages.

When the massive empire that is the J. Walter Thompson Company undergoes a basic internal alteration, it usually signifies that a new era of media relationships has begun. Thompson, more than many large agencies, is a barometer of the national advertising scene. Its extensive billings usually break down into percentages resembling those that obtain nationally. In 1955, for example, Thompson's billings of over \$200 million dollars fell into a pattern almost identical with this national media breakdown:

Newspapers .....	25%
Radio .....	7%
Television .....	26%
Magazines .....	24%
Business Papers .....	14%
Outdoor .....	4%
<hr/>	
Total .....	100%

(Based on data supplied by *Printers' Ink.*)

New president Strouse expects the TV percentage of billings to go up somewhat for Thompson during the

next two years and then level off. Characteristically, he cautions, as befits a Thompson executive reared in the Stanley Resor tradition: "This will not take place at the sacrifice of other media, for these will be fully contained, I believe, in advancing budgets. This has been the case nationally. The fears of magazines and newspapers have proven groundless."

The objective observer might note that the new TV structure is unusual, to say the least, when compared with Thompson's handling of other media.

"It is true," Strouse admits, "that TV is unique, in terms of the size of the department and the expense of maintenance. However, we maintain that the agency must operate on the basis of *total service* to its accounts. We should never be in a position where we choose a medium because of the commissions involved. The point is that we do not think in terms of commissions from particular media, but rather in terms of commission on the total service.

"I should like to point out that we have another medium which is given unusual treatment—outdoor, where our principle contribution is on the creative side, since the Outdoor Bureau handles most of the administrative work of contracting, inspections and billing."

In the face of the growing agency belief that it is wiser to leave program production to outside sources and concentrate on such things as media, research and copy, Thompson takes a strong position favoring agency show production.

"Essentially," maintains Strouse, "it is a question of our being completely flexible, so that we can do the best

To next page



Norman H. Strouse has guided the reshaping of J. Walter Thompson's TV operation since becoming president in 1955.



## Lines of authority are blurred, many Thompson employees find

thing for the client at any given moment, whether it be to produce a show, buy one, create one, or package one through a network or independent producer. We have to be in a position to produce the show we think the client should have when it is not available elsewhere. Moreover, by producing ourselves, we have an advantage when it comes to judging shows brought in from the outside. We have checkpoints."

It is clear, and Strouse corroborates the inference, that any change in the table of organization will have little effect upon the philosophy Thompson has followed for forty years under the benign rule of Stanley Resor who, at 77, remains a powerful and active force in the agency in his position of board chairman.

"Structurally," says Strouse, "J. Walter Thompson is not a blueprint job. We do not follow the practice of trying to squeeze people into a pre-determined pattern. Rather, we allow an organizational form to evolve which will best serve our needs with the kind of people we have."

This helps explain the idiosyncracies of the TV organizational chart on the right. If you find it other than crystal clear, you are in company with many a Thompson employee, who has had to learn to work in an atmosphere where lines of authority are blurred

For example, it is generally conceded that Dan Seymour, the first key appointment under Strouse's presidency, is head of the TV department, as his title indicates. But some Thompsonites prefer to look upon him as a "co-ordinator." Prior to Seymour's coming, company sources say, "islands of strength" centering around forceful personalities had developed over the years in the radio department. After the passing of the dynamic John Reber, who ran the radio-TV operation, it was difficult to tell who was in charge.

### Antipathy toward formal administration

It remains to be seen whether or not the Thompson TV operation will ever cease to consist of cooperating sovereignties owing allegiance to the center. Opposing any tendency toward centralized authority will be a deeply-imbedded antipathy toward formal administration, an attitude nurtured by Stanley Resor. Resor long ago achieved recognition as an executive who rules by "letting things alone".

What happens when disagreement arises among "equals"? "You negotiate," is the answer—"that's how the company wants it."

The principle is illustrated by Strouse's description of the relationships between the TV and media departments. Under media head Art Porter are six associate media directors, each of whom services a group of accounts. Under them are the specialized media buyers.

"The associate media directors," says Strouse, "maintain liaison with the three TV group heads under whom the TV activities of the many Thompson clients are divided. The two departments meet on a plane of equality. Each has its own clearly defined area of responsibility,

but in-between there is a *gray* area where dividing lines are blurred. In this area it is up to both sides to arrive at an amicable solution of differences."

If the differences are irreconcilable, they can of course be resolved by the account supervisor, who represents the client to the agency, and who must approve of any TV plans. But it is clear from Strouse's manner of discussing the question that management frowns on frequent use of such interference.

This is why the Thompson view always has been that the key to successful agency operation is selecting the right personnel. More is required than job skills. Says Strouse: "The person who stays with J. Walter Thompson must have the individual traits you expect to find in creative people. Then, he must be able to operate in a group system. This is basic.

"With us the group system begins at the top, with Resor, who has always believed in getting the broadest range of top-level ideas. Under this system we have no department heads as such, but administrative heads, who in a sense coordinate the efforts of the group heads. The top-level men are thus equal. They operate together, with cross-fertilization resulting. This means that the starting point organizationally is the people themselves.

"At J. Walter Thompson, a sifting process is going on continually, resulting in an organization made up of creative individuals who understand the important art of cooperation. At least, that is our never-ceasing aim."

Strouse cannot recall Resor's "ever saying to me 'Do this, or do that.'" Rather, the board chairman has always tried to "sell" his point of view to a subordinate. "If your lieutenant isn't sold on your way of doing things," comments Strouse, "somewhere along the way, he's likely to drop a monkey wrench into the project."

Ideally, in Strouse's view, a chief executive does not make decisions so much as approve the plans of his staff. There are few cases, he reports, where he will find it necessary to override a staff decision. This, of course, puts a premium on a capable executive team.

Inevitably, any discussion with Strouse gets back to the question of where the people will come from to run an expanding industry. He lectures on the problem frequently before professional groups, preaching the need for long-range agency programs of executive development.

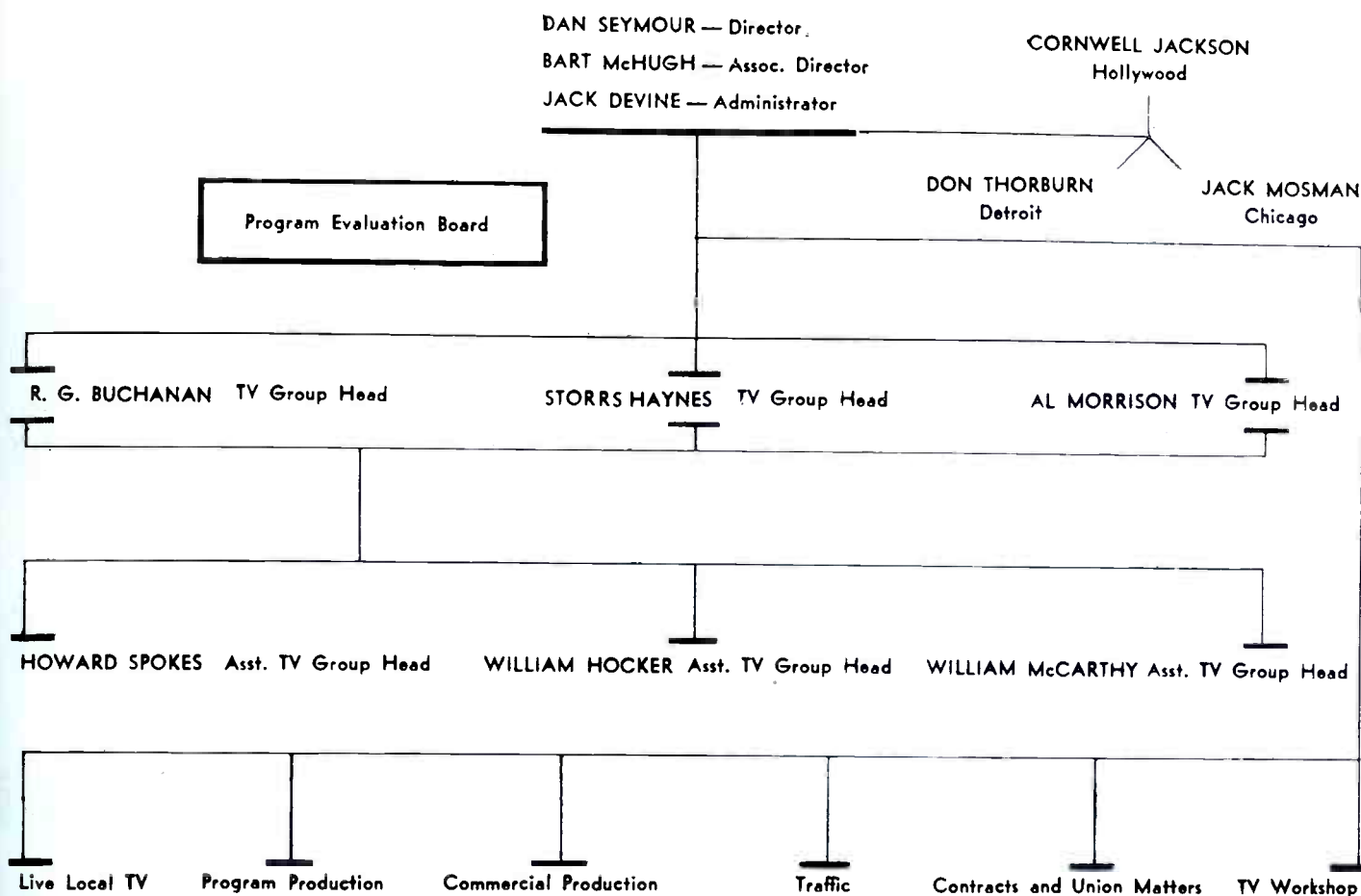
Strouse frowns on the all-too-common practice of inter-agency personnel raiding, which he deems a potentially self-defeating course. "We never buy people," he claims. "This does not mean that we never hire someone from another agency. But he usually wants to work for J. Walter Thompson. We do not bid for his services. It is, unfortunately, not possible to fill all important jobs from among the people we develop ourselves, for the business has grown too fast and demands are immediate."

In the young job applicants of today, Strouse sees a significant difference from those of former years. "The

To page 108



## ORGANIZATION OF THOMPSON TV DEPARTMENT



There are close to 250 people in the J. Walter Thompson television department. (This does not include media personnel; timebuyers report to media chief Arthur A. Porter.) New York and Hollywood account for 190 of the total.

**Director of TV** is Dan Seymour, recent addition from Young & Rubicam. Although he is head of all Thompson TV activity, the Hollywood and Chicago office enjoy a quasi-independent status. Detroit's TV activity is largely devoted to account servicing. Seymour is the central figure in a triumvirate made up of associate television director H. Bart McHugh, Jr. and John F. Devine, administrator.

**The Program Evaluation Board** passes on all shows being considered by Thompson clients. Members of the board are Dan Seymour, H. Bart McHugh, Jr., R. G. Buchanan, Storrs Haynes, Albert Morrison.

**TV Group Heads** are responsible for the television activities of all Thompson accounts under their supervision. They are responsible for the following major accounts: Buchanan on Ford, Scott Paper, Sylvania; Haynes on Eastman Kodak, Lever Bros.; Morrison on Standard Brands, Mentholatum. Their counterparts in the media department are the associate media directors.

**Local Live Group** consists of seven younger members of the TV department. Its function is to service the local and regional requirements of the client in the same manner as the network client is served. The team buys time, finds and makes deals for local talent, designs

sets, builds props and so forth. It was originally developed to help in upgrading Shell newscasts. There are always three members on the road at any given time.

**Program Production** contains approximately 80 full-time staffers responsible for production of three network vehicles: *Kraft Television Theater*, *Lux Video Theater*, *Medical Horizons*. Among them are two executive producers, two producers, two producer-directors, six directors, four casting directors, six script editors.

**Commercial Production.** There are 16 producers of film commercials, headed by Fred Raphael, and four producers of live commercials, headed by Bill Whited. TV art is separated from print art. There is no separate TV copy group. Copy is produced on an all-media basis by account groups. In some copy groups individuals may tend in practice to specialize in TV.

**TV Workshop.** A completely equipped TV studio adequate for presentation of commercials and small shows. Its primary function is to serve as a commercial laboratory for experimentation with technique and copy approaches for specific clients. There are three permanent employees, a TV camera, a 16 mm film camera, monitoring and control room equipment. The studio, approximately 4,500 feet square, is located at 480 Lexington Ave.; it is connected by coaxial cable to monitoring sets in the Thompson offices at 420 Lexington.



Terrence O'Flaherty, *San Francisco Chronicle*

Bob Williams, *Philadelphia Bulletin*



Jack Gould, *New York Times*



Janet Kern, *Chicago American*

Donald Kirkley, *Baltimore Sun*



Find new program ideas rare this season,

## THE CRITICS

**T**elelevision critics on newspapers around the country agree that this season has produced little new or different in programming fare, according to a poll conducted by TELEVISION MAGAZINE. Their choices of shows which they feel will make good in their first season were diverse. The programs picked by one critic as outstanding would appear on another's list of "dogs."

Best new show of the current season is CBS's *Playhouse 90*, in the almost unanimous opinion of the critics. Other new shows they named as top ranking are: *Sir Lancelot*; *The Buccaneers*; and *Steve Allen*. Old favorites still holding up are: *Jackie Gleason*; *Ed Sullivan*; *Perry Como*.

Brickbats have been tossed liberally, hitting: *The Brothers*; *Stanley*; *Hey, Jeannie*; *Oh! Susanna*; and *Walter Winchell* (later axed).

Shows on which opinion is sharply divided are: *Walter Winchell*; *Oh! Susanna*; *Steve Allen*.

The one new programming change, heavy scheduling of feature films, has met with sharp criticism.

The critics are divided on color.

Those in favor say tint is "liable to come into its own during the next 18 months (and) is certainly a fine advance." Among the anti's were such comments as this one by Donald Kirkley of the *Baltimore Sun*: "Color, who needs it? They don't even bother with it in the taverns."

Terrence O'Flaherty, *San Francisco Chronicle* writer, sees TV's promise as better than ever. "Who can be discouraged with a medium which presents, within the space of four days, such distinguished entertainment as Leonard Bernstein's 'American Musical Comedy' on *Omnibus*, the colorful salute to Cole Porter on *Ford Star Jubilee*, and 'Requiem For A Heavyweight' on *Playhouse 90*?"

"One of TV's continuing successes (considering its large output) is NBC's *Matinee Theatre*—live daily and with the best consistent color on the dial. More important: it is developing a television stock company—something writers and actors have dreamed about for years."

O'Flaherty's enthusiasm for TV's highspots does not deter him from

To page 64





Roger Thames, *Birmingham News*



Lawrence Laurent, *Washington Post and Times Herald*

Jack Palance in *Playhouse 90's* "Requiem for a Heavyweight"



"Playhouse 90" favored

# CHOOSE

## HOW THE NEW NIGHTTIME SHOWS ARE DOING

RATING COMPARISON WITH PROGRAM PREVIOUSLY IN TIME SLOT

NOVEMBER, 1956

PROGRAM	TRENDX
Tales of 77th Bengal Lancers	9.2
Sir Lancelot	12.1
Stanley	13.4
New Tunes and Top Talent	16.5
New Tunes and Top Talent	16.8
Hiram Holliday	9.3
Wire Service	10.7
Wire Service	11.6
Playhouse 90	22.2
Playhouse 90	25.7
Playhouse 90	30.1
Jim Bowie	14.2
West Point	10.9
Walter Winchell	17.2
The Buccaneers	14.3
Oh! Susanna	12.3*
Hey, Jeannie!	11.3*

\*October rating

NOVEMBER, 1955

Day	Netw'k	Time	PROGRAM	TRENDX
Sun.	NBC	7:00	It's A Great Life	12.0
Mon.	NBC	8:00	Caesar's Hour	19.5
		8:30	Caesar's Hour	18.8
	ABC	9:30	Medical Horizons	4.9
		10:00	The Big Picture	†
Wed.	NBC	8:30	Father Knows Best	14.8
Thurs.	ABC	9:00	Star Tonight	4.5
		9:30	Down You Go	6.0
	CBS	9:30	Four Star Playhouse	20.9
		10:00	Johnny Carson	9.6
		10:30	Wanted	5.2
Fri.	ABC	8:00	Ozzie & Harriet	14.6
	CBS	8:00	Mama	14.8
	NBC	8:30	Life of Riley	16.9
Sat.	CBS	7:30	Beat the Clock	21.5
		9:00	Two For The Money	21.0
		9:30	It's Always Jan	12.0

†Rating unavailable

Critics see stable formats as a sign the networks are playing it safe

hitting hard at the shows he dislikes. One example: "Most pretentious, arrogant and humorless flop of the season is *The Walter Winchell Show*. (I could have winced all night.)"

*Chicago Tribune* critic Janet R. Kern, whose column is syndicated by Hearst's International News Service, feels: "The bulk of the new shows premiered have been good. Some, like *Sir Lancelot*, may even prove to be great. The returning shows, on the whole, have been at least as good as last season, and some, like *Gleason*, have been vastly improved.

**Trend away from spectacular praised**

"This season there seems to be a definite abatement of the trend towards 'spectacularism,' 'enlightenment' and other such programming conceived in contempt for viewer taste and intelligence and dedicated to the proposition that TV is a messianic medium competent to improve the human race. This I consider the greatest step forward of recent times.

"NBC's recent reorganizations strike me as a most wholesome, encouraging and long overdue step in the direction of real audience-geared showmanship and away from the unhealthy, unprofitable, unentertaining trends of the recent past."

From Alabama, *Birmingham News* reviewer Roger Thames forecasts: "A couple of Gales blew across the little screens recently, one with tornadoic possibilities, another seeming to promise the storm warnings can be lowered.

"Gale Storm seems her old ebullient, successful self in *Oh! Susanna*, but I'm afraid *The Brothers* may not stick around. This pains me considerably to say, because I don't believe Gale Gordon ever had a stouter fan than I was in his role of Mr. Conklin in the *Our Miss Brooks* series. And if I'm wrong in this prediction, not even Gale and Bob Sweeney'll be much happier than I.

"For a new series, there's *The Adventures of Hiram Holliday*. To me, this show has got something that's bound to make it last on the networks. It's unique and makes full use of Wally Cox—who is, I guess, the only guy they could have cast in the role to get all there is out of it.

"Of *Stanley*—it may catch on, but it doesn't seem to have done so as yet. *Tales of the 77th Bengal Lancers* looks like *Captain Gallant* and there's something lacking in the *Rosemary*

*Clooney Show* that I can't quite place—much as I like Rosy." (This is a syndicated property.)

Other critics see this year's offerings as a trend toward conservatism. The *Philadelphia Evening and Sunday Bulletin's* Bob Williams states: "Comparing this season with last, I would say this is a relatively 'safe' year, with nothing much experimental except the *Playhouse 90* series.

"In the final analysis, the success depends not so much on what's new, but on how established shows fare. For instance, one of the best hours of entertainment I've ever experienced on TV was provided by Dinah Shore and Frank Sinatra on the opening Friday night *Chevy Show*. The same would apply to the first two *Lucy* programs.

"As to trends, the one toward bigger giveaways is quite obvious. And

*Playhouse 90*, if it succeeds, could establish spectaculars as weekly rather than monthly attractions. But as noted above, the underlying trend for 1956-57 is 'consolidate what we have, and move ahead cautiously.'"

*Washington Post and Times Herald* critic Lawrence Laurent agrees. "I don't see any major program trends. The pattern established a year ago seems to be holding at both CBS and NBC. ABC is improving, but mainly with discards, rejects and rather high quality Hollywood.

"This can be summed up best in this manner: new program titles at all three networks; new faces at all three. The format is stable, no new concepts have appeared, and I have a suspicion that TV has arrived at the precise ratio it likes for high profits, enough praise to offset the criticism and enough audience to justify mounting program costs. If I may steal a line from *Variety*, my feelings were expressed by the headline, 'So What Else Is New?'

"*Playhouse 90* looks like the winner for the new season. It is a mammoth undertaking which has already offered three fine dramas and for which future prospects look good. Naturally, in 39 weeks, a few soap operatic dramas and a few clinkers are inevitable.

**Hallmark may be a winner—Laurent**

"Another winner, I think, will be the new format for *The Hallmark Hall of Fame*. It will not hit the top 10 of Trendex, ARB, Nielsen or Pulse, but it will do the job expected of it by the folks who make greeting cards."

The wave of feature film programming has aroused some critics' ire. *Baltimore Sun* critic Donald Kirkley lashes out with:

"The Hollywood blight grows, with creativeness and audience-expanding shows subordinated by new old movies, with their easy ratings and ultimate harmfulness. The dead hands of dead actors are all over our magic screen.

"Too many spectaculars have flopped, thereby bringing discredit to live programming. Even so, it is still obvious—TV that isn't live is dead. Short-sighted, greedy men are having their way in this move to the movies, and the public be damned.

"Salesmen who are peddling junk from the Hollywood junkpile are openly bragging of their purpose.

To page 111

**VERDICTS IN BRIEF**

**Jack Gould, *New York Times*.** Good: *Playhouse 90*; *Ford Jubilee*.

**Terrence O'Flaherty, *San Francisco Chronicle*.** Good: *Playhouse 90*; *Omnibus*; *Ford Jubilee*; *Matinee Theatre*. Bad: *Walter Winchell*; *Hey, Jeannie*; *Stanley*.

**Donald Kirkley, *Baltimore Sun*.** Good: *Steve Allen*; *Ed Sullivan*; *Perry Como*. Bad: *Hey, Jeannie*; *Stanley*.

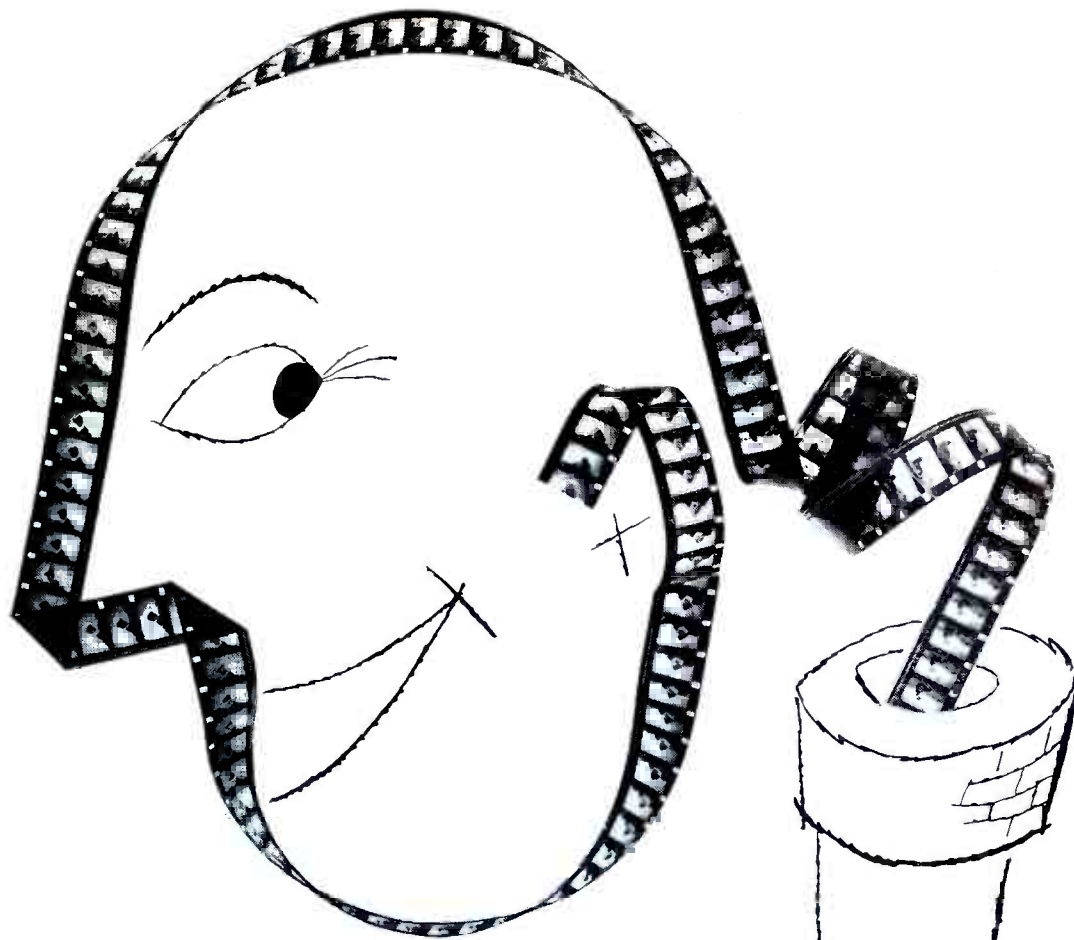
**Lawrence Laurent, *Washington Post and Times Herald*.** Good: *Playhouse 90*; *Hallmark Hall of Fame*; *Walter Winchell*; *Stanley*. Bad: *Steve Allen*; *Hey, Jeannie*; *Oh! Susanna*.

**Roger Thames, *Birmingham News*.** Good: *Playhouse 90*; *Sir Lancelot*; *The Buccaneers*; *Oh! Susanna*; *The Adventures of Hiram Holliday*. Bad: *The Brothers*; *Rosemary Clooney*.

**Bob Williams, *Philadelphia Evening and Sunday Bulletin*.** Good: *Playhouse 90*; *Circus Boy*; *New Tunes and Top Talent*; *West Point*. Bad: *Hey, Jeannie*; *Stanley*; *The Brothers*.

**Janet R. Kern, *Chicago Tribune*.** Good: *Sir Lancelot*; *Jackie Gleason*; *West Point*.





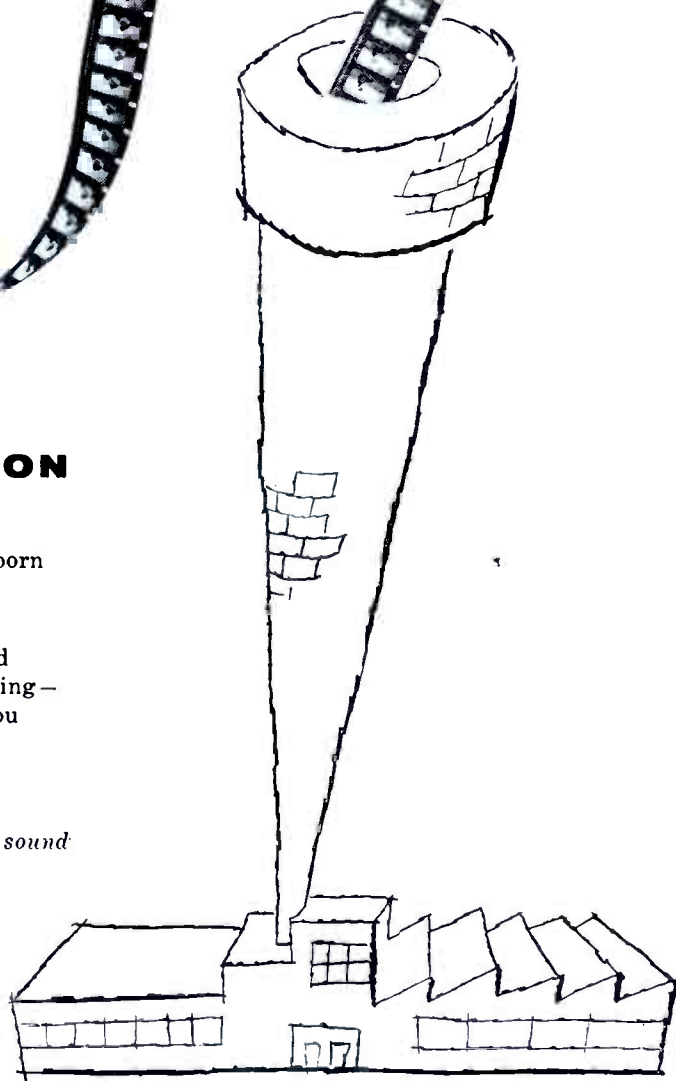
## FOR A HAPPY PRESENTATION

The joy of accomplishment is a universal happiness. Especially in the case of a film which is your creation, born out of hard work and careful planning.

