

TELEVISION MAGAZINE

13th year of publication *Bus*

"Television as a Communications Force"

*—a graphic portfolio of its efforts
to broaden the viewers' horizons*



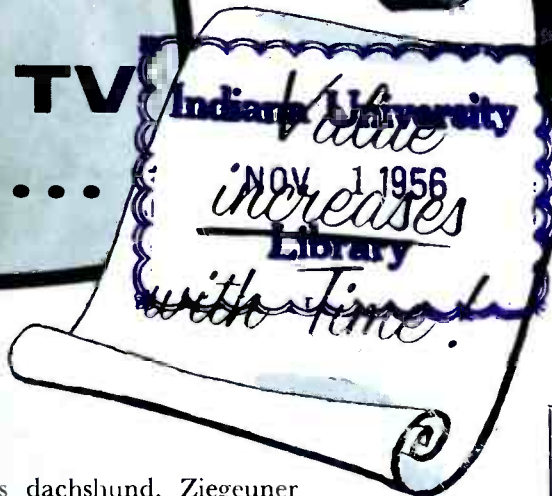
2,400 spots a day—International

Later's Spanel tells what is

his unprecedented campaign



**In
Spot TV
too...**



The famous dachshund, Ziegeuner

V. Teckeldorf, originally kept as a pet, is today one of the most valuable properties in the canine world.

Spot Television, also, true value emerges in time. A few years ago alert advertisers were buying Spot TV in markets where set saturation was less than 20% of total families. With the unprecedented set sales of recent years, these same buys today are delivering triple the audience—and more!

Most of the important markets in the nation still have a strong TV growth factor, and offer advertisers values which will increase many times over in the near future.

As your Petry account executive will show you, this Company's research and analysis can be of great assistance in your Spot TV planning for these markets.

WSB-TV	Atlanta	KSTP-TV	Minneapolis-St. Paul
WBAL-TV	Baltimore	WSM-TV	Nashville
WGN-TV*	Chicago	WTAR-TV	Norfolk
WFAA-TV	Dallas	KMTV	Omaha
WESH-TV	Daytona Beach	WTVH	Peoria
WTVD	Durham-Raleigh	KCRA-TV	Sacramento
WICU	Erie	WOAI-TV	San Antonio
KPRC-TV	Houston	KFMB-TV	San Diego
WHTN-TV	Huntington	KTBS-TV	Shreveport
WJHP-TV	Jacksonville	WNDU-TV	South Bend-Elkhart
WJIM-TV	Lansing	KREM-TV	Spokane
KARK-TV	Little Rock	KOTV	Tulsa
KCOP	Los Angeles	KARD-TV	Wichita
WISN-TV	Milwaukee	ABC	Pacific Television Regional Network

*West Coast

Represented by

Edward Petry & Co., Inc.

THE ORIGINAL STATION REPRESENTATIVE

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



41,081 Requests Indicate Size of KPRC-TV Rural Audience

George Roesner, dean of Texas farm broadcasters, and his sidekick "Buck" Buchanan are the most widely travelled and best known farm reporters in the Southwest. When they offered seeds on their daily shows recently, they were literally swamped with requests. A total of 41,081 packages of seeds were ordered by ranchers and farmers living in 128 counties . . . proof again of KPRC-TV's tremendous rural audience in the Houston Gulf Coast area.

KPRC-TV
HOUSTON
CHANNEL 2

JACK HARRIS, Vice President and General Manager

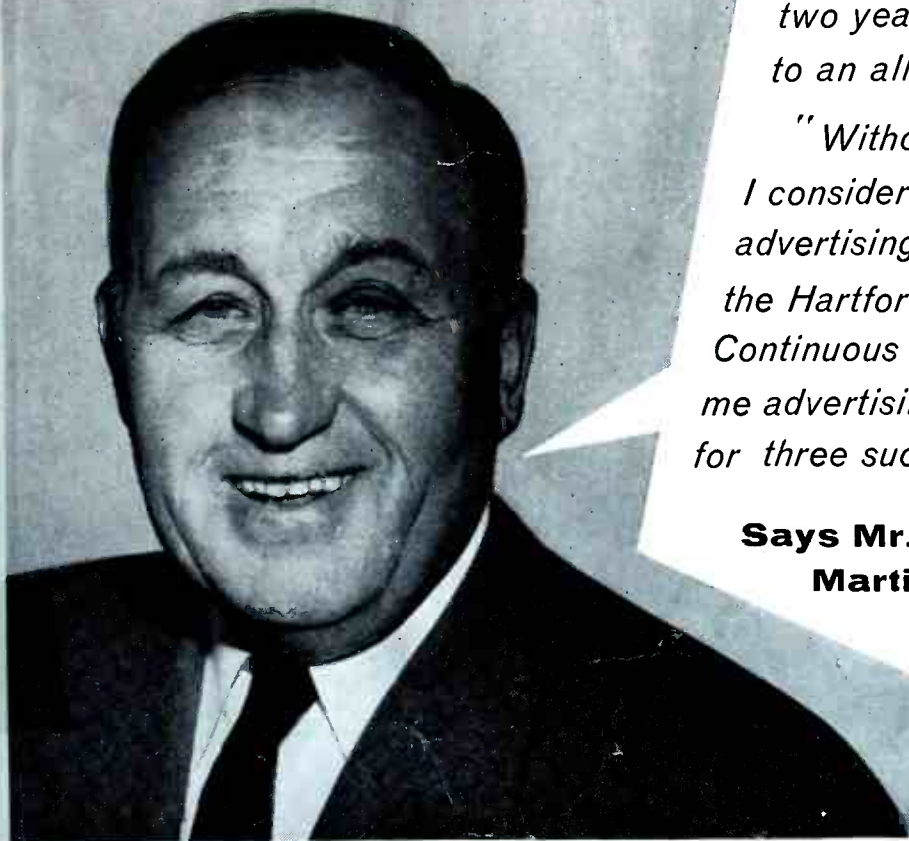
JACK MCGREW, National Sales Manager

Nationally Represented by
EDWARD PETRY & CO.

FIRST IN TV — WITH OVER 700 MAN-YEARS EXPERIENCE

www.americanradiohistory.com

An Advertiser speaks . . .



"I have used WKNB-TV for the exclusive advertising of our Martin-Rosol Brand Meat Products. In less than two years our sales zoomed to an all-time high.

*"Without reservation . . . I consider WKNB-TV the finest advertising medium in the Hartford County Market. Continuous results have kept me advertising on WKNB-TV for three successive years."**

**Says Mr. Martin Rosol
Martin Rosol's Inc.**

** Letter on file*

"Without reservation, I consider WKNB-TV the finest advertising medium in the Hartford County Market"

More and more national and local advertisers use WKNB-TV, because they get more results at lower cost. WKNB-TV reaches more than 375,000 families . . . situated in the heart of the New Britain-Hartford market . . . 31st biggest and 3rd richest in the United States.



National Representative: The Bolling Co., Inc.

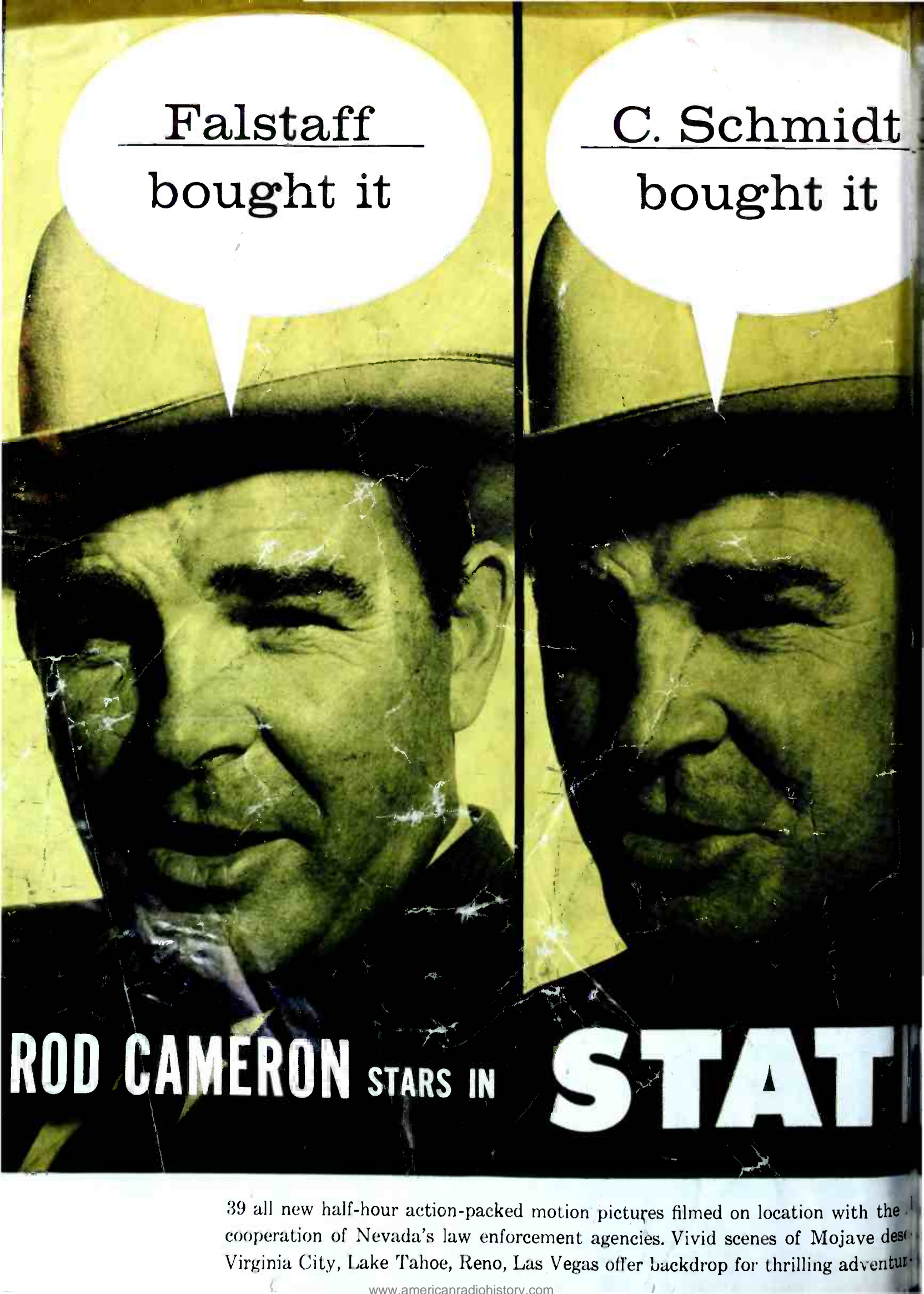
Basic



WKNB-TV channel

30

Studios and Offices • West Hartford 10, Conn.



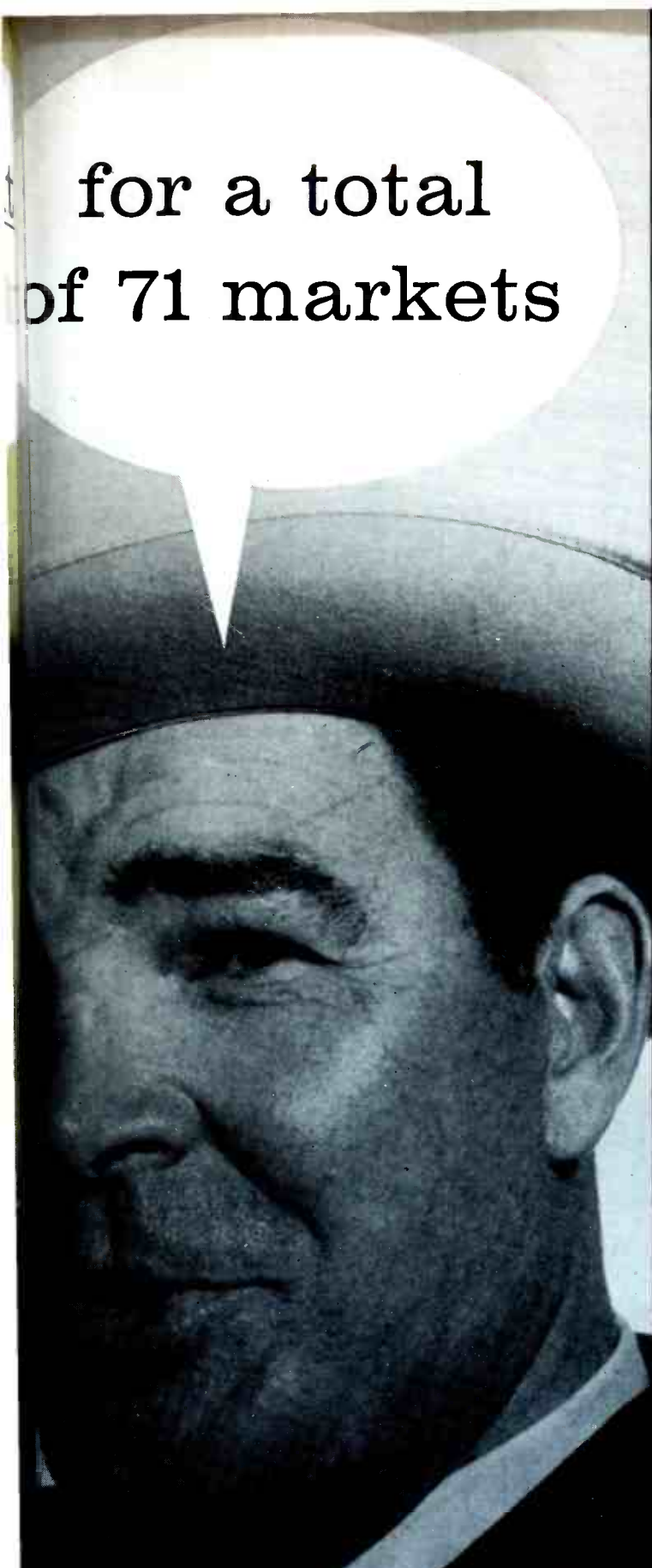
Falstaff
bought it

C. Schmidt
bought it

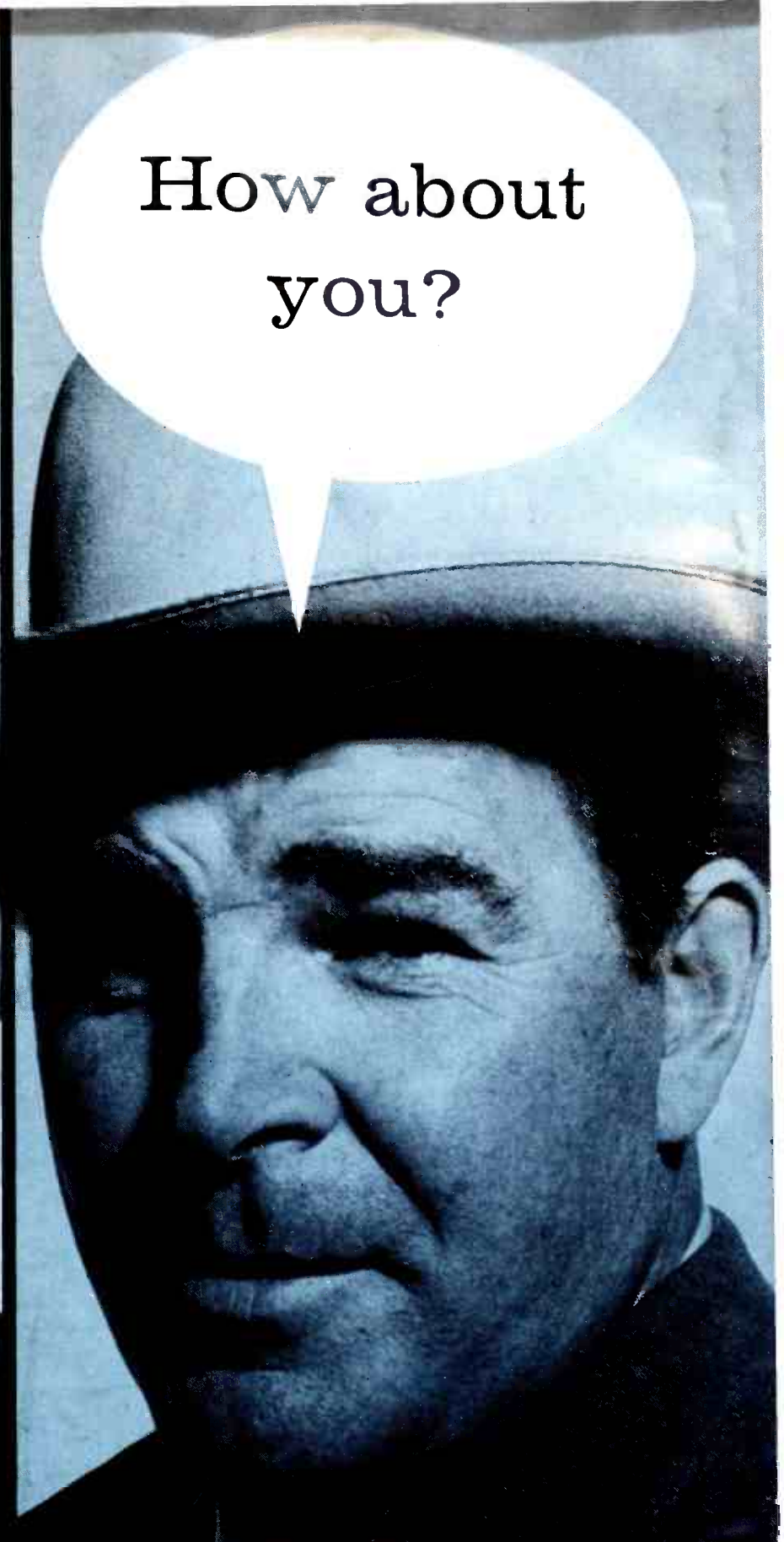
ROD CAMERON STARS IN

STAT

39 all new half-hour action-packed motion pictures filmed on location with the cooperation of Nevada's law enforcement agencies. Vivid scenes of Mojave desert, Virginia City, Lake Tahoe, Reno, Las Vegas offer backdrop for thrilling adventures.



for a total
of 71 markets



How about
you?

TROOPER

Investigate...and
Act Now for
the Big '57 ahead

MCA TV

FILM SYNDICATION

www.americanradiohistory.com

It Takes the

RIGHT

two!



And it takes the *right* two stations to cover Pennsylvania from Pittsburgh to Harrisburg. You get 76,701 *additional* TV homes when you buy WFBG-TV, Altoona, in combination with Pittsburgh. Less waste, less duplication, more mileage for your TV dollar. Proof: ARB, March 1956 Coverage Study — the most thorough coverage study ever made in the industry.

THE ONLY BASIC CBS-TV STATION SERVING THE AREA

A TRIANGLE STATION

WFBG-TV
ALTOONA, PENNSYLVANIA



Channel 10
ABC-TV • NBC-TV

Represented by H-R Television, Inc.

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

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

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



**ADVERTISERS GET
BIG-TIME RESULTS
ON WFAA-TV**



The housewife who just opened this can of Heinz baked beans might find herself in the same predicament as the little cartoon character when it comes to pronouncing "Worcestershire Sauce," but one thing's for sure: She *knows* it pays to reach for HEINZ, regardless. And throughout North Texas more and more housewives are becoming presold on all Heinz products while settled back to watch "Studio 57" — now in its 3rd year over WFAA-TV!

If you're looking for "big time" results, see your PETRYMAN for complete market data and coverage information.

WFAA-TV

**CHANNEL 8 DALLAS
NBC-ABC**

**DICK DRUMMY,
Commercial Manager
A TELEVISION
SERVICE OF THE
DALLAS MORNING NEWS**

LONGSHOTS

THERE IS WIDE DISAGREEMENT AMONG AGENCIES ON HOW TO USE THE NIELSEN Coverage Study #2, so long awaited by the industry. Main problems raised by media men are: 1) whether the once-a-month, once-a-week, or three-times-a-week viewing of a station as reported by respondent should serve as the standard; at this moment there is little enthusiasm for the once-a-month figures, and 2) what the cut-off point should be in determining whether a county should be credited to a particular station.

At least one agency holds that counties with less than 50% viewing on the basis of the adopted measurement should be excluded. An important group of agencies is taking home county as index of 100%, then cutting off at the 50% level. Nielsen spokesmen caution that such arbitrary uses can lead to distortions. By and large, however, TELEVISION MAGAZINE found media directors have not yet decided upon a minimum standard of coverage.

NEW ARF DATA CORROBORATES TELEVISION MAGAZINE PROJECTIONS OF SET COUNT.

Comparison of the recently-released ARF figures for March shows a difference of only 1% from TELEVISION MAGAZINE's county figures for the same date, projected from the ARF data of June 1955! In computing TELEVISION MAGAZINE's set count, the only regular report of TV circulation updated monthly, the new Nielsen data will be incorporated in our market definitions where such data is made available.

INDUSTRY HAS SEEN ONLY BEGINNING OF TIME-FOR-FILM BARTER DEALS.

While some stations won't sign up for long-term commitments, most have been surprisingly receptive to deals—including some of the top station groups. Following C&C's apparent success in this direction, NTA has made strides in lining up over 100 stations for its own "network" approach to time-for-film. Now an advertiser, Charles Antell, is offering a half-hour film to stations in return for only one spot. Unless the FCC throws up a roadblock, look for more such deals, since they seem to make sense for the advertiser, the station and the film company.

CAR COMPANY RUSH INTO DAYTIME TV MAY DEVELOP.

Future TV activities of the auto companies will show greater influence of slide-rule ad approach. As glamor of the spectaculars wears off—they were important as dealer-stimulants—automotive thinking is moving into more conventional grooves of cost-per-thousand, reach, frequency, etc. Chevrolet, currently sponsoring a portion of the Garry Moore Show on CBS-TV is reported highly impressed with the 187,000 requests sent in for kid's model cars following announcements on two of the programs.

COLO R



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, over-all 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

WBAL, Baltimore

WBEN, Buffalo

WBTW, Charlotte

WCBS, New York

WCCO, Minneapolis

WDSU, New Orleans

WFBM, Indianapolis

WGN, Chicago

WFIL, Philadelphia

WJAC, Johnstown

WKY, Okla. City

WNBQ, Chicago

WOAI, San Antonio

WRCA, New York

WSAZ, Huntington

WTMJ, Milwaukee

WTVJ, Miami

WRCV, Philadelphia

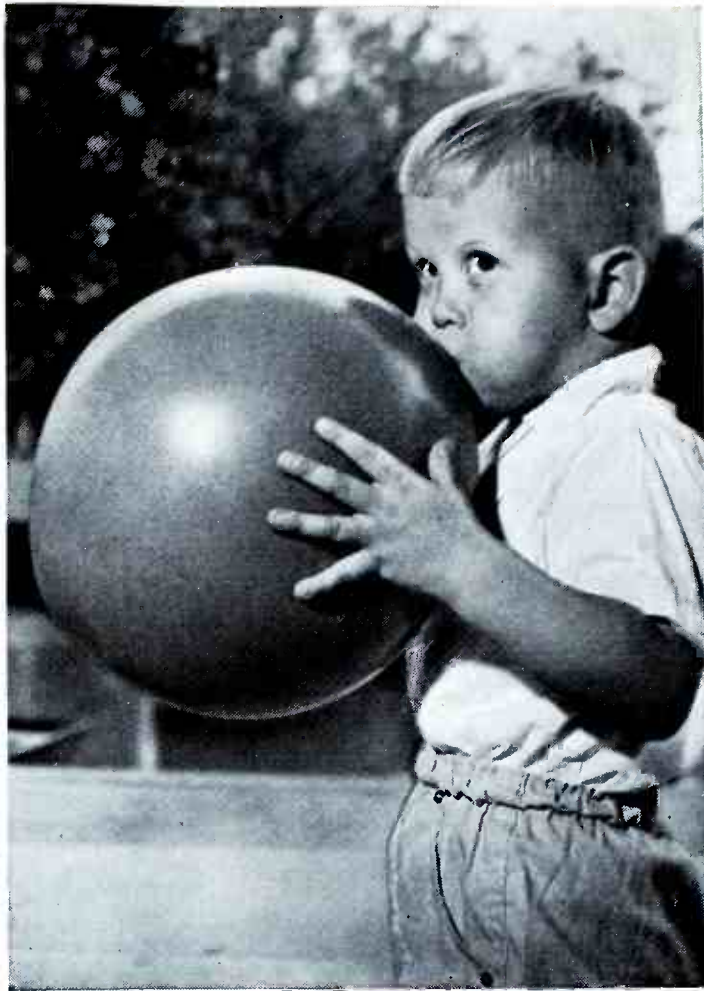


RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION

RADIO CORPORATION of AMERICA

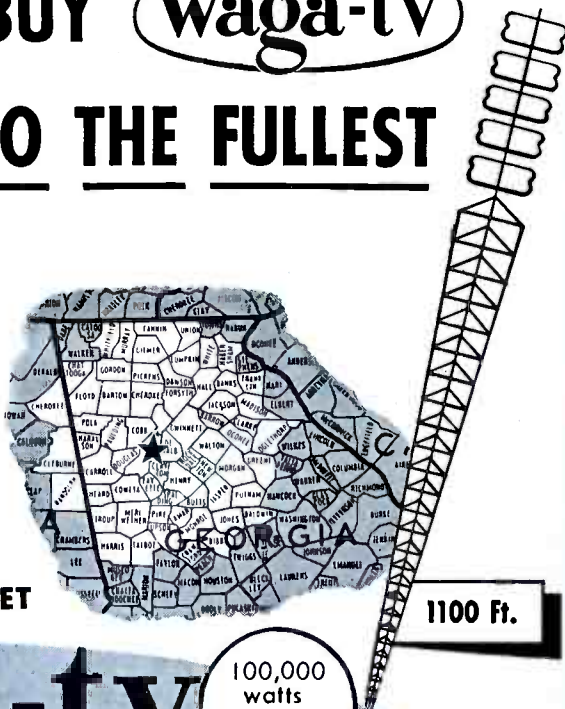
BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.



WHEN YOU BUY ATLANTA...BUY **waga-tv** AND STRETCH POTENTIALS TO THE FULLEST

When you put to work the tallest tower, maximum power, plus top CBS-TV and local programming, you immediately enlarge your potentials in the fast-growing Atlanta market. You immediately add 300,000 people with over \$300 million in spendable income, because WAGA-TV alone gives full coverage of a full 60 counties. Get the facts from your Storer or Katz rep about WAGAland and see why WAGA-TV is your best buy in Atlanta.



TOP DOG IN THE NATION'S 21st MARKET



waga-tv

100,000
watts
channel
5

CBS-TV in Atlanta

Represented Nationally by
THE KATZ AGENCY, Inc.

STORER BROADCASTING COMPANY SALES OFFICES

NEW YORK—118 E. 57th St.—TOM HARKER, Vice President and National Sales Director • BOB WOOD, National Sales Manager
 CHICAGO—230 N. Michigan Ave. • SAN FRANCISCO—111 Sutter St.

focus on BUSINESS

October, 1956

Network gross time billings for July rose 25% over the same month last year. As is usual for the summer months, July was down slightly from the preceding month.

The summer decline is also reflected in lower sets-in-use figures, as noted in the chart at the right. Particularly hard hit by the viewer slump are the early evening hours.

Comparing the sets-in-use figures for February with those in August, the drop is considerable. For the hours between 5 and 8 p.m., the average for the total U.S. was 36.2% in February, dropped to 18.7% in August.

The drop in viewing was similar in all three time zones examined.

COST PER THOUSAND

1956		1955	
January	\$3.25	January	\$2.95
February	3.39	February	3.12
March	3.46	March	2.98
April	\$3.54	April	3.23
May	3.73	May	3.38
June	3.86	June	3.25
		July	\$3.74
		August	3.74
		September	3.55
		October	3.64
		November	3.67
		December	3.64

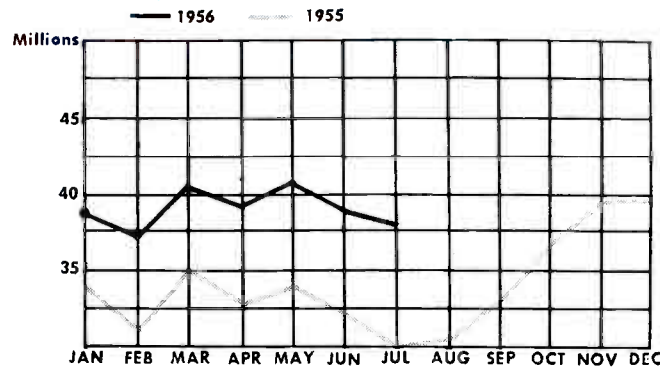
The June c-p-m index of \$3.86 represents a slight increase over the previous month, and a rise of 13% over the 1955 average of \$3.41.

Providing a continuing yardstick of the performance of nighttime television as a whole, TELEVISION MAGAZINE's network cost-per-thousand index is based on all sponsored shows telecast in the 9:30-10 p.m. period during the week rated by ARB each month since January 1955.

Advantages of the 9:30-10 p.m. period: a wide range of programs, relatively few spectaculars or hour-long shows, and minimum influence by the east-west time differential.

This index is *not* the average of individual c-p-m's of individual shows. It is the result of the division of the total time-and-program costs of the programs by the total number of homes reached by these shows, and the quotient further divided by three (the maximum number of commercial minutes per half-hour Class-A show).

TV NETWORK BILLINGS



	July '56	July '55
ABC	\$ 5,532,030	\$ 3,263,803
CBS	18,488,479	14,635,011
Du Mont	—	131,105
NBC	13,584,196	11,966,760
Total	\$37,604,705	\$29,996,679

Source: PIB

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

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS: % Sets-in-use by EST Total U. S.
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	
7 AM	2.7	3.0	2.5	1.5
8 AM	8.9	9.9	3.7	5.5
9 AM	11.7	11.4	5.5	9.2
10 AM	9.4	13.2	7.3	8.9
11 AM	11.9	15.3	8.6	11.2
NOON	14.5	14.3	16.5	13.3
1 PM	11.4	14.8	18.7	11.7
2 PM	8.9	21.6	14.0	10.7
3 PM	14.8	25.0	10.8	17.6
4 PM	16.1	17.0	17.6	19.7

Source: ARB, August, 1956

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

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	16.9	20.1	20.5	16.4
6 PM	18.9	22.5	27.7	18.1
7 PM	22.5	30.9	49.8	21.7
8 PM	41.0	38.7	56.6	34.3
9 PM	52.1	53.3	56.9	43.8
10 PM	56.6	46.3	50.5	54.5
11 PM	35.9	29.4	27.6	42.8
MIDNIGHT	14.4	8.3	9.1	28.1

Source: ARB, August, 1956

TV CIRCULATION

SEPTEMBER 1, 1956

Number of U.S. TV homes	37,800,000
% of U.S. homes owning TV	77.7%
Total number of TV markets	262
Commercial stations U.S. and possessions	454

Source: TELEVISION MAGAZINE

TV RECEIVERS

	July '56	July '55
Production	336,931	344,295
Retail Sales	405,311	381,182



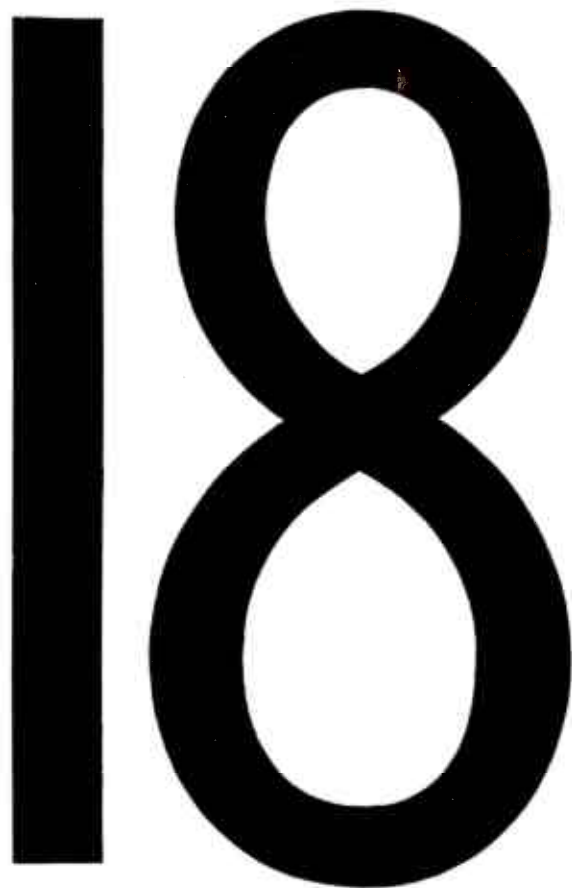
....in good company

On September 16, WGH-TV, Channel 18 in Hartford, became a CBS Owned station... changed its call-letters to WHCT... immediately increased its weekly operating hours... and began a new era of television service for viewers in the Hartford-New Britain area, the nation's *sixth* market in per family income.

As viewers in New York, Chicago, Los Angeles and Milwaukee have known for a long time, CBS ownership means a great deal. Very soon, viewers in Greater Hartford will be seeing the difference. They'll see WHCT become a pace-setter in community affairs. And they'll see more *and more* big-name CBS Television Network shows... plus an expanding schedule of local programming tailored for local tastes and produced to the showmanship standards which have made CBS Television the most popular entertainment medium in the nation.



HARTFORD WHCT



For advertisers, CBS Owned WHCT shapes up as a dynamic new sales force in a market where family incomes exceed \$7,300 annually. Better check CBS Television Spot Sales today for details on the new WHCT, Hartford!

WHCT COVERAGE DATA:

television families (UHF)	275,029
retail sales	\$2,078,741,000
food sales	\$467,326,000
drug store sales	\$68,888,000
effective buying income	\$3,328,943,000

(Sales Management Survey of Buying Power, May 1956; Television Magazine, August 1956)



On keeping lean...

Some businesses ('tis sad but true!)
Grow big and fat—and lazy, too.

But why lose all that vim and vigor
Just because one's getting bigger?

It's not impossible, we mean,
To grow quite large—and yet keep lean.

Young & Rubicam, Inc.
ADVERTISING

New York • Chicago • Detroit • San Francisco
Los Angeles • Hollywood • Montreal • Toronto
Mexico City • San Juan • London

focus on **PEOPLE**



A. CRAIG SMITH



OSCAR KATZ

Guiding Gillette Safety Razor Co.'s decision to stick with the World Series, once a relatively low-cost buy, now the backbone of a \$2¾-million campaign, is the firm's advertising v.p., A. Craig Smith. Since joining the company as ad manager in 1937, he has seen the World Series coverage grow in importance to the point, where, today, he expects to reach an unduplicated audience of 100,000,000 persons and nine out of every 10 males.



DR. LEO BOGART

Latest indication that contributions of research men are gaining recognition is appointment of long-time CBS research head, Oscar Katz, as director of daytime programs for CBS-TV. He joined CBS in 1938, was made research director of CBS Radio in 1948; CBS-TV in 1951.

Now heading a key industry forum is Dr. Leo Bogart, president of Radio-TV Research Council. The group is composed of a select number of top broadcast researchers who meet for informal discussion of common problems, to get the benefit of their collective experience. The new president is McCann-Erickson's director of Research Account Services. Before joining McCann-Erickson in 1952, he was with Standard Oil, in charge of communications research.



ELDON CAMPBELL

First headquarters staff man for Time, Inc.'s three broadcast operations is Eldon Campbell, former Westinghouse general sales manager. He worked his way up through the Westinghouse system from an announcer on one of its stations in 1938. His first task for Time, Inc. will be a trouble-shooting tour of the stations.

Another step toward tape TV is the Minnesota Mining & Manufacturing Co.'s acquisition of the video-tape system and other research projects of Bing Crosby Enterprises. President Herbert P. Buetow, who began 30 years ago with MMM as an auditor, rose to top-management ranks as controller and then treasurer.

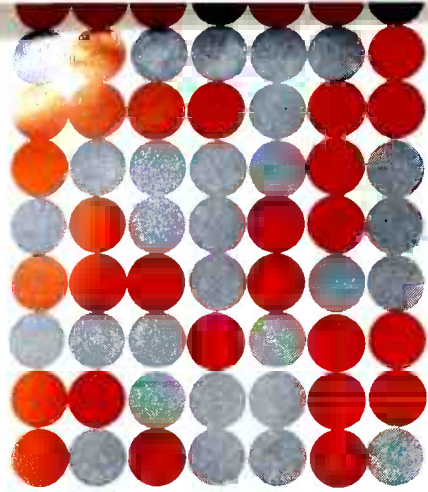


HERBERT P. BUETOW

Growing importance of promotional efforts to broadcast groups is reflected in Storer Broadcasting's award of v.p. stripes to Arthur C. Schofield. He has been director of advertising and sales promotion since 1952, earlier wrote and performed on radio, also headed promotion for DuMont TV. His advertising and promotional efforts have won him a total of 13 national awards, the latest being in recognition of his 1955 campaign for Storer.



ARTHUR C. SCHOFIELD



Color Letter

AS OF OCTOBER . . .

Network color programming at a record 66 hours—52 on NBC, 14 on CBS. . . 215 stations now transmitting network colorcasts; of the 79 outlets equipped to originate tint programs, 77 are able to transmit color film or slides, 32 have live-color cameras. . . RCA president Frank M. Folsom foresees color-receiver sales of more than 53-million units over the next ten years, at a retail-price total of close to \$17-billion. . . Chromatic TV Labs' single-gun color picture tube to be put into commercial production within a year by Du Mont.

K & E LICKS COLOR PROBLEMS ON FORD FILMS

"Hot spots" such as chrome stripping on automobile bodies require less masking for color TV than they do for monochrome, reports Blake Johnson, commercial-production supervisor on the Ford account at Kenyon & Eckhardt. Lighter shades look best on the color-TV screen because the darker ones tend to appear black. Two-tone cars present no problem if both colors have nearly the same color values. Considerable closed-circuit testing preceded the first of a dozen live color commercials done last season. Most Ford commercials were filmed, however, since production problems have been solved to the point where color no longer takes much more time to produce than black-and-white. Unless the color correction required is extensive, the delay does not usually run more than two weeks.

LOW-COST COLOR CONVERSION PROCESS FOR CARTOONS

Advertisers who've balked at the price of producing color film commercials may be encouraged by the news that they can now convert their old black-and-white cartoon commercials into color at a cost of less than one per cent of the films' original production tab. Animation, Inc., a TV-commercial production firm, claims it has developed a process whereby color prints can be produced from black-and-white negatives of animated film, eliminating the necessity of reshooting the commercial.

EDUCATIONAL POTENTIAL OF COLOR TV






Inspired by KRON-TV's series of closed-circuit color clinics for advertisers and agencies, San Francisco's Academy of Advertising Arts has added a course on color television to its curriculum.