Because Precision's staff of specialists adds its own creative efforts to yours by the use of *specially* designed equipment, and by careful handling and intelligent timing—you might say we are fellow creators, working with you to bring out all you've put into the original...Yes, and maybe more!

So, when you turn those 16mm dreams into realities, be sure to call upon Precision for the *accurate, sound and exact* processing your films deserve.

Remember: Precision is the pace-setter in processing of all film. No notching of originals—scene to scene color correction, optical track printing, all are the very best... 35mm service, too!



you'll see



and hear

**P R E C I S I O N**

F I L M L A B O R A T O R I E S , I N C .  
21 West 46th Street, New York 36, New York

A DIVISION OF J. A. MAURER, INC

**In everything, there is one best . . . in film processing, it's Precision**



**YOU MIGHT THROW THE DISCUS 194½'\*** —  
**BUT... YOU NEED WKZO-TV**

THE MARCH ARB REPORT CREDITS WKZO-TV WITH ALL 20 OF THE "TOP 20" PROGRAMS!

**TO BE CHAMP IN  
 KALAMAZOO - GRAND RAPIDS!**

AMERICAN RESEARCH BUREAU March, 1956 Report GRAND RAPIDS-KALAMAZOO		
	Number of Quarter Hours With Higher Ratings	
	WKZO-TV	Station B
MONDAY THRU FRIDAY		
8:00 a.m. to 6:00 p.m.	136	61
6:00 p.m. to 11:00 p.m.	87	13
SATURDAY & SUNDAY		
10:00 a.m. to 11:00 p.m.	72	32

Here's proof that WKZO-TV is the top buy in one of America's top-20 television markets. March, 1956, ARB figures (left) show that WKZO-TV is the preferred TV station in Battle Creek and Muskegon, as well as in Kalamazoo and Grand Rapids! It's the favorite by more than 6-to-1 at night . . . by almost 3-to-1 for ALL quarter hours!

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids and Greater Western Michigan. It serves over 600,000 television families in 29 Western Michigan and Northern Indiana counties.

**NOTE:** Survey based on sampling in the following proportions—Grand Rapids (44.7%), Kalamazoo (19.7%), Battle Creek (18.2%), Muskegon-Muskegon Heights (17.4%).

**100,000 WATTS • CHANNEL 3 • 1000' TOWER**

**WKZO-TV**

**Kalamazoo - Grand Rapids and Greater Western Michigan**

Avery-Knodel, Inc., Exclusive National Representatives



*The Felzer Stations*

WKZO-TV — GRAND RAPIDS-KALAMAZOO  
 WKZO RADIO — KALAMAZOO-BATTLE CREEK  
 WJEF RADIO — GRAND RAPIDS  
 WJEF FM — GRAND RAPIDS KALAMAZOO  
 KOLN-TV — LINCOLN, NEBRASKA

Associated with  
 WMBD RADIO — PEORIA, ILLINOIS

\*Fortune Gordien set this world's record in Pasadena, California, on August 22, 1953.



TELEVISION MAGAZINE • DECEMBER 1956

# RADIO STUDY

## **SATURATION IN RADIO TODAY**

The most striking feature of today's radio campaign is its intensity. More and more, the advertiser, whether he employs network or the individual station, is using the medium on a saturation level. This study examines the reasons for the trend, analyzes various national, spot and local schedules, and shows what radio saturation actually delivers in terms of audience reached and frequency of impression.



In a single day, KNX reaches  
more homes in  
Metropolitan Los Angeles  
than the four leading  
independent stations *combined*.

## **That's saturation!**

And KNX saturation *sinks in*.  
Your sales message is backed  
by programming  
that demands attention:  
drama, discussion, comedy,  
sports, variety and news...  
not a lulling repetition  
of top tunes.

When you talk "saturation"  
get *saturation*.

Buy **KNX RADIO**,  
the most *listened to* station  
in Los Angeles.

Represented by  
CBS Radio Spot Sales.



If radio is to be used effectively,  
heavy frequency must be the answer to the  
drop in ratings that followed TV's rise

# SATURATION IN RADIO TODAY

A study of how advertisers are employing it—and why

To hear some of the learned talk about "saturation," one might think that a radically new, profound approach to media problems has been developed. Actually, there is nothing new about the concept, though in its applications it far exceeds in intensity anything radio has known in the past.

When radio's ratings dropped as a consequence of TV's rise, panic seized both advertisers and broadcasters. They could not reconcile themselves to a 2.0 rating when they had been depending on individual programs to deliver mass audiences.

Gradually, however, they began to learn some basic media truths, the most important of which is that small ratings have a way of adding up to large ones. The realization dawned that it was still possible to reach substantial audiences.

Buying frequency, therefore, made sense. Moreover, it soon became clear that heavy frequency was, indeed, essential if radio were to be used effectively at all.

Out of this thinking grew the present approach to saturation, which

differs in degree rather than in kind from past approaches. Saturation has emerged as a positive and vital advertising tool in its own right. It is by no means just a matter of buying up a lot of spots because you can get them cheap, but a way of achieving high advertising impact through the calculated use of heavy commercial barrages.

A recent RAB study shows that even a one-station saturation drive can deliver. Spreading 235 announcements over a seven-day period on a single station in New York at the rate of one every half-hour from 6:00 a.m. to 11:00 p.m., you would reach 46% of all radio homes in the market an average of 13 times during the week.

Such heavy schedules are by no means only academic possibilities; witness the Hit Parade cigarette 700-plus-announcement campaign in New York—the brand is reported to be hitting Los Angeles with 1,000 spots a week!

There is a growing tendency to step up campaign intensity. Super-saturation radio battles may well be-

come commonplace during the next few seasons.

It is already evident that many station saturation plans are lagging behind advertiser practice. Where the buyer is now thinking in terms of 50, 100 or 200 announcements, stations are still offering 12 and 21-packages. In the study of advertiser use of radio saturation during a sample week in Philadelphia, reported on page 74, a total of 49 separate advertisers were found who were using 30 or more announcements weekly.

Admittedly, a 30-announcement minimum is an arbitrary standard by which to define saturation; the list of advertisers would undoubtedly be even longer if the common 21-plan were used. On the other hand, there are many advertisers to whom 30 announcements a week do not even begin to approach saturation.

Some stations have begun to revise their rate cards in terms of current practice. Widespread revision appears to be called for.

There is no commonly accepted definition of saturation, nor any

## The basic fact: radio remains a universal medium with universal reach

generally employed set of measurements. Colgate takes a "rating points" approach. It considers that it has achieved "moderate saturation" when it has accumulated 40 rating points, which it assumes will be delivering 25% of all the homes in a market. It achieves "super saturation" when it racks up 400 rating points, expecting thereby to reach about 75% of all families. The Colgate formula is shown in table form on the opposite page.

The incautious buyer might be tempted to follow an indiscriminate rule of "tonnage." This involves the fallacious assumption that stations do not differ seriously from one another, when they obviously do both in terms of what they deliver through signal strength and the appeal of their programming to the listener.

### Lever's \$2 million saturation budget

*The practice of saturation is based on an important premise which sometimes is lost sight of—that radio remains a universal medium with universal reach. Each week, according to Nielsen, 87% of American homes tune in to radio.*

In other words, it becomes possible to employ radio not only as a supplementary, fill-in medium—which is the case in the majority of instances where TV advertisers are concerned—but as a primary medium. Lever Bros. has proved this in dramatic fashion with its outstandingly successful saturation campaign on Pepsodent.

It is interesting that, with a two-million dollar radio saturation budget, Lever was able to compete

successfully against a gigantic P&G TV-print campaign for Crest, reported to have been backed by an awesome 20-million dollar war chest.

American Tobacco for Hit Parade cigarettes, Tetley Tea, Seaboard Finance, and Slenderella are among those who are relying on saturation radio as a primary medium.

### The basic functions of saturation

By this time, of course, the basic functions of radio saturation are well known. They are:

1. *To create a sudden commercial splash in a market.*

Your objective may be to bolster a weak market by a temporary increase in advertising pressure, to announce a new product, offer a premium, introduce a "deal" to clear the shelves, or meet an unexpected increase in the intensity of your competitor's campaign. For many of these temporary purposes the massive attack lasting a few days or weeks is indicated.

Frequent short-term saturation advertisers are Maxwell House, Nestlé, Dial Soap, the car companies, and department stores at annual clearance time.

Pall Mall is a year-round heavy radio advertiser which frequently adds an extra short-term radio saturation campaign in a market that needs bolstering. Says ad manager Alan C. Garrett: "Last December, I stepped up our New York schedule to 600 announcements weekly and got a rising sales curve within the month."

### A boon for impulse-buying products

2. *To maintain a continuing level of advertising intensity.*

With rising costs of other media, it has become increasingly difficult to apply the traditional concept of heavy reminder-type advertising for mass-appeal impulse-item products. Radio's economy has turned out to be a boon in this connection, for it enables an advertiser to keep an unremitting barrage going without let-up at a relatively low expenditure. Such a campaign would not be possible on a continuing basis in TV for any but the largest advertisers.

Lever Bros., Robert Hall, Kraft, Pepsi-Cola, Coca-Cola and Rheingold Beer are among the year-round saturation advertisers.

3. *To gain a media advantage over the competition.*

Saturation radio makes it possible

for an advertiser with limited means to *dominate one medium* with respect to his competition. As explained in October's study of interrelationships of radio and television, this was one of the main reasons behind the Pepsodent splurge in spot radio, for Lever's total budget was less than the TV budgets of either P&G or Colgate.

A consequence of a saturation campaign can be the effective blocking out of the competition from the stations used during its run. Even if a station kept to a fifteen-minute separation period for competitive products, it is easy to see how a shrewd advertiser could so purchase program periods or participations on a station as to make it impractical for a competitor to use the same station.

### Stations must find new formulas

It happened recently in Philadelphia, Chicago, and Washington, D.C., that a number of stores found themselves unable to purchase time on the stations they desired because of such shrewd competitive buying. Obviously, stations will have to find new formulas to meet the problems posed by the heavy schedules. It may be that protection will disappear as a practical matter.

4. *To push a seasonal product.*

This has long been a popular way to use radio among beverages, ice creams, cold remedies, and the like. Now, because of the economy of saturation schedules, the medium has become even more valuable to the seasonal advertiser.

The kind of schedule you will buy will depend largely on whether you are attempting to reach a mass audience or a portion of the audience.

### Purpose of the vertical schedule

In the examination of advertiser use of saturation in Philadelphia, the *vertical* schedule was found to be common. Its purpose is to reach almost everyone in a market via all time periods, morning, afternoon, evening and late night. Department stores and grocery chains are big users of this technique.

Sears Roebuck is an outstanding example. It concentrates 145 announcements toward the end-of-the-week shopping period: Wednesday through Saturday morning. Five brands handled by Sears employ identical patterns and buy an addi-

*To page 74*

---

## TELEVISION MAGAZINE'S Special Report No. 3 SATURATION IN RADIO TODAY

Reprints are available at 25c each  
Special rates on orders over 100

Previous Studies  
No. 2—November  
BBDO'S REPORT ON RADIO  
No. 1—October  
THE INTER-RELATIONSHIP  
OF TELEVISION & RADIO



**AUDIENCES REACHED BY SPOT SATURATION**

The following examples prepared for this study by the A. C. Nielsen Co. indicate the reach and frequency various advertisers have been able to obtain with recent radio campaigns.

**Advertiser A**

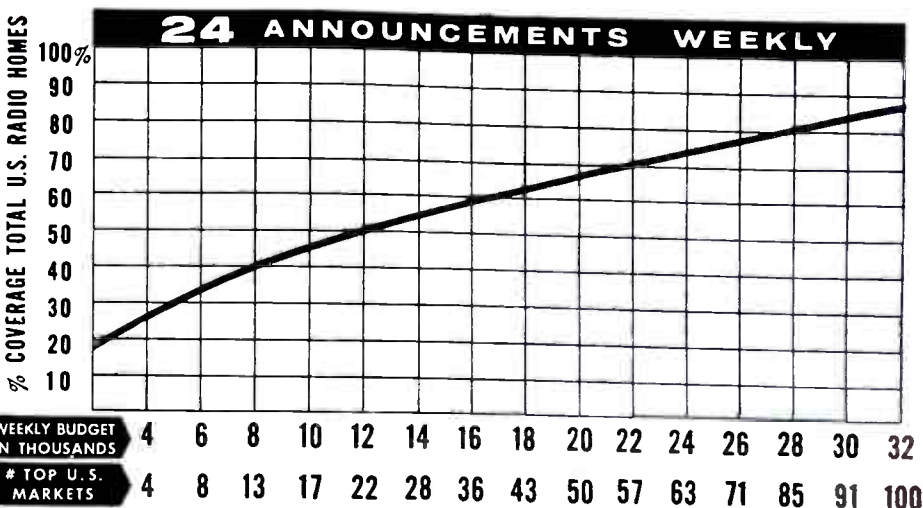
Market	New York
No. of Announcements	34
No. of Stations	2
No. of Radio homes reached in month (unduplicated)	2,687,000
Percentage of radio homes (unduplicated)	56.1%
Average frequency per home	6.1
Gross impressions	16,420,000
After adding 36 spots on a third station:	
No. of Announcements	70
No. of Stations	3
No. of Radio homes reached in month (unduplicated)	3,167,000 (+19%)
Percentage of radio homes (unduplicated)	66.8%
Average frequency per home	7.1
Gross impressions	22,500,000
Total campaign cost	\$3,700
Cost-per-thousand	.66
(Nielsen estimates that auto listening raised the actual audience reached by about 22%)	

**Advertiser B**

Market	New York
No. of Announcements	45
No. of Stations	2
Percentage radio homes reached per week (unduplicated)	21%
Average frequency per home	4.9

**Advertiser C**

Market	St. Louis
No. of Announcements	35
No. of Stations	2
(unduplicated)	39.2%
Percentage radio homes reached per week	
Average frequency per home	4



**SPOT RADIO SATURATION CALCULATOR**

When you plan a market-by-market saturation campaign, getting coverage and cost estimates can be a time-consuming job. Here is a helpful tool designed by John Blair and Co. With it you can quickly determine the estimated cost of 24 announcements weekly up to the top 100 markets and the U.S. coverage of radio homes obtained from such a campaign. By increasing the schedule in multiples of 24, you can estimate costs of heavier campaigns.

**IMPACT OF 245 SPOTS PER WEEK IN COUNTRY'S LARGEST MARKET**

Market	New York
No. of Stations	1
Schedule	one spot every 30 seconds, 6 a.m. to 11 p.m. daily, May 6-12, 1956
Weekly reach of radio homes	46.0%
Average frequency per home	13
Prepared by RAB from data supplied by A. C. Nielsen Co.	

**COLGATE-PALMOLIVE SATURATION FORMULA**

Although there is no set method for determining the rate of saturation in a market, Colgate-Palmolive has a formula based on the total number of rating points a client employs in the nation's larger markets. Forty rating points will provide penetration in one of four radio homes. Four hundred rating points will hit three of four radio families.

Moderate Saturation:	Rating Points Needed: 40
25% of radio homes	
Average Saturation:	Rating Points Needed: 140
50% of radio homes	
Super Saturation:	Rating Points Needed: 400
75% of radio homes	

**NETWORK SATURATION PACKAGES**

Network saturation enables the advertiser to combine national coverage with high frequency of impression at low cost, as illustrated by the following example cited by R.A.B. Monthly cost of the campaign is \$70,485.

No. of network programs	4
No. participations in each program	3
Total participations per week	12
Radio homes reached in four-week period (unduplicated)	13,113,000
Percentage of radio homes reached in four-week period (unduplicated)	28%
Average no. impressions per home	3.7
Gross commercial impressions	50,000,000 (approx.)
Source: A. C. Nielsen, April, 1956	

Below are shown typical saturation packages offered by the four radio networks.

**ABC RADIO PACKAGE— 53 FIVE-MINUTE BROADCASTS**

ABC radio offers 53 weekly five-minute broadcasts to the advertiser who needs longer selling messages. Again the campaign covers all periods of the broadcasting week and provides an even heavier portion of penetration into TV homes (14 million TV homes vs. 6 million radio homes). Average family hears commercials 9.2 times per month; the TV family 5.7 times.

	Weekly broadcasts
Schedule:	
1 Mon.-Fri. morning strip	5
3 Mon.-Fri. afternoon newscasts	15
3 Mon.-Fri. evening newscasts	15
18 week-end newscasts	18
Weekly total	53

Monthly unduplicated audience:	19,992,000 (42% of U.S. homes)
Monthly unduplicated TV homes:	almost 14,000,000 (37% of TV homes)
Monthly unduplicated radio-only homes:	almost 6,000,000 (50% of radio-only homes)
Number of broadcasts heard per month by average U.S. family	9.2
Number of broadcasts heard per month by average TV home	5.7
Weekly cost of 53 broadcasts	Less than \$50,000

**CBS RADIO "TONNAGE" PLAN — 44 FIVE-MINUTE SEGMENTS IN 4 WEEKS**

CBS radio offers 11 five-minute segments per week on a four-week basis for the advertiser who wants to tie in with big-name personalities on a short-term basis. Campaign covers nighttime and week-end time periods only. Four-week build-up of gross family impressions is over 69 million and listener-impressions over 160 million.

Sunday—Mitch Miller (8-9 p.m.)  
 Monday—Bing Crosby (7:30-7:45 p.m.)  
 Tuesday—Amos 'n' Andy (7-7:30 p.m.)  
 Robert Q. Lewis (8-9 p.m.)  
 Wednesday—Bing Crosby (7:30-7:45 p.m.)  
 Thursday—Amos 'n' Andy (7-7:30 p.m.)  
 Robert Q. Lewis (8-9 p.m.)  
 Friday—Bing Crosby (7:30-7:45 p.m.)  
 Saturday—Garden Gate (9:45-10 a.m.)  
 Robert Q. Lewis (11:05 a.m.-noon)  
 Man Around the House (1:05-1:30 p.m.)

Four Week Cost:	\$83,520
Four-week gross audience:	
69,384,000 families	
160,160,000 listeners	
\$1.20 per thousand families	
\$.52 per thousand listeners	

**MUTUAL BROADCASTING PACKAGE — 63½ COMMERCIAL MINUTES**

A seven-day saturation plan on Mutual involves a total of 45 programs divided among the morning, afternoon and evening. The plan provides 63½ commercial minutes of participations in 5-, 15-, 30-, and 45-minute programs which reach into 34,842,000 homes for 52,485,000 commercial minute home impressions. Seven-day schedule offers:

- 45 programs in morning, afternoon, evening;
- 63½ commercial minutes of participations;
- 34,842,000 homes and 52,485,000 commercial minute home impressions.

Projected for one year, plan would include: 2,340 programs in behalf of a single client; 3,302 commercial minutes.

**NBC RADIO PACKAGE — 100 SIX-SECOND ANNOUNCEMENTS**

For the network advertiser with a short selling message, NBC radio offers a gigantic schedule of 100 six-second announcements per week. Note that schedule provides equal penetration into both TV homes and radio-only homes. Schedule covers all periods with heaviest stress on nighttime coverage. on nighttime coverage.

	Weekly Home Impressions		Radio-Only	
	All Homes	TV Homes	Homes	Homes
Mornings	15,040,000	51%	49%	
Afternoons	7,990,000	51%	49%	
Evenings	29,939,000	46%	54%	
Weekends	15,651,000	56%	44%	
		68,620,000	50%	50%

Source: A. C. Nielsen  
 Weekly cost: \$20,000 (26 week contract)  
 Cost-per-thousand estimated at 29¢



**“\$1,500?”**



**37 SPOTS** per week are yours for that \$1500 on WCBS Radio. That's what Jim Lowe's so excited about. It's the greatest steal since the Indians sold Manhattan for twenty-four bucks' worth of bangles and beads.

**SATURATION** like this gives you more than 11,000,000 listener selling impressions per week at a cost of 13¢ per thousand...all of those fifteen-word selling impressions in the country's #1 market.

## "NEW YORK!"

**RADIO** reaches people, remember, wherever they are, whatever they're doing. And more different New Yorkers tune to WCBS Radio during the week than to any other radio station in the area.

**TOP TALENT** is always yours by association when you buy WCBS Radio time. Choice adjacencies are available next to big-time entertainers like Jack Benny, Arthur Godfrey, and Art Linkletter — as well as to the daytime dramas.

Call Buck Hurst, at PLaza 1-2345, for any specific information you need on the run-of-schedule package. Or simply ask him to send you a typical schedule.

## WCBS RADIO

New York • 50,000 watts • 880 kilocycles  
Represented by CBS Radio Spot Sales



## Good availabilities are becoming scarce

tional 91 announcements. This brings mention of the Sears name into a total of 236 announcements!

An interesting variation is provided by Philadelphia's Snellenburg Department Stores, which contract for a vertical schedule of 24 announcements bunched together in one day, Sunday.

### Sinclair's horizontal saturation plan

Among the *horizontal saturation* practitioners in Philadelphia is Sinclair Oil, which uses 104 station breaks weekly on three stations to reach the car audience. They run Monday through Saturday from 6:30 a.m. to 9 a.m.; there are also some weekend spots. As the chart shows, Sinclair is convinced that its radio campaigns have been delivering the goods.

Gillette confines its announcements to late-afternoon and early evening to catch Philadelphia's teenagers, concentrating on only one station because of its teenage slant.

Among the most interesting schedules was that of a local advertiser, the Utilities Engineering Institute—it advertises a course in Diesel engines—which concentrates on *programs*, rather than spots. In the week analyzed it ran 33 programs, all record shows with locally-known personalities, and five announcements. It totaled some 140 minute impressions per week. The programs are scheduled from 6:00 a.m. to 9:45 p.m. with strong play on week-ends.

### A pattern for small audience stations

A purely selective approach may produce a buying pattern which deliberately emphasizes the smaller-audience stations. An example is Englander Mattress, which recently put on a three-week \$100,000 Treasure Hunt in the New York Market. It used up to 500 announcements a week on four independent stations. Englander was of the opinion that the music-and-news slant of these stations attracted the type of audience that would go for its contest. Therefore, it was deemed better to reach this smaller but more sympathetic audience with great frequency than to scatter shots on other, perhaps more popular, stations.

It is important to recognize that where individual market radio saturation is concerned, advertiser-size is not as significant as in other media. The local advertiser has just as much opportunity to saturate on radio as

his national competitor, because the budgets required are relatively low.

At the same time, the national advertiser is finding it easier than ever before to apply the saturation technique on a *national* basis. Each of the networks is offering saturation packages that deliver tremendous audience at a great frequency for a low cost-per-thousand. A number of these packages are described on these pages. Reps, too, are offering station group buys which, in terms of audiences delivered, begin to approximate network.

### Heavy Saturation via newscasts

Possibly the foremost network saturation advertiser has been Texaco, with 24 five-minute newscasts each weekend on ABC radio. A long-time heavy network radio account now on a network saturation level is Miles Laboratories, whose campaign for Alka Seltzer includes the weekday morning *Bandstand*, nighttime newscasts, afternoon serial dramas, and the weekend *Monitor*, all on NBC. Miles switches to Mutual after January, 1957.

An unusual form of saturation advertising is employed by American Airlines, which blankets the United States with its *Music 'Til Dawn* program bought locally on nine high-powered stations. The show runs from 11:30 p.m. until daybreak six nights a week. The account is now in its second three-year cycle. Though the audience per program is small, the turnover appears to be heavy, and a surprisingly large number of people are said to hear some portion of each show.

### Network and spot saturation combined

Network and spot saturation are frequently employed in combination. In Philadelphia, for example, Winston Cigarettes combined 118 announcements on five stations Monday through Friday with 48 weekend announcements on NBC's *Monitor*.

Among the most intriguing developments of recent months has been the approaching scarcity of good announcement availabilities on many stations. Quite a number of stations have found themselves turning down business from brands like Maxwell House because they cannot meet the demand for time!

Radio saturation, born of necessity, has grown into a major advertising tool, one which makes a great deal of sense for advertiser and station alike.

END

## HOW SPOT AND NETWORK

The various ways local, regional, co-op and national advertisers employ radio saturation are listed here. Statistical material is based on a special study done in cooperation with Broadcast Advertisers Reports. For purposes of illustration, all local schedules are based on advertiser use in the Philadelphia market during the week of September 15, 1956. All network schedules cited are based on BAR monitoring during the week of September 21, 1956.

**Note:** Where term "day" announcement is used, time period covered is 6 a.m.-6 p.m.; "night" announcement covers 6 p.m.-midnight. Where a more specific time period is needed to indicate the reason for an advertiser's media plan, such terms "morning," "early-evening," "late-night" and "weekend" are used.

### VERTICAL SATURATION

Embraces all (or most) time periods of the broadcast day. Objective: Client is not interested in a particular audience; rather he's trying to reach a mass audience.

#### Pepsi-Cola

(Local Advertiser)

WFIL — 27 morning announcements  
WIBG — 25 day announcements  
WIP — 38 day announcements  
10 night announcements  
6 five-minute programs  
WPEN — 26 day announcements  
1 night announcement

Total — 133 (including announcement credited to each 5-minute program)

#### Chock Full O' Nuts Coffee

(Regional Advertiser)

WCAU — 38 day announcements  
2 night announcements (bet. 6 & 7 p.m.)  
WIBG — 7 day announcements  
3 night announcements (bet. 6 & 7 p.m.)

Total — 50

#### G. Washington Instant Coffee

(Regional Advertiser)

WCAU — 15 day announcements  
4 late-night announcements  
WFIL — 25 day announcements  
7 night announcements (7-9 p.m.)  
WRCV — 26 day announcements  
6 night announcements (6-9 p.m.)

Total — 83

#### Luzianne Coffee

(Regional Advertiser)

WCAU — 19 day announcements  
6 night announcements (8:15-11:30 p.m.)  
WFIL — 15 day announcements  
4 night announcements (7:45-9:15 p.m.)  
WRCV — 19 day announcements

Total — 63

#### Girard Chevrolet Dealer

(Local Advertiser)

WCAU — 15 day announcements  
4 night announcements  
WFIL — 11 day announcements  
WIP — 18 day announcements  
2 night announcements  
WPEN — 47 day announcements  
6 night announcements

Total — 103

#### Household Finance Corp.

(National Advertiser)

WCAU — 20 day announcements  
WPEN — 25 day announcements

Total — 45



**ADVERTISERS EMPLOY RADIO SATURATION**

**HORIZONTAL SATURATION**

Used on a cross-the-board basis on one or many stations. Objective: to reach only a specific portion of the radio audience with great frequency: motorists, teen-agers, working women, etc. Sinclair Oil, for example, tries to reach the motorist. Pepsodent confines itself to early-morning radio in order to reach a family audience during the time people are brushing their teeth.

**Sinclair Oil**  
(National Advertiser)  
WFIL — 23 early-morning announcements  
11 early-evening announcements  
WIP — 19 early-morning announcements  
4 afternoon announcements  
27 night announcements  
WRCV — 10 early-morning announcements  
10 early-evening announcements  
Total — 104

**Pepsodent Toothpaste**  
(National Advertiser)  
WCAU — 20 early-morning announcements  
WIP — 14 early-morning announcements  
Total — 34

**Pall Mall Cigarettes**  
(National Advertiser)  
WCAU — 8 early-morning announcements  
WFIL — 6 early-morning announcements  
WIP — 8 early-morning announcements  
WPEN — 10 early-morning announcements  
WRCV — 4 early-morning announcements  
Total — 36

**LONG-TERM VERTICAL SATURATION**

Used to reach almost everyone in a market in a short space of time (one, two or three days). Client usually buys all time periods, i.e., morning, afternoon, evening and late-night—and repeats formula week after week. Objective: to get across a selling message quickly and with concentrated frequency to make people act within a short period of time. Department stores are especially heavy users of this technique.