What is believed to be the first installation of compatible color TV for teaching purposes is underway at the University of Michigan Medical School. Scheduled for completion early next year, the \$180,000 system will be used primarily for closed-circuit colorcasts of surgical and clinical demonstrations



To page 19

THE NEW PHILADELPHIA STORY

(A COLORFUL TALE)

A  is proud by nature. But one  may be prouder than another. Right now, the proudest  in Philadelphia is the one who's making his home at WRCV-TV. The WRCV-TV  is now the most colorful bird in town—the first native  ever televised from its own backyard in all its splendid, true-to-life glory!

Yes, Philadelphia is taking on a new kind of local color. As of September 24th, WRCV-TV telecasts in live COLOR, on a regular basis, over its own facilities. Color cameras—color film—color slide equipment—everything's on hand for local productions ranging from station-breaks to full-scale Spectaculars! Everything you need to show your product at its colorful best, in the nation's fourth largest market.

Let our friend, the  show you the colorful way to feather your  : **WRCV-TV. 3**

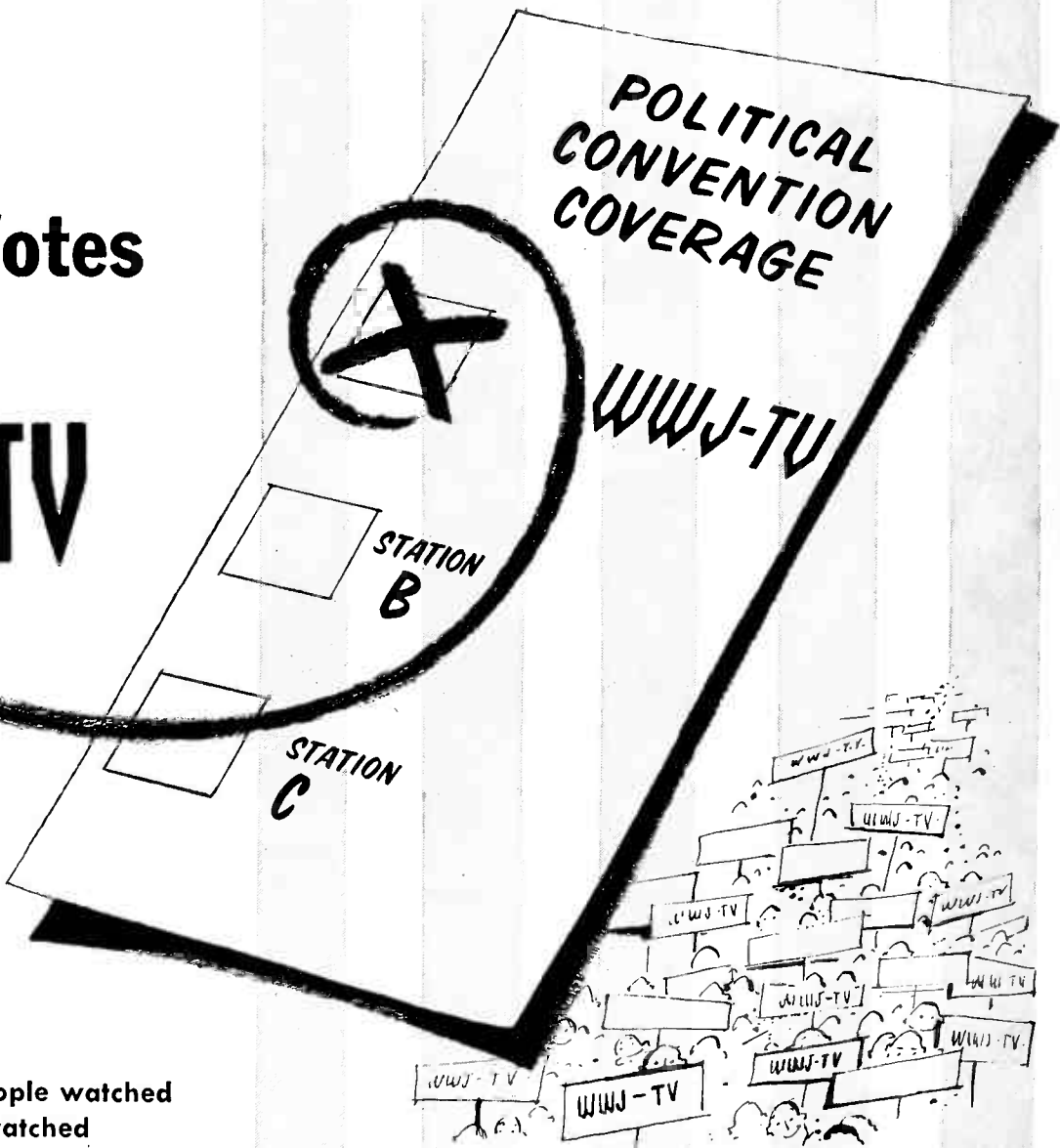
 LEADERSHIP STATION IN PHILADELPHIA

SOLD BY





Detroit Votes for WWJ-TV



All three of Detroit's network-affiliated stations carried the National Political Conventions. And — WWJ-TV was clearly the People's Choice.

13.5% more people watched WWJ-TV than watched Convention Station B.*
33.3% more people watched WWJ-TV than watched Convention Station C.*

This preference for Michigan's First Television Station was no accident. The combination of WWJ-TV's reputation for thoroughness and believability and NBC-TV's splendid coverage was unbeatable.



*Convention Survey by Market-Opinion Research Co.

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

Color Letter From page 16

within the institution. The equipment will also enable the university to originate color programs for direct transmission to commercial network or local TV facilities.

STATION ROUNDUP

National Television Week was marked by NBC o-and-o's with extensive colorcasting schedules and color-promotion activities: *In New York*, web's flagship WRCA-TV programmed 23½ color hours during the week and sparked the celebration with the largest paid ad ever devoted to TV programming—a four-page supplement, promoting color as well as black-and-white, which appeared in both the *Times* and *Journal-American*. . . . *In Philadelphia*, WRCV-TV's promotion included the placing of 500 color easels in the windows of local TV-set dealers. . . . *In Washington*, WRC-TV dedicated a color-TV-equipped model home which was the site of remote pick-ups during the course of the week. Station also held a contest for a tint receiver. . . . *In Chicago*, WNBQ scheduled *Tommy Tint Presents*, a special program taking viewers behind the scenes of its all-color operation, and used a color-TV display window in the Merchandise Mart.

More news from WRCV-TV: First 52-week color spot campaign in Philadelphia bought by the Ice Cream Division of Abbotts Dairies on the NBC o-and-o, which made its debut as a local-live-color station last month. Scheduled to start October 15, the Abbotts drive calls for 15 one-minute and 20-second spots weekly and will promote the company's Jane Logan Deluxe ice cream as well as the Abbotts brand. All of WRCV-TV's weekday local live programs, incidentally, are colorcast. This, added to the two hours of live color transmitted on Saturdays, gives the station a total of 14½ hours of live-color originations per week.

Also in the Quaker City. . . . The market's pioneer live-color station, WFIL-TV, recently announced a plan which enables advertisers and agencies to test live tint commercials economically: Spots in station's all-color live d.j. show, *Bandstand*, are offered at a flat rate of \$10 above monochrome cost. Good & Plenty candy, through Philly agency Adrian Bauer & Alan Tripp, was one of first takers. Company's interest in color is a natural extension of its traditional advertising theme which stresses the distinctive pink-and-white coatings of the licorice candy.

Becoming New York's first regularly-colorcast local news program, *The Savarin Saturday Night News* turned to tint last month, marking the start of its seventh year on TV. Newscast is one of three weekend quarter-hour shows which were added to WRCA-TV's local color schedule. The others are *Weather* and *Hy Gardner Calling*.

In Bugs Bunny Carrot Juice, KTLA's *Bugs Bunny and His Friends* has a natural client. Company signed for the tint half of the hour-long Sunday show, through Ross Roy Agency.

COLOR BOOMED VIA HOTELS

More than 500 color-TV receivers are under lease to hotels by Wells TV, Inc., New York, which reports that the prime consideration of top hotels is having the latest models on display. Firm solves this problem by leasing older sets to smaller hotels at reduced rates.

COMPATIBLE-COLOR THEME TO PROMOTE FASHIONS AND TV

"Compatible colors to see and wear" is the theme of a nationwide Fall campaign promoted by RCA with the cooperation of 11 major fashion companies. A coast-to-coast color caravan, scheduled to cover approximately 150 key stores in 40 cities, is already under way. Caravan is to stay in each city for a period of one week, during which it will daily televise four hour-long programs, consisting of merchandise demonstrations, over a closed-circuit system beamed to all participating stores.

FIRST PLACE AGAIN

KGUL-TV is top preference in prime time*

- most popular night time program
- largest average audience
- highest in quarter hour firsts . . . more than other stations combined.

Source: ARB, July, 1956
*6 P.M. to Midnight—7 days

¼ OF TEXAS

The buying power of the market area represents over 25% of the buying power of the entire state. KGUL-TV's area includes Galveston, Houston and the rich Texas Gulf Coast.

	Families	Effective Buying Income
0.1 MV/M Contour	501,500	\$ 2,854,336,000
Total Coverage	611,600	3,299,272,000
Total State	2,523,800	12,938,800,000
kgul-tv's percent of state	24.2%	25.4%

Source: Sales Management, 1956

Represented Nationally
by CBS
Television
Spot
Sales



kgulTV

Galveston, Texas



McMahan on the commercial

Commercial of the month: STOPETTE

BY HARRY WAYNE McMAHAN,

Stopette has a fresh new approach in TV commercials that bears watching on *What's My Line* these Sunday nights. One opens on an inviting mountain waterfall, another on a cast of aquatic stars performing above, about and underwater. The latter is a virtual water ballet.

The theme is "clean" and the picture, the words, the musical setting blend to say it with considerable emotional impact. Factually, the two films point out that this deodorant uses the very ingredient that purifies water, so the "clean water" connotation has significance.

The creative man most responsible for these two commercials was Jack Baxter, who served as both writer and director. This, with Baxter's many previous successes in the field of television commercials certainly entitles him to rank among the half-dozen top creative men in the business today.

Hooper White was the producer for the agency, Earle Ludgin & Company, advertising agency for Stopette. Norman Schickedanz was director for Sarra, Inc., the film production house. The location scenes, shot in Tennessee and Florida, are first rate. Credit on the imaginative musical score goes to Frank M. Smith.

Editor's note: An article by Mr. McMahan, "What Commercials Cost . . . and Why," appears on page 54.

ask
a
cigarette
who
knows

i was reared
in the richest tobacco
soil in the world,
under the shadow of
eastern carolina's
top-power nbc-tv station.



serving eastern north carolina
transmitter at grifton, n. c.
studios & offices at washington, n. c.
316,000 watts
hendley-rued co., rep.



An open letter

to TV station owners and managers:

1956 will go down in TV history as the year in which Hollywood's great libraries became available to TV.

The first entire major studio library to be acquired for your use was the RKO library of 742 features in December of 1955 by C & C Television Corporation.

Since then Columbia, Warners, 20th Century-Fox and the Metro-Goldwyn-Mayer Company also made available to you part or all of their great film libraries.

The combined original cost of production of the feature motion pictures being offered to you by all these companies is well in excess of \$2,000,000,000.00. It would probably cost double this amount to produce these outstanding attractions today if money alone could accomplish the end result.

Such creative talents as Louis B. Mayer, Darryl F. Zanuck, Jack L. Warner, David Selznick, Harry Cohn, directed the production of these successful pictures.

Every important male and female star throughout the world plays in them. The outstanding directors and writers of the motion picture industry directed and wrote the scripts, many of them based on successful novels and plays.

All of this is now available to the TV viewing public through your stations.

I heartily recommend that you acquire these pictures for your stations by contacting Ralph Cohn of Screen Gems for Columbia features, Bud Barry of MGM for their fabulous library of features, Eliot Hyman of Associated for the wonderful Warner library, Ely Landau of NTA for 52 Fox Pictures, and Erwin Ezzes of C & C Television Corp., for the RKO library.

You would be fortunate indeed if you could acquire *all* of these features for your station. We realize this would be very costly and difficult to absorb in addition to your other program commitments.

You can, however, acquire at least *two* of the companies' entire libraries available if one of them is RKO because C & C TV Corp. has made available the most unique purchase plan in the short history of television.

YOU ARE ABLE TO MAKE MOST OF YOUR PAYMENT WITH ONLY A PART OF YOUR UNSOLD INVENTORY OF SPOTS, AS NONE OF THE SPOTS IN YOUR EVENING "A" TIME IS REQUIRED. YOU WILL ALSO BE PERMITTED TO OWN THIS LIBRARY FOR YOUR MARKET FOR 10 YEARS, EVEN THOUGH

WE ARE ASKING FOR SPOTS FOR ONLY 5 YEARS

Ask some of the theater managers in your town how they would like to pay their theater's film rental by giving the distributors passes for a fraction of *yesterday's* empty seats instead of with hard dollars.

Yes, Mr. TV Station Owner, most of these theaters made big profits and many still are making money but I doubt if any of them would turn down such an opportunity

Many of the most highly respected and successful TV station operators have not been too proud nor permitted themselves to be dissuaded by our beloved competitors when they took the time to properly analyze what unique value our method of merchandising has to offer.

Some of them such as Westinghouse, Crosley, Triangle, Storer, were at first affected by what they had heard about that naughty word called "Barter" of their unsold-unprofitable-unused spots for our *great RKO library*, however, after thorough analysis, they have signed contracts.

You don't have to commit for the entire library, as we'll make available a smaller number of pictures for a reduced number of spots.

Our plan contemplates providing you with a new set of prints directly from the lab to remain permanently in your station.

Every TV market in the country will be playing some of the features from the companies mentioned above—they will either be on *your* station or your *Competitor's* stations. You cannot afford to ignore *their* existence or they may affect your station's existence.

From a purely objective standpoint, just reflect on the reason why you are not using a greater number of features today. Perhaps it's because *only now* have the *highest quality* feature pictures ever produced been made available to TV.

We don't believe you can *afford* to pass up investigating what we consider to be the single most profitable deal you've ever been offered to date.

We believe that the American public, who have paid billions of dollars to see feature pictures in the movie houses throughout the country, is the same audience watching TV and we would like to point out that well over 90% of them have not seen even the best of the top pictures from all the libraries.



Matthew Fox
PRESIDENT, C & C TELEVISION CORP.

PLEASE TURN THE PAGE

*Approved
by the
Leaders*

**CROSLEY,
KOA,
KTRK-TV,
STORER,
TRIANGLE,
WESTINGHOUSE,
ARE BUT A FEW
OF THE MOST
ILLUSTRIOUS NAMES
IN TELEVISION
WHO HAVE BOUGHT**

**MOVIE
TIME
USA**

C & C TELEVISION CORP.



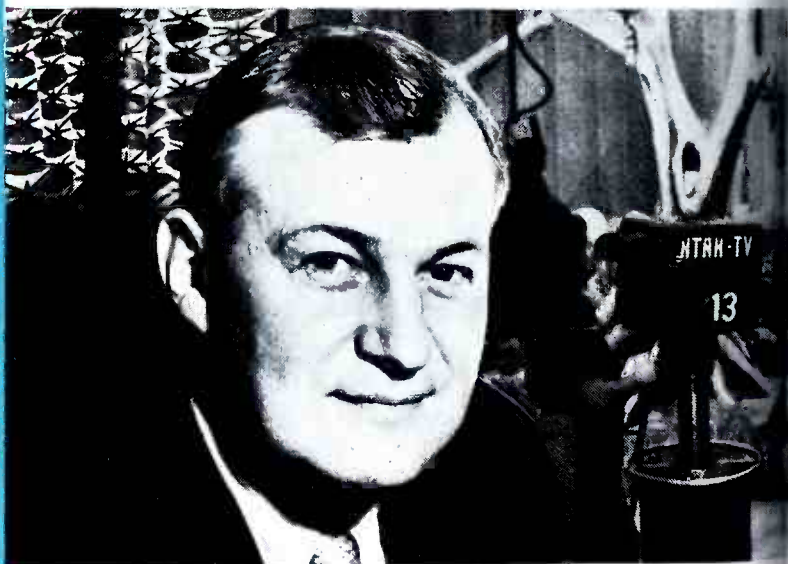
General Manager, Triangle Stations

"First of all, it's a tremendous buy, realistically priced for local use. Beyond that, my personal opinion is that the package is the greatest programming source ever made available to TV stations. 'Movietime USA' will automatically provide a competitive advantage for every station running it.

"As an organization, we are in the habit of relishing our many 'firsts.' We're proud to have scored another by being first to wrap up 'Movietime USA.' The fact that the contract is the largest ever negotiated by a film distributor and a regional station group is evidence of our confidence in the salability of every feature of the package."

Roger W. Clipp

ROGER W. CLIPP



General Manager, KTRK-TV

"I have been buying film for television for about ten years now and have never seen such enthusiasm on the part of our audience and advertisers as we have had since the announcement of our MOVIE TIME USA package. We have had an amazing number of calls and letters from people in and out of the industry about it.

"It goes to prove that RKO's star-studded package is the kind of television fare that will sell our station, because it is the kind of programming that the people have been waiting to see."

Willard E. Walbridge

WILLARD E. WALBRIDGE



**Vice President in charge of TV,
Crosley Broadcasting Corporation**

"The Crosley Broadcasting Corporation is very pleased with the arrangements completed with Mr. Matthew Fox for the showing of the RKO feature film package over our television stations in Atlanta, Dayton, Cincinnati, and Columbus, because we can now augment our fine schedules with star-studded names of filmland in such excellent features as 'Abe Lincoln in Illinois,' 'Citizen Kane,' 'Having a Wonderful Time,' 'Hitler's Children,' 'Quality Street,' 'Stage Door,' just to mention a few of the many tremendous box office smashes which assure our audiences that the best in movies will also be seen on WLW-Television. Yes, we are delighted... and the reason for this feeling is bound to become more and more apparent to our audience and clients as we program these great RKO features."

John T. Murphy

JOHN T. MURPHY



**Vice President in charge of Programming,
Westinghouse Broadcasting Company, Inc.**

"Westinghouse Broadcasting Company believes that good feature films are an important ingredient for effective local TV programming, today and tomorrow. We bought the C & C library, the first of the major feature film libraries available for television, because a library of this caliber offers a plentiful and well-balanced source of feature films to fit many programming needs. These features are rich in both story value and star value, and they are eminently promotable and salable. We are sure that these films will have great appeal for the viewers who tune to KDKA-TV, Pittsburgh; KPIX, San Francisco and KYW-TV, Cleveland."

Richard M. Pack

RICHARD M. PACK



President and General Manager, KOA-TV

"The addition of Movietime, U.S.A. feature films to KOA-TV's movie library is an exciting one for all of us. We believe these feature films to encompass all the facets of entertainment that bring about high ratings and audience acceptance."

"Among the great number of Hollywood's best feature films that KOA-TV has already shown or plans to show, the Movietime, U.S.A. package promises new highs in audience applause and commercial success."

William Grant

WILLIAM GRANT

**These are but a few of the many
unsolicited testimonials in our
files. Copies on request.**



**742 FEATURES
For Television**

**R K O
RADIO
PICTURES**

PLEASE TURN THE PAGE

Now! Remote Switching of COLOR OR MONOCHROME...

**10
Inputs**

**6
Outputs
(3 modules)**

Module design permits "building block" expansion. Each module handles ten inputs—two outputs.

CineScanner—Superior for Monochrome . . . and Color!

- ★ Designed for studio/master control applications—Low voltage D.C. relays eliminate costly video cabling.
- ★ Effects substantial savings on video processing equipment costs—as little as one-tenth the equipment required in some cases.
- ★ Control panel and switching chassis designed to fit various station layouts—provides utmost flexibility in station design.
- ★ Switching chassis designed for standard rack installation—minimum rack space required.
- ★ Module design (10 inputs x 2 outputs) permits ease of expansion.
- ★ Permits multiple control points.
- ★ Built-in tally lights and order wire circuits—auxiliary contacts for program audio.



PHILCO CORPORATION

Any TV Program Source

COMPOSITE OR NON-COMPOSITE

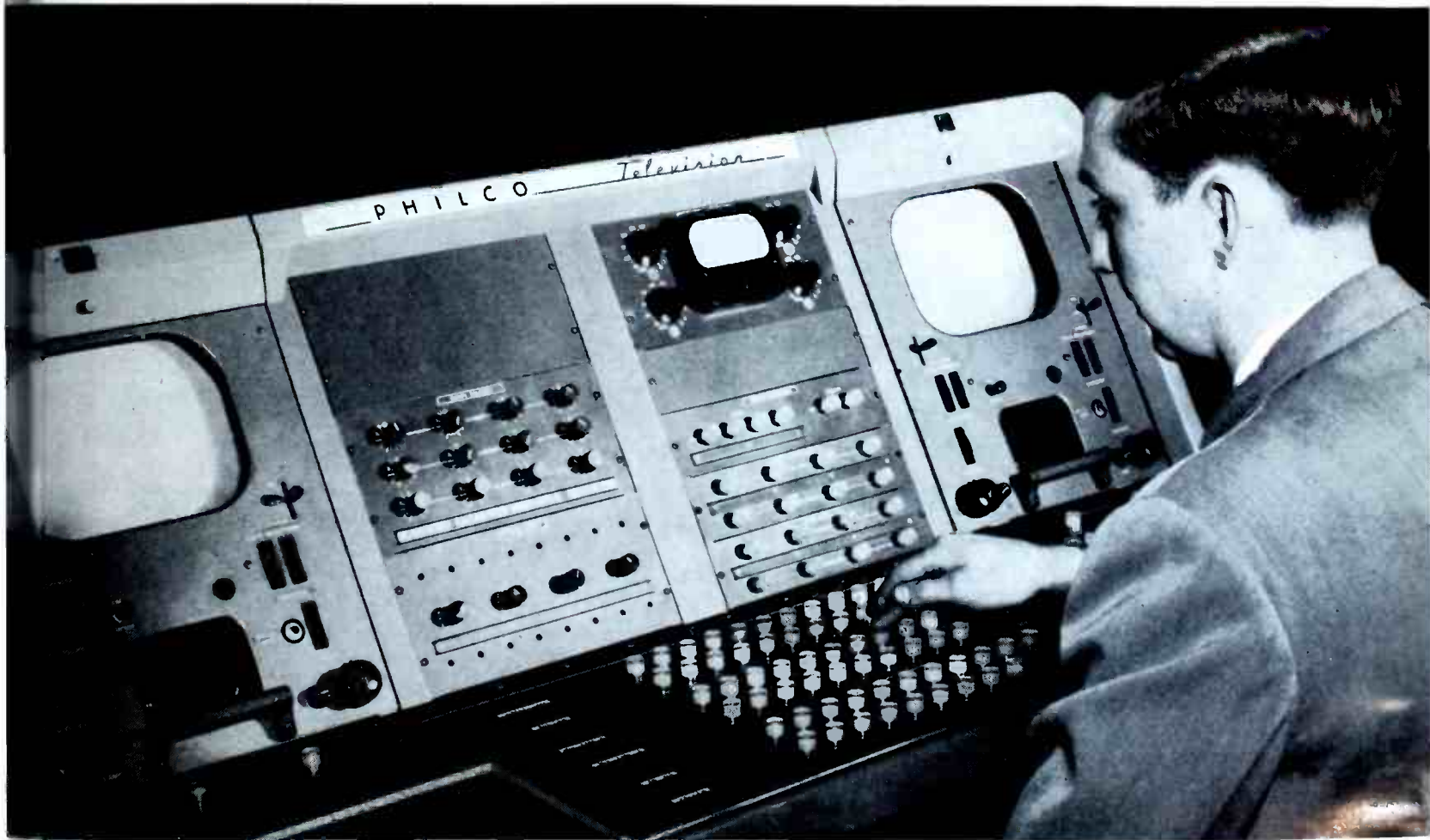
HERE is a compact, versatile TV switch that can be interconnected anywhere in your TV broadcast system. It will handle "simultaneous" (RGB), encoded color and monochrome—composite or non-composite . . . by remote control! This feature alone means big savings in encoding and distribution equipment.

But, this is only one of many important advantages. For example, by use of special color-coded patch plugs, video control of film, slide or

live source can be transferred from studio to master control or to transmitter room *in a matter of seconds*. Studio and master control switching functions can be accomplished by a single switching chassis at the console or in a relay rack. In addition, the system will control wipes, splits, fades, dissolves and other special effects.

Get full technical data on this newest addition to Philco CineScanner Color Equipment. Write Philco, Dept. T today.

Philco TV Switching System proves "simultaneous" switching practical and desirable



GOVERNMENT AND
INDUSTRIAL DIVISION

**PHILADELPHIA 46
PENNSYLVANIA**

In Canada: Philco Corporation of Canada Limited, Don Mills, Ontario

To sell North Texas:

24 top advertisers
have used **WFAA**

10 years or more!

Twenty-four top American companies have been advertising on radio station WFAA ten years or more. Among them are such names as R. J. Reynolds Tobacco Company, Plough Sales Corporation, Quaker Oats Company, The Mennen Company, Fant Milling Company, and others of similar caliber.

Why have these big names remained consistent advertisers on WFAA?

Because they know when they have a winner.

820
50,000 WATTS

WFAA

570
5,000 WATTS

DALLAS
NBC • ABC • TQN
Edward Petry & Co., Inc., Representatives

*Whan Study, A. C. Nielsen, N.S.I.

• **WFAA leads in North Texas in every category* . . .**

• **. . . in General News Coverage**

• (More listeners prefer WFAA-820 news than the next 3 stations combined)

• **. . . in Farm News Coverage**

• (Murray Cox's farm coverage is among North Texas' Top 10 in popularity)

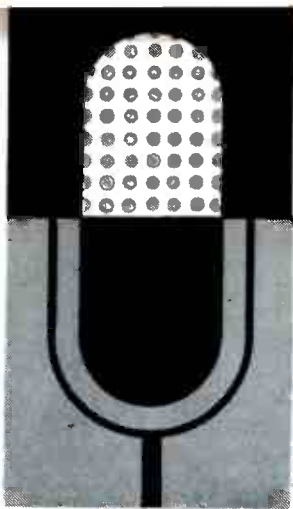
• **. . . in Programming**

• (8 of the Top 10 programs in North Texas are WFAA-produced)

• **. . . in Listenership**

• (of 109 stations WFAA leads decisively in both daytime and nighttime audiences)

• If you want to buy the biggest audience in the biggest Texas market, talk to your Petry man now!



radio wrap-up

New—a status report on radio advertising

With this issue, TELEVISION MAGAZINE begins a new series of monthly reports on general developments in the radio industry. (A special study on the inter-relationship of radio and TV appears on page 59.)

TOP TEN NETWORK ADVERTISERS

During August and early September: Colgate-Palmolive, Standard Brands, Bristol-Myers, Slenderella, Miles Laboratories, Lever Bros., Kraft, Texas Co., General Motors, Moni.

TOP TEN SPOT ADVERTISERS

Lever Bros., General Foods, Texas Co., Metropolitan Life Insurance Co., American Airlines, Winston Cigarettes, Shell Oil, Budweiser, Slenderella, Bristol-Myers.

TOP TEN SPOT RADIO AGENCIES

Red Bates; McCann-Erickson; BBDO; Young & Rubicam; Kenyon & Eckhardt; Foote, Cone & Belding; J. Valter Thompson; Leo Burnett; N. W. Ayer; Dancer, Fitzgerald and Sample.

RISE IN SPOT BILLINGS

Spot billings were \$75,822,000 for January-July period in 1956, up 21% over last year. . . . Local billings ran 2%-13% above the previous year, according to RAB. Spot and local radio were strongest in big cities, where TV competition is toughest. Leading local clients: auto dealers, supermarket chains, department stores. . . . Network billings off 24% for same period, but strong daytime upsurge began in August.

CAPITAL STATISTICS

Last year 14-million radio sets were sold in U.S. Present total is 142 million (in 1945 figure was 59 million). Industry expects to sell 14.4 million sets in 1956, according to Standard & Poor's Electronic Industry survey. . . . Car radios have more than quadrupled since 1946, now stand at 35 million, with 83% all cars radio-equipped.

To page 32

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

NIelsen, JULY 1956

Hour*	% Radio Homes Using Radio
6- 7 a.m.	0.1
7- 8 a.m.	9.3
8- 9 a.m.	11.7
9-10 a.m.	12.5
10-11 a.m.	13.7
11-12 noon	13.5
12- 1 p.m.	14.9
1- 2 p.m.	15.8
2- 3 p.m.	13.6
3- 4 p.m.	12.3
4- 5 p.m.	11.3
5- 6 p.m.	10.6
6- 7 p.m.	11.0
7- 8 p.m.	9.5
8- 9 p.m.	8.1
9-10 p.m.	8.1
10-11 p.m.	7.6
11-12 midnight	6.4

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

TOP TEN DAYTIME NETWORK RADIO PROGRAMS

NIelsen, AUGUST '56 (SECOND REPORT)

	Homes Reached
1. Democratic Convention (NBC)	2,791,000
2. Democratic Convention (CBS)	2,270,000
3. Democratic Convention (MBS)	2,223,000
4. Republican Convention (MBS)	2,081,000
5. Democratic Convention (ABC)	2,081,000
6. Young Dr. Malone (1st half) Tues (Carter)	1,939,000
7. Aunt Jenny (2nd half) Tues, Th (Lever)	1,892,000
8. Republican Convention (CBS)	1,845,000
9. Republican Convention (NBC)	1,845,000
10. Young Dr. Malone (2nd half) Fri (Sleep-Eze)	1,656,000

TOP TEN NIGHTTIME NETWORK RADIO PROGRAMS

NIelsen, AUGUST '56 (SECOND REPORT)

	Homes Reached
1. People Are Funny	1,088,000
2. Convention Preview	993,000
3. Cavalcade of Sports	993,000
4. Two For The Money	851,000
5. Monitor, Sat.	804,000
6. Counter-Spy	757,000
7. Official Detective	710,000
8. News From NBC, Tues	710,000
9. Gunsmoke, Sun.	662,000
10. Telephone Hour	662,000



Put your small change in Radi



*make a big change in your sales**

**You're looking at a lot more coin than you think.*

Adds up to eighty-two dollars, when you take a close look.

And spot radio today is coming a lot more money than you might think.

The reason's simple. More and more advertisers are learning this basic fact:

*for just a small part of your budget, you can reach more people,
more often, with radio than with any other medium.*

When you want to coin money in the country's 14 richest markets, call...

CBS RADIO SPOT SALES

Representing: WCBS, New York - WBBM, Chicago - WCCO, Minneapolis-St. Paul

RNN, Los Angeles - WCAU, Philadelphia - WEEI, Boston - KMOX, St. Louis - KCBS, San Francisco

WBT, Charlotte - WRVA, Richmond - WTOP, Washington - KSL, Salt Lake City - KOIN, Portland, Ore

WMBR, Jacksonville - The Columbia Pacific and Columbia New England Radio Networks

ARE "BIG NAMES" COMING BACK TO RADIO?

Jack Benny's return to CBS Sunday 7 p.m. slot is cueing speculation on whether major stars are on the way back into the medium. . . . Bob Hope set for 8 p.m. Friday spot on NBC, which is also considering a Perry Como vehicle. Robert Q. Lewis going into 8-8:30 p.m. strip on CBS. . . . Mutual planning to go into "big name" policy for Winter daytime shows, leaving evening for information-type programs. Theory is that TV has popularized many former radio stars, as in the case of *Amos 'n' Andy*.

OCTOBER PROGRAM DEBUTS

ABC . . . *Sunday Music Hall* premieres October 14, 7:30-10 p.m. To feature guest musical experts and discs spun by Charles Woods.

CBS . . . *O'Hara*, mystery-adventure show, was set to replace *Arthur Godfrey and His Friends* October 1. . . . Football roundup being discontinued after station and listener complaints on getting just pieces of several games. Henceforth country will be split up into four regions, with each getting broadcast of a full regionally-important game. . . . *Ma Perkins*, one of the oldest soaps, is back, under Lipton sponsorship, after having been dropped several months ago by P&G.

Mutual . . . People who have conquered some great adversity will be featured on *I Fought Back*, beginning October 15. Program will run 10-10:30 p.m. Monday-Friday, emceed by Todd Russell.

NBC . . . Changes are in the works as top-level program discussions continue. New radio v.p. Matthew Culligan recently announced that revamped program structure would feature news 'round the clock daily and nighttime shows in one-hour 'cross-the-board blocks. . . . *Monitor* scheduled to begin Friday night rather than Saturday morning.

DRUGS STRONG IN RADIO

Mentholatum is allocating \$1.5 million of \$5 million budget to CBS daytime serials. . . . Coldene spending \$500,000 for *House Party* twice weekly and a five-minute nighttime news strip on CBS, seven weekly portions of daytime serials and *Breakfast Club* on ABC, 10 participations in *Bandstand* and Fred Waring shows on NBC. . . . Ex-Lax putting \$400,000 into network radio.

POLITICAL COVERAGE TEST FOR NEW NETWORK CLIENT

Furniture and appliance manufacturer, the Kohler Co., now spending \$200,000 on conventions and election night coverage, will go heavy in medium if satisfied with current campaign. . . . Another network newcomer, Seaboard Drug, has picked up sponsorship of Walter Winchell's Sunday night quarter-hour on 530 Mutual stations. . . . American Home products taking Gabriel Heatter for three five-minute newscasts, with Belltone sponsoring the remaining two days.

RECORD STATION SALE

Healthy state of local radio is indicated by record \$5.3 million which Westinghouse shelled out for Chicago independent WIND. Previous high was \$4 million for WNEW, N. Y. Next Westinghouse station move may involve a N. Y. radio outlet.

ABC'S NEW FLOCK OF SPONSORS

Of 52 national advertisers who have signed up in past 12 months for ABC morning five-minute segments, 24 are new to network radio, according to Don Durgin, sales v.p. They include: Accent-International, America Bird Food Manufacturing, Beatrice Foods, Cameo Curtain, Consolidated Cigar Sales, Food Specialties, Foster-Milburn, R. T. French, Haysma, Magla Products, McIlhenny, National Business & Property Exchange, Pharma-Craft, Renuzit Home Products, Rust Craft Publishers, Sandura, Sleepe-Eze, Slenderella, International Salons, Stanback, Sta-Nu, State Pharmacal, Union Pharmaceutical, Whitney Frozen Foods.

CIGARETTE SPOT CAMPAIGNS

Bulk of American Tobacco Company budget for new Hit Parader filter cigarette going into "super saturation" campaign of 300 radio and 30 TV spots a week in each market on the schedule. . . .

Parliament adding 50-market spot radio campaign to tie in with spot TV drive. . . . Kent is buying spot radio in 18 markets. . . . Camels sponsoring local shows, as its three-a-week quarter-hour newscast on WCBS, N. Y.

RADIO "SPECTACULARS"

North American Insurance plans another Bing Crosby one-shot this December. Last year's "Christmas Sing" corralled audience of nine million at time and production cost of only \$16,000. . . . Minnesota Mining has signed with CBS for an hour-long plush comedy-music show starring Jack Benny.

"BANDSTAND" SPONSORS

Here's how NBC's live daytime *Bandstand* show was doing client-wise at presstime: contracts signed with General Foods, Miles Laboratories, Warner-Hudnut, Manhattan Soap, Puritan Foods, Nabisco, Pharma-Craft, Quaker Oats, 20th Century-Fox.

WOOLWORTH LIKES RADIO FOR PRESTIGE AND CONTINUITY

"A good low-cost medium for continuity in advertising" is how Mary Bentley, Lynn Baker agency account executive for Woolworth, describes radio in commenting on the value of *The Woolworth Hour*, just renewed on 206 CBS and 48 Canadian stations. "It's a prestige program which attracts very large audiences," says Miss Bentley.

ADVERTISERS TO DESCRIBE SUCCESS AT RAB CLINIC

Lowdown on successful radio operations of American Airlines, Pepsodent and Rea-Lemon-Puritan will be given by company executives at RAB's "How We Use Radio" clinic in N. Y.'s Waldorf-Astoria, Oct. 29-30. Heavy agency and advertiser turnout is expected.

RADIO-PHONIC SPOT BUYING

NBC Spot Sales may make many timebuyers more program-conscious through its new Radio-Phonic Spot Service, which enables a buyer to audition a radio show sold by the company by simply dialing the New York sales office. The buyer can listen on the telephone to as much as 15 minutes of any of some 75 shows. Transcriptions, fed to phone line electrically, are edited versions of each station's local programs recorded on 16-inch discs.



WCAU
PHILADELPHIA

means personalities

Good show, John Facenda, let's call it a day. This man is really amazing. His 11 p.m. news on WCAU-TV rates an impressive 20.3 average in ARB for the first six months of 1956. Name any other three newscasters heard in Philadelphia—network or local. Their *combined* ratings will be less than that of Facenda's nightly chat to 851,000 faithfuls. One-time newspaperman John Facenda does 16 news shows a week. Eleven TV, 5 radio and they all click. The reason? Call it sincerity, magnetism, personality. Personality—that's what makes John Facenda the outstanding newscaster in Philadelphia.

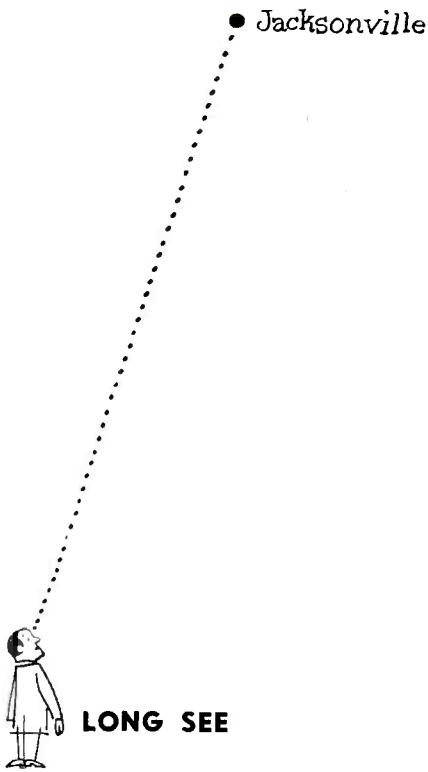
That's what makes WCAU, too.

WCAU, WCAU-TV *The Philadelphia Bulletin Radio and TV stations.*

Represented nationally by CBS Spot Sales.

By far Philadelphia's most popular stations.

Ask ARB. Ask Pulse. Ask Philadelphians.



● Jacksonville

LONG SEE

WMBR-TV's signal gets around—reaching 374,000 area homes with the highest rated shows, national and local.

	Able to receive WMBR-TV	Viewing 3 or more times weekly
Gainesville, Fla. (73 miles)	100%	99%
Brunswick, Ga. (77 miles)	100%	100%
Waycross, Ga. (77 miles)	98%	97%
Ocala, Fla. (102 miles)	96%	76%
Daytona Beach, Fla. (90 miles)	67%	35%
Tallahassee, Fla. (169 miles)	55%	27%

Data from ARB Metro. Area TV Coverage, Jan. 1956

W M B R - T V

Jacksonville, Fla.