**Sears Roebuck**  
(Local Account)  
WCAU — 26 day announcements (Wed.-early Sat.)  
11 night announcements (Wed.-Fri.)  
WFIL — 8 early morning announcements (W.-F.)  
WIP — 11 day announcements (Wed.-Fri.)  
WPEN — 33 day announcements (Wed.-Fri.)  
7 night announcements (Wed.-Fri.)  
WRCV — 37 day announcements (Wed.-Fri.)  
12 night announcements (Wed.-Fri.)  
Total — 145

**Participating Accounts with Sears Roebuck**  
J. C. Higgins — 13 announcements  
Harmony House Furniture — 12 announcements  
Presto Cookware — 28 announcements  
Allstate Tires — 25 announcements  
Homart Appliances — 13 announcements  
Total — 91

Combined Total — 236

Accounts use same Sears Roebuck Wed.-Fri. schedule.

**Snellenberg Department Stores**  
(Local Account)  
WCAU — 7 day announcements (Sun.)  
4 night announcements (Sun.)  
WPEN — 5 day announcements (Sun.)  
WRCV — 8 night announcements (Sun.)  
Total — 24

**SEASONAL SATURATION**

Schedule is often spread over a longer period of time than campaign used by short-term massive saturation advertisers. There's a definite pattern (two or three times per year on a consistent rather than sporadic basis.) Objective: to gain a greater share of business during time when volume is high in a particular industry. Contadina Tomato Paste recently completed its fourth cycle of local radio saturation. Each fall and spring, Contadina buys heavy schedules on two, three or four stations in the country's top markets.

**Contadina Tomato Paste**  
(National Advertiser)  
WCAU — 10 day announcements  
8 night announcements  
WFIL — 12 day announcements  
WPEN — 6 day announcements  
WRCV — 14 day announcements  
Total — 50

**PROGRAM SATURATION**

While most advertisers use announcement schedules for their radio saturation campaigns, some prefer programs. Objective: to enable a sponsor to become completely or closely identified with a program or personality. Program saturation enables the advertiser to tell his story not once, but two, three or five times without competition from other advertisers. This becomes saturation within programs as well as saturation throughout numerous time periods.

**Utilities Engineering Institute**  
(Local Advertiser)  
WIBG — 21 day programs  
12 night programs  
WPEN — 2 morning announcements  
3 night announcements  
Total — 33 programs  
5 announcements

**Muntz Television**  
(National Advertiser)  
WIP — 1 90-minute program  
1 80-minute program  
2 35-minute programs  
13 30-minute programs  
6 25-minute programs  
1 20-minute program  
WPEN — 4 15-minute programs  
7 10-minute programs

Joint sponsorship 7 Philadelphia baseball games during week of Sept. 15, 1956

**Atlantic Gasoline**  
(Regional Advertiser)  
**Ballantine Beer**  
(National Advertiser)  
**Phillies Cigars**  
(National Advertiser)  
**Tastee Baking Co.**  
(Regional Advertiser)

{ Joint sponsorship  
7 Philadelphia  
baseball games  
during week of  
September 15, 1956

**SHORT-TERM SATURATION**

Used on a massive scale for a few days or a few weeks. Objective: to make a big splash in a market quickly and inexpensively.

**Nescafe Instant Coffee**  
(National Advertiser)  
WCAU — 17 day announcements  
1 night announcement  
WFIL — 14 day announcements  
WIP — 15 day announcements  
WPEN — 12 day announcements  
WRCV — 14 day announcements  
1 night announcement  
Total — 74

**NETWORK RADIO SATURATION**

**Miles Laboratories for Alka Seltzer**  
(National Advertiser)  
NBC — 5 "Bandstand" announcements,  
Mon.-Friday—10 a.m.  
5 "Hilltop House" announcements,  
Mon.-Friday—3:30 p.m.  
10 Morgan Beatty News announcements,  
Mon.-Friday—7:30 p.m.  
5 "Monitor" Saturday announcements  
5 "Monitor" Sunday announcements  
Total — 30

**Texaco**  
(National Advertiser)  
ABC — 24 five minute newscasts  
Saturday and Sunday

**Colliers Magazine**  
(National Advertiser)  
NBC — 6 "Monitor" Saturday announcements  
6 "Monitor" Sunday announcements  
Total — 12

**NETWORK PLUS SPOT RADIO SATURATION**

**Winston Cigarettes**  
(National Advertiser)  
SPOT  
WCAU — 9 morning announcements  
7 afternoon announcements  
1 night announcement  
WFIL — 5 morning announcements  
7 afternoon announcements  
WIBG — 4 morning announcements  
3 afternoon announcements  
3 night announcements  
WIP — 5 morning announcements  
WPEN — 10 afternoon announcements  
WRCV — 23 morning announcements  
26 afternoon announcements  
9 night announcements  
4 "Monitor" Saturday announcements  
2 night announcements  
Total — 118

**NETWORK**  
NBC — 27 "Monitor" Saturday announcements  
20 "Monitor" Sunday announcements  
Total — 47

**Slenderella**  
(National Advertiser)  
SPOT  
WCAU — 24 day announcements  
2 night announcements  
WFIL — 10 day announcements  
2 night announcements  
WRCV — 19 day announcements  
6 night announcements  
Total — 63

**NETWORK**  
CBS — 3 Galen Drake announcements  
Sat., 10:05-10:15 a.m.\*  
3 Godfrey announcements,  
Mon., 10:10-10:15 a.m.\*  
1 Mitch Miller announcement,  
Sun., 7:05 p.m.  
3 Wendy Warren announcements,  
Mon.-Wed.-Fri., 12 noon  
1 Bing Crosby announcement,  
Mon., 7:30 p.m.  
ABC — 3 "When a Girl Marries"  
announcements, Mon. Tur -  
Wed., 10:30 a.m.  
Total — 14  
\*Includes 10-minute portions of Galen Drake and  
15-minute portions of Arthur Godfrey shows which  
are credited with 3 announcements.

# FOUR TOP AGENCIES THEIR MEDIA

Here are the full presentations by Deckinger of Grey, Porter of JWT, Rich of

**W**hat media would you use, and how, for a regional beverage appealing to adults, given a budget of \$750,000? This was the problem posed to three agency media chiefs, who presented their detailed answers at the November 27 Media Buying Workshop of the AAAA's Eastern Annual Conference in New York. Their recommendations provide an insight into how major media strategy decisions are arrived at.

The big surprise at the session was the revelation that it was not a hypothetical account that was being discussed, but a real advertiser, the Tetley Tea Co. The actual media strategy guiding Tetley's 1956 advertising was described by James J. McCaffrey, Jr., senior vice president of Ogilvy, Benson & Mather, Inc., who presided at the session.

It is interesting to note that two out of the three recommendations favored radio, one television, as the primary medium for this account. In practice, Tetley is relying largely on spot radio.

Following are the statements of E. L. Deckinger, vice president in charge of media strategy, Grey Advertising Agency, Inc.; Arthur A. Porter, vice president and executive media director of the J. Walter Thompson Company; Lee M. Rich, vice president and associate media director of Benton & Bowles, Inc.; Mr. McCaffrey; and an analysis of their presentations by Leo Bogart, director of account research services, McCann-Erickson, Inc.

The presentations were based on the product fact sheet and recommended speech outline shown here.

## PRODUCT FACT SHEET

### A. *The Product*

A potable, consumed at the rate of about .6 pounds per year per person. However, only 60% of total U.S. families use the product regularly. Total annual industry volume is approximately 100,000,000 pounds. This product's share of market is approximately 20% in its sales area. It is relatively high in appetite appeal. Its packaging, while distinctive, is not particularly adaptable to visual presentation.

### B. *Consumer Profile*

Primarily urban, and in the middle and lower-middle socio-economic groups. It is bought more heavily in the South in the warm weather months, and more heavily in the North in the cold weather month. Its heaviest consumption is in larger families. It is consumed by the *entire* family, with emphasis on the adult female members. The "buying agent" is the housewife. Certain ethnic groups—particularly those of Anglo-Saxon origin—are heavier than average consumers.

### C. *Price*

Price varies by size of unit. The largest-selling size sells for about 63c per unit. It is priced competitively with the other major national brands. Private label and "price brands" sell between 53c and 59c a unit. A few premium brands are on the market, but these represent a very small portion of total industry sales. The biggest volume is being done at this product's price level.

### D. *Distribution*

Regional—East of the Mississippi River, with its greatest strength in the New England and the North Eastern and South Eastern states. This distribution area represents two-thirds of all industry sales. The company maintains a very large sales force and sells through wholesalers and to chain warehouses. Key chain calls are made by company salesmen. The brand has been in existence for 119 years.

### E. *Advertising Budget*

\$750,000 per annum. This figure covers all time and/or space advertising, but does not include preparation charges for print or broadcast commercials. The advertising budget was arrived at by applying a rate per unit based on estimated sales for the coming year.

### F. *Competition*

On a national basis, the product in question is in second place. In its area of distribution, it is first or second in virtually every important market. There is no immediate intention to market the product nationally. As a result, the basic marketing objective for the short-



radio, one concentrates on TV - four approaches to a "hypothetical" campaign

# DETAIL STRATEGIES

B&B, McCaffrey of Ogilvy, and the analysis of McCann's Bogart

term future is to increase its share in the present distribution area, particularly insofar as this involves cutting into the present share of its immediate competition. It is a growing brand, in contrast to all but one of its three principal competitors.

## G. Other Data

The product follows the pattern of most other grocery products, in that it is bought most heavily on Thursday, Friday and Saturday of any given week. The industry has been subject, as a whole, to heavy dealing and promotions over the past several years. Incidence of purchase is approximately once a month.

## RECOMMENDED SPEECH OUTLINE

1. *Recommendations*
  - a. Types of media.
  - b. Volume and frequency of advertising (in each).
  - c. Division of budget—by actual amounts and per cent of total dollars.

2. In selecting the media to be used, to what extent were the following influential? (Explain under each heading whether the point was significant in media selected and, if so, show how the medium selected outstripped other media by this particular yard stick.)

a. The *intrinsic* characteristics of the product—its physical attributes and the uses to which it is put.

b. The *marketing* characteristics of the product—the distribution of customers by geographic areas and by sex, age, socio-economic status and ethnic background.

c. The *merchandising* characteristics of the product—the method and agencies of distribution.

d. The *size of the basic investment* required to do a significant job in each of the various media considered.

e. The *flexibility* with which a campaign in each medium can be expanded or contracted. This refers to budget and message length.

f. The *economy* with which an audience can be reached, or impressions delivered, through each medium.

g. The *authority or prestige* each medium offers, i.e., consumer and trade friendliness.

h. The *year-round effectiveness* of each medium—or lack of it.

i. The effective presentation of the product and the features of the product.

3. What was the most important *single* consideration in determining your final media recommendation for this product? What *other* factors (in order of importance) had a large bearing on this decision?

4. Discuss the methods and reasons for selecting the *schedule weight and frequency* in each of the recommended media. In other words, how did you approach the proper relationship of frequency, coverage and impact of advertising?

5. To what extent were you influenced by *visualizing* the creative strategy for this product?

## E. L. DECKINGER

Vice president in charge of media strategy,  
Grey Advertising Agency, Inc.

I propose to put our entire media budget of \$750,000 into spot broadcasting, mostly in day television but perhaps including some evening television, and possibly some radio.

Assuming relatively even distribution of volume and potential over, say, 90% of the area east of the Mississippi, here's the budget:

Number of originating markets to be purchased	.....42
Unduplicated coverage (estimated)	..... 22½-million homes*
	(90% of TV homes in area)

Average number of Class C & D one-minute television spots per week	..... 41.5
Time investment—52 weeks - (estimated)	..... \$750,000

## Deckinger of Grey Advertising recommends daytime spot TV

Estimated average year-round  
average rating per spot.... 8% of TV homes  
Estimated average cumulative  
four-week audience .....41% of TV homes  
Estimated number contacts  
per home reached .....3.4  
Estimated year-round average  
cost - per - thousand homes  
reached ..... \$1.60  
Budget does not include: production, promotion, trade.  
\* 25 million gross.  
\*\* New York City 50% greater frequency.  
Source: Grey Advertising Agency estimates.

I assume business and potential are fairly even over the country in order to work out some numbers. That way, I use my primary medium, day television spots everywhere. Actually, the assumption of evenness in all markets is unrealistic. A product always has strengths and weaknesses. Where I couldn't afford my average plan, I would pull back first in number of weeks of advertising and secondly, if necessary, in number of spots in given week. Where I could afford more, I would first get audience extension with evening television spots, and if I could afford still more, then get frequency and audience extension by adding radio spots on top of the television.

Also, there is a seasonal problem, which we will discuss in the appropriate place. But, assuming even distribution, here is at least the *average* plan for the average market—assumed to apply to all markets.

Based on our experiences with daytime television in the past, we believe the above are very conservative estimates. The cost-per-thousand, in fact, is likely to work out to be 25% or more below the indicated \$1.60.

On card rate, I can buy 3.6 Class C spots per week on the average. When I go to buy, if I include some Class D and whatever other bargains I can work out with a station, 4.5 seems reasonable as a practical buying average.

There is one more point before going to our reasoning. We had been told that this was one of two brands whose sales were increasing. The other two leading brands were declining in volume. We'd want to know, if we could find out, to what extent this good sales record traced to advertising, and to what degree it traced to other factors, such as improved distribution.

That's our answer to Jim McCaffrey's *Question No. 1*—a summary of our media plan.

We now go to his *Question No. 2*—a discussion of the degree to which nine factors contributed to media choice.

### A. *The Intrinsic Characteristics of the Product—Its Physical Attributes and the Uses to Which it is Put*

We had said that virtually all of our money is in television. The key is in the exploitable properties of the product, and those which the copy people wish to exploit. The most important single thing in selection of media is what I am trying to say and how I am going to say it. The best media in the world can't sell a product if they are wrong for the copy presentation. The only product properties that are of any value, advertising-wise, are those the copy folk will exploit. If they won't, or can't exploit them, forget them.

I was told that this product has eight attributes that the copy platform wishes to exploit. Here are five:

1. "*Specifically made for easy preparation*" is the primary selling theme. This is a demonstrable thing. I can show it being easily prepared.
2. "*Smaller, more tender ingredients are used, so that the full flavor will be produced instantly.*" Smaller is very demonstrable.
3. "*Preparation of this product is noticeably faster than in the case of competition.*" Again, something that I can demonstrate.
4. "*Convenience*" is demonstrable.
5. "*Use boiling water only.*" I can demonstrate that fact.

All of these five copy points are certainly demonstrable. Two of the other three might even be demonstrated, if we tried hard enough. But the product and the way the copy platform is constructed simply beg for demonstration media. If it can be afforded, and there is not a good reason why they shouldn't be used, then they should be.

Also, note that convenience, not taste, is an important ingredient. Convenience is a fact; the taste claims are contrived. This says we must sell not so much to the consumer, to whom taste is important, but to the preparer—who is apt to be the housewife—to whom convenience is important.

### B. *The Marketing Characteristics of the Product—Distribution of Consumers by Geographical Areas and Sex, Age, Socio-Economic Status and Background*

Mr. McCaffrey made it clear that this product does not want to expand the market. It wants to get its business by stealing from competitors. I, personally, don't understand that philosophy for a brand that is No. 1 or No. 2 in most markets. It is okay for it to want to steal from competitors. But, where it is No. 1, I would think it wants to do some pioneering—cultivate new customers. However, if stealing from competitors is to be our primary object, then we advertise to the best prospects for our brand—the present users of the product. So, let's see who the present users are.

Since the market description did not differentiate, we'll have to assume that brand and product profiles agree. My product is largely a woman's product. It is proportionately strong, I am told, in big families—remember that. It is strong in middle and lower income groups. It is consumed by the whole family, particularly the women. I was not told anything about age, except that the whole family uses it! I was not told how much each age group uses.

I want flexibility by geographic area. I'll show you how I would use it under the seasonal variation's section.

I want flexibility by markets. I can get that, of course, with any local media.

I would prefer daytime television as my first medium for the following reasons related to the marketing characteristics of the product:

1. Because it reaches the housewife, who is the primary purchasing agent. It reaches the at-home-in-the-daytime housewife, whose household is most important to me.



Daytime TV ideal for "product aimed at home-in-the-daytime housewife"

2. Because it does its best job in the bigger families, which I am told are the important ones, so that it's the housewife in the bigger families which represents my important objective.
3. Because there are daytime programs which have middle and lower income leanings, despite upscale, income-wise, leanings of the medium. In the old radio days, for example, daytime serials were traditionally downscale in their appeal. Therefore, I can aim downscale with television, too, by getting with the soap operas and whatever programs go that way.
4. Because, with daytime television, I can pick my program adjacencies so as to aim at the smaller towns and middle-sized towns, even though I know that television trends to go upscale city-size-wise. But, it is growing fast in rural and small-town areas, with 60% ownership at the middle of this year.
5. Because the product has Anglo-Saxon leanings. I think, I have no figures to prove it, but I think that I'll find that the Anglo-Saxons will be found more in the medium-sized towns. Once again, daytime television is not strongest in the big cities, which is where you find Jews, Italians, Irish and Russians.

Some might be concerned that television is not strong in the South. But, it's getting stronger all the time. It's weakest among the poor whites and Negroes. TV penetration among all families was 62% at the middle of the year in the South.

So, much in the user profile points to the desirability of daytime television. Daytime television is made to order for a product that aims at the at-home-in-the-daytime housewife. This one certainly does.

C. *The Merchandising Characteristics of the Product, the Method, and Agencies of Distribution*

I simply have no way to consider this. I can only say that television is a very merchandisable medium. I had no money to go into store-distributed books. I assume that trade advertising, if any, is extra. I can only say that if the right medium happens to be merchandisable, that's fine. In the case of this particular product, which is No. 1 or No. 2 in virtually all its markets, and which seems to be going ahead, I would guess that merchandisability is not an important factor anyway.

D. *The Size of the Basic Investment Required to do a Significant Job in Each Area Considered*

This is a very important thing. And, we start here. We want to do a good job in any medium used in any given market, before we add on another medium in that market. Our plan is a good strong use of our basic medium. We want this minimum achieved before we go to evening television, and then radio.

E. *The Flexibility With Which a Campaign in Each Medium Can be Expanded Or Contracted*

This refers to budget and message length. I expect that this will apply to most media. Broadcast media allow me a lot of good flexibility. The copy sounded to me like something that requires a minute to tell the story. But, I can conceive of doing it in 20 seconds to get bigger ratings. In fact, even in some additional 10-second spots

at the beginning of the season just to remind everybody about this particular notable potable when they're buying most of this type.

F. *The Economy With Which An Audience Can Be Reached*

As we all know, this is a rather treacherous area. To paraphrase an old proverb, we're comparing apricots and tangerines. However, for what it is worth, we feel happy about the fact that, among the major media, spot day television is about as efficient as you can get. If it has to be one or the other, we'd rather that it be among the less expensive per contact than among the more expensive. That way, we don't have to rationalize why we don't care about the cost per product.

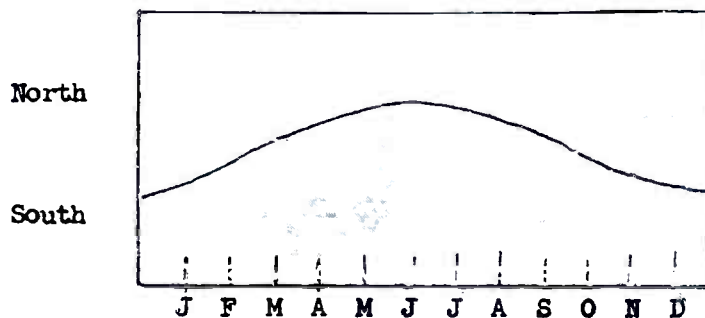
G. *The Authority and Prestige Each Medium Offers, That Is, Consumer and Trade Friendliness*

As our product is a leader in this trade, I don't think this is too important. The important thing is for us to sell the consumer. We've been around for almost 120 years. We've got plenty of prestige and authority of our own. If we don't have consumer and trade friendliness by now, we ain't never gonna have it.

H. *Year Around Effectiveness, or Lack of It*

The seasonality of my product is shown in this chart:

PRODUCT SEASONAL VARIATIONS IN SALES



Mr. McCaffrey asked me to assume total factory volume remains the same—there is just a shift in where we get it geographically.

Television and radio both are very seasonal as all of us know. The summer months are quite a problem in these media. However, we would therefore pick up a few extra spots in the summer in the south, when we're trying to emphasize the product there.

The seasonality is almost automatic in the North. If I just ran five spots all year around, for example, the seasonal nature of the medium would automatically fluctuate with the seasonal variation in my product.

In the South, it's the opposite. However, in the South, the television audience doesn't get relatively as big in the winter as it does in the North in the winter, nor does it go down as low in the summer. The season is not as pronounced as it is in the North where the weather gets relatively bad in the winter and good in the summer.

Accordingly, it isn't quite the problem in the South that it is in the North. Although, it is a problem, and would have to be taken into account. We'll show a little more of the schedule weight details in another section. Suffice it here to say only that we need more spots in-season in the South, because the medium is depressed in

**NOBODY'S  
LISTENING  
BUT PEOPLE  
- WHO HARDLY  
SIT STILL  
A MINUTE!**





Weekdays, a housewife is mostly on her feet and on the go. There's just one advertising medium that can reach her continuously...just one she can pay attention to continuously. Radio.

And in all radio, the CBS Radio Network is the consistent daytime favorite...with a line-up of dramatic serials that attract an average of 4,115,000 people a minute, every Monday through Friday!

What a time and place to sell all the products for which women are your best customers.

this is the right time to buy...

# CBS RADIO NETWORK

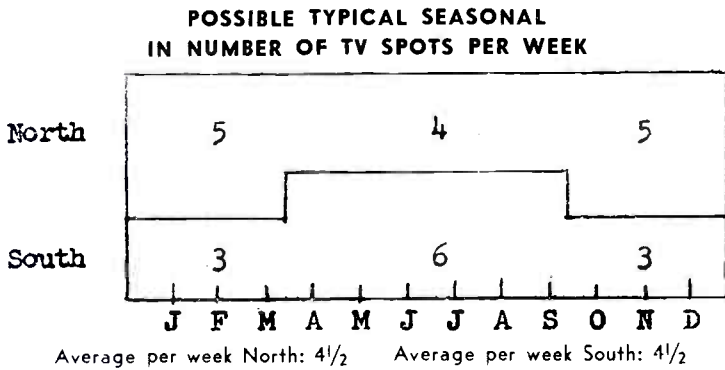


*From left to right.*

- 12:00 N. WENDY WARREN & THE NEWS
- 12:15 PM BACKSTAGE WIFE
- 12:30 PM ROMANCE OF HELEN TRENT
- 12:45 PM OUR GAL SUNDAY
- 1:00 PM THIS IS NORA DRAKE
- 1:15 PM MA PERKINS
- 1:30 PM YOUNG DR. MALONE
- 1:45 PM ROAD OF LIFE
- 2:05 PM RIGHT TO HAPPINESS
- 2:15 PM SECOND MRS. BURTON

"Most important single factor in media selection is copy platform"

the South's good brand-season. But, not quite as much as we might have needed if the seasonal in the South was as pronounced as it is in the North.



I. *Effective Presentation of the Product and Its Features*

This we have already answered. We think television does it better than any other medium.

J. *Competitive Advertising*

To Mr. McCaffrey's fine list, we add this tenth point: We always like to see what our competitors are doing. Not that we would want to do what he is doing because he is doing it, or that we want to do something different just to be different. But, we should never assume that our competitor is an idiot.

I notice that in broadcast media alone, my competitors are all out-spending my \$750,000. However, not by so much that I cannot be at least competitive with them. If I went into another medium, I might dominate it. But, to do it, I would choose a battleground strictly for the purpose of short-circuiting my competitor. Not because I think it is the best medium to use. However, because I can at least be competitive with my competitors in broadcast media, I think I'm all right. I think that with good buying, I can match my \$750,000 against his million dollars, and come out okay.

I don't know from the media expenditure data supplied to us whether his stuff is day or night. I would assume that at least some is night. So, by getting started in the daytime, I can hope to make a good impression. Particularly, if I have some exclusive claims to make.

Remember this. I know that it is often said that if a medium is overcrowded, you might get lost in the shuffle. To some degree, however, the overcrowding actually presents a favorable atmosphere. It creates a situation in which people are thinking of your type of product. It gives an atmosphere in which your particular type of product has a chance of succeeding, because people are thinking along that line.

Make your copy and your buying better—and you'll win the battle.

Now for Question No. 3:

*"What Was the Most Important Single Consideration in Determining A Final Media Recommendation for This Product? What Are the Factors, and Their Order of Importance in This Media Recommendation?"*

As I said earlier, the most important single factor is the copy platform. Second is the marketing characteristics. Third is the size of the basic investment. And the others all fall into place somewhere.

Now for Question No. 4:

*"Discuss the Methods and Reasons for Selecting the Schedule Rate and Frequency in Each of the Recommended Media. In other words, How Did You Approach the Proper Relationship of Frequency Rate, and Impact of Advertising?"*

First of all, I wanted to adjust my overall weight seasonally. To do this, I assumed that my sales were about one-half heavier in-season than out.

So I played around with various frequencies, assuming about the same seasonal variation in the North as in the South for the medium.

The next table shows the detail of where we came out in this first approximation. I reiterate that, in practice there would be variations market-by-market, based on local sales and potential conditions, and there would be variations that would be a function of what we can actually buy, when we go out into the market to contract for time.

**SEASONAL ADVERTISING WEIGHT  
NORTH VS. SOUTH**

(ESTIMATES)

	Number of Spots Per Week	One-Time Rating	4 Week Totals Gross	4 Week Totals Net	Frequency
<b>North</b>					
Winter	5	9	180	45	4.0
Summer	4	7	112	37	3.0
Average	4½	8	146	41	3.5
<b>South</b>					
Winter	3	9	108	36	3.0
Summer	6	7	168	46	3.7
Average	4½	8	138	41	3.4
<b>Total</b>					
Winter	4	9	144	41	3.5
Summer	5	7	140	41	3.4
Average	4½	8	142	41	3.4

Source: Grey Advertising Agency Estimates. "Winter" and "Summer" are six month periods.

The first column shows our guess as to the number of spots we would put in an average market in each six month period, North and South. We average out to about 4½ spots per week, which makes me feel pretty good about this schedule. It is almost five-day-a-week frequency of buying, which is a very good use of day television.

We would expect to get one-time average ratings about as shown in the next column.

The next three columns give the dimensions of our media purchase, as best we can describe them statistically, as best I can estimate them, from similar buys we have made in the past. The Four-Week Gross is the total rating, all spots, in a four-week period. It gives me a measure of my impact, the velocity of my advertising. I won't go over the details, but I make something like third to a half more home-contacts in-season than off season.

The next measurement is my net coverage—the percent of homes reached at least once. On the average, get into 41% of all TV homes, which is pretty good, when



You get "market dent" and frequency via daytime TV -- Deckinger

you consider that only about 60% of all TV homes use their set at all on adult programs in a four-week daytime period. So, I'm making a pretty good dent on the at-home-in-the-day-housewife, whom I regard as my primary target.

If my ratings turn out better than average, I might take some of my 4½ spots a week and run them in the evening, to be sure and reach some of the not-at-home-in-the-day housewives. I would certainly do that with extra money in any given market. If I have still further extra money, I could get additional frequency, plus coverage in non-TV homes, with radio.