Channel 4

CBS Television Spot Sales

Operated by The Washington Post Broadcast Division



props and premiums

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

Set records in kid promotions with a plastic laminated-cardboard phonograph record. First introduced by manufacturers of cellulose casings and plastic packaging materials to substitute for usual cardboard backboard in one-pound packages of "hot dogs," the record is available in any backboard size and plays for one minute at 78 rpm. It's waterproof with printing in vegetable inks in three colors—red, black and yellow. The presentation to meat packers has cartoon character created especially by Al Capp, "Hot Dog Davey," pointing to package of frankfurters, bearing individual packer's brand ID. Series of four folk-type songs with lots of kid-appeal keeps interest building for continued purchase. In the case of "Hot Dog Davey," the cartoon character, brand ID imprint and songs are carefully developed to fit any packer's name.

In very large quantities, cost to packer is only 3c per record, including individual imprint.

Manufacturer has sample records. Write for further information.

Good shots not always sure shots! Top photographic service operating on a world-wide scale takes the guesswork out of photographic artwork for air or published-ad use. Local budgets, not always capable of stretching to cover model, photographer and retouching fees, can easily handle this service which offers you selection from their stock of over 18,000 photos in categories like families, doctors, sports, savings (money), businessmen, hands, pinups, etc. Service available on three plans: yearly subscription, short-term rate, or one-print plan. You can have their basic photo morgue catalogue and order prints as you need, which gives you reproduction rights. Important point—service is cleared for TV and is already in use by some of the major networks and advertisers.

Write for catalogue and price plan.

Gimmicks and gadgets to catch the eye save many a promotion idea. If it's a mailing, try letter gadgets—tiny plastic miniatures of every shape and subject from alarm clocks to zulu heads.

Tests on selected mailings using these gadgets indicate a pull 10 times that of similar letters without gadgets. Can be utilized on your own or special letterhead along with gadget-sparked lead line. No problem to attach—simply paste on with dab of glue on flat side. They are lightweight; usually requiring no extra postage.

To give rough approximate of prices in quantity lots: alarm clocks can cost as little as 1¢ each; derbies—3/4¢ each; dog houses—1 1/2¢. Phrases like "happy birthday" are available in plastic script. Have special interest items—religious, etc.—if needed.

Write for newest catalogue and price list.

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.



the golden era of television is here

MONROE PROUDLY ANNOUNCES A GOLDEN TREASURY



HERE IS A BRIEF SELECTION OF STARS AND TITLES

ANCHORS AWEIGH

Gene Kelly • Frank Sinatra
Kathryn Grayson

ANNA CHRISTIE

Greta Garbo • Marie Dressler

BABES IN ARMS

Judy Garland • Mickey Rooney

THE BARKLEYS OF BROADWAY

Fred Astaire • Ginger Rogers

THE BIG HOUSE

Wallace Beery • Robert Montgomery

BLONDE BOMBSHELL

Jean Harlow

BOOM TOWN

Clark Gable • Spencer Tracy
Claudette Colbert • Hedy Lamarr

BOYS TOWN

Spencer Tracy • Mickey Rooney

BROADWAY MELODY

Fred Astaire • Eleanor Powell

CAMILLE

Greta Garbo • Robert Taylor

CAPTAINS COURAGEOUS

Spencer Tracy • Lionel Barrymore
Freddie Bartholomew • Mickey Rooney

THE CITADEL

Robert Donat • Rosalind Russell

DANCING LADY

Joan Crawford • Clark Gable
Franchot Tone • Fred Astaire

DAVID COPPERFIELD

W. C. Fields • Lionel Barrymore

DINNER AT EIGHT

John and Lionel Barrymore
Wallace Beery • Marie Dressler

EASTER PARADE

Judy Garland • Fred Astaire

FOR ME AND MY GAL

Judy Garland • Gene Kelly

A FREE SOUL

Norma Shearer • Clark Gable

GASLIGHT

Charles Boyer • Ingrid Bergman

GOODBYE, MR. CHIPS

Robert Donat • Greer Garson

THE GOOD EARTH

Paul Muni • Luise Rainer

GRAND HOTEL

Greta Garbo • John Barrymore

GREEN DOLPHIN STREET

Lana Turner • Van Heflin

THE GUARDSMAN

Alfred Lunt • Lynn Fontanne

THE HARVEY GIRLS

Judy Garland • Ray Bolger

THE HUCKSTERS

Clark Gable • Deborah Kerr
Ava Gardner

DITION PICTURES NOW AVAILABLE FOR TV PRESENTATION

For more than thirty years, M-G-M has produced the lion's share of fine screen entertainment.

Now, for the first time, a golden treasury of hits comprising over 700 M-G-M feature films has been made available for television presentation.

This program of unparalleled entertainment will be offered on the basis of an exclusive affiliation with a single television station in every important market in the United States.

These stations will acquire full rights to

be known as MGM-TV affiliates, with all the advantages that such recognition implies.

Special promotional co-operation will be extended by MGM-TV to the management of these stations to further enhance this golden opportunity for prestige and profits.

In cities where programming time is limited and this complete plan cannot therefore be implemented, a limited affiliation arrangement may be considered.

For the nation's stations great and small, and for their viewers, the golden era of television is here!

FROM MGM-TV'S GOLDEN TREASURY OF FEATURE FILMS!

IDIOT'S DELIGHT

Clark Gable • Norma Shearer

DR. JEKYLL & MR. HYDE

Spencer Tracy • Ingrid Bergman
Lana Turner

LIBELED LADY

Jean Harlow • Spencer Tracy
Myrna Loy • William Powell

MAYTIME

Jeanette MacDonald • Nelson Eddy

MEET ME IN ST. LOUIS

Judy Garland

MEN IN WHITE

Clark Gable • Myrna Loy

MIN AND BILL

Marie Dressler • Wallace Beery

THE MORTAL STORM

James Stewart • Margaret Sullavan

MRS. MINIVER

Greer Garson • Walter Pidgeon

MUTINY ON THE BOUNTY

Clark Gable • Charles Laughton

NATIONAL VELVET

Elizabeth Taylor • Mickey Rooney

A NIGHT AT THE OPERA

Marx Brothers • Allan Jones

NINOTCHKA

Greta Garbo

NORTHWEST PASSAGE

Spencer Tracy

THE PIRATE

Judy Garland • Gene Kelly

THE POSTMAN

ALWAYS RINGS TWICE

Lana Turner • John Garfield

PRIDE AND PREJUDICE

Greer Garson • Laurence Olivier

RANDOM HARVEST

Greer Garson • Ronald Colman

SAN FRANCISCO

Clark Gable • Spencer Tracy
Jeanette MacDonald

TEST PILOT

Clark Gable • Spencer Tracy
Myrna Loy

THE THIN MAN

William Powell • Myrna Loy

THIRTY SECONDS OVER TOKYO

Spencer Tracy • Van Johnson

THE THREE MUSKETEERS

Gene Kelly • Lana Turner
June Allyson

WEEKEND AT THE WALDO

Lana Turner • Ginger Rogers
Van Johnson

THE YEARLING

Gregory Peck • Jane Wyman

STATION OF THE STARS" SHOWMANSHIP

A golden treasury of MGM creative showmanship is available to all stations which become MGM-TV affiliates.

These stations will have the right to use the most famous trade-mark in the entire field of entertainment—the Lion of M-G-M.

Vast promotional potentialities will result from the identity which will be established between M-G-M's famous array of stellar personalities and the stations which will present them. Each affiliate will become known among its viewers as "the station of the stars," by virtue of the great names which will appear week after week on its film programs.

Finally, MGM-TV offers its affiliated stations complete and continuing locally-slanted promotion campaigns, including newspaper mats, brochures, posters, premiums, fan photos and trailers, developed through the showmanship experience of Hollywood's greatest motion picture studio.



For further information—write, wire or phone
Charles C. Barry, Vice-president,
MGM-TV, a service of Loew's Incorporated,
1540 Broadway, New York, N. Y.

TELEVISION AS A COMMUNICATIONS FORCE

A GRAPHIC PORTFOLIO

TELEVISION MAGAZINE SPECIAL REPORT NUMBER 2

Television's true measure goes beyond its ability to move merchandise. It lies in its power to communicate ideas and stimulate interests, to enlighten and enrich the American people. Those of us within the industry, involved with the daily details of an advertising medium, often lose sight of its importance as a cultural force. Presented on the following pages are some of television's most notable attempts to broaden the horizons of the individual viewer. In gathering these photographs, the problem was to choose, from so many fine efforts, a handful to typify television's great scope. It is a record of which anyone connected with the medium of television can be proud.

It is probably safe to say that no medium has contributed as much to public enlightenment as has television. This is usually overlooked when the critical spotlight is focused on the medium's shortcomings. The programs illustrated here are not exceptions; rather, they are typical of the programming efforts encountered on every station and network, often with the support of far-seeing advertisers and their agencies. Ratings are an inadequate measure of the audience's response to these ventures, but the figures are frequently impressive, indicating the breadth of interest in programs of high quality.



Cultures far from our own in time or space, have been interpreted on *Adventure*. About 700,000 families saw each weekly show, far more than visit N.Y.'s Museum of Natural History, which helped CBS-TV do the series.



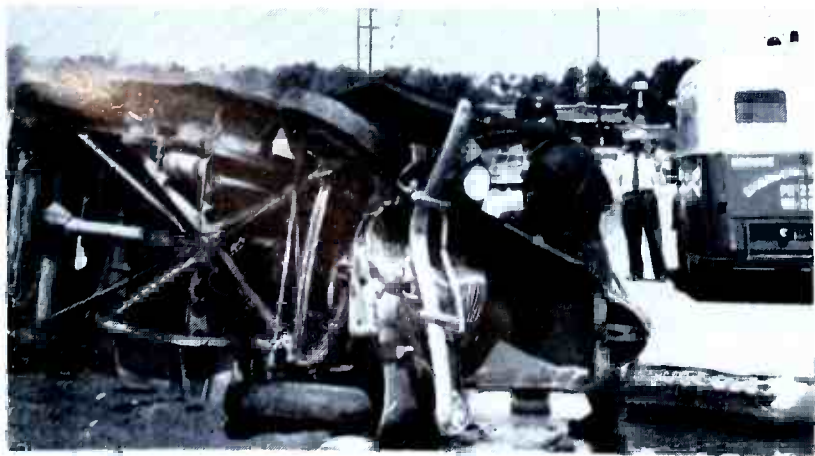
There isn't a station or network that hasn't devoted many hours to presenting religious leaders like Cardinal Spellman, shown above on CBS-TV's *Lamp Unto My Feet*.



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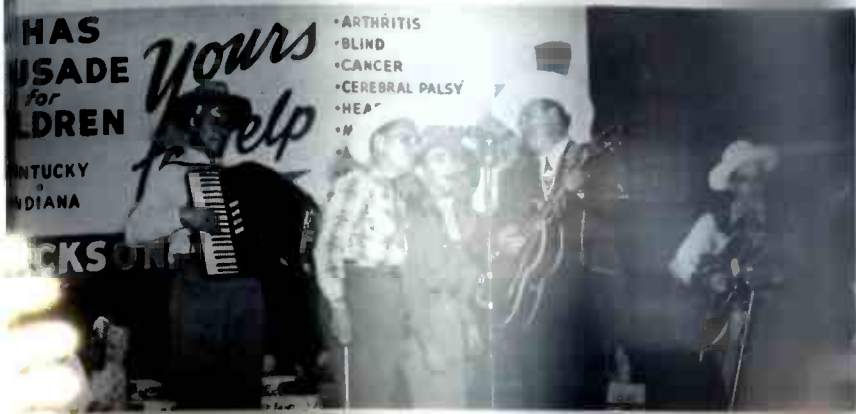
Putting world events in focus, NBC's *Project 20* turned miles of film footage into provocative documentaries like "The Twisted Cross" about the Hitler regime.



On holiday weekends, KTRK-TV in Houston-Galveston used TV's power to demonstrate the price of careless driving via live half-hour safety lessons. Result: no holiday traffic deaths in the area.

CBS-TV's *See It Now* has taken as its subject nothing less than the world and its problems. Ed Murrow's probing coverage of such diverse and controversial topics as the Salk vaccine situation (right), Africa, and the Vice Presidency, has brought new understanding of these problems to audiences as large as 22,200,000.

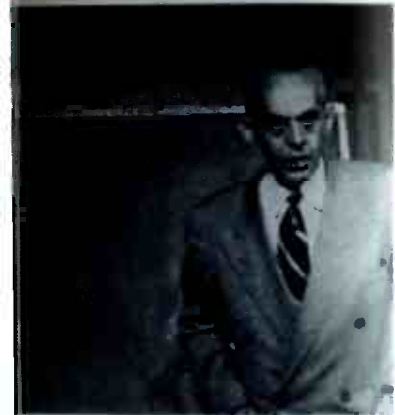




To aid Louisville's handicapped youngsters, WHAS-TV's *Crusade for Children* telethon uses national and local TV as an all-night variety show. Last year, 13,000 viewers responded with contributions totalling \$183,265.



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KYW-TV's Project X is a weekly half-hour, produced by the station's assistant directors. One Saturday it went to the Cleveland Museum to answer, "What's Art?" It has presented studies of Shakespeare, Greek culture, the Red Cross—whatever staff members choose for experiment (below).





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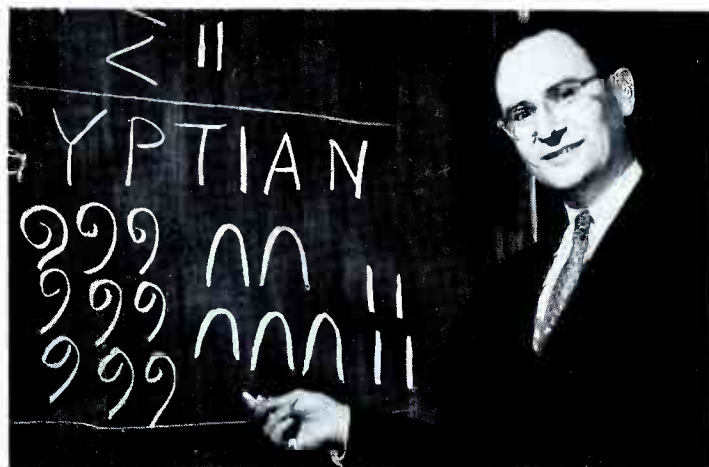
The L.A. booksellers who jointly sponsor KNXT's *Cavalcade of Books* say a novel reviewed on this Peabody Award winner will double or triple its sales. Moderators Georgina Hardy and Turnley Walker do reviews, interview authors.



Disneyland on ABC-TV reaches 20,000,000 or more people each week with its imaginative cartoons and with such serious studies as "Antarctica," dramatizing the discovery of a continent.



With integration of the schools still a controversial local issue, WAAM produced a half-hour documentary reviewing the facts and the community's feelings. *Desegregation—Baltimore Report* won the first Robert E. Sherwood Award.



Universities and stations across the country cooperate to awaken interest in learning. Typical is WATV's weekly half-hour, *Report from Rutgers*. Viewers in N.Y.C. area responded to its mathematics cycle (above) with 500 letters a week.



Through its series with Joseph N. Welch on the Constitution and with Leonard Bernstein on the history of music, *Omnibus* has proved how broad TV's scope can be. Some of its experiments have failed, but over-all it has brought provocative fare to weekly audiences of 6,000,000 or more.





Over 17,000,000 people saw a modern masterwork, Shaw's "Caesar and Cleopatra" on NBC's *Producer's Showcase*. The color spectacular series has recreated some of the theatre's best efforts for the TV audience—"Peter Pan," "Skin of Our Teeth," "The Barretts of Wimpole Street."



Assignment India, NBC-TV's film report on the people and problems of India, narrated by ex-Ambassador Chester Bowles, was seen by 3,758,000 families on its first telecast. It was viewed by another 4,000,000 when it was repeated on Christmas Day. A Peabody winner.

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Reflecting the role of the TV station as a community force are such programs as WJBK-TV's *Detroit Speaks*, a weekly half-hour in which city leaders exchange views on problems like racial tensions, the coming Seaway.



Many stations are using the strength of their own medium to help their communities fight juvenile delinquency. One example: WBAP-TV produced *Youth Court*, a half-hour of discussion by teenagers and a judge of cases from the Ft. Worth Juvenile Court. The Junior League sponsored the series.

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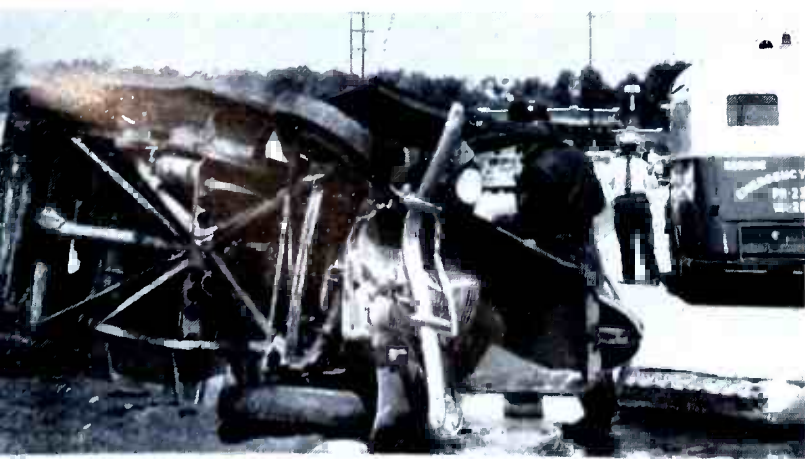
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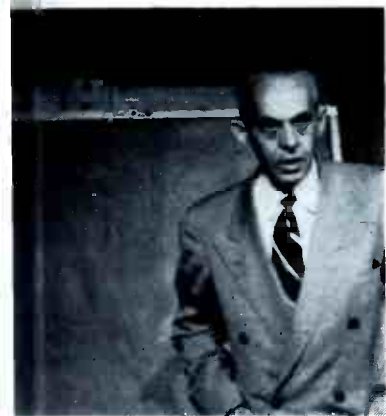




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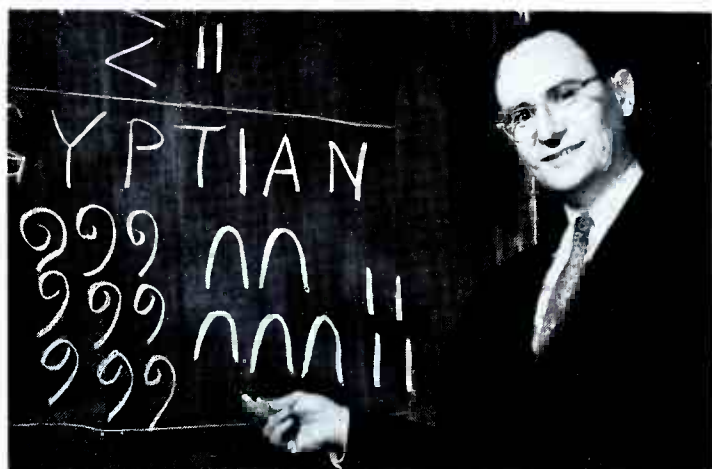
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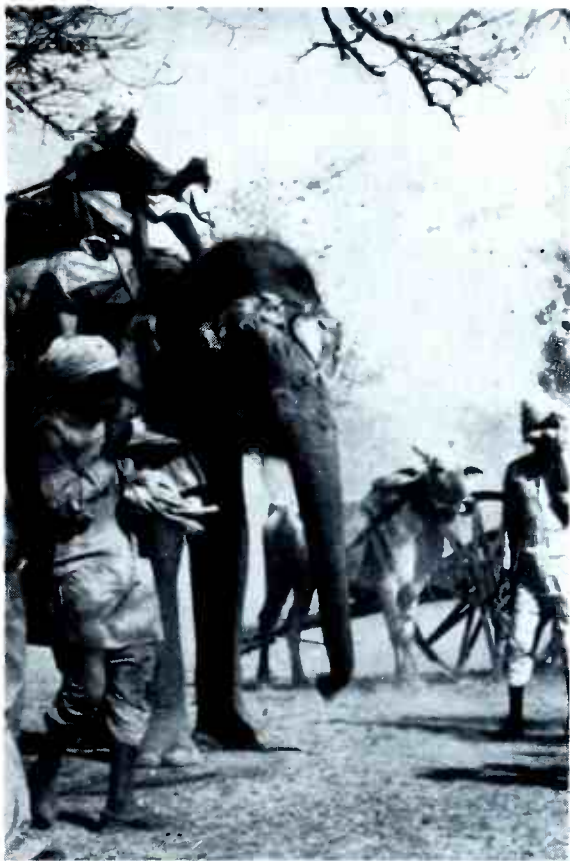


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Indicating that if stations don't slough off their public-service ventures, viewers won't either, WWJ-TV programs its *Traffic Court* series in a valuable time slot, Tuesday at 10:30. The dramatic re-enactments of actual Detroit court cases win an impressive rating—27.9.