Perhaps, when we have had opportunity to study the sales and potential pattern on a market-by-market basis, we will decide we need additional or some different originating markets. This could cause a reduction of funds for any given present market. The situation would be handled exactly as above.

My minimum "market dent" in any one season in four weeks, according to the present plan, is about 36%, my maximum 45%.

The third media dimension is frequency—or real repeat contacts—on homes reached at all. This varies from three to almost four times a month, which is excellent for television.

If local sales and potential will not justify the investment necessary for the basic plan, we would drop out up to 13 weeks of advertising in the off-season. If we still must drop back, we would then reduce frequency, but we would try to avoid going below three spots a week, certainly not less than two a week.

We might make some further adjustments to allow extra weight at the start of the season.

Finally, Question No. 5:

*"To What Extent Were You Influenced By Visualizing the Creative Strategy For the Product?"*

Interpretation of the creative strategy, in 90% of all cases, is the most important factor in media selection.

That's the plan.

1. Basically, day television to reach the buying agent in my best families, in a medium that allows my copy strategy its fullest expression.

2. Supplement, if I can, with further demonstration in evening television, for audience extension, to the 40% of TV homes—less on-target, but still containing at least some potential users—that don't view adult television in the daytime. This would give additional coverage of my primary market, since at least some of these folk look at TV at night, too.

3. If there's still more money in a few places, add cheap message frequency—particularly at the beginning of the season—with radio. This also adds further audience extension through coverage in the 32% of homes in my area that do not have television sets.

All in all, we can feel fairly secure in feeling that we are doing a strong advertising job, media-wise, on the best target homes. We have good coverage, considering the product is used by 60% of the homes, and our brand averages a 20% share in these 60% of homes. We could do a wonderful business-holding and business-building job on the homes that we reach with the basic plan.

TELEVISION MARKETS, STATIONS, AND COST OF CLASS C TIME AND SUMMARY COVERAGE DATA

Part I—Brand's "North" Area

		Cost 1 Class C Minute 52 Week Rate			Cost 1 Class C Minute 52 Week Rate
New York	WRCA-TV	425	Grand Rapids		
Chicago	WNBQ	225	Kalamazoo	WKZO-TV	80
Philadelphia	WCAU-TV	203	Lancaster	WGAL-TV	90
Boston	WBZ-TV	175	Toledo	WSPD-TV	77
Detroit	WJBK-TV	158	Champaign	WCIA	59
Cleveland	WJW-TV	131	Johnston	WJAC-TV	51
Pittsburgh	KDKA-TV	160	Rochester	WROC-TV	63
Indianapolis	WFBM-TV	72	Green Bay	WBAY-TV	
New Haven	WNHC-TV	60		WDMJ-TV	54
Milwaukee	WTMJ-TV	125	Scranton	WBRE-TV	32
Buffalo	WBEN-TV	85	Syracuse	WSYR-TV	70
Providence	WJAR-TV	90	Total		2,695
Cincinnati	WKRC-TV	54	TOTAL—25 markets—17.3 million net homes.		
Schenectady	WRGB	77	Total TV Homes in North Area—19.0 million.		
Columbus, Ohio	WLW-C	40			
Dayton	WLW-D	40			

Part II—Brand's "South" Area

		Cost 1 Class C Minute 52 Week Rate			Cost 1 Class C Minute 52 Week Rate
Washington, D.C.	WRC-TV	95	Tampa-		
Baltimore	WMAR-TV	72	St. Petersburg	WFLA-TV	45
Memphis	WMCT	63	Jacksonville	WMBR-TV	48
Atlanta	WSB-TV	90	Chattanooga	WRGP-TV	34
Birmingham	WBRC-TV	66	Roanoke	WDBJ-TV	50
Louisville	WAVE-TV	77	Knoxville	WATE-TV	36
Nashville	WLAC-TV	47	Total		1,083
Charlotte	WBTV	80	TOTAL—17 markets—5.2 million net homes.		
Huntington	WSAZ-TV	63	Total TV Homes in South Area—5.7 million.		
Miami	WTVJ	97			
Greensboro	WFMY-TV	60			
Norfolk	WTAR-TV	65			

Part III—Grand Totals—North Plus South

Cost per spot	\$3,784
TOTAL NET COVERAGE—22.5 million net homes (gross = 25 million).	
Total TV Homes in Total Area—25 million.	

Other Summary Data

	Radio Homes (million)	TV Homes (million)	% TV
Brand's 14 "North" States	22.4	19.0	85
Brand's 13* "South" States	8.8	5.7	65
Brand's Total	31.2	24.7	79
Rest of United States	15.8	10.8	68
TOTAL U.S.	47.0	35.5	76

\*Including Washington, D. C.

To next page

**LEE M. RICH**

Vice president and associate media director,  
Benton & Bowles, Inc.

**A**fter carefully analyzing all of the facts that were available to us, we are recommending an advertising program that will consist of:

1. 52 weeks of daytime spot radio concentrated in the brand's primary distribution area; namely, east of the Mississippi River. This recommended spot campaign consists of from 15 to 25 spots per week. It should be pointed out here that the number of radio spots to be purchased in each of the markets is dependent upon the market size and the sales potential of that particular market. This radio campaign will be placed in 43 markets. The cost of this radio effort is \$628,000, or 84% of the total available budget.

2. On top of this basic layer of 52 weeks of radio spots, we further recommend a Sunday supplement and comic campaign to be run in 24 selected markets during the brand's peak selling season. The supplements and comics are scheduled so that during the summer they will run in the southeast, and during the winter in the northeast. Our schedule consists of eight half-pages black and white in local Sunday supplements and  $\frac{1}{3}$  pages in four colors in comics where rotogravure is not available. These eight pages will be concentrated during a sixteen week period to provide adequate frequency. The cost of the supplementary print campaign is \$122,000, or 16% of the total budget.

After evaluating the marketing strategy of this product and the intrinsic characteristics of this product, we came to the conclusion that almost all local media types available to an advertiser today could do an adequate job for the brand. It was our problem to determine which of these media types would do the best possible job for the brand.

**Budget, message length basic**

There were two basic limitations which compelled us to exclude certain media types. They were the size of the budget and the necessity to have our broadcasting messages longer than ten seconds, as well as the necessity of purchasing relatively large space size to insure adequate presentation of the brand's copy story.

The primary concern in preparing our media plan was the ability to achieve maximum coverage of our customers with an adequate amount of frequency. We felt, again based upon the marketing strategy, that visual presentation of the brand's package was of secondary importance.

Coverage could be achieved through various means. Television was closely examined and although this media type offers coverage and frequency, we believe that the adequate use of this medium on a sustaining basis was not within our budget level unless we used ten-second 10's. This was rejected because ten seconds would not be adequate time to tell our copy story effectively.

Newspapers were examined and again, although they would provide adequate coverage, the size of the budget prevented us from delivering adequate frequency of mes-

sages against our prospects unless the size of the space was greatly reduced. Again we felt that by any reduction of space, our message could not be effectively and properly told.

National magazines could not be considered for obvious reasons. Many publications today offer regional split runs. No publication or no combination of publications could be found to meet the brand's geographic need and do an adequate coverage job at the same time.

Outdoor was considered and this media type certainly offers the many flexibilities needed and also can do an adequate coverage job. However, as long as our copy plan includes as many product characteristics as it does we do not think that the nature of this medium will allow an effective presentation of an involved copy story on a sustaining basis.

After eliminating these media types for a sustaining effort, we carefully examined the use of spot radio. We selected a list of markets and stations which provide us with 80% coverage of all families east of the Mississippi. We determined that this coverage level was not only adequate but well above average within the funds available and that a similar level could not have been achieved with any other media type.

**Five announcement minimum**

Our next concern was a method of determining frequency. It was decided again within the budget available that a minimum of five spot announcements would be purchased on top powerhouse stations in major urban centers. These powerhouse stations have not only the advantage of large coverage areas, but achieve above average ratings in the outside areas. Our product is mainly urban and it is in these urban areas where television makes the greatest inroads in radio ratings. We will, therefore, purchase the remainder of our spot quota (15 to 25 spots) on the smaller and less expensive stations which concentrate their coverage and deliver substantial ratings within the television coverage areas.

Radio parallels our market profile better than any other media type. If there is such a thing as a local downscale medium, which we doubt, radio seems to show a downscale tendency as, for instance, compared to television. It also stands to reason that its audience is slightly older than the television audience in its peak viewing period.

Our spots would be purchased between early morning and noon—early morning for the dual all-family audience and for higher ratings and the late morning hours to reach the brand's prime purchasing agent—the housewife.

Radio today represents an economical means of reaching prime purchasers of our product, namely, adult females, with a relatively high degree of frequency. Our recommended radio effort will deliver 80% coverage of all radio homes east of the Mississippi. Within a four-week period we estimate that we will reach 42% of these radio homes with an average frequency of 6.7 times and at a cost-per-thousand impressions delivered of \$.68.

You may say, "Well, 42% reach appears to be rather low." Let's keep one thing in mind; if we had a budget that would permit the purchase of 50% of a nighttime



"Our radio effort will deliver 80% coverage of radio homes"

half hour in television, assuming an average rating of all shows on the air today anywhere between a 20 and a 25 in a four-week period, we could hope to achieve a reach of 35% to 40% with a frequency of 2.0 or 2.5. I think you will agree that the cost-per-thousand of television would be far greater than that of radio.

Now let's consider our secondary and seasonal effort. While the physical presentation of the product had to be considered of secondary importance in selecting our sustaining effort, radio, it did influence the choice of our seasonal effort. The peak selling season of any brand is often tied in with promotional efforts and in these cases the physical presentation in our opinion becomes more important.

**Seasonal use of newspapers**

Our selection of print media, specifically Sunday sections, as a seasonal effort has been based on several considerations. It provides deep coverage of urban areas where the brand's greatest sales potential is. It adds additional impact in the form of the printed word and visual package presentation during the peak selling season on top of a sustaining broadcasting effort.

Roto supplements are our first choice because of their superiority in reproduction and the availability of the all-family audience. While comics are less desirable, we still prefer their use over daily or Sunday run of paper advertising because of their better readership, higher visibility and because the use of color will make up for some of the deficiencies through higher noting.

The comics in our suggested effort account for only 24% of the total circulation. On an over-all basis this effort will deliver a total of approximately 73,000,000 impressions in the brand's prime marketing area at a total family coverage of approximately 42%. Just to quote several more figures, the 24 selected markets receive an average of better than 70% city zone family coverage.

I have quoted a lot of figures and now I would like to discuss some media concepts—to use a greatly overused word—creative media thinking which is always necessary to go into every plan.

**MERCHANDISING:** The merchandising characteristics of our product were not a major factor in our choice of any particular media type. Merchandising is an extremely helpful weapon that should be taken advantage of at every opportunity but should be regarded as only one factor, and a minor one at that, in a choice of media. This brand has been in existence for 119 years; it has a large and active sales force and its distribution can be termed "excellent."

After regarding carefully the geographical limitations that we were working against, we have concentrated our efforts on creating the highest possible consumer demand regardless of the method and agencies of distribution. If merchandising can be achieved through any of the media types that we have suggested, good. Unquestionably, we will use it. If not, then we are going to have to make our media type that we have recommended work that much harder.

**SIZE OF AD BUDGET:** This has been a constant wail in the advertising business. If you have \$750,000, the budget is too small. If you have \$10,000,000, the budget is too small. But let me relate it back to a very important point. The size of a basic advertising investment is primarily determined by the sales of a brand, and we media people must take that budget and attempt to deliver adequate coverage and adequate frequency in line with the marketing strategy to sell merchandise.

We are firmly convinced that it is more profitable for a brand to do a good solid job in one media type than to spread itself thinly over various media types. In this case we believe that radio can do this job effectively because it does, more so than any other media type in our opinion, meet the marketing requirements of this brand.

**FLEXIBILITY:** Every advertiser, every brand must keep this in mind. You must remain flexible and by flexible I mean, flexible in various respects—flexible in terms of monetary commitments, flexible in terms of being able to shift advertising weight seasonally as well as regionally, flexible in terms of message length and space size. Now let's relate it back to this product. The use of radio spots will enable us to heavy-up in certain markets to compensate for rating differentials. It also permits reductions in shifting of schedules in order to take care of any budget problems that may arise.

The local nature of our recommended print purchase also offers extremely high flexibility. Closing for black and white space in supplements and comics is usually three to four weeks and availability of space is seldom a problem. Should it be decided, for instance, that an extension of our seasonal print is deemed advisable, space size can be reduced and frequency increased swiftly.

Our entire plan does not call for any budgetary commitment longer than three to four weeks. The importance of this kind of flexibility has again become apparent recently in a case like my own home town—Cleveland—where all newspapers went on strike. There would be no problem to shift the money from newspapers to radio spots, provided that there is anything decent left to purchase.

**AUTHORITY AND PRESTIGE:** Authority and prestige have some bearing on sales effectiveness. This I believe, but can't prove. We believe that adequate coverage and high frequency are still more important than authority and prestige and that at no time should this coverage and frequency be sacrificed for the latter. This is even more important for our product because we must cover our prospects and must cover them often enough. I am certain that many people in our industry believe that radio is still a very merchandisable medium.

As far as our print effort is concerned, we have no doubt that local supplements offer authority and prestige. The editorial environment they provide, with heavy emphasis on local atmosphere makes them ideal vehicle for our brand's advertising message. The papers will do everything they possibly can to aid our salesmen in their attempts to merchandise their product and secure a great amount of promotional and in-store display from local dealers.

To next page

**JWT's Arthur Porter suggests daytime network radio as primary medium**

**RATINGS:** The seasonal rating variations of local spot radio are so minimal in nature that they can be regarded as practically non-existent. The 35% rating loss evidenced in TV from the winter to the summer months is not found in radio. This is of particular importance to us relating to our effort in the Southeast, where if TV were used, our sets-in-use would suffer their sharpest drop during the brand's peak selling season.

The same holds true for print. Various studies have been made to determine whether the level of readership varies season by season. To the best of our knowledge, none of them has revealed any conclusive evidence that this is the case. It is true that supplements as well as some of the weekly magazines carry less advertising during the summer than during the winter, but we believe that this reflects more the seasonal pattern of many consumer items than the fear of lower readership during the summer. If all this is so, we have no qualms about running a seasonal heavy-up print campaign during the summer in the southeast.

**VISUALIZATION OF PRODUCT:** This is a very important ingredient of many advertising plans, but it is of secondary importance as far as our product is concerned. Radio will not permit the visualization of our product but having every confidence in the abilities of creative people, we believe that they should be able to develop a radio commercial that can create in the minds of listeners a picture image representing the pleasurable values of our product. Our marketing strategy, it should be noted, stresses that visual presentation is not a "must."

During the brand's prime selling season, graphic presentation of the product, the package and illustrations of the advantages and uses of the product will certainly greatly contribute to increased impact and consumer awareness. This factor played a great role in our selection of a medium to carry our seasonal effort.

**IN SUMMARY:** The most important single factor in developing this media plan was our desire to find one basic medium through which we could achieve a better than adequate coverage level at a relatively high degree of message frequency against all potential users of our product, a medium that, in addition, is flexible enough to fit the brand's geographical and seasonal pattern within the budget available. Both media selected meet these requirements ideally. With physical presentation of the product and package being of secondary importance, we do not think that any other factor comes close in importance to these primary considerations.

Once we had decided to utilize spot radio as a major media type for this campaign, a schedule was divided in varying degrees of frequency depending upon the size and importance of the market. The reason is the larger number of originating stations in big markets with the resulting rating split among all stations. The recommended frequency would provide in each market the number of spots necessary to develop a comfortable degree of reach and frequency over a 12-month period.

The recommended supplement campaign will deliver a high degree of frequency and coverage during the brand's

peak selling season—one insertion every other week for 16 weeks. It will also aid impact through physical presentation of the package when this impact is most needed.

There are many different ways of designing a media plan for any given product. Actually, it isn't important whether you agree or disagree with this particular recommendation as long as you keep in mind the marketing strategy of a product and all the basic characteristics of that product and then try within the dollars available to get out of every dollar spent, two dollars of value.

**ARTHUR A. PORTER**

Vice president and executive media director,  
J. Walter Thompson Company

**A. MARKETING OBJECTIVES:**

1. To increase Ogg's share of market 10% over its current level—from 20% to 22% within its current area of distribution. Ogg is the only growing brand in a relatively static market.
2. To meet or exceed a volume estimate of 14,740,000 pounds, which is an increase of 1,340,000 pounds.
3. To extend the use of Ogg's product into homes now using competitive brands.
4. To increase the frequency of use in homes presently using Ogg's product.

**B. MARKETING STRATEGY:**

1. To reach all housewives in the area of distribution with particular emphasis on:
  - Middle and lower-middle income families.
  - Larger families.
  - Families of Anglo-Saxon origin.
  - Families in urban markets.
2. To sell continuously throughout the year but to project greatest weight at periods of peak sales opportunity—from November through March in the North from May through September in the South.
3. To put all of Ogg's effort into thoroughly competitive selling by stressing Ogg's product advantages as opposed to market-broadening activities.

**REASONS FOR RECOMMENDED STRATEGY:** Research indicates that the market is a static one and set in a pattern which has existed for many years. Sixty percent of U. S. families account for virtually all consumption, as follows:

	Percent of Families	Percent of Volume
Non-drinkers.....	40%	—%
Light drinkers.....	20	10
Medium drinkers.....	20	20
Heavy drinkers.....	20	70
	100%	100%

Within the budget limitations, it would be impossible to aim for non-drinkers, a function contributed to by the makers of Ogg through the Beverage Council. Therefore, the primary purpose is to reach the 40% of the families which account for 90% of the volume within the distribution area. The market shows a bias toward urban centers, as follows:



Would supplement with 52-week spot radio and seasonal spot setups

Market Size	MARKETING PROFILE	
	U.S.	Potable
A	25.8%	31.0%
B	18.0	21.0
C-D'	15.8	18.0
D-E	13.4	10.0
F-F	27.0	20.0
	100.0%	100.0%

Although adult women are the heaviest drinkers of the beverage, it is consumed by the entire family as shown by the heavier purchase rate in large families.

Family Size	U.S.	
	U.S.	Potable
1 & 2	33.5%	27.0%
3	24.2	22.0
4	20.3	22.0
5	11.4	15.0
6+	10.6	14.0
	100.0%	100.0%

Economic status shows a bias toward the middle and lower-middle brackets:

Income	U.S.	
	U.S.	Potable
7,500+	20.3%	15.0%
5,000—7,400	29.1	22.0
4,000—4,900	15.8	22.0
2,500—4,000	19.8	28.0
—2,500	15.0	13.0
	100.0%	100.0%

Age of housewife parallels population closely:

	U.S.	
	U.S.	Potable
55+	21.5%	21.0%
40—54	31.6	32.0
30—39	25.7	26.0
—30	21.2	21.0
	100.0%	100.0%

**COPY PLATFORM:** The following nine sales points must be made in each advertisement:

1. Specifically made for easy preparation—this is the primary selling theme.
2. Ogg's is a special blend.
3. Smaller, more tender ingredients are used, so that the full flavor will be produced instantly.
4. This combination of special blending and smaller, tenderer ingredients makes the best tasting product of its kind you've ever had.
5. Preparation of Ogg's is noticeably faster than any competitive product.
6. Convenience, without the loss of rich, hearty flavor.
7. Use boiling water only.
8. Ogg's has been making this fine product since 1837 (119 years).\*
9. Ogg's is the perfect mealtime beverage for all meals; breakfast, lunch and dinner as well as a refreshing between-meals drink.

\*The first eight points represent the Copy Platform supplied to each speaker along with the Product Fact Sheet.

**MEDIA REQUIREMENTS:** Based on marketing and copy considerations, Ogg needs media in 1957 that will deliver:

1. Coverage of all housewives, with special emphasis on those in larger urban markets, in middle and lower-middle income groups, in larger families (Anglo-Saxon)

2. Maximum frequency, within budgetary limits, to match the relatively frequent pattern of purchase in this category.
3. Adequate time or space for a complete, thorough multi-reason sales message.
4. The opportunity to punctuate a continuous level of coverage with two crescendos, one in the summer in the South and one in the winter in the North.
5. Maximum efficiency for every advertising dollar spent—to combat higher competitive per pound expenditures by buying more impressions per dollar than competition.
6. A corollary requirement, if it can be realized, is dominance of advertising weight in Ogg's category—in at least *one major medium*, where Ogg can be made to appear more important than any competitor.
7. To reach housewives insofar as possible close to mealtimes, early morning, noon and dinnertime.

(From the marketing and copy strategy it appears that neither color nor demonstration are vital to an effective presentation of the product.)

**RECOMMENDED ADVERTISING:**

*Daytime Network Radio*—tailored to Ogg's area of distribution. Five 7½ minute segments per week for 52 weeks on CBS Radio Network.

*Wendy Warren*—Friday; *Helen Trent*—Thursday; *Aunt Jenny*—Wednesday; *Young Dr. Malone*—Thursday; *Second Mrs. Burton*—Friday.

Cost—\$367,000.

*Supplementary Spot Radio*. Five spots per week for 52 weeks on 102 stations in all markets over 100,000 population. Spots to be located in or near top rated local interest programs Thursday and Friday, 7-9 a.m. Cost—\$208,000.

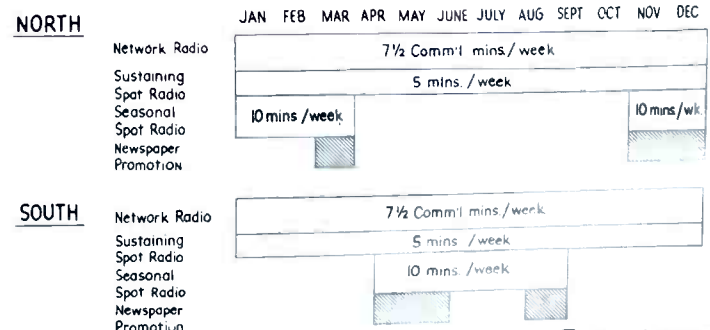
*Step Up Seasonal Spot Radio*. Ten spots per week for 22 weeks in same 102 markets: November through March in North, mid-April through mid-September in South. Cost—\$176,000. *Total Radio*—\$751,000.

**PROMOTION:** "Win-A-Kitchen" Contest. two—1,000-line, two-color insertions to announce contest; one—1,000 line, two-color insertion to announce contest *winner*; 57 newspapers in 42 markets (350,000 population and over), total circulation—14,500,000. Cost—\$150,000.

Contest announcement—North—November, December; South—April, May.

Contest winner: North—March; South—August.

**Ogg's Potable Advertising Flow Chart**



To next page

Daytime network radio delivers blanket coverage and continuity -- Porter

**MEDIA PHILOSOPHY:** Through a tailored lineup of CBS stations, daytime network radio will deliver a blanket of coverage with five-time-a-week continuity throughout Ogg's area of distribution.

Because they are broadcast between the hours of 12-3 p.m., the programs succeed in delivering Ogg commercials during the noon-lunchtime period. They can be expected to deliver approximately 400,000,000 home impressions, or an average of 14 per family at a cost of \$.94 per thousand. The commercial length is 1½ minutes—time for a complete and thorough sales message.

Although daytime network radio is an excellent buy, it must be supplemented in order to adjust advertising weight more closely with Ogg's market in terms of younger housewives, larger families, urban markets, TV vs. non-TV homes.

The programs selected are of a type which can be expected to be relatively more popular with women in middle and lower income groups. Also, obviously, the non-TV homes reached through radio tend more to be within the middle and lower income categories.

The network programs alone tend to place their weight disproportionately against smaller families, smaller towns, older women and non-TV homes.

FAMILY SIZE			
	Homes In Area	Product Market	CBS Network Radio
1—2	33	26	41
3—4	45	44	43
5+	22	29	16

AGE OF HOUSEWIFE			
	Homes In Area	Product Market	CBS Network Radio
Under 30	21	21	20
30—39	26	26	22
40—54	32	32	32
55+	21	21	26

MARKET SIZE			
	Homes In Area	Product Market	CBS Network Radio
A	36	38	27
B	31	33	35
C & D	33	29	38

TV vs. NON-TV		
	Homes in Area	CBS Network Radio
TV	79	59
Non-TV	21	41

In order to adjust Ogg's weight—bring it more closely into line with the profile of the product, two additional spot schedules are recommended:

1. Five early morning spots for 52 weeks.
2. Ten additional spots in early morning and late afternoon for 22 weeks in peak consumption periods.

This strategy, in addition to increasing frequency, also surrounds the breakfast and dinner hours with Ogg's sales messages. These spots would be scheduled on Wednesday, Thursday and Friday to anticipate the highest grocery shopping portion of the week.

Following is shown how the addition of the spot schedules brings the distribution of advertising messages into line with the profile of the market for the product.

FAMILY SIZE			
	Homes in Area	Product Market	Network + Spot
1—2	33	26	36
3—4	45	44	44
5+	22	29	20

AGE OF HOUSEWIFE			
	Homes in Area	Product Market	Network + Spot
Under 30	21	21	20
30—39	26	26	24
40—54	32	32	32
55+	21	21	24

MARKET SIZE			
	Homes in Area	Product Market	Network + Spot
A	36	38	35
B	31	33	38
C & D	33	29	27

TV vs. NON-TV		
	Homes in Area	Network + Spot
TV	79	66
Non-TV	21	34

**PROMOTION:** In addition to radio, the "Win-A-Kitchen" contest will be announced concurrently with the start of increased consumption in both the northern and southern sales areas. This promotion requires sending in two Ogg labels with the entry in order to create consumer stocking at the beginning of the period of peak consumption. During this period, the promotion would also be aggressively plugged on both the network programs and in the spot schedules.

**HOW THIS PLAN MEETS THE MEDIA REQUIREMENTS:**

**Requirement:** Coverage of all housewives—urban areas, larger families, middle income, all age groups.

**Plan:** Households reached an average of 28 times with reasonably close match against market profile.

- R.: Maximum frequency—seasonal peaking.
- P.: During peak five months Ogg gets 20 broadcasts per week—10 per week during seven months.
- R.: Adequate time or space.
- P.: 1½ minutes on network, one-minute spots, 1,000 lines in newspapers.
- R.: Maximum efficiency.
- P.: C-p-m per commercial minute
 

network	\$.79
spot	1.19

Average \$ .99

- R.: Dominance in a major medium.
- P.: \$750,000 in radio, 720 million home-impressions frequency of 10-20 per week would appear to be dominance.
- R.: To surround mealtime.
- P.: Early morning, noontime and late afternoon time periods accomplish this objective.

**COMPETITION:** On the basis of somewhat incomplete competitive information, it is apparent that Ogg is being heavily outspent by its major competitors within Ogg's own distribution area.

The following chart, based on available figures, show Ogg's brand share and compares the relative spendin.



Tetley Tea's actual campaign described by McCaffrey of Ogilvy

### Comparison of Ogg & Major Competition\*

	OGG	BRAND "X"	BRAND "Y"	BRAND "Z"	
SHARE OF 4 BRANDS MARKET	20%	??	??	??	100%
SHARE OF MAJOR BRAND EXPENDITURES IN AREA	15%	34%	24%	27%	100%
SHARE OF DELIVERED ADV. IMPRESSIONS IN AREA	38%	38%	12%	12%	100%

\* ASSUME THAT "X" "Y" & "Z" SPEND IN SAME AMOUNT AND PROPORTION IN 1957 AS IN LAST MEASURED YEAR.

levels of Ogg and its important competition with the advertising impressions each brand delivers.

It should be noted that the impression comparison is tonnage only, and does not purport to be an evaluation of the various message types, or their distribution, employed by the competition. Moreover, where Ogg's effort is concentrated in one medium, the competition uses several media, adding the various message types together.

#### THE WHY NOTS OF OTHER MEDIA:

**Television.** Budget limitations would restrict a TV spot schedule to approximately three daytime minutes per week in 50 top markets, leaving little or no latitude for seasonal peaking. A shorter commercial length (20 seconds or ID's) is ruled out by copy requirements, so that the advantages of high ratings and/or medium are not possible. Additionally, Ogg would not have the opportunity to be dominant in TV because of the heavy spending in this medium by competition.

**Magazines.** The use of sectional editions of store books, and certain split runs in major magazines, would be a possibility. With a larger budget, the former might well be a logical addition to the plan presented. However, with high frequency and super efficiency as basic criteria for Ogg, it was felt that these publications should not replace any radio and water down the dominance attained through concentration in one medium.

**Newspapers.** While newspapers occupy an important place in Ogg's promotional strategy, the large space required for adequate treatment of Ogg's copy platform precludes the use of the medium for a sustaining, high frequency advertising program. This also holds true for Sunday supplements and comics where the nature of Ogg's distribution eliminates group buys.

**Outdoor.** While highly efficient, the multi-reason copy eliminates outdoor from the creative standpoint.

#### JAMES J. McCAFFREY

Senior vice president,  
Ogilvy, Benson & Mather, Inc.

The account you have just heard Dr. Deckinger, Mr. Porter and Mr. Rich discuss is in actuality the Tetley Tea Company, one of my agency's very valued clients. The thing that makes this more interesting than some hypothetical case is the fact that there is an actual advertising plan currently in effect on this account.

Now I am going to tell you what it is, to show you how another agency approached this problem and developed advertising plan currently in effect on this account.

Here are the basic ingredients of the actual Tetley advertising plan at present. The entire budget—\$750,000—is concentrated in locally bought spot radio in 65 originating markets within the distribution area. Roughly speaking, these 65 markets are the biggest and most important cities in the Eastern half of the United States, with a few notable exceptions, such as Chicago.

You will recall that the prospectus stated that the product was in distribution east of the Mississippi River, with its greatest strength in the New England and Northeastern and Southeastern states. It should be noted that the 65 markets selected are not all necessarily the most important cities in terms of sales for the brand or that of its competitors. Some lesser markets were included in order to provide optimum potential radio coverage in strategic locations.

On the matter of volume and frequency of advertising, it didn't take us long to discover that if we wished to provide coverage, even with a medium as economical as radio, in the entire Tetley distribution area, we would soon be forced to do some compromising on frequency and extent of schedule under a budget of \$750,000 in the course of a full year.

#### Aim: uniform coverage level

In developing our plan, our first objective was to provide an approximately equivalent level of coverage in the full Tetley area. We felt that this was basically a sounder approach to the problem than would be any method of weighting coverage by sales volume. Sales potential by region was a bit obscure.

We knew that approximately 98% of all U.S. homes had one or more radio sets. A normal coverage objective would be to deliver 100 rating points, or weekly circulation impressions equal to 100% of the families in the radio signal area. It was obvious from preliminary cost estimates that covering the required market area at this level would require media expenditures of almost twice the current budget.

We then decided on a reduction in weight of approximately 1/3, to an average of 70 rating points per market per week, based on average daytime local ratings. What this means is that, ignoring duplication, our potential reach in each of the advertising markets is approximately seven out of every ten homes in the course of one week's broadcasting time.

On the matter of frequency, we compressed our radio schedules into 26 weeks during the course of a full year, but put into effect the principle of "flighting" our spots—in three weeks—out two—etc. Research has shown that if an advertiser uses heavy radio spot advertising for a time, advertising recall will stay high for a while after the spot campaign has ended.

As you all undoubtedly know, spots can be purchased on a flight basis, although in some cases it is not probable that the identical time slots can be picked up again after a two or three-week hiatus. We concentrated our spots on Thursday, Friday and Saturday to coincide with the time most grocery (and tea) buying is done. ▶

## McCaffrey: Spot radio offers maximum flexibility

In summary, this approach called for between 10 and 40 one-minute commercials, primarily during the daytime hours, per market per week in the advertised area.

So much for the actual plan. More important is the reasoning which led up to our decision to advertise in this way.

First of all, let's look at the intrinsic characteristics of the product itself—its physical attributes and the uses to which it is put. Tea is drunk by a wide variety of people, either steaming hot or ice cold. We found out that it is bought more heavily in the south during the warm weather months, and more heavily in the north during the cold weather months.

This led us to the conclusion that what we were looking for in an advertising medium was one in which we would have maximum schedule flexibility, so that we could compensate for these apparent peaks and valleys in consumer demand. Spot radio and local newspapers offer this to the advertiser to a greater degree than all other media.

Next we considered the marketing characteristics of the produce. Our consumer profile told us that the heaviest tea consumption is in larger urban families. We learned that tea is drunk by the *entire* family, with emphasis on the adult female members. And we discovered that the "buying agent" is primarily the wife.

Additional digging revealed the fact that the middle and lower-middle socio-economic groups are larger per capita consumers of tea than are either the extremely high or extremely low groups in this connection. Ethnic and racial considerations were probed. We found that families primarily of Anglo-Saxon origin were heavier than average consumers.

### Question of mass appeal

In summary, although certain marketing characteristics of the product taken individually made it appear that a specialized approach was called for, the aggregate of these characteristics indicated to us that we were dealing with a product with mass appeal. Remember that tea is consumed at a rate of better than  $\frac{1}{2}$  pound per person per annum. Keep in mind that six out of every ten U.S. families use the product regularly, and that it is bought on the average of once a month by consuming families.

We derived one key conclusion from the merchandising characteristics of the product. Tea is available for sale in a really vast number of retail outlets. As a result, although the company maintains a large and excellent sales force and, in addition, sells through wholesalers and chain warehouses, advertising media with broad and effective reach, both urban *and* rural, are essential. We could not afford the gaping holes left by the strictly urbanized media, nor the weakness in metropolitan coverage offered by media which spread advertising impressions thinly.

The actual size of the basic advertising budget — \$750,000 — had considerable to do with our decision to concentrate in spot radio. The initial cost of certain other media would have forced us to cut frequency drastically, or to eliminate markets, or to sacrifice size or

length of advertisement, or some combination of these. Quick calculations seemed to indicate that of all available *key* media, radio appeared to be most compatible with our budget and marketing requirements.

We were looking for a medium, at the outset, which would provide us with flexibility in both budgeting and message length. And in the matter of actual scheduling we had to be in a position of spending our money in bursts, heavying up in certain areas at those times of the year when increased competitive activity and consumer desires appeared to call for extra selling.

Although our basic selling story could be best gotten across in a one-minute commercial, we did not wish to cut ourselves off from the possible use of the shorter length commercials. This became increasingly important as we moved into actual buying, and the question of spot packages arose. By being able to deal with stations with commercials of various lengths, we put ourselves in the position of being able to work out many more attractive buys than if we had been restricted to one standard commercial treatment.

### Importance of economy

Economy had considerable to do with our selection of radio as the exclusive medium for Tetley Tea advertising in 1956. We were faced with reaching effectively an enormous number of people over a long period of time. In such a situation, relative unit cost has got to plan an important part. This is one of radio's long suits.

Few media, with the exception of outdoor and transportation advertising, and occasional small space newspaper campaigns, can touch radio in this respect. Our current spot radio campaign is delivering homes for us at considerably less than \$1 per thousand per commercial minute.

The authority or prestige of various media had little to do with helping us make our eventual decision. We did know that radio has been used historically as an effective device in the introduction of new grocery products. Local elements of the retail trade have tended to think favorably of radio as an advertising tool.

### Radio is ubiquitous

As far as the consumer is concerned, particularly the consuming housewife, radio is ubiquitous, everywhere present. It is a medium which does not demand the entire attention of the listener. It often probably operates on the subconscious, but it is there. Perhaps this is why there are so many radios today in various parts of the average home—because radio is easy to live with.

We knew we had nothing to fear in terms of the year-round effectiveness of local radio. The vast increase in automobile radios and portables during the past decade has put a stop to such fears. Out-of-home listening has created a new dimension in this medium.

The warm weather months, which traditionally call for some decline, slight or precipitous, in the attention getting values offered by other media, see radio actual increase in effectiveness, due to this incidence of out-of-home listening. And the fact that iced tea has risen so rapidly in consumer appeal over the past sever-



McCann's Leo Bogart evaluates the presentations

years strengthened our conviction that radio and our client's product were highly compatible.

We worried for a while about the efficiencies of radio in terms of the effective presentation of our product and its features. But not for too long. While tea is high on appetite appeal, it is this way because of its taste, and not because of any particular coloration or conformation appealing to the visual senses. It might be said that its greatest sensual attribute is fragrance or aroma, and this quality is as yet relatively difficult to demonstrate in any medium.

The preparation of tea in tea bags is easy as pie and requires no diagramming or long, involved description of the steps necessary. Even I can do it! Lastly, tea itself, in the raw state, is not particularly photogenic, and the Tetley package, however distinctive, does not plead for visualization.

A number of other factors influence our eventual decision on the media strategy for this brand. At Ogilvy, Benson & Mather, we try, as far as this is possible, to develop our creative and marketing or media strategy hand in hand. We try to avoid having one dictate to the other. Sometimes, however, a brilliant creative idea will shape the media plan, or an unusual media or marketing opportunity will lead to the determination of creative strategy.

In this particular case, the media thinking and the copy platform, developed independently, appeared to suit one another to a "T." Nothing in the creative strategy seemed to call for the use of visual media. It was a simple story, one of convenience of preparation and resulting rich, hearty flavor.

**Evaluating the competition**

Competitive activity in advertising had considerable to do with our media decision. Our three principal competitors, Lipton, Tenderleaf and Salada, were outspending us in our selling area in a ratio of between 1½ and 3 to 1. And in only two other media, daily newspapers and local radio, was it possible for Tetley to match their dollars.

By concentrating in radio and, in effect, pre-empting it as our own, we had only to develop an interesting, intelligent and forceful selling story and couple it with a rather exciting rise in radio listening today to assure ourselves of competing on even terms with the others.

The basic marketing objective for this brand in the short-term future is to increase its share of market in the present distribution area, particularly as this involves cutting into the present share of its immediate competition. Over the long haul, it would be desirable to get more people to drink tea in different forms. But this is primarily a job for the industry.

Our media strategy has this short-term objective very much in mind. I would be hard-pressed to put my finger on the single key element which determined this strategy at the outset. I think rather that the combination of the elements I have just discussed, some more important than others, seemed to indicate a clear-cut path for the development of a sound and successful approach to the Tetley marketing problem.

**LEO BOGART**

Director of account research services,  
McCann-Erickson, Inc.

This session should have been very refreshing for the gentlemen from Tetley Tea, and for any other advertisers lurking in our midst. We have heard four top-level media directors wrestling independently with the same problem and coming up with a remarkable degree of agreement in their reasoning as to what must enter a media plan, and in their assessment of the strengths and weaknesses of individual media.

I don't happen to belong to the school of thought which holds that advertising is a science or that it even ought to be a science. But I do think that advertising should be a profession in the sense that it follows commonly accepted standards and that its methods show consistency.

Our session has underlined in my mind the conviction that preparation of a media plan has some of the elements of an art, and as such, is a kind of personal creative expression much like the writing of a fine line of copy or the preparation of a striking layout.

To begin with, let me lay stress on the areas of agreement. All four of our speakers have presented plans based primarily on spot use of a broadcast medium. I am including Mr. Porter's plan in this category, because though he has taken network radio as his basic vehicle, he is really using it to achieve a spot effect by means of a participation plan that rotates his commercials among five different shows.

In examining the reasoning that led our speakers to their similar conclusions, it seems to me that two considerations were of overriding importance(1) the size of the budget, and (2) the regional character of the product's distribution. Many other reasons were mentioned to support the choice of a spot broadcast schedule, but I am not convinced that these were really the essential ones. All our speakers have referred to the fact that the product is bought by the housewife, but other media reach her and are used for grocery products.

**Seasonal factor questionable**

Everybody has laid stress on the seasonal character of the product's usage, but surely other media lend themselves to a seasonal schedule that permits shifts of pressures and changes in copy themes. We were told that the heaviest consumption of hot tea comes in the North during the winter while the heaviest use of iced tea comes in the South in the summer, but we were still left with the correct impression that the product is bought year-round in both North and South. Whether tea is served hot or cold depends more on the season than on the region.

Our speakers have all come up with plans that would permit a concentration of effort at the right time in the right place, but I wonder whether the route they took was in any sense dictated by seasonality. With a bigger budget and a national distribution area, the basic advertising vehicle might have been magazines, newspapers, supplements or a network television or radio show, any one of which might have been supplemented to produce the proper seasonal emphasis. *To next page*

Another point which all the speakers made was that the audience pattern for the medium selected conformed to the distribution of the market. I have the feeling that this was more of a check point after the decision had been made, rather than one of the foundations for the decision. It would be hard to single out radio as the medium uniquely capable of reaching the selected heavy user segments of the market. In his original statement, Mr. McCaffrey told us that consumption of the product is particularly high in urban areas, in large families, and among certain ethnic groups.

We were also told that tea was more heavily bought at the middle and lower income levels than among the well-to-do or the poor. While there are many things to be said for radio, I don't think it is the only medium available to reach the great American middle class.

Jim McCaffrey revealed how unimportant the market profile was as a factor in building his media plan when he told us that in effect he wanted to reach everybody, or at least, all the women. This seems to be an objective which the other speakers fundamentally share. In general, the speakers seemed more concerned with breadth of coverage, frequency of impression and cost-per-thousand than with any selective targeting. From what we've seen here, the differences in tea consumption among different segments of the market don't seem striking enough to justify a narrower focus.

#### Easy to justify daytime TV

Larry Deckinger has given us an excellent demonstration of how easy it is to justify the choice of a medium like daytime television which really has an audience profile somewhat different from that of the market. He relies on smart buying to put his spots in juxtaposition with the kind of programming that will give him the audience he wants. For a moment I wondered how successful Larry's timebuyers would actually be in winning these tailored adjacencies in 42 markets on as flexible a schedule as he is suggesting. Then I remembered that they could make \$750,000 do the work of a million, and my doubts were set at rest.

I've been analyzing some of the arguments used by our speakers to support their decision to go into spot broadcasting, not to suggest that their reasoning is specious or that another medium would be better. All I want to do is separate what I consider to be the really essential elements that dictated the media decision from those elements which seem to me justification after the fact which could just as readily have been brought up in support of some other media choice.

I said that the overriding considerations were the size of the advertising budget and the regional distribution pattern. The regional distribution pattern automatically ruled out the use of national magazines. The size of the budget made it impossible to consider seriously such a medium, for example, as television programming—network or spot.

Our panelists have all started with the same figure arrived at by the per cent of sales method. If we had available all the necessary information about Tetley's business and marketing plans, our four panelists might easily have come up with four different budget recom-

mendations, and there may not have been quite so much agreement on the nature of the final plan.

Mr. Porter differed from his colleagues in this important respect. He was the only one of the four to lay stress on the point, made in Mr. McCaffrey's original presentation, that the heaviest purchase of tea takes place at the end of the week, and he has built up his time schedule accordingly. He stressed the desirability of reaching the housewife at mealtime, though I am not convinced this is logically consistent with his premise that she ought to be reached at the time she is planning her shopping.

Mr. Porter was also the only speaker to pick up the statement that tea retailing is characterized by special deals and promotions. In singling this feature out for special attention with a promotion plan of his own, he differed from his colleagues who on the whole tended to minimize the importance of supplemental merchandising features.

#### Agreement on basic job

In general the panelists seemed to agree that the basic job they wanted the medium to do was to get a sales message to the audience. Such a consideration as the authority or prestige of the medium seemed to them to be quite secondary in this case.

All of them, with the curious exception of Mr. McCaffrey himself, emphasized the importance of the copy platform. This led them to advocate commercials at least a minute in length in order to permit a fairly reasoned and lengthy exposition. Only Mr. McCaffrey was willing to tell the story more briefly in order to increase the frequency of impression.

Except for Mr. Rich, the speakers seem to have prepared their plans with a weather eye out for what the competition was doing. Like Porter and McCaffrey, Mr. Rich is impressed by the effect that can be achieved by concentrating a limited budget in one medium to achieve a dominant position. Dr. Deckinger is less concerned with the need to attain this kind of domination. He hardly can be—since he's gone into TV. He has therefore made a virtue of what the other consider a fault, and he stresses the advantage of riding along with the competition in a medium whose audience is already highly aware of the product.

Deckinger, incidentally, was the only speaker who tried to fit his plan into a context, not only from the standpoint of what competition was currently doing but with reference to the brand's previous advertising media history.

#### Disagreement on copy

The most interesting difference in judgment revealed by the panel was the disagreement between McCaffrey and Deckinger of the method of presenting the copy platform—a disagreement which led them into two different media. Each presented a highly persuasive argument, for the superiority of television in one case of radio in the other. That they came to these separate conclusions from the same facts reveals anew how impossible it is for the basic media decision to be arrived at independently of the total advertising plan.



"No computer can tug on the heartstrings. Media men are here to stay"

I think our chairman unconsciously made a debatable assumption in the factual description of the marketing problem which he presented to the other panelists. He told us at the beginning, as he told them, that this is a product which does not particularly lend itself to visual presentation. Later in explaining his media plan he told us most convincingly that taste was the most important thing, and taste was a sensation that could just as easily be evoked by the spoken word of radio as by any picture. If there are any magazine representatives in this audience they can probably argue that point. I have seen some four-color tea advertising that even aroused a small thirst in me.

For Deckinger, the very copy themes which McCaffrey considers to require no visualization at all, "cry" for demonstration to a point where Larry is willing to go into television at a substantially higher cost-per-thousand. No one can say that one of the experts is wrong and the other is right. Each conceived of the *total* advertising problem, of the sales opportunity in a different way. The missing element here is the imaginative creative treatment which could make the most of either medium.

As McCaffrey defined it initially, the marketing objective was to increase the brand share of market rather than to raise over-all consumption by wooing the tea-totalers. The reasoning behind this, which Porter and McCaffrey state explicitly, was to give this basic assignment to the Tea Council, representing the industry as a whole. Deckinger rejects this scheme altogether. He wants to win new customers.

#### Porter's assumptions

Porter felt it necessary to make some assumptions about marketing objectives, beyond the generalities that were supplied him. He gave us a specific marketing target in terms of brand share and sales volume, and told us he was going to move toward that target both by widening the market and by increasing the frequency of consumption. However, I cannot quite determine from his presentation, how his media schedule might have been in any respect different had he raised or lowered his sights—within the budget he had to work with.

Mr. Porter was most explicit in stating his intention to concentrate his impact against the users of the product. He felt impelled, quite properly I think, to make some assumptions about the market distribution pattern, going beyond the information supplied by Mr. McCaffrey. But here again I have the uneasy feeling that the main emphasis was on maximum impressions at minimum cost and that all our detailed knowledge did not affect the basic decision.

Mr. Rich laid the greatest stress on flexibility, with respect to regional and seasonal emphasis, message length and budgetary commitments. He was the only speaker who proposed the use of a print medium as part of the basic advertising schedule, and he thereby implicitly questioned Mr. McCaffrey's premise that visual presentation of the package is not important.

I am not certain, however, that I fully understand why Mr. Rich proposes to split his budget the way he does. Why, for example, does he want to spend exactly

84% of the total budget in daytime spot radio? Why not 48% or 16%? He might say that the \$623,000 in his radio budget represents the cost of the particular schedule that he drew up. But he might just as easily have increased the frequency of his announcements or added some more markets to take up the full three-quarters of a million dollar advertising budget, or he might have dropped a couple of markets or reduced his frequency and saved more money for supplement ads.

He told us a little while ago that "we do give our creative people the opportunity to display their artistic talents by our use of print," but I'm sure he wouldn't seriously maintain that this is a reason to spend money in the medium. He tells us that supplements carry authority and prestige, so they are his first choice over the comics. But if prestige is important why go into the comics at all rather than ROP, television, etc.

#### The role of judgment

I'm raising these questions not because I think Mr. Rich hasn't given us a good plan, but because I think that many of the details of the plan were arrived at by judgment rather than with the aid of a slide rule or a rule book, and this seems to me to be true of the other three schedules, and of media schedules generally.

To follow up this thought, let's take a final close look at the schedules presented by each of our four speakers. All the speakers propose to vary their schedule to fit the season, but all of them recognize that continuity is necessary on a year-round basis.

Porter strengthens his schedule at the end of every week. McCaffrey bunches his announcements to make for maximum memorability. Deckinger and Rich want to go into 42 or 43 markets. Porter is buying the CBS network which would include 122 stations east of the Mississippi, plus spot in 73 markets of over 100,000. McCaffrey is actually using stations in 65 markets. All our speakers recommend a different number of spots each week. They come up with differing estimates of how many homes they'll reach, how many impressions they'll deliver, and what the resulting cost-per-thousand will be.

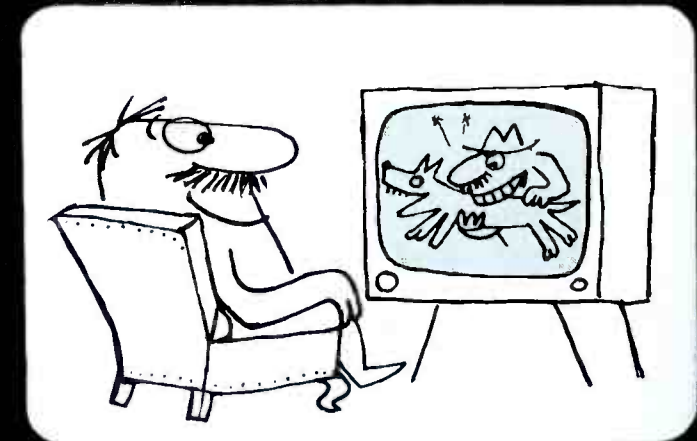
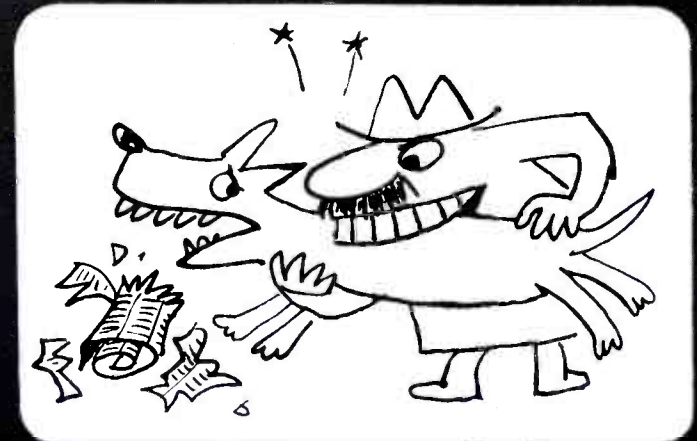
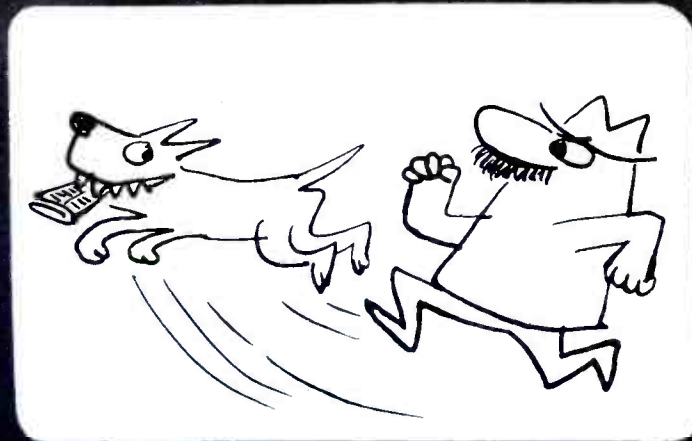
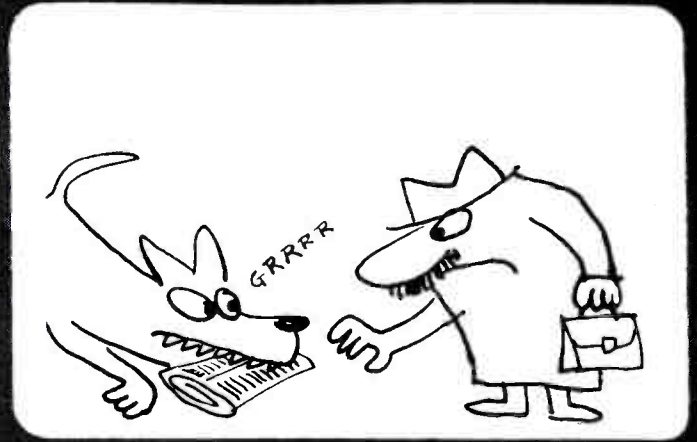
To some extent these differences in judgment can be resolved on the basis of evidence—provided that as a practical matter it were possible to gather and process the evidence in time to make a decision.

If all the required information on markets and stations and ratings and timing were stored in the electronic memory of a giant computer, we might be able to say very quickly whether we could do better with 40 markets or 150, with five spots a week on 150 stations or ten spots a week on 50. And this day is not too far off. But no computer can tell us whether a given product can tell its story better in 60 seconds or in 10 or whether the consumer's taste buds perk up more quickly to the sound in his ears or the sight before his eyes.

And no computer yet made can wheedle, cajole, beg, plead, browbeat or tug on the heartstrings. From which I conclude, with the inspiration of the previous speakers, that media men, like media, are here to stay. **END**

*Reprints of this article will soon be available.*

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



On Channel 8, San Diego gets all the news all the time.

With ratings as high as 33.8\* on locally produced news programs.

San Diego has more people making more news and watching more news on Channel 8 than ever before.

\*San Diego Nielsen TV report, January, 1956

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



Television Magazine's Exclusive **RECEIVER**  
**CIRCULATION**  
**REPORT FOR DECEMBER**

Independent estimates of TV set count for all markets, based on  
our research department's projections for each U.S. county

**S**et-count estimates which appear in this section are based on TELEVISION MAGAZINE's projections of "The National Survey of Television Sets in U.S. Households" for June, 1955 and March 1956, two reports made by the U.S. Bureau of Census for the Advertising Research Foundation.

**ARF data updated on county basis**

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

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

Basic to any estimates of set circulation or market data for specific TV areas is definition of coverage.

It is impossible to define coverage in terms of signal contour alone. Evidence of viewing must be weighed.

In many areas, individual markets have been combined in a dual-market listing wherever there is almost com-

plete duplication of their coverage and no substantial difference in set count. The decision to combine markets is based on advertiser use and common marketing practice.

As evidence of viewing, stations are studied, wherever possible, for over-all share of audience as reported by the rating services. There are, however, a number of instances where individual programs may deliver sizable audiences in counties not credited as coverage, which can be an important bonus to advertisers.

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

**Ceiling on penetration**

A 90% ceiling on TV penetration has been established for all markets. Many rating services show higher penetration in metropolitan areas (e.g., 93.5% in Providence), but the available evidence shows that penetration drops off outside the metropolitan area and that 90% 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 TV markets. Penetration figures in markets with both VHF and UHF outlets refer to VHF *only*.

*Note:* Definition of market coverage by counties appears in TELEVISION MAGAZINE's recently published Market book. Also in that volume is a directory of U.S. TV homes by counties, as of August 1. ▶

**CIRCULATION AS OF DECEMBER 1, 1956**

**TOTAL U.S. TV HOMES** .....38,800,000  
 Unlike other published set counts, these are neither station nor network estimates. They are copyrighted and may not be reproduced without permission. Listed below are all stations on air Nov. 1, 1956.