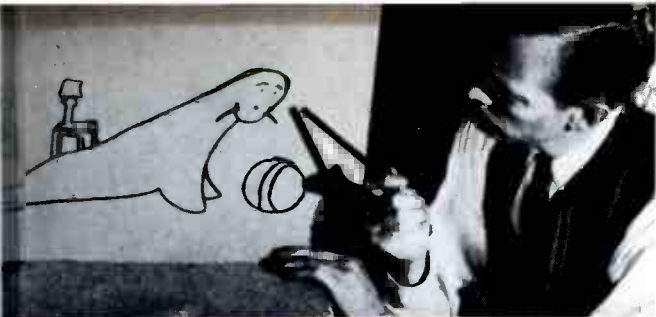
Over 5,000,000 watched "Madame Butterfly" on *NBC Opera*. This series has presented the classics in color, and its experiments with new works have created fresh classics, like "Amahl and The Night Visitors." The *Opera* group will tour country.



Junior Supplement, Monday 4:30-5, is WDSU-TV's "magazine for teenagers." It includes a newsreel for youngsters, remotes from New Orleans schools, interviews with celebrities (the Liberaces, above) and discussions. The station's Teen Age Advisory Board plans this show, gives advice on others.



Although TV has created many outstanding works of its own, it has offered notable adaptations from other media. Taking a widely acclaimed book, "The Day Lincoln Was Shot," Paul Gregory developed a stirring drama for *Ford Star Jubilee* on CBS-TV, starring Lillian Gish, Raymond Massey and Jack Lemmon (above). Estimated audience: 35,728,000 viewers.



Camera Three, pioneering venture first on WCBS-TV and now on the network, has ranged from Greek culture to Dostoevsky. Among its triumphs: "What Price Nonsense" (above), on the art of humor.

TV helps viewers find a better understanding of religion, their own and others. Typical is WCAU-TV's *Bless This House*, a five-minute period presenting a different Philadelphia clergyman each day.



Kraft Theatre stands out among the sponsored drama series that have consistently tried new and difficult forms. Rather than sticking to surefire stories, it tackled works like "Patterns" and "A Night to Remember" (right), both so enthusiastically received that they were repeated. Over 18,000,000 families watched the dramatizations of the Titanic disaster on NBC.



With Orson Welles as narrator, CBS-TV's *Out of Darkness* was more than a documentary on mental health; it was a moving plea for understanding. The 90-minute report reached an estimated audience of 15,000,000.



"The Caine Mutiny Court Martial" was one of the highlights of the 1954-55 Broadway season. *Ford Star Jubilee* paid over \$200,000 to bring the complete production with its star-packed cast to TV. It reached an estimated 34,053,000 people, probably more than read the book, attended the play or saw the movie.



Not only on special occasions does TV present great music. ABC's *Voice of Firestone* regularly has guests like Nadine Conner and Eugene Connelly (above).





NBC's *Elder Wiseman* series, by means of filmed half-hour interviews, has taken viewers to call on some of the most fascinating men of our times, men like Pandit Nehru (above), Sir Bertrand Russell and Carl Sandburg.



CBS-TV's *You Are There*, by dramatizing the events "that alter and illuminate our times," such as Lee's surrender to Grant (above), has brought new understanding of the past to audiences that are often as large as 18,000,000.

Local as well as network programs work for understanding of medical progress. KGUL-TV in Houston-Galveston, presents *Man and Medicine*, Sunday, 6-6:30. Aided by the Texas Academy of Science, it has shown a real operation (below), used time-lapse photography, film and artwork to describe new research.



Wherever the news breaks, television's cameras follow, whether to cover the *Andrea Doria* sinking or a hometown fire, such as a WRCA-TV newsman is doing, above. Every station and network has had its scoops and triumphs; all add to viewers' knowledge by letting them see for themselves people and places in the news.

Television Magazine
Reprints of Special Report No. 2
are available at 25¢ each



We note with considerable interest that science has isolated the reasons that a new-born baby cries. They are, in no particular order:

- Hunger
- Excessive moisture in the trousers
- Warmth
- Coolth
- The discovery that his share of the national debt is \$1607.53.

Before things get out of hand, we hasten to suggest a reason for rosy hue-ing the whole thing, at least for part of the population: A kid born in Eastern Iowa can watch WMT-TV as he grows up. This won't do much to offset the first four reasons, but it may merit some optimism anent the fifth.

WMT-TV Channel 2

CBS for Eastern Iowa

National representatives: The Katz agency

Mail address: Cedar Rapids

Says International Latex's A. N. Spanel:

“**I**
STAKE MY
COMPANY'S
FUTURE
ON TV”

2,400 spots a day for 5 years—the story behind an unprecedented campaign

BY HERMAN LAND

Never before in American history has a big company had such faith in an advertising medium that it has dared to undertake a vast program of plant and personnel expansion solely on the conviction that its upcoming campaign in that medium must be a success. That, I believe, is the real significance of the International Latex spot-TV campaign now getting under way.”

This unabashed pronouncement comes from a man, hitherto unknown in broadcasting circles, who has suddenly emerged as one of the most powerful forces on the television scene, and who appears likely to remain a power for at least five years—A. N. Spanel, founder and board chairman of the International Latex Company. He is the man behind the widely publicized film-for-barter deal with which Matty Fox and C&C Corporation have made many a controversial headline these past six months.

Here for the first time is an authoritative account of the biggest spot deal in television history, based on a series of exclusive conversations with Spanel.

That the International Latex plan calls for a saturation drive of ten announcements a day, seven days a week, 52 weeks a year for five consecutive years in each market is already well known. What has not been revealed till now is the actual number of markets sought: 242. In other words, just about every market in the country!

Here is saturation indeed, marking a TV high point for sustained intensity. It is not the product of a momen-

tary inspiration, but the logical culmination of International Latex practice since its inception 24 years ago, of what Spanel calls “sales and advertising at saturation levels.” This he holds to be the key to sales success.

Spanel is prepared to stake his entire future on this saturation campaign. He has announced plans to invest \$25,000,000 in new plant construction. The company's present plants are located at Manchester and Newnan, Ga., Dover, Del. and Lafayette, Ala. Add the \$20,000,000 to be paid to C&C for the spot schedules and the total investment comes to \$45,000,000. As part of the expansion, Spanel expects to increase his working force from 4,000 to 12,000.

To pay for all this, International Latex will push on TV for sales of girdles, brassieres, gloves, baby pants, bathing caps, and all other Playtex products, along with Isodine Antiseptic, a stingless antiseptic produced by the company's new Isodine pharmaceutical division.

Spanel confidently predicts that within two years the company's sales will leap from the current annual rate of \$40-million to \$120-million. What makes him so certain that the TV campaign will pay off so handsomely? Why does he say that “If we fail it will be an open admission to all that we are the most horrible incompetents who ever existed”?

The answer, given forthrightly, without the coy equivocation about media values met with so often among ad-

To page 98



WHAT MAKES EXECUTIVES PROMOTABLE?

Ambition, intellectual ability, performance, drive, mark the man who'll rise

THE GOOD EXECUTIVE MIGHT HAVE ALL THESE QUALITIES— THE PROMOTABLE MAN MUST HAVE THE 8 CHECKED

- ▶ 1. **Position performance** — How well the executive carries out the duties of his present job.
- ▶ 2. **Intellectual ability** — Ability to solve problems, to adapt to new situations, to analyze and make judgments.
3. **Human relations skill** — Ability to motivate people and get them to work together.
4. **Personal characteristics** — The total of temperament or personality characteristics bearing on executive functioning.
5. **Technical knowledge** — The knowledge of functional skills needed to carry out position requirements.
6. **Breadth of knowledge** — Range of interests. Use of information and concepts from other related fields of knowledge.
7. **Planning** — Looking ahead. Developing programs and work schedules.
- ▶ 8. **Administration** — Organizing own work and that of others. Delegation, follow-up, control of position activities.
9. **Accomplishment** — Effective use of time. Amount of work produced.
10. **Quality** — Accuracy and thoroughness. High standards.
11. **Dependability** — Meets schedules and deadlines. Adheres to instructions and policy.
12. **Acuteness** — Mentally alert. Understands instructions, explanations, unusual situations and circumstances quickly.
13. **Capacity** — Mental depth and breadth; reservoir of mental ability.
14. **Flexibility** — Adaptable. Adjusts rapidly to changing conditions. Copes with the unexpected.
15. **Analysis and judgment** — Critical observer. Breaks problem in components, weighs and relates; arrives at sound conclusions.
- ▶ 16. **Creativeness** — Original ideas. An inquiring mind. Fresh approaches to problems.
17. **Verbal facility** — Articulate. Communicative—generally understood by persons at all levels.
18. **Socialness** — Makes friends easily. Works "comfortably" with others. Has sincere interest in people.
19. **Acceptance** — Gains confidence of others; earns respect.
20. **Sensitivity** — Has a "feel" for people; recognizes their problems. Quick to pick up "the way the wind is blowing." Is considerate of others.
- ▶ 21. **Leadership** — Receives loyalty and cooperation from others. Manages and motivates others to full effectiveness.
22. **Developing others** — Develops competent successors and replacements.
- ▶ 23. **Motivation** — Has well-planned goals. Willingly assumes greater responsibilities. Realistically ambitious.
24. **Attitude** — Enthusiastic, constructive, optimistic, loyal. Good orientation to company, position, and associates.
25. **Vision** — Has foresight; sees new opportunities. Appreciates, but not bound by, tradition or custom.
26. **Self-control** — Calm and poised under pressure.
- ▶ 27. **Initiative** — Self-starting. Prompt to take hold of a problem. Sees and acts on new opportunities.
- ▶ 28. **Drive** — Works with energy. Not easily discouraged. Basic urge to get things done.
29. **Self-confidence** — Assured bearing. Inner security. Self-reliant. Takes new developments in stride.
30. **Objectivity** — Has an open mind. Keeps emotional or personal interests from influencing decisions.

BY C. WILSON RANDLE

Partner and Director, Booz, Allen & Hamilton

Note: Although this study was conducted outside the television field, its findings are of interest to those concerned with the problems of agency or broadcasting management. In such areas, however, creativeness, youth and flexibility probably play a more important role than they do in industry in general. The author, C. Wilson Randle, once dean of Western Reserve Business School, is a partner in the management-consultant firm which recently did an analysis of NBC's management. This article is condensed from the "Harvard Business Review."

The unceasing search for management talent today assumes major proportions. At the same time, the hunting ground is narrowed. Management is now aware that its top executive requirements must be largely met from within the company rather than from the market place. And, in turn, this puts a distinct premium on identifying promotable executives—those who, in the long run, must carry the responsibility for directing the business.

The analysis of 3,000 executives which forms the basis for this study—a research project to identify the characteristics of promotable executives—shows only slightly more than one-third qualified for advancement. This lends urgency to the quest for a means of identifying promotable

men more quickly and more surely.

To identify a man for promotability, two kinds of yardsticks are employed: (1) He must meet the criteria for promotability found in all executives. (2) He should also meet the criteria which discriminate at the management level and in the functional area in question.

Specifically, 1,427 cases were used exclusively for preparing the statistical tables in order to assure the greatest possible validity. The balance of the total sample of 3,000 served to provide background, confirmation, and interpretative information.

Analysis of the appraisal information disclosed more than 100 identifiable characteristics possessed by

the 1,427 executives in the sample. But only 30 were of sufficient occurrence to be regarded as prevailing or "common denominator" characteristics. The box on the left lists and briefly defines these qualities.

Broadly, they may be divided into two groups—discriminating and non-discriminating:

Discriminating. Of the 30 common-denominator qualities, eight appeared to have generalized discriminating power. These "universals" tended to distinguish promotable men from nonpromotable men throughout—not only in the total sample but in virtually every one of the executive subgroupings.

Another 16 qualities appeared to have specialized usefulness as dis-

To page 106

PROMOTABILITY CALLS FOR DIFFERENT QUALITIES AT DIFFERENT LEVELS

Extent to which quality was outstanding (% of group studied)

CHARACTERISTIC	Percentage presence as an outstanding quality					
	TOP LEVEL		MIDDLE LEVEL		LOWER LEVEL	
	Promotable executives	Inadequate executives	Promotable executives	Inadequate executives	Promotable executives	Inadequate executives
DISCRIMINATING						
These characteristics differentiate promotable from nonpromotable executives						
FOR ALL EXECUTIVES						
Position performance	64%	11%	47%	6%	39%	2%
Drive	55	22	42	17	50	5
Intellectual ability	58	27	42	6	34	0
Leadership	46	5	40	8	36	5
Administration	55	11	39	6	31	3
Initiative	46	14	33	4	42	7
Motivation	88	14	32	10	30	3
Creativeness	34	8	25	8	34	3
FOR SPECIFIC MANAGEMENT LEVELS						
Dependability	63	24	—	—	—	—
Planning	46	19	29	6	31	9
Accomplishment	39	1	—	—	—	—
Quality	40	11	—	—	—	—
Flexibility	—	—	31	6	32	7
Analysis and judgment	—	—	51	12	42	3
Acceptance	—	—	54	15	—	—
Capacity	—	—	—	—	53	5
NONDISCRIMINATING						
These characteristics are valuable but do not determine promotability						
FOR ALL EXECUTIVES						
Dependability	—	—	25%	6%	23%	20%
Self-control	32%	11%	23	4	23	17
Verbal facility	31	27	17	8	14	1
Self-confidence	26	11	11	8	9	1
Sensitivity	32	11	11	2	2	0
Objectivity	16	5	3	4	2	0
FOR SPECIFIC MANAGEMENT LEVELS						
Vision	21	8	9	4	4	0
Breadth of knowledge	39	19	33	17	30	15
Quality	—	—	22	6	30	10
Accomplishment	—	—	27	6	16	2

In joint experiment,
3 Rochester stations and TvB
proved TV could
out-pull newspapers

TV MEETS RETAILER'S

An event took place in Rochester last summer which has important meaning for retailers and suppliers throughout the country. The largest department store between New York and Cleveland—Sibley, Lindsay & Curr Company which does a \$30,000,000 annual volume—put television to the test in a unique experiment involving the co-ordinated efforts of the city's three television stations and the TvB.

As a direct consequence, a new era of department-store TV use appears to have begun in Rochester. Henceforth, TV will take its place as a major medium in future Sibley promotions, with at least one new campaign already scheduled. The competition, heretofore skeptical of TV's value, is showing serious interest in the medium for the first time; one store, MacCurdy's, had launched its own TV promotion by mid-September.

The Sibley test was undertaken in response to the challenge tossed at the city's stations by the store's top management. "We were vitally interested in getting into TV properly," explains president Egil Krogh, who has long had a reputation for progressive thinking in the department store field. "Our annual ware-

house sale offered the perfect opportunity for a clear-cut test. It was to be away from the store in an armory, and no one could learn about it except through the medium of advertising we employed. We threw down the gauntlet, challenged the stations to show us what they could do if we made television the only medium for the promotion. We planned to compare results directly with our previous newspaper campaign on a dollar-for-dollar basis."

The challenge was accepted. Summing up the campaign, Krogh says, "I think it was terrific. The experiment was a success."

Results, from identical dollar investments:

Television produced a 13.3% volume increase, department for department, over what newspapers had delivered the previous year.

Unit sales averaged \$20 higher than the previous year's. More higher-priced goods, featured on TV, were sold.

The television campaign attracted many more *new* customers from outside the metropolitan home county. A great many came from distances up to 35 miles away, as compared with the 10-12 mile radius in which the newspapers had proved most effective.

Television broadened the department store market by bringing in the type of customers who had not yet caught up with the latest styles.

There was a material difference in the character of traffic generated by the two promotions. The previous year's newspaper campaign produced a peak flow on the first day of the four-day sale. The number of customers fell off sharply as the sale continued. The TV promotion, on the other hand, resulted in a fairly steady customer traffic throughout the four days, with the opening-day crowd the largest.

The TV campaign that produced these spectacular results was a spot saturation drive worked out jointly by the sales managers of WHAM-TV and of WVET-TV and WHEC-TV (the latter two occupy channel 10 on a shared-time basis) together with Louise Wilson, Sibley TV and radio director. There were 14 announcements telecast between Monday 6 p.m. and Friday evening. Approximately 75% of the announcements were scheduled for Wednesday, the opening day, and Thursday. Although nighttime periods were employed, the emphasis of the schedule was on daytime. In addition, there was a half-hour interview program on Tuesday afternoon. *To page 108*



CHALLENGE

HOW TV COMPARED WITH NEWSPAPERS IN SIBLEY WAREHOUSE SALES

Bought: saturation schedules on WHAM-TV, WHEC and WVET

	Mon.	Tues.	Wed.	Thurs.	Fri.	Totals
ID's	12	18	7	20	14	71
Minutes	—	14	15	5	—	34
Chainbreaks	—	11	22	7	—	40
Programs	—	1*	—	—	—	1*
Totals	12	43	44	32	14	145

*An interview show 1:00-1:30 p.m.

Bought: Double truck plus one page in the Monday night Rochester *Times Union*, double truck in the Tuesday morning Rochester *Democrat and Chronicle*, one page in the Wednesday night Rochester *Times Union*.

The television campaign scored a 13.3% volume increase over the print campaign of the previous year. Unit sales in the TV campaign averaged \$20 higher than with the newspaper campaign. Television attracted customers from as far as 30-35 miles away, while the newspaper had been most effective in a 10-12 mile area.

1956
TELEVISION
BUDGET: \$4,500

1955
NEWSPAPERS
BUDGET: \$4,500

RESULTS

WHAT COMMERCIALS COST ... AND WHY

BY HARRY WAYNE McMAHAN

More controversial than ever is the rising production cost of TV film commercials. Everyone admits the costs are rising, but there is disagreement as to why, how much, and just what we have to show for it.

Actually, when the many viewpoints are analyzed, it looks like costs are up between 40% and 50% in the last five years. And many an advertiser has only to check his own figures to know it's true: The simple live action commercial that cost \$1,500 in 1951 is now closer to \$2,200 and that top quality cartoon that budgeted at \$6,500 then can easily crack \$10,000 now.

Manpower costs more, sure. Unions have upped the ante all around. Specialized artists and craftsmen demand more money, now that they've proved themselves in the new medium. Producers who found they weren't really showing a profit then have become more frank in asking for a "living wage" themselves.

The SAG code of 1953 increased the cost of actors and announcers and established the requirement of payment for re-runs of film commercials.

Little did the men who signed that first contract know the money snowball they started. Overnight it created a score of announcers in the

Editor's Note: Mr. McMahan's regular monthly column appears on page 20.