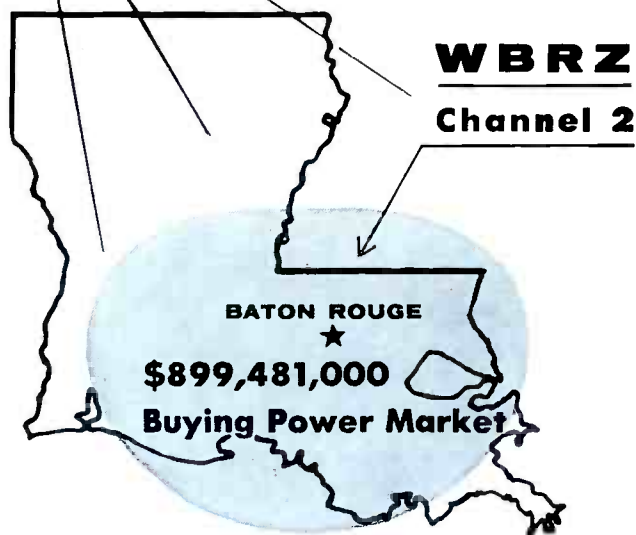
Market & Stations—% Penetration	TV Homes
<b>ABILENE-SWEETWATER, Tex.—70.3</b> KRBC-TV (N); KPAR-TV (C)	61,442
<b>ADA, Okla.—59.1</b> KTEN (A,C,N)	92,013
<b>AGANA, Guam</b> †† KUAM-TV (C,N)	

Market & Stations—% Penetration	TV Homes
<b>AKRON, Ohio—41.5</b> WAKR-TV† (A)	†78,796
<b>ALBANY, Ga.—45.2</b> WALB-TV (A,N)	47,865
<b>ALBANY-SCHENECTADY-TROY, N.Y.—89.6</b> WCDA-TV†*** (C); WTRI† (A); WRGB (N) †179,893 (WCDA-TV, Albany, N. Y. operates satellite WCDB-TV, Hagaman, N. Y.)	462,451
<b>ALBUQUERQUE, N.M.—52.6</b> KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	62,133
<b>ALEXANDRIA, La.—54.5</b> KALB-TV (A,C,N)	64,803

Market & Stations—% Penetration	TV Homes
<b>ALTOONA, Pa.—85.5</b> WFBG-TV (A,C,N)	401,493
<b>AMARILLO, Tex.—69.6</b> KFDA-TV (A,C); KGNC-TV (N)	72,823
<b>AMES, Iowa—86.7</b> WOI-TV (A,C)	227,892
<b>ANCHORAGE, Alaska—69.6</b> KENI-TV (A,N); KTVB (C)	24,355
<b>•ANDERSON, S.C.—75.7</b> WAIM-TV† (C)	†88,870
<b>•ANN ARBOR, Mich.—21.0</b> WPAG-TV†	†22,470
<b>ARDMORE, Okla.</b> †† KVSO-TV (N)	
<b>ASHEVILLE, N.C.—61.3</b> WISE-TV† (C,N); WLOS-TV (A)	349,812 †40,228
<b>ATLANTA, Ga.—75.2</b> WAGA-TV (C); WLW-A (A); WSB-TV (N)	542,599
<b>AUGUSTA, Ga.—59.3</b> WJBF-TV (A,N); WRDW-TV (C)	127,421
<b>AUSTIN, Minn.—77.8</b> KMMT (A)	104,460
<b>AUSTIN, Tex.—75.4</b> KTBC-TV (A,C,N)	132,440
<b>BAKERSFIELD, Cal.—80.0</b> KBAK-TV† (A,C); KERO-TV (N)	127,736 †74,454
<b>BALTIMORE, Md.—85.8</b> WAAM (A); WBAL-TV (N); WMAR-TV (C)	652,040
<b>BANGOR, Me.—83.5</b> WABI-TV (A,N); W-TWO (C)	89,976
<b>BATON ROUGE, La.—58.3</b> WAFB-TV† (C); WBRZ (A,N)	183,832 †85,298
<b>BAY CITY-SAGINAW, Mich.—88.4</b> WNEM-TV (A,N); WKNX-TV† (A,C)	265,617 †80,748
<b>BEAUMONT, Tex.—71.5</b> KFDM-TV (A,C)	117,648
<b>BELLINGHAM, Wash.—71.4</b> KVOS-TV (C)	69,318
<b>BETHLEHEM-ALLENTOWN-EASTON, Pa.—28.9</b> WLEV-TV† (N); WGLV† (A)	†75,446
<b>BIG SPRING, Tex.—64.6</b> KBST-TV (C)	26,111
<b>BILLINGS, Mont.—41.4</b> KOOK-TV (A,C,N)	24,081
<b>BINGHAMTON, N.Y.—88.7</b> WBNF-TV (A,C,N)	433,048
<b>BIRMINGHAM, Ala.—61.7</b> WABT (A,N); WBRC-TV (C)	327,101
<b>BISMARCK, N.D.—64.7</b> KBMB-TV (C); KFYP-TV (A,N)	22,702
<b>BLOOMINGTON, Ill.—56.4</b> WBLN-TV† (A)	†50,702
<b>BLOOMINGTON, Ind.—89.4</b> WTTV (N) (Includes Indianapolis, Ind.)	565,123
<b>BLUEFIELD, W.Va.—58.0</b> WHIS-TV (N)	168,570
<b>BOISE, Ida.—63.7</b> KHOI (C); KIDO-TV (A,N)	54,139
<b>BOSTON, Mass.—90.0</b> WBZ-TV (N); WNAC-TV (A, C)	1,288,440
<b>BRIDGEPORT, Conn.—15.1</b> WICC-TV† (A)	†71,706
<b>BRISTOL, Va.-Tenn.—53.6</b> WCYB-TV (A,N)	194,464
<b>BUFFALO, N.Y.—90.0</b> WBN TV (C); WBUF-TV† (N); WGR-TV (A,C,N)	*462,780 †186,790
<b>BURLINGTON, Vt.—83.7</b> WCAX-TV (C)	*145,803

Only  sunshine reaches more homes in this **BILLION DOLLAR MARKET**

© WBRZ-TV



**AUDIENCES are MARKETS**



-- from 5 p. m. to sign-off — Monday thru Friday  
 WBRZ rated highest in 125 quarter hours out of a total of 149.

and



-- from 12 noon to 3:30 p. m. — Monday thru Friday  
 WBRZ rating tops all others combined.

from a study by American Research Bureau, Inc., encompassing 31 parishes and counties in Louisiana and Mississippi.

**WBRZ** Channel **2**  
**BATON ROUGE, LOUISIANA**

**Power: 100,000 watts**  
**Tower: 1001 ft.**  
**NBC-ABC**

Represented by Hollingbery





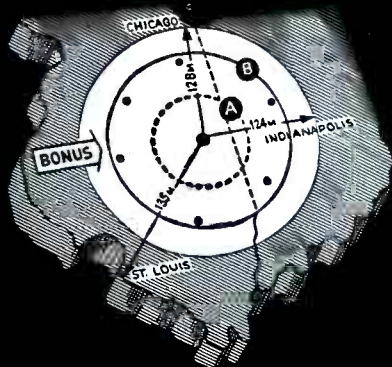
**44th TV MARKET**

Television Magazine August 1956

**NBC** **CBS** **DUMONT**

**CBS**  
**Official Outlet**

- for • **BLOOMINGTON**  
• **CHAMPAIGN-URBANA**  
• **DANVILLE**  
• **DECATUR**  
• **SPRINGFIELD**



**1,700,800 People**  
in A and B Contour  
**THE FIRST . . . AND ONLY VHF**  
**COVERING THIS GREAT**  
**MARKET**

**1000 ft. ANTENNA**  
**100,000 WATTS**

In the WCIA area is the largest farm income covered by any station on maximum power. Here's No. 1 U. S. FARM MARKET! Supporting data on request.

GEO. P. HOLLINGBERY,  
Representative

**STUDIOS | TRANSMITTER**  
**CHAMPAIGN | SEYMOUR**

Market & Stations—% Penetration	TV Homes
<b>BUTTE, Mont.—57.3</b> KXLF-TV (A)	14,561
<b>CADILLAC, Mich.—74.7</b> WWTW (A,C)	133,551
<b>CAPE GIRARDEAU, Mo.—58.8</b> KFVS-TV (C,N)	163,582
<b>CARLSBAD, N.M.</b> KAVE-TV	††
<b>CARTHAGE-WATERTOWN, N.Y.—86.7</b> WCNY-TV (A,C)	81,130
<b>CEDAR RAPIDS, Iowa—85.0</b> KCRG-TV (A); WMT-TV (C)	216,563
<b>CHAMPAIGN, Ill.—77.2</b> WCIA (C,N)	343,386
<b>CHARLESTON, S.C.—66.3</b> WCSC-TV (A,C); WUSN-TV (N)	133,614
<b>CHARLESTON-HUNTINGTON, W.Va.—70.8</b> WCHS-TV (C); WHTN-TV (A); WSAZ-TV (N)	379,363
<b>CHARLOTTE, N.C.—68.9</b> WBTV (A,C,N)	465,884
<b>CHATTANOOGA, Tenn.—60.5</b> WDEF-TV (A,C); WRGP-TV (N)	160,227
<b>CHEYENNE, Wyo.—45.3</b> KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Neb.)	**50,355
<b>CHICAGO, Ill.—90.0</b> WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,033,866
<b>CHICO, Cal.—62.3</b> KHSL-TV (A,C)	68,552
<b>CINCINNATI, Ohio—88.8</b> WCPO-TV (A); WKRC-TV (C); WLW-TV (N)	565,613
<b>CLEVELAND, Ohio—90.0</b> WEWS (A); KYW-TV (N); WJW-TV (C)	1,146,150
<b>COLORADO SPRINGS-PUEBLO, Colo.—54.2</b> KKTU (A,C); KRDO-TV (N); KCSJ-TV (N)	55,001
<b>COLUMBIA, JEFFERSON CITY, MO.—67.5</b> KOMU-TV (A,N); KRCG-TV (C)	92,373
<b>COLUMBIA, S.C.—59.0</b> WIS-TV (A,N); WNOK-TV†(C)	133,918 †46,603
<b>COLUMBUS, Ga.—62.2</b> WDAK-TV†(A,N); WRBL-TV (A,C)	148,874 †61,783
<b>COLUMBUS, Miss.—39.3</b> WCBI-TV (C,N)	43,833
<b>COLUMBUS, Ohio—90.0</b> WBNS-TV (C); WLW-TV (N); WTVN (A)	500,400
<b>CORPUS CHRISTI, Tex.—45.3</b> KRIS-TV (A,N); KDVO-TV†(A,C) KSIX-TV (C)	59,896 †43,904
<b>DALLAS-FT. WORTH, Tex.—74.9</b> KRLD-TV (C); WFAA-TV (A,N); KFJZ-TV; WBAP-TV (A,N)	529,965
<b>DANVILLE, Ill.—43.8</b> WDAN-TV†(A)	†72,607
<b>DAVENPORT, Iowa-ROCK ISLAND, Ill.—87.6</b> WOC-TV (N); WHBF-TV (A,C)	296,017
<b>DAYTON, Ohio—90.0</b> WHIO-TV (C); WLW-TV (A,N)	476,010
<b>DAYTONA BEACH, Fla.—52.1</b> WESH-TV	30,912
<b>DECATUR, Ala.—48.8</b> WMSL-TV†(C,N)	†30,297
<b>DECATUR, Ill.—72.8</b> WTVP†(A,N)	†156,369
<b>DENVER, Colo.—76.4</b> KBTV (A); KLZ-TV (C); KOA-TV (N); KTVR	246,682
<b>DES MOINES, Iowa—85.1</b> KRNT-TV (C); WHO-TV (N)	225,751

IN AND AROUND  
COLUMBUS, GEORGIA

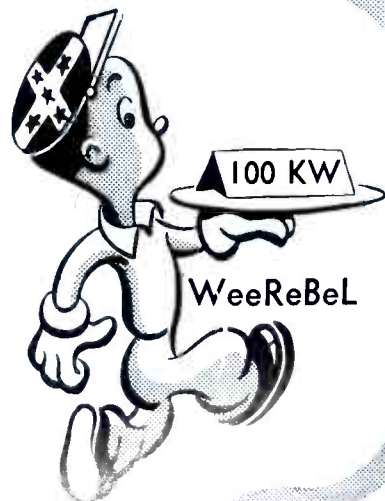
CHANNEL **4** CBS  
WRBL-TV **4** ABC

**PREFERRED VIEWING**

11-COUNTY AREA - NOV. '55  
**402 of 404**

METROPOLITAN FEB. '56  
**298 of 416**

\* COMPETITIVE QUARTER HOURS  
WEEKLY TELEPULSE



CALL HOLLINGBERY CO.

COMING SOON!

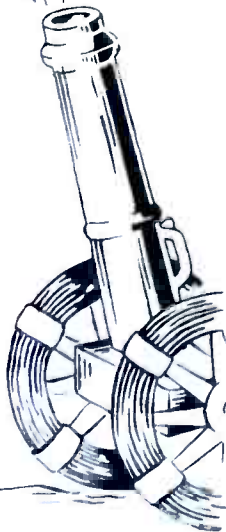
SHOOTING FOR MORE SALES FOR YOU!

**WEAU-TV**  
Eau Claire, Wisconsin

MAXIMUM  
POWER

More than  
TWICE the Audience

TRIPLE  
Sales Impact



**WEAU-TV**  
Eau Claire, Wisconsin

Serving Wisconsin Dairy  
and Industrial Markets

NBC - ABC

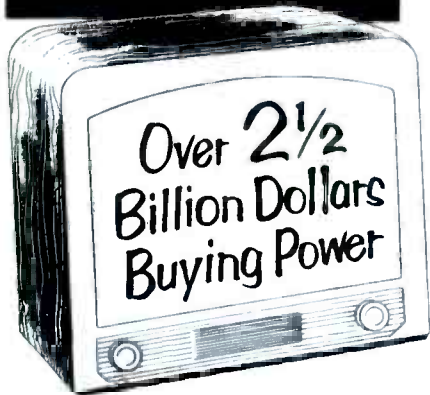
SEE YOUR HOLLINGBERRY MAN

Market & Stations—% Penetration	TV Homes
<b>DETROIT, Mich.—WINDSOR, Can.—90.0</b> WJBK-TV (C); WWJ-TV (N); WXYZ-TV (A); CKLW-TV	*1,356,120
<b>DICKINSON, N.D.</b> KDIX-TV (C)	††
<b>DOTHAN, Ala.—49.2</b> WTVY (A,C)	35,833
<b>DULUTH, Minn.—SUPERIOR, Wis.—69.6</b> KDAL-TV (A,C); WDSM-TV (C,N)	109,295
<b>DURHAM, N.C.—64.7</b> WTVD (A,N)	286,079
<b>EASTON-BETHEHEM-AlLENTOWN, Pa.—28.9</b> WGLV† (A); WLEV-TV† (N)	†75,446
<b>EAU CLAIRE, Wis.—70.2</b> WEAU-TV (A,N)	71,667
<b>EL DORADO, Ark.—54.8</b> KRBB (N)	49,307
<b>ELKHART, Ind.—(See South Bend, Ind.)</b>	
<b>ELMIRA, N.Y.—35.5</b> WTVE† (A,N)	†43,372
<b>EL PASO, Tex.—JUAREZ, Mex.—78.5</b> KILT-TV; KROD-TV (A,C); KTSM-TV (N); XEJ-TV	72,842
<b>ENID, Okla.—78.3</b> KGEO-TV (A)	233,118
<b>ERIE, Pa.—90.0</b> WICU (A,N); WSEE-TV† (A,C)	*121,590 †69,015
<b>EUGENE, Ore.—49.9</b> KVAL-TV (A,N) (Operates satellite KPIC-TV, Roseburg, Ore.)	**81,587
<b>EUREKA, Cal.—59.4</b> KIEM-TV (A,C,N)	25,440
<b>EVANSVILLE, Ind.—HENDERSON, Ky.—61.6</b> WFIE-TV† (A,N); WTVW (A); WEHT† (C)	†† †104,244
<b>FAIRBANKS, Alaska</b> KFAR-TV (A,N); KTVF (C)	††
<b>FARGO, N.D.—54.9</b> WDAY-TV (A,N) (See also Valley City, N. D.)	95,952
<b>FAYETTEVILLE, N.C.—30.6</b> WFLB-TV† (A,C,N)	†21,400
<b>FLORENCE, S.C.—58.7</b> WBTW (A,C,N)	148,002
<b>FT. DODGE, Iowa—20.1</b> KQTV† (N)	†19,585
<b>FT. LAUDERDALE, Fla.—(See Miami, Fla.)</b>	
<b>FT. MYERS, Fla.—62.0</b> WINK-TV (A,C)	21,460
<b>FT. SMITH, Ark.—71.2</b> KFSA-TV† (A,C,N)	†33,527
<b>FT. WAYNE, Ind.—52.5</b> WIN-T† (A,C); WKJG-TV† (N)	†127,683
<b>FT. WORTH-DALLAS, Tex.—74.9</b> KFJZ-TV; WBAP-TV (A,N); KRLD-TV (C); WFAA-TV (A,N)	529,965
<b>FRESNO-TULARE, Cal.—79.6</b> KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N); KVVGT	202,824 †170,575
<b>GALVESTON-HOUSTON, Tex.—80.7</b> KGUL-TV (C); KPRC-TV*** (N); KTRK-TV (A) (KTRC, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	488,019
<b>GRAND FORKS, N.D.</b> KNOX-TV (N)	††
<b>GRAND JUNCTION, Colo.</b> KREX-TV (A,C,N)	††
<b>GRAND RAPIDS, Mich.—90.0</b> WOOD-TV (A,N)	430,740
<b>GREAT BEND, Kan.—65.9</b> KCKI-TV (N)	71,035
<b>GREAT FALLS, Mont.—36.7</b> KTBI-TV (A,C,N)	24,906

Market & Stations—% Penetration	TV Homes
<b>GREEN BAY, Wis.—82.7</b> WBAY-TV (C); WFRV-TV (A,C)	215,398
<b>GREENSBORO, N.C.—72.1</b> WFMY-TV (A,C)	325,124
<b>GREENVILLE-WASHINGTON, N.C.—61.4</b> WNCT (A,C); WITN (N)	147,210
<b>GREENVILLE-SPARTANBURG, S.C.—65.6</b> WFBC-TV (N); WSPA-TV (C)	284,958
<b>HANNIBAL, Mo.—QUINCY, Ill.—82.3</b> KHQA-TV (C); WGEM-TV (A,N)	157,148
<b>HARLINGEN-WESLACO, Tex.—54.3</b> KGBT-TV (A,C); KRGV-TV (N)	58,555
<b>HARRISBURG, Ill.—46.0</b> WSIL-TV† (A)	†29,948
<b>HARRISBURG, Pa.—76.3</b> WCMB-TV†; WHP-TV† (C); WTPA† (A,N)	†194,375
<b>HARRISONBURG, Va.—63.1</b> WSVA-TV (A,C,N)	97,294
<b>HARTFORD-NEW BRITAIN, Conn.—57.2</b> WGTH-TV† (A,C); WKNB-TV† (N)	†284,780
<b>HASTINGS, Neb.—68.9</b> KHAS-TV (N)	82,250
<b>HATTIESBURG, Miss.—54.1</b> WDAM-TV (A,N)	61,265
<b>HENDERSON, Ky.—EVANSVILLE, Ind.—61.6</b> WEHT† (C); WFIE-TV (A,N); WTVW (A)	†† †104,244
<b>HENDERSON-LAS VEGAS, Nev.—63.9</b> KLRJ-TV (A,N); KLAS-TV (C); KSHO-TV	19,370
<b>HONOLULU, T.H.—72.5</b> KGMB-TV (C); KONA (N); KULA-TV (A) (KGMB-TV operates satellites KHBC-TV, Hilo and KMAU, Wailuku. KONA-TV operates satellite KMVI-TV, Wailuku)	*98,394
<b>HOUSTON-GALVESTON, Tex.—80.7</b> KPRC-TV*** (N); KTRK-TV (A); KGUL-TV (C) (KTRC, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	488,019
<b>HUNTINGTON-CHARLESTON, W.Va.—70.8</b> WHTN-TV (A); WSAZ-TV (N); WCHS-TV (C)	379,362
<b>HUTCHINSON-WICHITA, Kan.—68.4</b> KTVH (C); KAKE-TV (A); KARD-TV (N)	227,976
<b>IDAHO FALLS, Ida.—67.3</b> KID-TV (A,C,N)	38,947
<b>INDIANAPOLIS, Ind.—89.9</b> WFBM-TV (A,N); WISH-TV (C) (See also Bloomington, Ind.)	629,839
<b>JACKSON, Miss.—43.9</b> WJTV (A,C); WLBT (N)	132,837
<b>JACKSON, Tenn.—54.7</b> WDXI-TV (C)	83,584
<b>JACKSONVILLE, Fla.—60.9</b> WJHP-TV† (A,N); WMBR-TV (A,C)	252,869 †60,158
<b>JEFFERSON CITY-COLUMBIA, Mo.—67.5</b> KRCG-TV (C); KOMU-TV (A,N)	92,373
<b>JOHNSON CITY, Tenn.—49.5</b> WJHL-TV (A,C,N)	141,829
<b>JOHNSTOWN, Pa.—89.1</b> WARD-TV† (A,C); WJAC-TV (A,C,N) (Circulation shown does not include Pittsburgh, Pa. where station has sizable share of audience.)	538,589 ††
<b>JOPLIN, Mo.—65.6</b> KSWM-TV (C)	99,973
<b>JUNEAU, Alaska</b> KINY-TV (C)	††
<b>KALAMAZOO, Mich.—90.0</b> WKZO-TV (A,C)	508,680
<b>KANSAS CITY, Mo.—86.5</b> KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	503,391



IS  
PENNSYLVANIA'S  
4<sup>th</sup> TV MARKET  
IN YOUR PICTURE



Southwestern Pennsylvania is a mighty fertile field for all the products every family needs. In fact, there's over 2½ billion dollars in buying power ready and waiting for you.

The most effective way to reach an audience of over 583,600 TV families in this rich area is with WJAC-TV—the prime station not only in Johnstown, but in Altoona as well.

To top it all off, you get the free bonus of WJAC-TV coverage into the Pittsburgh market.

Southwestern Pennsylvania looks to WJAC-TV for the best in television entertainment. Smart advertisers look to WJAC-TV for real sales results in a rich and responsive market!

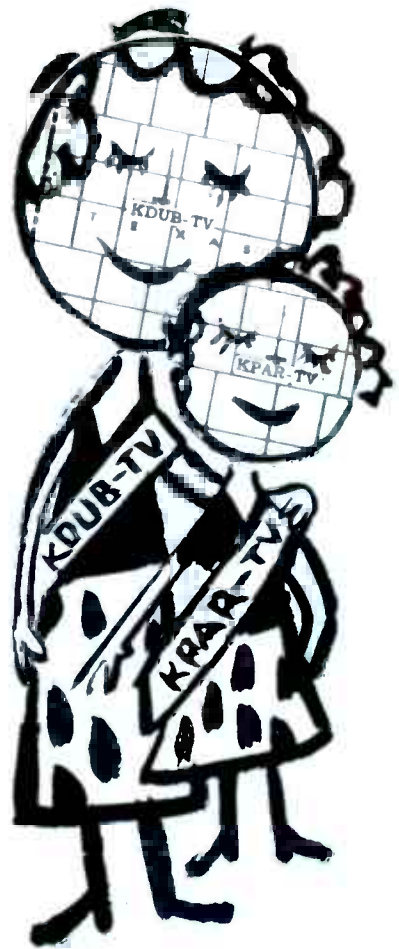


Get full details from your KATZ man!

Market & Stations—% Penetration	TV Homes
<b>KEARNEY, Neb.—37.0</b> KHOL-TV (A,C,N) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**76,663
<b>KLAMATH FALLS, Ore.</b> KOTI (A,C,N)	††
<b>KNOXVILLE, Tenn.—62.2</b> WATE-TV (A,N); WBIR-TV (C); WTVK-TV† (A,C)	180,898 †78,492
<b>LA CROSSE, Wis.—61.9</b> WKBT (A,C,N)	100,367
<b>LAFAYETTE, Ind.—75.3</b> WFAM-TV† (C)	†55,652
<b>LAFAYETTE, La.—49.8</b> KLFY-TV (C)	64,306
<b>LAKE CHARLES, La.—64.2</b> KPLC-TV (A,N); KTAG-TV† (C)	81,100 †51,174
<b>LANCASTER, Pa.—90.0</b> WGAL-TV (C,N)	619,290
<b>LANSING, Mich.—90.0</b> WJIM-TV (A,C,N); WTOM-TV†	335,880 †60,153
<b>LAREDO, Tex.—18.3</b> KHAD-TV (A,C,N)	†2,806
<b>LAS VEGAS-HENDERSON, Nev.—63.9</b> KLAS-TV (C); KSHO-TV; KLRJ-TV (A,N)	19,370
<b>LAWTON, Okla.—67.3</b> KSWO-TV (A)	48,719
<b>LEINGTON, Ky.—30.4</b> WLEX-TV† (A,N)	†38,090
<b>LIMA, Ohio—72.0</b> WIMA-TV† (A,C,N)	†67,339
<b>LINCOLN, Neb.—79.9</b> KOLN-TV (A,C)	158,423
<b>LITTLE ROCK-PINE BLUFF, Ark.—58.0</b> KARK-TV (N); KTHV (C); KATV (A,C)	149,219
<b>LOS ANGELES, Cal.—90.0</b> KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	2,020,770
<b>LOUISVILLE, Ky.—70.3</b> WAVE-TV (A,N); WHAS-TV (C)	474,767
<b>LUBBOCK, Tex.—59.9</b> KCBD-TV (A,N); KDUB-TV (C)	99,453
<b>LUFKIN, Tex.—50.2</b> KTRE-TV (N) (Optional satellite of KPRC-TV, Houston, Tex.)	38,468
<b>LYNCHBURG, Va.—64.4</b> WLVA-TV (A,C)	191,128
<b>MACON, Ga.—61.6</b> WMAZ-TV (A,C)	95,308
<b>MADISON, Wis.—78.6</b> WISC-TV (C); WKOW-TV† (A); WMTV† (A,N)	269,723 †111,671
<b>MANCHESTER, N.H.—90.0</b> WMUR-TV (A) (Circulation shown does not include Boston, Mass. where station has sizable share of audience.)	728,370
<b>MARINETTE, Wis.—82.9</b> WMBV-TV (A,N)	147,225
<b>MARQUETTE, Mich.—45.0</b> WDMJ-TV (C)	38,640
<b>MASON CITY, Iowa—75.5</b> KGLO-TV (C)	110,410
<b>MAYAGUEZ, P.R.</b> WORA-TV (C)	††
<b>MEDFORD, Ore.—41.8</b> KBES-TV (A,C,N)	35,185
<b>MEMPHIS, Tenn.—61.5</b> WHBQ-TV (A); WMCT (A,N); WREC-TV (C)	358,878
<b>MERIDIAN, Miss.—44.0</b> WTOK-TV (A,C,N)	86,031
<b>MIAMI-FT. LAUDERDALE, Fla.—84.1</b> WCKT (N); WGBS-TV†; WITV† (A); WTVJ (C)	327,869 †192,131

WITH ONE COMBINATION  
PURCHASE YOU NOW  
REACH 200,000 SETS  
IN RICH WEST TEXAS!

**K-DUB**  
sister stations



**KDUB-TV**  
LUBBOCK, TEXAS  
**KPAR-TV**  
ABILENE-SWEETWATER, TEXAS  
**KDUB-AM**  
LUBBOCK, TEXAS



SOLE AGENTS, REPRESENTATIVES: THE SEARSH COMPANY  
President and Gen. Mgr., W. D. "DUB" ROGERS  
National Sales Mgr., E. A. "Burr" Hensell

# *Famous on the local scene...*

George Washington turned an unknown farmhouse at Valley Forge into a national shrine.

Storer stations, too, were scarcely known outside their local communities until their affiliation with Storer. Today they are nationally known, yet the warm personal touch of the home-town community has never been closer.

A Storer station is a *local* station

## **STORER BROADCASTING COMPANY**



**WSPD-TV**  
Toledo, Ohio

**WJW-TV**  
Cleveland, Ohio

**WJBK-TV**  
Detroit, Mich.

**WAGA-TV**  
Atlanta, Ga.

**WBRC-TV**  
Birmingham, Ala.

**KPTV**  
Portland, Ore.

**WGBS-TV**  
Miami, Fla.

**WSPD**  
Toledo, Ohio

**WJW**  
Cleveland, Ohio

**WJBK**  
Detroit, Mich.

**WAGA**  
Atlanta, Ga.

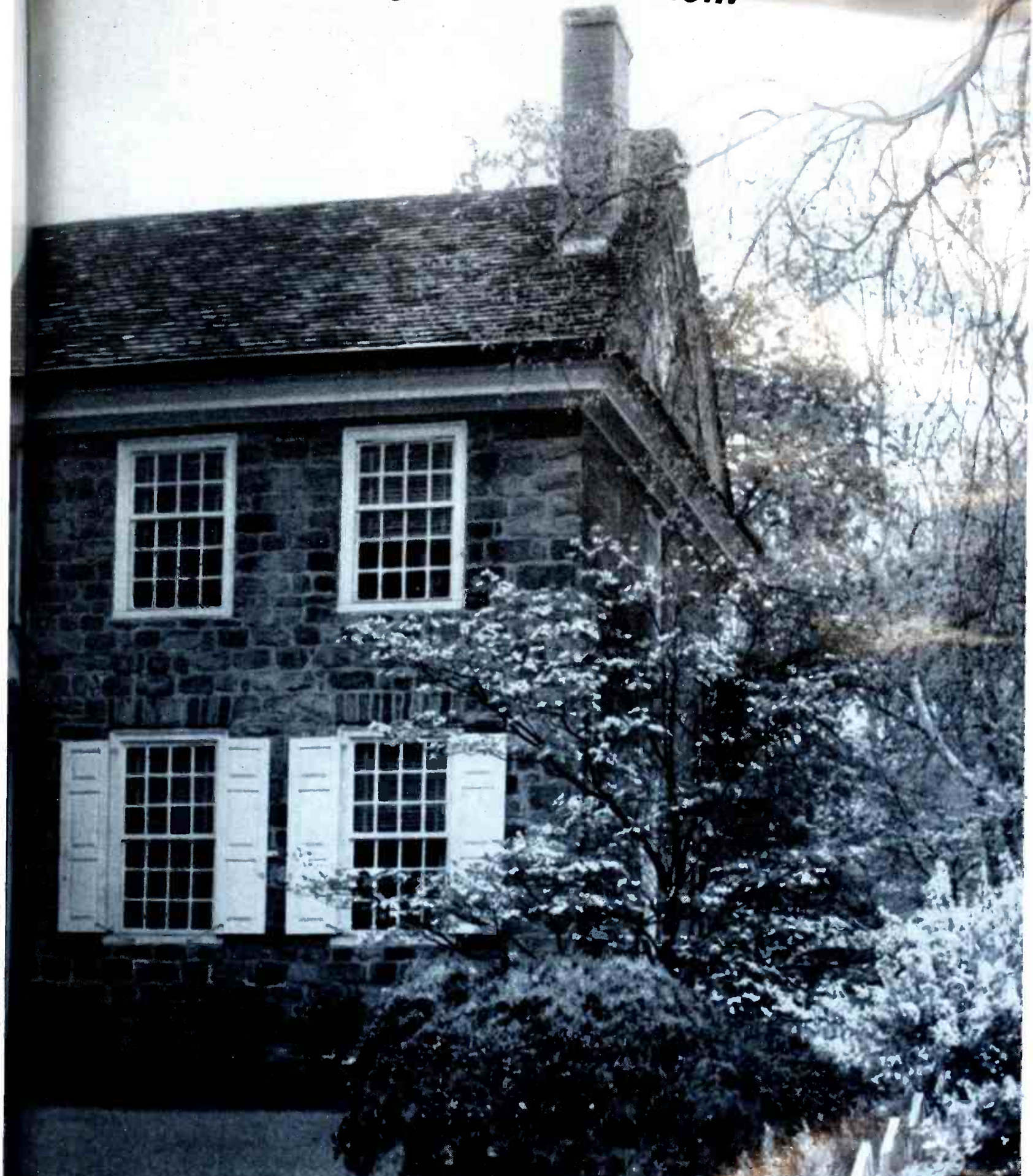
**WBRC**  
Birmingham, Ala.

**WWVA**  
Wheeling, W. Va.

**WGBS**  
Miami, Fla.



*yet known throughout the nation.*



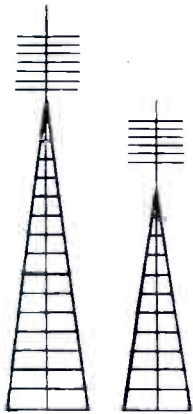
SALES OFFICES { TOM HARKER—vice-president and national sales director } 118 East 57th Street, New York 22 • Murray Hill • N.Y. 10022  
BOB WOOD—national sales manager  
LEW JOHNSON—midwest sales manager • 230 North Michigan Avenue, Chicago 10 • Tel. 312-498-1111  
GAYLE GRUBB—vice-president and Pacific coast sales manager • 111 Sutter Street, San Francisco • Tel. 415-398-1111



# Two Mobile Ratings Say: Take **5** . . . and get more!

Two brand-new television audience measurements give WKRG-TV, Channel 5, an overwhelming advantage over Station "B" in the important Mobile market.

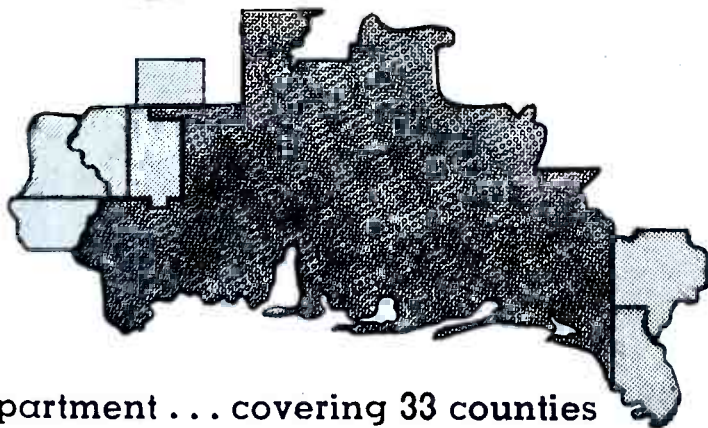
## Pulse Says **5** Reaches More People



The Mobile Telepulse for October '56 shows WKRG-TV leading in 275 quarter hours to 171 for Station "B". The night time lead is most one-sided, 117 to 48.

## Nielsen Says **5** Reaches More Homes

The 1956 Nielsen Coverage Service shows WKRG-TV leading in every department . . . covering 33 counties to 26 for Station "B", with 45,000 extra homes in Channel '5's NBC area.



So, to sell Mobile, 'Take 5' and Sell More!

# WKRG-TV **CBS** **Ch. 5**

Representatives: Avery - Knodel

Market & Stations—% Penetration	TV Homes
<b>MIDLAND-ODESSA, Tex.—58.4</b> KMID-TV (A,N); KOSA-TV (C)	52,505
<b>MILWAUKEE, Wis.—90.0</b> WISN-TV (A); WITI-TV; WTMJ-TV (N); WXIX† (C)	628,020 †250,892
<b>MINNEAPOLIS-ST. PAUL, Minn.—84.1</b> KEYD-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	642,928
<b>MINOT, N.D.—50.5</b> KCBJ-TV (A,C,N)	17,617
<b>MISSOULA, Mont.—34.7</b> KGVO-TV (A,C)	16,645
<b>MOBILE, Ala.—64.2</b> WALA-TV (A,C,N); WKRG-TV (C)	155,031
<b>MONROE, La.—53.2</b> KNOE-TV (A,C,N)	109,026
<b>MONTGOMERY, Ala.—55.0</b> WCOV-TV† (A,C,N); WSFA-TV (A,N)	107,324 †75,127
<b>MUNCIE, Ind.—74.6</b> WLBC-TV† (A,C,N)	†101,194
<b>MUSKOGEE, Okla.—76.3</b> KTVX (A) (Includes Tulsa, Okla.)	213,843
<b>NASHVILLE, Tenn.—55.2</b> WLAC-TV (A); WSIX-TV (A); WSM-TV (N)	296,893
<b>NEW BRITAIN-HARTFORD, Conn.—57.2</b> WKNB-TV† (N); WGTN-TV† (A,C)	†284,780
<b>NEW HAVEN, Conn.—90.0</b> WNHC-TV (A,C,N)	857,340
<b>NEW ORLEANS, La.—77.7</b> WDSU-TV (A,C,N); WJMR-TV† (A,C)	346,717 †130,331
<b>NEW YORK, N.Y.—90.0</b> WABC-TV (A); WABD; WATV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	4,527,090
<b>NORFOLK, Va.—78.9</b> WTAR-TV (A,C); WTOV-TV†; WVEC-TV† (N)	285,037 †159,022
<b>OAK HILL, W. Va.</b> WOAY-TV (A)	††
<b>ODESSA-MIDLAND, Tex.—58.4</b> KOSA-TV (C); KMID-TV (A,N)	52,505
<b>OKLAHOMA CITY, Okla.—75.9</b> KWTN (A,C); WKY-TV (A,N)	287,636
<b>OMAHA, Neb.—90.0</b> KMTV (A,N); WOW-TV (C)	305,730
<b>ORLANDO, Fla.—58.6</b> WDBO-TV (A,C,N)	124,218
<b>OTTUMWA, Iowa—65.0</b> KTVO (C)	119,524
<b>PANAMA CITY, Fla.—53.7</b> WJDM-TV (A,C,N)	21,315
<b>PARKERSBURG, W. Va.—40.7</b> WTAP-TV† (A,C,N)	†36,842
<b>PENSACOLA, Fla.—66.1</b> WEAR-TV (A,C)	111,355
<b>PEORIA, Ill.—82.5</b> WEEK-TV† (N); WTVH-TV† (A,C)	†182,642
<b>PETERSBURG, Va.—74.3</b> WXEX-TV (N) (Includes Richmond, Va.)	207,207
<b>PHILADELPHIA, Pa.—90.0</b> WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	1,795,680
<b>PHOENIX-MESA, Ariz.—71.8</b> KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	133,605
<b>PINE BLUFF-LITTLE ROCK, Ark.—58.0</b> KATV (A,C); KARK-TV (N); KTHV (C)	149,219



Market & Stations—% Penetration	TV Homes
<b>PITTSBURG, Kan.—66.7</b> KOAM-TV (A,N)	126,450
<b>PITTSBURGH, Pa.—90.0</b> KDKA-TV (A,C,N); WENS† (A,C,N)	1,070,640 †329,365
<b>PLATTSBURG, N.Y.—83.5</b> WPTZ (A,N)	*103,299
<b>POLAND SPRING, Me.—86.4</b> (Mt. Washington, N. H.) WMTW (A,C)	*214,793
<b>PORTLAND, Me.—90.0</b> WCSH-TV (N); WGAN-TV (C)	187,290
<b>PORTLAND, Ore.—66.4</b> KLOK-TV (A); KOIN-TV (C); KPVT† (N)	††321,099
<b>PROVIDENCE, R.I.—90.0</b> WJAR-TV (A,N); WPRO-TV (C)	746,820
<b>PUEBLO-COLORADO SPRINGS, Colo.—54.2</b> KCSJ-TV (N); KKTU (A, C); KRDO-TV (N)	55,001
<b>QUINCY, Ill.-HANNIBAL, Mo.—82.3</b> WGEM-TV (A,N); KHQA-TV (C)	157,148
<b>RALEIGH, N.C.—55.8</b> WNAO-TV† (A,C)	†110,893
<b>RAPID CITY, S.D.—44.8</b> KOTA-TV (A,C,N)	14,402
<b>REDDING, Cal.</b> KVIP (N)	††
<b>RENO, Nev.—59.9</b> KOLO-TV (A,C,N)	32,498
<b>RICHMOND, Va.—74.3</b> WRVA-TV; WTVR (A,C); WXEX-TV (Petersburg, Va.) (N)	207,208
<b>ROANOKE, Va.—64.9</b> WDBJ-TV (C); WSLI-TV (A,N)	257,193
<b>ROCHESTER, Minn.—75.2</b> KROC-TV (A,N)	100,036
<b>ROCHESTER, N.Y.—90.0</b> WHEC-TV (A, C); WROC-TV (N); WVET-TV (A,C)	*293,220
<b>ROCKFORD, Ill.—86.4</b> WREX-TV (A,C); WTVO† (N)	245,857 †138,663
<b>ROCK ISLAND, Ill.-DAVENPORT, Iowa—87.6</b> WHBF-TV (A,C); WOC-TV (N)	296,017
<b>ROME, Ga.—71.4</b> WROM-TV	123,600
<b>ROSWELL, N.M.—44.8</b> KSWI-TV (A,C,N)	28,785
<b>SACRAMENTO, Cal.—76.3</b> KBET-TV (C); KCCC-TV† (A); KCRA-TV (N)	326,962 *†153,890
<b>SAGINAW-BAY CITY, Mich.—88.4</b> WKXN-TV† (A,C); WNEM-TV (A,N)	265,618 †80,748
<b>ST. JOSEPH, Mo.—79.7</b> KFEQ-TV (C)	128,947
<b>ST. LOUIS, Mo.—86.5</b> KSD-TV (N); KTV† (A,C); KWK-TV (C)	796,024 †316,022
<b>ST. PETERSBURG-TAMPA, Fla.—65.2</b> WSUN-TV† (A); WFLA-TV (N); WTVT (C)	218,315 †157,187
<b>SALINAS-MONTEREY, Cal.—76.6</b> KSBW-TV (A,C,N) (Figures are based on market's coverage as of Aug. 1 and do not take into account station's new transmitter location, effective Aug. 13.)	95,727
<b>SALISBURY, Md.—83.9</b> WBOC-TV† (A,C)	†56,468
<b>SALT LAKE CITY, Utah—82.4</b> KSL-TV (C); KTVT (N); KUTV (A)	183,923
<b>SAN ANGELO, Tex.—51.5</b> KTXL-TV (A,C,N)	20,172
<b>SAN ANTONIO, Tex.—69.2</b> KCOR-TV†; KENS-TV (A,C); WOAI-TV (A,N)	210,371 ††

Market & Stations—% Penetration	TV Homes
<b>SAN DIEGO, Cal.-TIJUANA, Mex.—85.8</b> KFMB-TV (A,C); KFSD-TV (N); XETV (A)	287,615
<b>SAN FRANCISCO, Cal.—83.5</b> KGO-TV (A); KPIX (C); KRON-TV (N); KSNB-TV† (See Stockton, Cal.)	1,054,190 †212,946
<b>SAN JOSE, Cal.—76.2</b> KNTV	224,588
<b>SAN JUAN, P.R.</b> WAPA-TV (A,N); WKAQ-TV (C)	††
<b>SAN LUIS OBISPO, Cal.</b> KVEC-TV (A,C)	††
<b>SANTA BARBARA, Cal.—79.6</b> KEY-T (A,C,N) (Includes 33,046 TV homes in western portion of Los Angeles county.)	116,600
<b>SAVANNAH, Ga.—63.0</b> WSAV-TV (N); WTOG-TV (A,C)	78,156
<b>SCHENECTADY-ALBANY-TROY, N.Y.—89.6</b> WRGB (N); WCDA-TV†*** (C); WTRI† (A) (WCDA-TV operates satellite WCDB-TV, Hagaman, N.Y.)	462,451 †179,893
<b>SCRANTON-WILKES-BARRE, Pa.—79.5</b> WARM-TV† (A); WGBI-TV† (C); WBRE-TV† (N); WILK-TV† (A)	†236,877
<b>SEATTLE-TACOMA, Wash.—81.0</b> KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW	435,064
<b>SEDALIA, Mo.—66.6</b> KDRO-TV	39,599
<b>SHREVEPORT, La.—65.1</b> KSLA (A,C); KTBS-TV (A,N)	189,183
<b>SIOUX CITY, Iowa—85.2</b> KTIV (A,N); KVTU (A,C)	162,566
<b>SIOUX FALLS, S.D.—63.6</b> KELO-TV (A,C,N) (Operates satellite KDLO-TV, Florence, S. D.)	**142,948
<b>SOUTH BEND-ELKHART, Ind.—65.6</b> WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	†175,206
<b>SPARTANBURG-GREENVILLE, S.C.—65.6</b> WSPA-TV (C); WFBC-TV (N)	284,958
<b>SPOKANE, Wash.—61.0</b> KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	160,656
<b>SPRINGFIELD, Ill.—71.4</b> WICS† (A,N)	†106,363
<b>SPRINGFIELD-HOLYOKE, Mass.—89.3</b> WHYN-TV† (C); WWLP† (A,N)	†196,264
<b>SPRINGFIELD, Mo.—62.4</b> KTTS-TV (C); KYTV (A,N)	111,188
<b>STEUBENVILLE, Ohio—87.0</b> WSTV-TV (A,C) (Circulation shown does not include Pittsburgh, Pa.,—Allegheny county, 410,580 sets—where sta- tion has sizable share of audience.)	370,847
<b>STOCKTON, Cal.—82.6</b> KQVR (Circulation shown includes Sacramento and San Francisco counties, Cal.) (See San Francisco, Cal.)	1,192,064
<b>SUPERIOR, Wis.-DULUTH, Minn.—69.6</b> WDSM-TV (C,N); KDAL-TV (A,C)	109,295
<b>SWEETWATER-ABILENE, Tex.—70.3</b> KPAR-TV (C); KRBC-TV (N)	61,442
<b>SYRACUSE, N.Y.—90.0</b> WHEN-TV (A,C); WSyr-TV*** (N) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	*362,340
<b>TACOMA-SEATTLE, Wash.—81.0</b> KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW	435,064

**"ARB" oct. 1955**  
**"ARB" march 1956**  
*AND NOW*  
**"PULSE"**  
**july 1956**

*PROVES*

**KSLA-TV's**

*CONTINUING LEADERSHIP IN METROPOLITAN SHREVEPORT*

KSLA-TV has ten of the TOP 15 shows . . . 64% of the morning audience . . . 58% of the afternoon audience and 53% of the nighttime audience. Thus PULSE backs up ARB in proving KSLA-TV's continuing audience leadership in Shreveport. That's why over twice as many national spot accounts and one-third more local accounts use KSLA-TV than the other Shreveport channel! Your Raymer man has full details of the Shreveport success story. KSLA-TV

**FIRST IN SHREVEPORT, LOUISIANA**

**KSLA 12 CHANNEL**

FULL 316,000 WATTS POWER — 1,200-FT. TOWER

**PAUL H. RAYMER, INC.**  
NATIONAL REPRESENTATIVE  
NEW YORK, CHICAGO, DETROIT,  
DALLAS, SAN FRANCISCO,  
CBS-TV BASIC ATLANTA, HOLLYWOOD

Market & Stations—% Penetration	TV Homes
TALLAHASSEE, Fla.—(See Thomasville, Ga.)	
TAMPA-ST. PETERSBURG, Fla.—65.2	218,315
WFLA-TV (N); WTVT (C); WSUN-TV† (A)	†157,187
TEMPLE-WACO, Tex.—64.9	115,800
KCEN-TV (N); KWTX-TV (A)	
TERRE HAUTE, Ind.—82.2	185,046
WTHI-TV (A,C)	
TEXARKANA, Tex.—58.0	149,052
KCMC-TV (A,C)	
THOMASVILLE, Ga.—TALLAHASSEE, Fla.—52.7	88,696
WCTV (A,C,N)	
TOLEDO, Ohio—90.0	369,990
WSPD-TV (A,C,N)	
TOPEKA, Kan.—75.1	137,014
WIBW-TV (A,C)	

Market & Stations—% Penetration	TV Homes
TRAVERSE CITY, Mich.—58.4	33,154
WPBN-TV (N)	
TUCSON, Ariz.—60.9	49,546
KDWI-TV; KOPO-TV (C); KVOA-TV (A,N)	
TULARE-FRESNO, Cal.—79.6	202,824
KVVG†; KFRE-TV (C);	†170,575
KJEO-TV† (A); KMJ-TV (N)	
TULSA, Okla.—72.2	290,687
KOTV (C); KVOO-TV (N);	
KTVX (Muskogee, Okla.) (A)	
TWIN FALLS, Ida.	††
KLIX-TV (A,C)	
TYLER, Tex.—53.5	74,445
KLTV (A,C,N)	
UTICA-ROME, N.Y.—90.0	160,380
WKTU (A,C,N)	

Market & Stations—% Penetration	TV Homes
VALLEY CITY, N.D.—55.0	107,305
KXJB-TV (C)	
(See also Fargo, N. D.)	
WACO-TEMPLE, Tex.—64.9	115,800
KWTX-TV (A); KCEN-TV (N)	
WASHINGTON, D.C.—83.6	631,884
WMAL-TV (A); WRC-TV (N);	
WTOP-TV (C); WTTG	
WASHINGTON-GREENVILLE, N.C.—61.1	147,210
WITN (N); WNCT (A,C)	
WATERBURY, Conn.—61.8	†111,058
WATR-TV† (A)	
WATERLOO, Iowa—85.4	217,426
KWWL-TV (N)	
WAUSAU, Wis.—64.3	†2,696
WSAU-TV (A,C,N)	
WESLACO-HARLINGEN, Tex.—54.3	58,555
KRGV-TV (N); KGRT-TV (A,C)	
WEST PALM BEACH, Fla.—76.4	98,654
WEAT-TV (A,C); WJNO-TV (C,N)	
WHEELING, W.Va.—84.1	309,750
WTRF-TV (A,N)	
WICHITA-HUTCHINSON, Kan.—68.4	227,976
KAKE-TV (A); KARD-TV (N); KTVH (C)	
WICHITA FALLS, Tex.—66.3	89,905
KFDX-TV (A,N); KSYD-TV (C)	
WILKES-BARRE-SCRANTON, Pa.—79.5	†236,877
WBRE-TV† (N); WILK-TV† (A);	
WARM-TV† (A); WGBI-TV† (C)	
WILMINGTON, Del.—90.0	248,580
WPFH (N)	
(Circulation shown does not include Philadelphia, Pa., where station has sizable share of audience.)	
WILMINGTON, N.C.—43.2	76,073
WMFD-TV (A,N)	
WINSTON-SALEM, N.C.—70.2	333,975
WSJS-TV (N); WTOB-TV† (A)	†83,828
YAKIMA, Wash.—55.3	**†75,253
KIMA-TV† (A,C,N)	
(Operates satellites KLEW-TV, Lewiston, Ida. and KEPR-TV, Pasco, Wash.)	
YORK, Pa.—79.6	†100,819
WNOW-TV†; WSBA-TV† (A)	
YOUNGSTOWN, Ohio—68.0	†187,002
WFMJ-TV† (N); WKBN-TV† (A,C)	
YUMA, Ariz.—60.5	18,338
KIVA-TV (A,C,N)	
ZANESVILLE, Ohio—65.2	†50,841
WHIZ-TV† (A,C,N)	

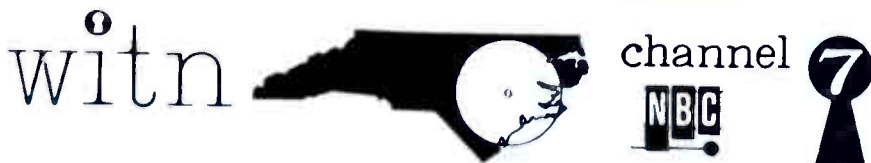
• Unadjusted for new data pending further study.  
† U.H.F.  
†† Incomplete data.  
††† V.H.F.-U.H.F.  
\* U.S. coverage only.  
\*\* Includes circulation of satellite.  
\*\*\* Does not include circulation of satellite.

# the proof

is  
in  
the  
pudding



In this era of 10-day trials and taste-tests, people like to be shown! They like conclusive proof...and that proof is only in the pudding. The July 1956 Washington Area Conlan report shows WITN with a 51.3% share of audience in the afternoon and 45.7% share at night...a jack-rabbit leap from the January Pulse that was taken after WITN was 90 days old. But hold on... there is a lot more to come. WITN has double the NBC shows of a year ago. More proof is coming... just watch WITN's smoke in the ARE study this fall!



Serving western North Carolina / transmitter at Griffin, N. C. / studios & offices at Washington, N. C.  
915 local hours / 518,000 a.m.s. / over 180,000 a.m.s. in the market / handling-read company. representatives

#### OPENED IN NOVEMBER: NONE

#### DUE TO OPEN IN DECEMBER: 8

Market	Station	Channel
Cagans, P.R.	WKBM-TV	(11)
Clarksburg, W.Va.	WBLK-TV	(12)
Ft. Smith, Ark.	KNAC-TV	(5)
Goodland, Kan.	KWGB-TV	(10)
Ironwood, Mich.	WFSJ-TV	(12)
Portland, Ore.	KGW	(8)
Tupelo, Miss.	WTWV	(9)
Williston, N.D.	KUMU-TV	(8)



**AUDIENCE STUDY** *From page 56*

study published in the May, 1955 issue of TELEVISION MAGAZINE.

In the 18 months between surveys, Kellogg's cereals (all products) jumped from seventh to first.

Among beers, former-leader Pabst dropped out of sight. Rheingold jumped from fourth to second. Among cigarettes, Marlboro and Hit Parade replaced the previous winners, Winston and Chesterfield.

In the tea and coffee group, Maxwell House climbed one rung to first place while Lipton slipped from the top spot to the fifth. Gleem and Colgate remained the two top toothpaste brands and newcomer Crest took the third place from Amm-i-dent.

Among soaps and detergents, Jet Bon-Ami led the field, pushing the former kingpin, Fab, to fourth.

**COMMERCIALS LIKED—DISLIKED**

**Can you name any commercials you liked or found particularly outstanding?**

	No. of Respondents	% of Total Respondents
1. Piel's Beer	239	42.9
2. Jell-O	31	5.6
3. Alka-Seltzer	19	3.4
4. Lucky Strike	17	3.1
5. Ballantine Beer	16	2.9
6. Winston Cigarettes	12	2.2
7. Gillette Blades	10	1.8
8. Wrigley Spearmint Gum	9	1.6
8. L & M Cigarettes	9	1.6
10. Tums	8	1.4
10. Pepsodent Toothpaste	8	1.4
12. Ipana Toothpaste	7	1.3
12. Rival Dog Food	7	1.3
12. Kraft Cheese	7	1.3
12. Tastee Bread	7	1.3
16. Camel Cigarettes	6	1.1
16. Campbell's Soups	6	1.1
16. Chesterfield Cigarettes	6	1.1
16. Coca-Cola	6	1.1
16. Maxwell House Coffee	6	1.1
Could name none	117	21.0
<b>Total Responses</b>	<b>769</b>	
<b>Total Respondents</b>	<b>558</b>	

**Can you name any commercials you didn't like?**

	No. of Respondents	% of Total Respondents
1. Piel's Beer	30	5.4
2. Maxwell House Coffee	18	3.2
3. Jell-O	15	2.7
4. "Cigarette" Commercials	10	1.8
5. L & M Cigarettes	9	1.6
6. Mum	7	1.3
6. Chesterfield Cigarettes	7	1.3
6. Aluminum Storm Windows	7	1.3
9. Ballantine Beer	6	1.1
9. Raleigh Cigarettes	6	1.1
9. Sewing Machines	6	1.1
Could name none	267	47.9
<b>Total Responses</b>	<b>558</b>	
<b>Total Respondents</b>	<b>558</b>	

Among cosmetics Revlon was dominant, deposing Hazel Bishop.