ANALYZING SIX
PRODUCTION
TECHNIQUES AND THEIR
ROLES IN INCREASING COSTS

WHICH FILM TECHNIQUE WILL DO THE BEST JOB FOR YOU?

Using 35mm film, full union operation, top quality

Production Technique:	Best Uses of Technique:	Approximate Cost Per Foot: (Plus other charges)	Normal Delivery: (Faster Costs Extra)
CARTOON (Full Animation)	Gaining Interest Trademark Characters Personalizing Products Exaggeration, Fantasy Singing Jingles	\$90... (Plus—Sound Track, Jingles, Special Voices, Complicated Animation.)	60-90 Days (From Recording of Sound Track)
LIVE ACTION (Narrative)	Demonstration Exposition Human Interest	\$50... (Plus—Sound Track, Special Sets, Location Trips, "Name" Actors, Trick Optical.)	21-60 Days (From Script Approval)
LIVE ACTION (Dialogue)	"Personality" Commercials Testimonials Key Copy Lines Dramatic Commercials	\$60... (Plus—Special Sets, Location Trips, "Name" Actors, Trick Optical.)	30-60 Days (From Recording of Sound Track)
STOP-MOTION	Demonstration Mechanical Action Personalizing Product	\$80... (Plus—Sound Track, Special Sets, Special Props, Complicated Animation.)	60-90 Days (From Recording of Sound Track)
PUPPETS (Stop-Motion Type)	Trademark Characters Singing Jingles	\$80... (Plus—Sound Track, Jingles, Special Dolls, Sets and Props.)	45-75 Days (From Completion of Puppet Dolls)
PHOTO ANIMATION	Titles & Signatures Retouching Products "Catalog" of Products	\$25... (Plus—Sound Track, Special Art, Still Photos.)	21-45 Days (From Script Approval)

100,000-a-year bracket, and today the major advertiser pays this figure to an announcer whose name isn't even featured on the air—100,000 for an anonymous voice!

Animation costs have jumped with various union increases in the last five years, and the increases in Hollywood now fairly balance the scales with those in New York. The West Coast, once less costly, now no longer can consistently claim this boon.

The increase in live-action film costs has only partially been due to wage raises. The cost of studio space, equipment, transportation and almost everything else has gone up. As a matter of fact, one producer points out that "the scripts them-

selves are just plain more expensive." (Could be the M-G-M influence on commercial writers.)

As advertisers have been forced into paying more and more for TV program costs, the rubber bands on the commercial budgets have naturally loosened a little, too. That \$10,000 cartoon would have been a bitter pill five years ago, but now it tastes just like the other aspirin of TV.

And oddly enough, the results are worth it, it seems to me. Compared with five years ago, sound tracks are certainly 40% better. More music is being used. Fewer stupid jingles get by and some of the great ones are really great.

Perhaps the biggest improvement

has been in animated cartoons. Fresh experimentation has brought forth new design, new styling that strides a long way from "Krazy Kat." Some animation has gone overboard, certainly, but that can be tolerated when you view all the overall gain cartoons have made.

Live-action film commercials show some pleasant improvements, too. Better, more tasteful settings are evident here and there. Better camera work and direction show that more expert craftsmen are being developed—or are joining the business. And, generally, the overall production values in live action are not too far behind that 40% figure.

To page 103

Choosing spot for its first TV venture,
Dan River Mills relies on local shows

SELLING SOFT GOODS VIA SPOT TV

BY GERI COHEN

The initial campaign of Dan River Mills may well contain an answer to an oft-perplexing question—how to sell soft goods on television.

One of the country's largest fabric houses, Dan River moved into television last July with a ten-city spot drive. The results, according to the company's general advertising and promotion director A. W. Barber, were "extremely satisfactory."

Dan River's Spring promotion will follow the same pattern.

"For us," says Barber, commenting on TV's relatively meager share of soft-goods advertising, "it was never a question of *whether* to use television, but *how* to use it. It was there, the strongest advertising medium available, waiting for us to figure out how we could make it pay off for us. So we cast about for a formula, within the framework of the special limitations set by the nature of our business."

The specific ingredients comprising the Dan River formula are: spot, daytime, live-personality programs, and a strong emphasis on live ad-lib commercials.

Network TV, used so successfully by the hard-goods advertisers and courted haphazardly by the soft-goods people was bypassed by Dan River. Aside from its almost prohibitive cost, it could not lend itself, in the view of the company, to the one element crucial to the success of its advertising: *merchandising at the retail level.*

"The opportunity to merchandise locally on a seasonal item is all-important to us," says Barber. "It is the retailer who can make or break our advertising and we found that, for some reason, retailers reacted much more enthusiastically to mention of a well-known TV personality in their own market than they did to the less tangible—if more glamorous—network 'names.' I found that if I walked into a store in Los Angeles, say, and told them Red Rowe would be selling Dan River's Wrinkle-Shed fabrics the store gave us excellent cooperation in point-of-sale merchandising."

Equally important was the conviction that the nature of the medium, until such time as color achieves mass circulation, eliminates the possibility of selling style. Experience has repeatedly shown that women look for



Television campaign was spearheaded by heavy advance promotion, under supervision of Grey Advertising Agency v.p., Ralph H. Axthelm.

Basic to Dan River's formula for using TV is an unequivocal commitment to live-personality programs. Ceil Lowman (above) does commercials on the *Ted Steele Show* on WOR-TV in New York.



Agency produced two 30-second filmed commercials, leaving the frequency of their use to the discretion of the individual program stars.

style first, and this has dictated Dan River's print-advertising approach. Since color is believed essential in style story, on TV the company had to rely on the strength of its *performance* story—traditionally a secondary factor.

(*Editor's note:* A move which is likely to increase the volume of fashion advertising on television is the recently-launched "compatible colors to see and wear" promotion. Jointly sponsored by RCA and 11 major fashion companies, the national campaign ties in with 150 key retail outlets and will feature a cross-country "color caravan" using closed-circuit demonstrations of fashion displays.)

States Barber: "What we needed was somebody to give our commercials believability, to a ready-made audience with whom he or she had already developed a franchise. We found that when someone like Ceil Lowman, on WOR-TV's *Ted Steele Show* in New York, held up a dress and pointed out the advantages of the Wrinkl-Shed fabric of which it was made, women believed her. This was repeated in all the markets we used, because the people

in the area had built a strong reliance on these personalities."

Dan River Mills labels its television approach "promotional advertising." Standing somewhere between direct-sell—or *item*—advertising and the strictly institutional, it aims for consumer acceptance of the brand label.

The sales story is pegged to a specific theme, which, in this case, was centered around Dan River's Collector's Cottons—"twice as wonderful because they're Wrinkl-Shed." With this thematic approach, the company finds its performance story can stand up without the support of a full-scale fashion story.

Mitigating most heavily against straight institutional advertising by a soft-goods company is the "availability" factor.

"What good is telling your audience that yours is the greatest product available," says Ralph H. Axthelm, v.p. and account supervisor with Dan River's agency—Grey Advertising, "if you can't tell them that it's *available now*? With a seasonal item, long-range brand registra-

To page 104

I

WONDER

WHERE

THE

YELLOW

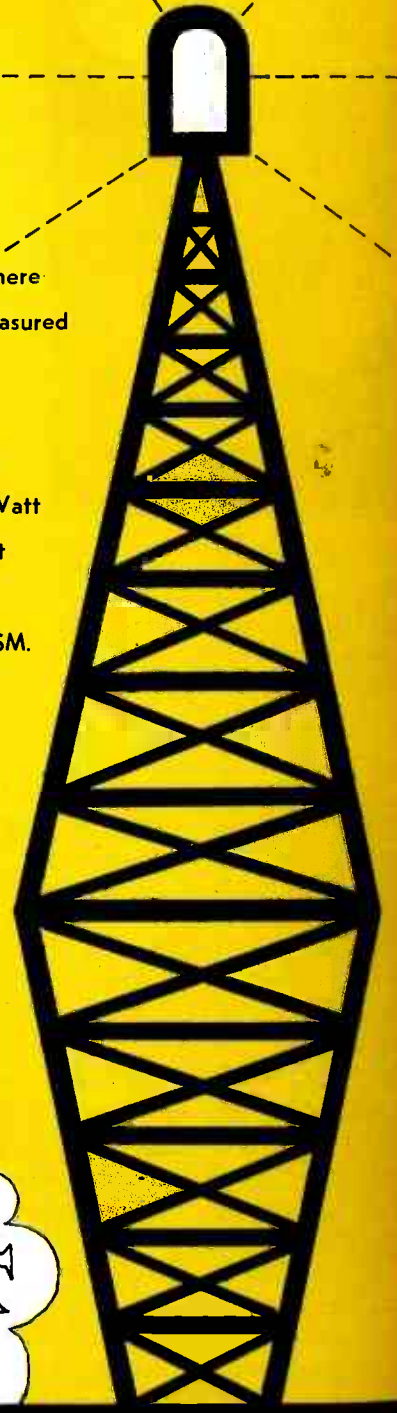
WENT
?

Good Sales Messages "Deserve" a **STRONG SIGNAL**

Pepsodent's only prospects are people. And there are 2,393,000 of them in WSM's daytime measured saturation area. That's why Pepsodent chose WSM for a big schedule.

No matter what your tastes, there's something for everyone on WSM. And WSM's 50,000 Watt Clear Channel Signal carries this entertainment effectively to all the Central South.

People are reached . . . people are sold on WSM.



WSM
650 ON YOUR DIAL

Nashville - Clear Channel - 50,000 Watts - Bob Cooper, Sales Manager - John Blair and Company, National Advertising Representatives

RADIO STUDY

Many who buy television,
both in advertiser and agency organizations,
have asked that Television Magazine
provide coverage of radio.

Beginning with this issue, we shall be doing this in two forms—
a Radio Study and,
in another part of the magazine, a Radio Wrap-up.

In departing from its thirteen-year tradition
of being devoted exclusively to TV,
Television Magazine reflects the growing tendency
on the part of advertisers
to employ radio and television
as two facets of the broadcast medium.

It is evident that such usage will become
even more important in the near future.



...And now a **5**th Storz Station heard from

WQAM, *Miami*

Serving all of Southern Florida with 5,000 watts on 560 kc. Represented by JOHN BLAIR & CO.

KOWH, *Omaha*

First on Hooper (47.7%), Pulse, Trendex in every time period. Represented by Adam J. Young, Inc.

WTIX, *New Orleans*

Even further ahead in first place per latest Hooper. Represented by Adam J. Young, Inc.

WHB, *Kansas City*

First per Hooper (45.8%), Also Area Nielsen, Area Pulse, Metro Pulse. Represented by JOHN BLAIR & CO.

WDGY, *Minneapolis-St. Paul*

Now all-time highs. First, per Hooper. Strong 2nd place, Nielsen. Strong 2nd place, Pulse. Represented by JOHN BLAIR & CO.

**"The
Storz Stations"**

President: Todd Storz

THE INTER-RELATIONSHIP OF RADIO AND TELEVISION

Today they are used as two facets of one broadcast medium

The champion of the specific medium sometimes forgets that it does not exist in isolation. It is part of a family of media to which advertisers assign specific roles in *integrated* campaigns. Media inter-relationships are therefore an important area for continuing study. Because of the particularly close relationship between radio and TV, this article will concern them alone.

For a number of years now, television has been the most sought-after medium. It has been the answer to the advertiser's quest for the mass medium with maximum impact. It is the closest thing to the adman's utopia of simultaneous demonstration in every home.

But television, like the four-color magazine spread, is expensive, regardless of how efficient it may be on a cost-per-thousand basis. In many cases the advertiser who wishes—and needs—to retain television's tremendous impact cannot afford the coverage and frequency he feels to be important. Right here is the principal factor in radio's resurgence.

In practice, we are dealing not with two media, but with *four*: network TV, spot TV, network radio, spot radio. They are employed in a variety of combinations, eight of which are illustrated in the advertiser schedules on pages 68 and 69.

Obviously, it would be a mistake to assume that radio's role is only that of the supplementary, fill-in medium. In emphasis, it quite often assumes an equal—sometimes even the leading—position in the combination. But where TV is the main me-

di-um, as it tends to be in most cases, radio serves the following major purposes:

1. To extend TV coverage: Of the 47-million radio homes in this country, some 12 million are radio-only homes, representing a sizable number of consumers still beyond TV's reach. Moreover, the pattern of TV-set ownership varies by geography and county size. Radio is frequently employed to "equalize" coverage in those areas where TV set ownership is down. Either network or spot radio is used, depending on the individual advertiser's distribution and marketing needs.

2. To reach more TV homes: According to Nielsen, average daily radio listening in TV homes exceeds one hour, 48 minutes. By March, 1956 radio usage in TV homes was ahead of TV usage up to 11 a.m., with the high point of 16.4% reached during the preceding hour. Up to 6 p.m. radio usage stayed above 10%.

According to the recent CBS Quintile Study, *two-thirds of all daytime radio listening is in TV homes.*

Clearly then, radio can be turned into a valuable adjunct within the TV home. The case cited by Nielsen on page 64 shows one typical way in which this is done. Here the advertiser combines a half-hour weekly nighttime TV program with a five-time-a-week daytime radio serial. The radio program extends his coverage of TV homes by 22%.

As this example suggests, the most common practice is to rely on TV for nighttime coverage, and assign

the daytime task to radio. This, by and large, is true regardless of how the network and spot media are combined. When spot radio is employed to any considerable degree, the early-morning period usually gets the emphasis.

Radio's daytime strength stands out even more sharply in Nielsen's comparison of radio-TV set usage in all radio homes. Between 6 a.m. and 6 p.m. Monday-through Friday radio usage exceeds that of TV during 70% of the hours. Until 3 p.m., radio actually reaches an average of more than twice the number of homes reached by TV. It is from 3 p.m. on that TV begins to gain rapidly, soaring to peak viewing between 8 and 10 p.m. Sunday through Saturday.

3. To obtain high frequency and impression: In this combination TV is used for *impact*, radio as *reminder* advertising. The TV schedule may be light, with radio often used on saturation levels.

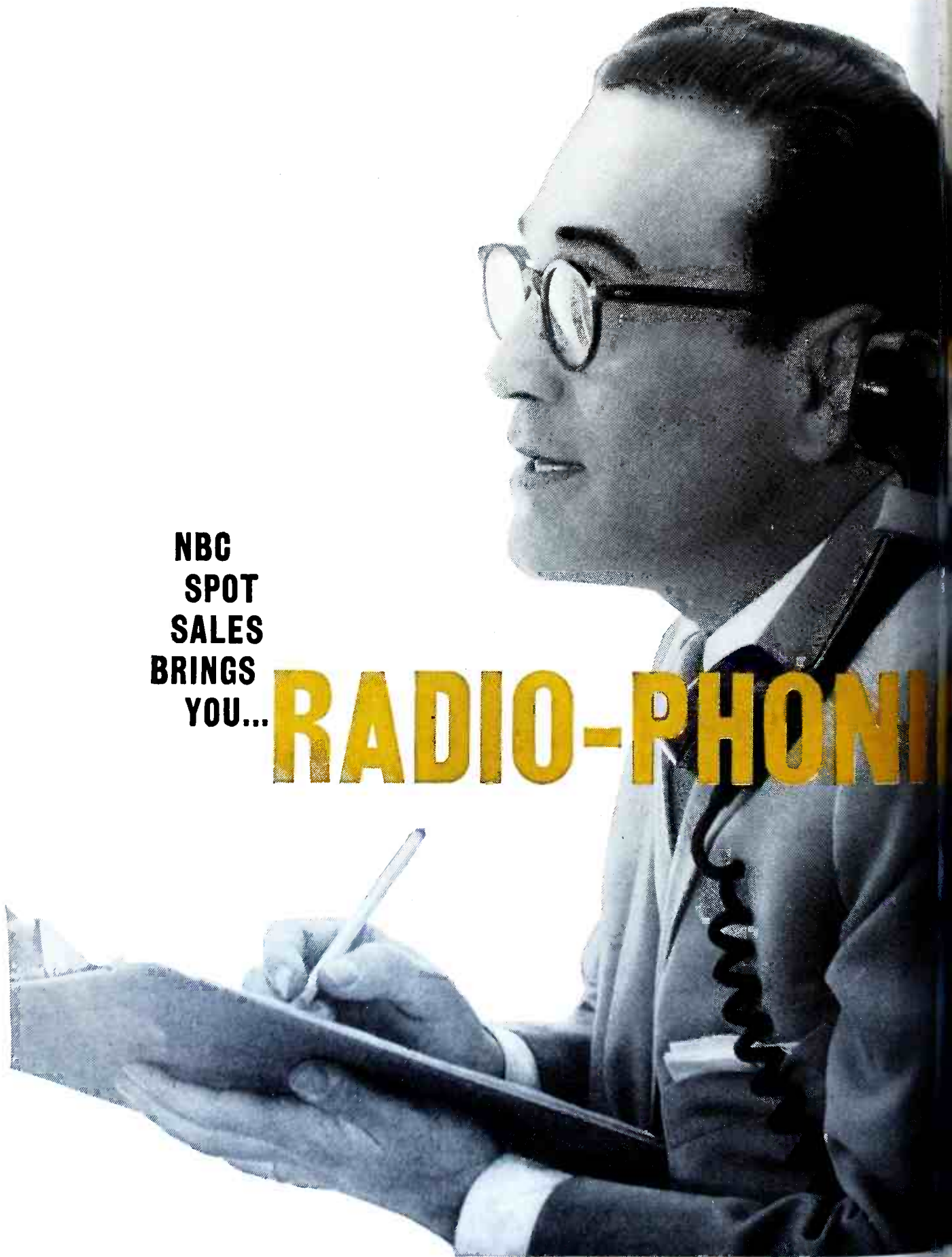
An example is Chock Full O'Nuts Coffee, which, during a sample week in April, ran the following in the New York market: on TV, one announcement in a Friday-night feature film; on radio, 34 announcements, 22 of them during the day. Another example is Manischewitz Wines, which ran one nighttime and two daytime announcements on TV, 72 daytime and seven nighttime announcements on radio.

Heavy frequency is deemed essential to radio effectiveness by almost all media men. This is related to the drop in average listening time per

To page 64

**NBC
SPOT
SALES
BRINGS
YOU...**

RADIO-PHONI





**NOW YOU CAN ACTUALLY HEAR
RADIO PROGRAM AVAILABILITIES
SIMPLY BY TELEPHONING
YOUR NBC SPOT SALES
RADIO REPRESENTATIVE!**

From the beginning of Radio, the truly *vital* elements of intelligent buying have been the programs themselves and the personalities who make them sound advertising investments. Now, for the first time, national Spot Radio advertisers can make important buying decisions based on actual performance of programs and personalities.

Radio-Phonic Spot Buying offers you *immediate* auditions of Radio programs carried by every station represented by NBC Spot Sales. And you don't have to move from your desk! This new and exclusive service is available *right now* to time-buyers in New York. Eventually, it will be available in other key cities.

An up-to-date file of audition recordings is as close to you as your telephone . . . and the list will soon be expanded so that, eventually, you can hear *any* Radio show on *any* Radio station sold by NBC Spot Sales. Just call your NBC Spot Sales Radio Representative at your convenience, name the station and the show you want to hear, then sit back and listen to the sample-in-sound for yourself — as much or as little of it as you choose.

Try Radio-Phonic Spot Buying today!