Some of the products new to the bought-it-because-of-TV list were Fav-R-Straws, Lestoil Cleaner, Joy and Glamorene.

**How this survey was done**

As part of TELEVISION MAGAZINE's Study of the TV Audience, The Pulse, Inc. conducted 558 interviews among set owners in the New York metropolitan area. These questions were asked:

1. Can you name any product you've bought because of television?
2. Can you name any commercials you liked or found particularly outstanding?
3. Can you name any commercials you didn't like?

**Coming next: Chicago**

In the January TELEVISION MAGAZINE, the results of a similar survey among Chicago viewers will be reported. The following month, Los Angeles will be studied. **END**

# WAVE and WAVE-TV



*Salute*

## On 30 years of service to the public

May this record be a continuing means  
of preserving freedom of the air-waves.

### WAVE 970 KC WAVE-TV CHANNEL 3 LOUISVILLE, KY.

Robert Sarnoff—"A business man's business man"

extent that all one read about was NBC. This was not a lasting solace to those in the NBC camp to whom a second-place NBC was painful to contemplate.

Here is how the head of one NBC affiliated station sees it:

**A station view**

"I have tremendous admiration for Pat. I think he has done great and wonderful things for the industry. But I am as sensitive as anyone else to our inability to cram down the audience's throat a cultural product it doesn't want.

"Many of the things Pat did I thought magnificent contributions to culture, but I have to recognize that they were not keeping us in the competitive swim. We felt that we simply could not afford to have column after column harp on CBS's top-ten leadership. I am convinced that this must ultimately reflect on business, locally as well as nationally."

Many station men are optimistic now that "NBC is thinking of that buck." Comments the head of an important affiliate: "I must say first that Pat was completely brilliant. However, I believe that NBC will overtake CBS a year from now. I'm betting on Bob. He will run a commercial shop."

**Opinions about Bob Sarnoff**

Eventually all analysis gets back to Robert Sarnoff. What kind of a person is he? That all depends on whom you talk to. On one thing most who know him are agreed: that he is a completely objective man. But they interpret this to mean different things.

Says a Sarnoff critic: "Bob is cold, unemotional. He doesn't know how to feel about things. It's amazing that he could be so long with Pat Weaver and have so little rub off."

But a Sarnoff admirer says: "Bob is calm and rational, which is a prerequisite for judgment. His discrimination is amazing for one so young. Unfortunately, he was mesmerized by Pat. It will take time to wear off."

Here are typical comments, from network, station, agency, and client sources:

"He's a business man's business man."

"Sarnoff's function is to approach NBC as a business in business to make money."

"I was originally an unbeliever in Bob Sarnoff. But I have sat in meet-

ings with him and am of a different mind now . . . he brings an original mind to problems."

"The affiliates like him. He talks straight goods. An affiliates meeting now takes one day instead of two."

"It's my personal feeling that Bob is going to work primarily to make good black figures on the balance sheet and then move into RCA."

Estimates of how much longer young Sarnoff will be at NBC vary from six months to 10 years. That he will move on to the parent concern is the universal expectation. But it is doubtful whether he will make any move until he has built a record of success in terms of recapturing NBC's leadership in programming, sales and profits.

**Sarnoff won't imitate father**

This, says an observer who has watched the Sarnoff clan for some time, arises from "Bob's personal need for achievement. He is shrewd enough to recognize that it is foolish to try to follow in his father's footsteps, that there is only one David Sarnoff, a great, unique personality who cannot be duplicated. Bob knows that he must achieve his success as himself. This will lie in making NBC the number one network in the competitive sense."

Young Sarnoff has somehow been able to instill a widespread confidence in the NBC camp that this will be done. The optimism is surely not provoked by fiery salesmanship. Where Weaver had an effervescent personality, Robert Sarnoff is almost impressive in the solidity of his reserve.

As might be expected, Sarnoff is a fact-man. He has made it clear that NBC will count heavily on research as a basis for program strategy in the days ahead. Visionary zeal will not be required to substitute for cool logic, say those who approve the new course.

Colleagues are impressed by one characteristic which fits him well for his leading role in a teamwork setup. When it comes to business matters, they say, he is unaffected personally. That makes it easy for others to speak their minds, knowing that the boss will not involve his personal feelings in the matter.

While the future competitive success of NBC revolves around three men, network insiders refer to the management team as "Bob Sarnoff and his Big Eight." The key man

is Tom McAvity, executive vice president in charge of TV network programs and sales. This is an area that is still of major concern. Many feel that a head of programming should be responsible for programming, and programming alone. He should be responsible to only one man—the president. Not only have objections been raised to McAvity's dual role, but also to the fact that other executive vice presidents' functions seem to lap over into programming.

**The importance of McAvity's role**

The importance of McAvity's role is underlined by the fact, as one highly-placed source puts it, that "Sarnoff doesn't pick the shows—he's too intelligent to go in where he is not qualified."

In addition to McAvity, the executive vice presidents are:

*Charles R. Denny*, Operations. Reporting to him are NBC owned and operated stations; spot sales; NBC Radio Network; production facilities; and California National Productions, a wholly-owned subsidiary handling television film production and distribution, merchandising and related enterprises.

*John M. Clifford*, Administration. Reporting to him will be talent and program contract administration; the law department; the treasurer's office; the Pacific Division vice president; personnel department; engineering and facilities administration; and controller's office. Clifford was formerly administrative vice-president.

*David C. Adams*, Corporate Relations. He heads up a newly created group consisting of Station Relations, the Washington office and planning. Adams is a former staff v.p.

*Robert J. Kintner*, Color.

In addition there are staff vice president Joseph V. Heffernan, formerly overseer of financial matters and now on special projects; and vice president Kenneth W. Bilby, in charge of public relations. They report directly to Sarnoff.

**Profusion of titles confusing**

Although there is enthusiasm about the clarification of functions, there is some question about the profusion of titles. Michael H. Dann is vice president of television program sales; Walter D. Scott is vice president, television sales director, while William R. Goodheart is vice presi-





most important aspect of the problem so far as TV is concerned is the swift growth of the medium. Originally, it meant a conversion of radio people into television. Now, however, we have reached a stage where the most valuable TV people will be TV-born-and-bred. We are talking to youngsters every day who are young enough to get their start in TV as readily as in other media. I believe the most valuable TV people of the future will come from this group."

Those who have worked with Strouse would probably agree that in the new president Stanley Resor found a successor who appropriately symbolizes J. Walter Thompson.

Like Resor, Strouse believes fervently in advertising's beneficent role in the economic life of the country and is confident of its progress:

"If advertising is helping the economy, and I believe it is, then it is only natural that it should have a broadening base. The percentage of advertising has been advancing at a slightly higher rate than personal consumption. This indicates that advertisers are, more and more, willing to depend on advertising. They are willing to increase their investments. And this is how it should be."

**An all-around sound man**

Much, indeed, that used to be said of the old man is now said of Strouse. A colleague describes him this way: "I would sum up Norm Strouse as an all-around sound man. He's not a 'creative man,' but he has excellent advertising judgment. He's a very buttoned-up guy. I mean that he's thorough, touches all bases. And he's a worker, every night and weekend... a very disciplined man."

In person, this well-proportioned six-footer hardly suggests the huckster world. In fact, his simple blue suit, ordinary white shirt and plain tie are far from the Madison Avenue pattern.

In a vast organization, a chief executive inevitably takes on a certain remoteness, but Strouse handles himself without either pompousness or formality. In conversation, you are aware of an intelligent and orderly mind. Here is no colorful performer. A controlled intensity, however, suggests a powerful inner drive and conviction.

Strouse's selection for the presidency came as a surprise to many. Even those who knew him well failed to list him among the candidates for the Resor spot.

"There were others for whom you

could find greater reasons for their getting the appointment," goes one explanation. "But in practically every case, you could also find reasons why the man should not be appointed. With Strouse, there didn't seem to be any reason at all why he *shouldn't* be president."

Resor's keen eye had noted that Strouse was a steady performer, delivering one success after another, though doing so without fanfare. He had joined the company in 1929 as a space buyer in the San Francisco office, after spending five years in newspaper advertising. His first job had been that of secretary to the director of licenses in the State of Washington in 1923.

The young Strouse moved into the role of account representative in San Francisco in 1936. Just prior to his

**WORLD'S LARGEST AGENCY**

With a billing of well over \$200,000,000, J. Walter Thompson is the world's largest agency. Its world-wide empire consists of six offices in the U.S., 23 international offices and 10 field offices.

In these 39 offices are 4,000 employees, some 2,000 in the U.S., and 2,000 abroad. Of these, 84 are v.p.s.

Making up the domestic part of the annual billing are roughly 100 accounts in the U.S. Some ten of the top accounts bill over \$3,500,000 annually. Twenty five spend over \$1,000,000, eight spend between \$500,000 and \$1,000,000, and the remainder grade downward to 24 spending under \$100,000.

Heading J. Walter Thompson today are four men:

**Stanley B. Resor**, chairman, who started his advertising career with Procter & Collier in 1904, was one of the founders of the American Association of Advertising Agencies in 1917, and served as its president in 1923-4. His association with Thompson began in 1908; he served as president between 1916-1955.

**Norman H. Strouse**, president, who joined the agency in 1929, became vice president in 1947, manager of the Detroit office in 1948, a director in 1949, and president in 1955.

**Henry C. Flower**, vice chairman, who opened Thompson's Buenos Aires and Sao Paulo offices and has headed the European offices.

**Samuel W. Meek**, vice chairman, who joined the agency as manager of the London office in 1925, and is currently in charge of Thompson's international operations.

**WHBF**  
coverage area has  
**1,102,500**  
people who spend  
**\$1,339,059,000.**  
(total retail sales S.M. Buying Power)

**CBS FOR THE**  
**QUAD-CITIES**  
IOWA  
DAVENPORT  
EAST MOLINE  
MOLINE  
ROCK ISLAND  
ILLINOIS  
AS CLOSE TOGETHER AS THE BOROUGHES OF NEW YORK

**WHBF AM TV**  
ROCK ISLAND, ILL.  
REPRESENTED BY AVERY-KNODEL

**WGR-TV**  
CHANNEL **2** BUFFALO

2 heads are  
better than one  
... IN BUFFALO

**WGR-TV**  
BUFFALO

Nat. Repr:  
PETERS, GRIFFIN, WOODWARD, INC.



TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

43rd TV MARKET • TULSA

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

Tulsa is now the 43rd television market

\* CBS REPORT TO FCC, DEC. 1955 re: "100 Largest Television Markets" (Larger than Omaha, Denver, Oklahoma City, San Diego).

Kotv Completely Dominates the 43rd television market!

• More 1/2 rated quarter hours from sign on to sign off than stations B and C combined.  
• More than twice the number of the most popular quarter-hours from 6:00 to 10:30 p.m. than stations B and C combined.  
SOURCE: ARA, JUNE 1956



TULSA BASIC CBS AFFILIATE

Represented by Edward Petry & Co., Inc.

43rd TV MARKET • TULSA

You can't cover America without

MONTANA

The Continental Divide Station

KXLF-TV4

Metropolitan Montana



Top power 1 and 1/2 miles in the sky.

taking a leave of absence for military service in 1942, he was named assistant Pacific Coast manager. On his return from war in 1946, he became an account man on Ford in Detroit; he has been connected with the Ford account ever since.

He moved swiftly thereafter, to a vice presidency in 1947, and to managership of the Detroit office in 1948. By the following year he was a company director. And on June 28, 1955 he was named president of the agency, at the age of 49.

To have done an outstanding job for the company's biggest account, Ford, was by itself no mean recommendation. Strouse was well liked by clients, had proved able in representing the agency, was effective in selling campaigns and approaches even when their whimsicality or humor contrasted with his bookish, factual manner.

Strouse active in new business

An important aspect of Resor's understanding with Strouse is reported to have been that the new president take an active role in the acquisition of new business. It is said that the goal for the first year of the new regime—from June 1955 to June 1956—was set at 20-million dollars in new billings. That figure was surpassed. Strouse is known to have been especially important in obtaining the Schlitz and Elgin accounts.

Strouse is an outstanding example of the self-educated man. It may be, as is suggested, that his ceaseless efforts at self-improvement are a compensation for the lack of a college education. In any event, he has long since passed the average college-educated man in both knowledge and application of disciplined intelligence. But his nightly reading sessions continue uninterrupted, on the basis of what appears to be a planned program.

It was so in Detroit, a colleague recalls. "Every day Norm would go off by himself at lunchtime, wind up in the Savoyard on the Buhl Building, have lunch alone—and read."

He lives in New York in a three-story penthouse on Beekman Place, with his wife, Charlotte. He has three grown stepchildren and two grandchildren. At home, he operates his own hand printing press on which he proudly creates his Christmas cards, among other things. In addition he collects fine printing, early manuscripts, autographs, and Wedgewood china. Occasionally he gets in some golf—he shoots in the nineties.)

END

"THE PLAYHOUSE" and "HERALD PLAYHOUSE"

104 1/2-hour dramas — now available on unique

STRIP FOR ACTION PLAN

your cost is based on your own rate card — many stations already delighted with this low-cost plan — because the station's profit is guaranteed\*

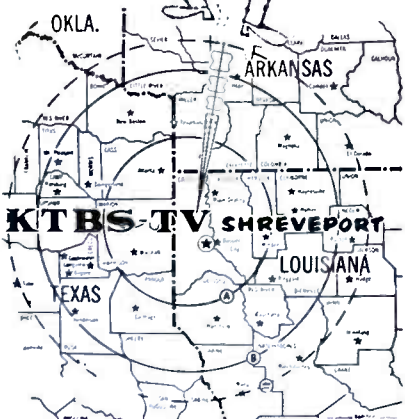
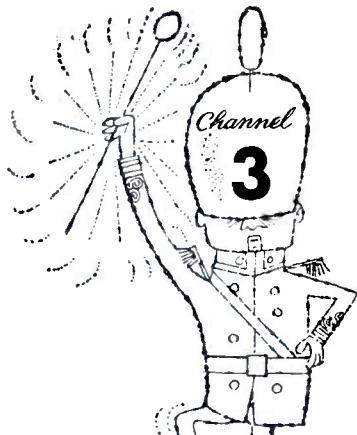
clear your decks for action — wire, write, PHONE FOR DETAILS

\*Ask us how!



10 E. 44th St., New York 17, OXford 7-5880

# KTBS-TV LEADS according to latest NIELSEN\*



**\*MONTHLY COVERAGE,**  
Homes Reached **136,860**  
A Bonus of 6,740 over Station B  
**\*TELEVISION HOMES**  
in KTBS-TV Area **157,980**  
A Bonus of 13,120 over Station B  
N.C.S. No. 2, Spring 1956

# KTBS-TV

CHANNEL

# 3

SHREVEPORT  
LOUISIANA

E. NEWTON WRAY,  
President & Gen. Mgr.

NBC and ABC

Represented by

**Edward Petry & Co., Inc.**

## RADIO WRAP-UP From page 19

ing affiliates to sell all commercial positions within network shows that are not sold to network advertisers. . . . Longer chain-breaks will permit sale of minute announcements between portions of network shows.

Mutual increasing its news programs and operating on wartime-like set-up. Daily on-the-hour newscasts start at 9 a.m. Saturday newscasts upped from 10 to 25, Sunday from seven to 15. . . . Shift by Mutual of its Sunday afternoon mystery block to weekday evening schedule meeting with increased audiences and much sponsor interest.

CBS going in for solid block of dramatic shows on Sunday afternoon, 4-7 p.m. EST. . . . Network has dropped efforts to re-schedule *Bing Crosby*, *Burns & Allen* and *Our Miss Brooks* tapes of old shows.

ABC will re-vamp part of its morning line-up. *Grand Central Station* will be dropped with the new *Jack Paar Show* moved from 11:15 to 11 a.m. cross-the-board. Possibility later of *Paar* extending to full half-hour since he's attracted considerable sponsor interest.

### STANDOUT LOCAL PROGRAM

Westinghouse stations offer strikingly new type of book-review program. Called *Books and Voices*, the program makes use of the vast library of recorded famous voices and readings, plus interviews with authors and critics. Weekly show is produced by Dick Pack, vice-president in charge of programming and presided over by J. K. M. McCaffery. It's the kind of programming novelist Cameron Hawley hoped radio would do more of when he recently said: "I've been particularly impressed in the last six months by the number of people in our circle of friends who've gone back to radio listening. In fact, there just isn't enough good radio. With the kind of audience it's getting, what a socko chance for strong programming."

Stations in bigger markets continue to program in larger blocks. New York's WCBS radio extended its morning *Jack Sterling Show* from 7:45 to 9 a.m. More and more, the wake-up show runs from 6 to 10 a.m. with time out only for news segments. The 15- and 30-minute personality and music shows appear to be on the way out in local radio, especially in morning time periods.

END

**WICHITA'S Favorite**

There's a triple-threat team on Channel 12—Cecil Carrier, weather... Ollie Thompson, news... Bill Gorman, sports! Faithful Central Kansas viewers make this 10:00 to 10:30 strip an excellent spot carrier for you—covering Wichita and 14 more major market areas with unduplicated CBS-TV. More time, more talent, more RESULTS for your money! To Sell in Kansas, Buy KTVH.

**KTVH**  
KANSAS CHANNEL 12

CBS BASIC  
Howard O. Peterson, General Manager  
Represented Nationally by H-R Television, Inc.

**BMI**

Television Sketchbook

(A Program Aid)

Timely and practical working scripts for the presentation of songs in dramatic, comic and pictorial fashion.

The very latest song hits as well as the standard favorites are developed into photogenic sketches which can be used effectively as complete musical shows, as production numbers in variety programs or as scene-setting segments.

There are dozens of ways in which you can adapt the BMI Sketchbook to advantage.

A Monthly BMI TV Service

**BROADCAST MUSIC, INC.**  
NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL



which is to 'drive network television off the air.' These jackals must be stopped; and this can be done only by means of superior, high-grade programming. And this can be done only if the status of the writer is acknowledged, respected and supported by higher pay than he has been getting up to now.

"The old stand-bys (*Gleason, Gobel, Caesar, Skelton, Como, Allen, Sullivan* and company) are holding up; but more is needed—imagination, boldness, Weaveresque thinking on a global basis."

**TV is repeating radio's mistakes**

Perhaps more charitable, but equally scathing, is *New York Times* critic Jack Gould. He holds: "Viewers can hardly be blamed for welcoming the feature-length films. Precisely what has happened to the general run of TV programming this season is hard to fathom; more than anything else, it recalls the last hours of radio's heyday, when that medium was repeating itself *ad nauseam* when it was content to do potboiling theatrics that drove discriminating listeners to hi-fi.

"Television is and must remain far more than a revision in the method of distributing Hollywood's wares. Its everlasting potential lies in the fact that it is a creative and distinctive artistic medium in its own right. It is not the movie screen, not radio, not the stage. It is television.

"The cause of live television must be championed everlastingly. It is the spontaneity and reality of the

living performance that excites and arouses the viewer. Whether it is in art, in politics or in education, it is the viewer's sense of personal involvement that is the touchstone of television's potential magnificence and its limitless future."

Television's future would appear to be tied to color, according to several of the critics. Lawrence Laurent, *Washington Post and Times Herald*, predicts: "In spite of some unfavorable reports in the magazines, the sets are selling in Washington. I have a superb device for polling color popularity, a list in Sunday editions of color programs for the coming week. If the network cancels the color show, our telephone switchboard becomes clogged up with indignant calls. I gather that color set-owners plan parties to coincide with color programs and thus, the viewers per set must be quite high.

One of the non-tinters, Donald Kirkley of the *Baltimore Sun*, reports: "I don't know what's happening elsewhere, but in Baltimore I've encountered a total lack of interest in it, at any price. They don't even bother with it in the taverns."

*Philadelphia Bulletin* critic Bob Williams agrees: "As to color, more sets will be sold, but mass acceptance is still several years ahead. Viewers just do not seem too excited about it for two basic reasons: they already have television in their living rooms, and color receivers are still too expensive to encourage conversion."

The recent political investigations have had their effects on the caliber of TV programming that gets to the viewer, think the critics.

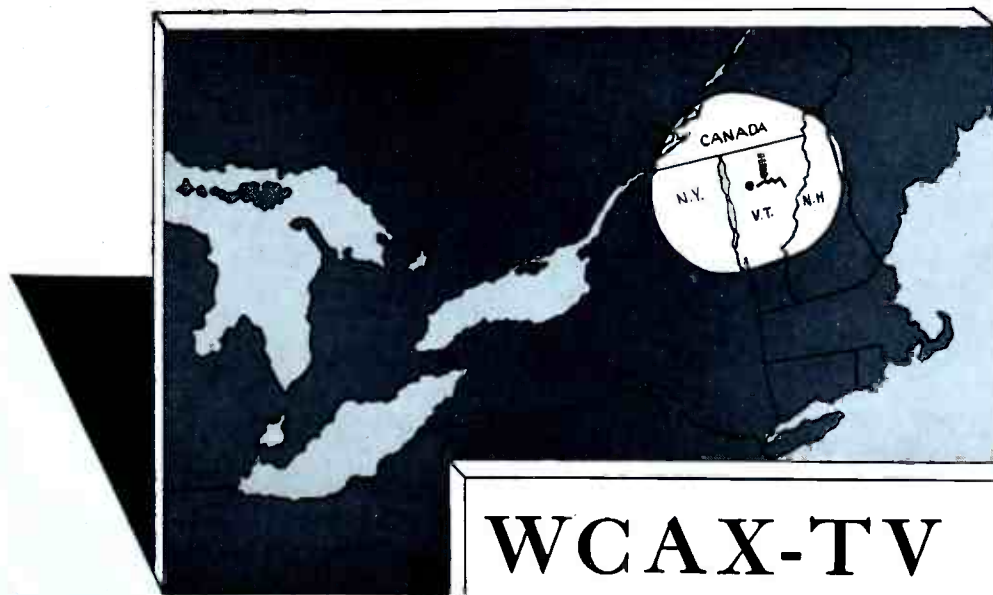
Declares Janet Kern: "I'm afraid that the various political investigations of this election year, with the freedom with which politicians of all ilks have taken to threatening legislation of a controlling or punitive nature; the short-sightedness with which all the elements of the TV industry have maliciously testified against one another, without realizing they are setting precedents which can be used against them, all may have an adverse effect on TV fare."

Jack Gould finds: "In all fairness to the broadcasters it should be noted that they face an incredible dilemma, which as time goes on will demand full and searching study.

**Broadcasters caught in the middle**

"On the one hand, they are damned for not exercising adequate discipline in their own household in asserting their independence of advertisers in what they put on the air. On the other, Congressional committees allege they already have a monopolistic control. How broadcasting can pursue a constructive course without clear-cut and independent power to accept or reject any program whatsoever remains totally baffling."

Some critics think TV this year has struck a programming balance. Bob Williams concludes: "I now firmly believe that the future of television programming lies neither in half-hour situation comedies and adventure series, nor spectaculars, but a happy blending of both program concepts. There is plenty of room for both to thrive in." END



HERE ARE  
145,803  
OF AMERICA'S  
TV HOMES

**WCAX-TV**

Burlington, Vermont

Weed Television

**CHANNEL 3**



# "PRIDE IN OUR WORK"

C omes the Christmas Season and we all get a bit more reflective, charitable, love more things, more people. So this editorial, as in past December issues, will be devoted to the good things about this business of ours.

If ever the old adage of the forest and the trees applied, it does to this business of television. We all get so involved in ratings, cost-per-thousands, top 10 programs, competitive buys and sales, that at times we miss the true importance of the medium.

I must say the more one reflects on this industry the more one becomes proud to play some small part in this most powerful of all communications media. This might sound a bit on the pretentious side. That's why it's important for all of us to step back every so often and take a good look at the business we are in. What other medium can bring so much entertainment, so much information, into the country's homes every single day of the year?

Let's just take a Monday night. What other medium can bring such talented performers to lighten our daily woes as Burns and Allen, Danny Thomas, Godfrey, Lucy and Desi, and in the same night telecast Bishop Sheen and the *Voice of Firestone*? And still in the same night have such fine dramatic performances as *Robert Montgomery Presents* and *Studio One*?

Let's look at the week of November 25. On Sunday we had four good, if dated, movies starring Alec Guinness, Paul Muni, Katherine Hepburn and William Powell. CBS telecast a half-hour summary of the United Nations in action and on its excellent *Camera Three* series telecast Part Two of the life of Joseph Conrad. Just a bit later, it took the children, and a good many adults, on a fascinating visit to the Hayden Planetarium in New York. Then Du Mont's WABD broadcast the *New York Times Youth Forum*. ABC telecast *Young People's Church of the Air* and WATV broadcast *Report from Rutgers*.

NBC's perennial *Zoo Parade* took us to the Grand Teton Mountains and about the same time ABC had the John Hopkins series on the air—this one on the scientists' quest for the "origin of life". At 4 p.m., NBC's *Wide, Wide World* presented "An American Study—A Visit with Three Faiths", in which Dave Garroway took us to the home of Thomas Jefferson in Charlottesville, Va., St. Patrick's Cathedral in New York City, San Fernando Mission in California, a Methodist church in San Francisco, the Protestant Congressional Community Center in Chicago, the Rev. Billy Graham in St. Louis Arena, Mo., and the Touro Synagogue, Newport, R. I.

And skipping over a half-dozen other excellent programs, we come to one of the best news-making programs on the air, NBC's *Meet the Press*, which put Egypt's foreign minister, Dr. Mahmoud Fawzi, on the spot. Then came CBS's new and worth-while series, *Air Power*.

At 8 p.m., *Ed Sullivan* gave us a rare treat in bringing before the television cameras the world's newest and most electric opera star, Maria Callas, and no less a conductor than Dmitri Mitropoulos. And at 9:30, Hallmark brought us the incomparable performance of Maurice Evans in Shaw's "Man and Superman."

The same week brought us the world's championship heavy-weight bout and the Army-Navy football game. It also brought into our homes such outstanding comedians and entertainers as Steve Allen, Gary Moore, Art Linkletter, Ernie Ford, Bob Crosby, Amos & Andy, Phil Silvers, Red Skelton, Edgar Bergen, Wally Cox, Robert Young, Ozzie & Harriet, Dinah Shore, Guy Lombardo, Lawrence Welk, Groucho Marx, Paul Winchell, Eddie Fisher, George Gobel, Walter Winchell, Jimmy Durante, Gene Autry, Rin Tin Tin, Abbott & Costello, Perry Como and Sid Caesar.

It's easy to lose perspective—to complain of how dull a season it is because a half-dozen new shows don't make the grade or because this or that star didn't ring the bell last time out.

Certainly, there's a lot of pap on television. How could there be otherwise? There isn't enough creative talent nor time to possibly come up with programming that will meet with critical praise, considering the 80 hours a week or so of telecasting that issue from the transmitters of some 450 stations. It's a great tribute to the medium that the quality is so high.

If you take an objective look at the average week's schedule, I don't see how it is possible not to feel a certain pride in being part of this industry, be it as timebuyer, agency president, program director, researcher, salesman, ad manager, or what have you. And this pride should carry over into our own television activities and as it does, we and the public will be the better for it.

In my opinion the television industry doesn't have to apologize to anyone. In fact, we have a lot to crow about and it's high time that we took the offensive—whether it be directed at the friend who boasts how little he watches television or the headline-seeking Congressman concerned about television operating in the public service.

Merry Christmas, and a Happy New Year!