REPRESENTS THESE LEADERSHIP STATIONS:

- | | | |
|-------------------------------------|---------------------------------|-------------------------------------|
| NEW YORK WRCA, WRCA-TV | BUFFALO WBUF | SEATTLE-TACOMA KOMO, KOMO-TV |
| SCHENECTADY-ALBANY-TROY WRGB | LOUISVILLE WAVE, WAVE-TV | LOS ANGELES KRCA |
| PHILADELPHIA WRCV, WRCV-TV | CHICAGO WMAQ, WNBQ | PORTLAND KPTV |
| WASHINGTON WRC, WRC-TV | ST. LOUIS KSD, KSD-TV | SAN FRANCISCO KNBC |
| MIAMI WCKT | DENVER KOA, KOA-TV | HONOLULU KGU, KONA-TV |

SPOT BUYING

RADIO STUDY *From page 61*

HOW RADIO EXTENDS COVERAGE OF TV HOMES

Because a television home is also a radio home as a rule, use of both media can increase considerably television home exposure to your advertising. At the same time, naturally, radio will also deliver the radio-only home. The following illustration, prepared for Television Magazine by the A. C. Nielsen Co., shows what is delivered by each medium and the two in combination over a four-week period. The advertiser sponsors a once-a-week half-hour nighttime television program and a five-a-week daytime radio serial.

	% TV HOMES REACHED
The TV show reached	34.8%
The radio serial reached	12 %
(average number of episodes per TV home, 5.5)	
TV and radio shows together reached	46.8%
Duplication, where TV and radio shows reached same homes, was	4.5%
The net, or unduplicated reach of the TV and radio shows together was	42.3%
(average number of episodes per TV home, 3.6)	
Radio reached 14.5% of all radio homes, averaging 6.9 episodes per home during the four-week period, 22.7% of all radio-only homes.	

Source: A. C. Nielsen Co., Copyright 1956.

HOW RADIO EQUALIZES COVERAGE

One way for an advertiser to strengthen his coverage in these areas where TV set ownership is below the desired level, is through the employment of spot radio on a selective market basis. Here is an example cited by Nielsen of how one advertiser used spot radio to "equalize" the coverage he was getting through his network TV program. His TV penetration was strongest in the big cities. Spot radio enabled him to build his coverage in the rural and village areas.

Percentage of Weekly Radio Homes Reached (Nielsen, Winner 1956)

	Network TV Program	Radio Spot Campaign	Net Added by Spot Radio	Net Reached by Network TV & Spot Radio
"A" Counties (large cities)	27.4%	2.8%	1.2%	28.6%
"B" Counties (medium cities)	21.9%	8.4%	6.9%	28.8%
"C" Counties (small cities, farm areas)	16.4%	13.7%	12.5%	28.9%

Source: A. C. Nielsen Co., Copyright 1956.

COMPARISON OF RADIO AND TV USE By Hours of Day—December, 1955

Base: Total U.S. Radio Homes

Average Per Minute During Hours—%

	Radio	TV
6-7 a.m.	5.1%	0.1%
7-8 a.m.	13.3	2.5
8-9 a.m.	17.3	6.5
9-10 a.m.	16.0	8.3
10-11 a.m.	16.6	9.3
11-12 a.m.	15.6	11.1
12 noon-1 p.m.	16.3	15.3
1-2 p.m.	17.1	11.7
2-3 p.m.	14.2	11.2
3-4 p.m.	13.0	14.1
4-5 p.m.	13.4	17.3
5-6 p.m.	12.4	26.5
6-7 p.m.	12.7	32.7
7-8 p.m.	11.8	38.9
8-9 p.m.	10.4	46.8
9-10 p.m.	9.2	47.5
10-11 p.m.	7.7	41.6
11 p.m. to midnight	6.3	25.2

* Before 6 p.m., Monday-Friday averages, after 6 p.m., Sunday through Saturday averages.

Source: A. C. Nielsen, Copyright 1956.

household since TV came along and to the casual-listening pattern which has developed in the past few years. Views on what constitutes heavy radio frequency, however, vary considerably. To some advertisers, 25 spots a week represent saturation, to others they are just a good beginning.

Joint use of TV and radio takes on particular importance in individual-market competitions requiring temporary step-ups in advertising pressure. With TV availabilities tight, radio is often called upon to carry a major part of the campaign.

An outstanding example is the concentrated saturation campaigns of Instant Maxwell House Coffee. These may pound away with over one hundred radio announcements in a market during a period of just a few days—the TV schedule will, of course, be stepped up too. In New York, for instance, during the week ending June 23, this account ran a total of 20 ID's and station breaks on television between 7:30 and 11 p.m.; and 187 time signals, station breaks and one-minute announcements on radio from 6 a.m. to 6 p.m.

Because of its relatively low cost and an easier availability situation, radio is being used more widely to test broadcast-campaign ideas and slogans. A recent case was that of Piel's Beer. Young & Rubicam tried

its "Harry and Bert" commercials on radio first. As soon as it became clear that two stars-in-the-making were on hand, the campaign went into TV, with radio continuing to play an important role.

Another important function which radio has been filling ably for some years now is that of advertiser-builder in the early stage of company growth. Again, because of modest cost and attractive availabilities, it enables an advertiser to try broadcasting on a limited basis. If his is a small company, it permits him to allocate an ad budget in keeping with his rate of growth, until both company and ad budget are large enough to afford TV.

A case in point is Slenderella, which has been built essentially by spot radio. Says Slenderella president Lawrence L. Mack: "Slenderella today spends more than twice as much in spot radio as it does in any other medium."

The reducing salon, now grown to national size, has recently made a series of network-radio and spot-TV buys, including portions of the *Bing Crosby*, *Galen Drake*, *Mitch Miller*, and *Wendy Warren* shows. In 35 markets it will be sponsoring a half-hour syndicated film, alternate weeks.

How radio and TV compared in weight for this company until re-

WHERE RADIO AND TV HOMES ARE LOCATED

As of March 1956

BY TERRITORY	TOTAL ALL HOMES	RADIO HOMES	TV HOMES	TV HOMES AS % OF ALL HOMES
Northeast	12,763,000	12,347,000	10,815,000	85%
East central	8,268,000	7,976,000	6,745,000	82%
West central	9,408,000	9,113,000	6,557,000	70%
South	11,589,000	11,055,000	6,109,000	53%
Pacific	6,572,000	6,309,000	4,874,000	74%
Total U.S.	48,600,000	46,800,000	35,100,000	72%
BY COUNTY SIZE				
County size "A"	17,687,000	17,142,000	14,915,000	84%
County size "B"	13,032,000	12,570,000	9,990,000	77%
County size "C" and "D"	17,881,000	17,088,000	10,195,000	57%

Source: A. C. Nielsen Co., Copyright 1956

cently is evident from the New York schedule of last Spring. During the week ending April 28, Slenderella used the following: on radio, seven 15-minute periods and 59 announcements in morning and afternoon personality and disc-jockey shows, plus two late-night announcements in a personality program; the television schedule consisted of two Sunday-night station breaks, one late-night minute participation.

The possibilities inherent in the radio end of the broadcast combination when all the stops are pulled out have been dramatized this year by the now-famous Lever Bros. spot-radio campaign for Pepsodent.

Arthur Pardoll, director of broadcast media, Foote, Cone & Belding, calls it "one of the biggest spot-radio campaigns in history."

Pepsodent's aim: dominate one medium

For the amount of money allocated to Pepsodent, this was the *one* medium the company felt it could *dominate*. It could not dominate in TV, magazines or newspapers. Lever's entire ad budget was smaller than the TV budget alone of P&G and Colgate.

The Pepsodent campaign was launched last January, with 70 to 350 announcements weekly in each of 28 top U.S. markets.

Included in the over-all campaign were: Announcements in CBS network radio's *Aunt Jenny* daytime serial . . . Occasional plugs on Arthur Godfrey's daytime network simulcast and Art Linkletter's *House Party* (also radio and TV) . . . A

"hitch-hike" on Lever's nighttime NBC-TV network property, *Lux Video Theater* . . . Plus some TV spots in large markets to reach teenagers. Spot radio (largely during morning hours) was expected to fill out the gaps left in the coverage pattern. In effect, the campaign was shaped to give Pepsodent the *largest possible cumulative weekly audience*.

Present signs point not only to a continuation of the Pepsodent formula, but to Lever's adaptation of the campaign to other products.

While most companies use one medium to support another for a given campaign, some occasionally prefer to employ broadcast media individually, in separate campaigns for individual products or product groups. In this way, the multiple-product advertiser can tailor each product campaign for maximum effectiveness in each market and still retain the advantages of volume and frequency discounts. He also has the chance to build a structure of exposure opportunities on a broad basis that will permit him to rotate products around the media when needed.

Kraft Foods is an illustration of this approach. During one week last April Kraft was selling its cheeses on network TV, network radio and spot TV, but used spot radio in New York exclusively for its All-Purpose Oil. A month earlier, the same oil had been featured on network TV along with the cheeses. In Philadelphia, on the other hand, during the week ending March 23, Kraft featured its cheeses, mayonnaise and caramel on spot radio, thereby sup-

porting its network TV schedule, but its orange juice was on spot TV.

Libby: baby foods on TV—fruits on AM

Or take the case of Libby Food Products. During one April week in New York, this company advertised its line of baby foods on spot TV through two 15-minute daytime periods, while it promoted its fruits, vegetables, fruit juices and fish sticks on radio with 70 daytime and 14 nighttime announcements.

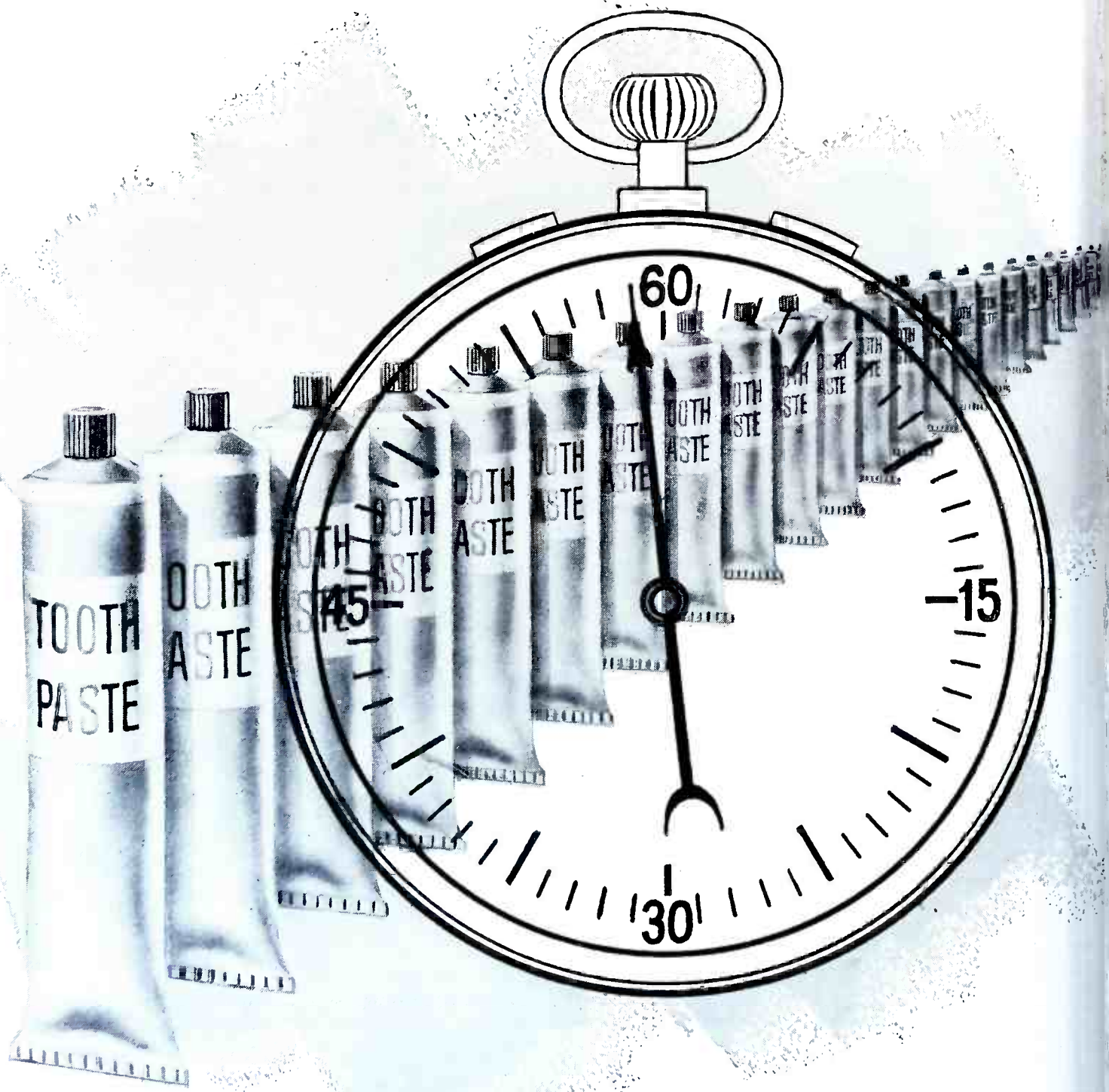
There are, obviously, no universal formulas. How TV and radio can best be combined is a question for which each advertiser must find his own answer. But, by being alert to the many kinds of combinations available to him, the astute advertiser can make his budget deliver broader circulation and heavier commercial impact than might be available through one of the media alone.

Remember when the complaint about so many TV commercials was that they were really radio commercials with pictures? The reversal has been swift. Today, one of radio's great values lies in its ability to induce consumer recall of the TV commercial through an audio component.

Says Richard Paige, media head of Toni's agency, North, Chicago: "Having once reached a home via television, I feel you can duplicate and reconstruct that entire impression via the audio part of it alone on radio. This calls for a carefully reconstructed copy approach that would fit into the scheme. If, by this means, I can get the radio impression, I would be way ahead of the game."

More tables on page 68 ▶

60 seconds is all



Represented by

EDWARD PETRY

THE ORIGINAL STAT

NEW YORK

CHICAGO

ATLAN

It takes...

To make Americans' teeth sparkle, 4,456 tubes of toothpaste were manufactured every 60 seconds of every working day—556,142,976 tubes in all last year.

And to make **toothpaste sales** sparkle—to spark **any sales**—the answer is clearly Spot Radio.

Spot Radio costs less to reach more customers, whoever they are, whenever and wherever you like.

And, 60 seconds is all it takes.

WSB	Atlanta	WIP	Philadelphia
WGN*	Chicago	WRNL	Richmond
WFAA	Dallas-Fort Worth	KCRA	Sacramento
WIKK	Erie	WOAI	San Antonio
KPRC	Houston	KFMB	San Diego
WJIM	Lansing	KMA	Shenandoah
KARK	Little Rock	KTBS	Shreveport
WISN	Milwaukee	WNDU	South Bend
KSTP	Minneapolis-St. Paul	KVOO	Tulsa
WTAR	Norfolk	ABC	Pacific Radio Regional Network

* West Coast

Texas Quality Network

& CO., INC.

REPRESENTATIVE

Detroit LOS ANGELES SAN FRANCISCO ST. LOUIS

HOW ADVERTISERS COMBINE TELEVISION AND RADIO

The eight principal ways in which advertisers combine TV and radio today are listed here, the result of a special study done in cooperation with Broadcast Advertisers Reports. For each combination are cited a number of the companies which were active in the New York market during an average week last April. (Not all advertisers employing each form are shown.) New York was selected for study because it is a large, mature market in which many kinds of broadcast activity are present. Listings are based on BAR data.

As the number of cases cited indicate, the combination of Spot TV with Spot Radio is the most frequently employed; TV for impact, radio for frequency.

The transition to participation sponsorship in radio is evident during both daytime and nighttime. Note, for example, how Florida Citrus Growers uses four nighttime network radio shows as spot carriers.

The power that can be generated when all four forms of broadcast are used jointly is illustrated by Bayer Aspirin and Chesterfield, whose commercial barrages never let up, day or night.

NOTE: Network times do not designate full program-time periods, but portions in which commercials for specified products were aired.

SPOT TV PLUS SPOT RADIO

	Spot TV	Spot Radio
Chock Full O' Nuts coffee	1 participation in a late-night feature	22 day, 12 night announcements
Doeskin paper products	9 night participations, 5 day participations in features and half-hour film shows	55 day announcements
Rayco seat covers	6 night, 2 day announcements	27 day, 12 night announcements
Rheingold beer	2 30-minute dramatic shows, night	3 10-minute periods, 78 day, 11 night announcements
Philip Morris cigarettes	10 night, 7 day announcements	23 day, 4 night announcements
Manischewitz wines	1 night, 2 day announcements	72 day, 7 night announcements
Barney's clothing store	2 day announcements.	12 10-minute periods, 100 day, 19 night announcements
Piel's beer	3 10-min. news periods, night 5 5-minute news and weather periods, night 21 night announcements	3 5-minute news periods, day 11 day, 26 night announcements
Castro furniture	4 night, 1 day announcements	23 day, 1 night announcements

NETWORK TV PLUS NETWORK RADIO

	Network TV	Network Radio
Alka-Seltzer	ABC—"John Daly," T,W,F, 7:15 p.m. CBS—"Bob Crosby," T, 3:45 p.m. "Garry Moore," T, 10 a.m. NBC—"Queen For a Day," Th, 4:45 p.m. "Tennessee Ernie," Th, 12:15 p.m.	NBC—"Fibber McGee & Molly," M-F, 11:45 a.m. "Monitor," Sat, 11 a.m., 2 p.m., 5 p.m., 9 p.m., 10 p.m., Sun, 3 p.m., 5 p.m., 7 p.m., 9 p.m. "Morgan Beatty," M-F, 7:30 p.m. "Woman in My House," M-F, 4:45 p.m.
Curtiss candy	CBS—"Texas Rangers," Sat, 11:45 a.m.	MBS—"True Detective," M, 8 p.m.
Mum deodorant	CBS—"Four Star Playhouse," Th, 9:30 p.m.	ABC—"Breakfast Club," M, 9:30 a.m., F, 9:45 a.m.

NETWORK TV PLUS NETWORK RADIO PLUS SPOT TV PLUS SPOT RADIO

	Network TV	Network Radio	Spot TV	Spot Radio
Bayer Aspirin	"ABC Film Festival," M-F, 4:15 p.m. "The Vise," F, 9:30 p.m.	ABC—"My True Story," M-Th, 10 a.m. NBC—"Widder Brown," M,T,W, 4:15 p.m.	5 day, 5 night announcements	17 day announcements in disc jockey shows
Chesterfield cigarettes	ABC—"Warner Bros. Presents," T, 7:45 p.m., 8 p.m. CBS—"Gunsmoke," Sat, 10 p.m., 10:15 p.m. NBC—"Dragnet," Th, 8:30 p.m., 8:45 p.m.	CBS—"Gunsmoke," Sat, 12:45 p.m., Sun, 6:30 p.m., 6:45 p.m.	Half-hour film show, W, 9 p.m. 20 night, 7 day announcements	20 day, 7 night announcements in record shows

NETWORK TV PLUS SPOT TV PLUS SPOT RADIO

	Network TV	Spot TV	Spot Radio
Mazwell House Instant Coffee	ABC—"MGM Parade," W, 8:30 p.m., 8:45 p.m. CBS—"December Bride," M, 9:30 p.m.	40 night, 2 day announcements	49 day, 8 night announcements
Colgate Dental Cream	CBS—"The Millionaire," W, 9:15 p.m., "Strike It Rich," M-Th, 11:30 a.m., 11:45 a.m. NBC—"Modern Romances," M-F, 4:15 p.m.	3 10-minute newscasts, night, 4 announcements	34 day, 14 night 5-minute newscasts

NETWORK TV PLUS NETWORK RADIO PLUS SPOT RADIO

	Network TV	Network Radio	Spot Radio
Anacin	ABC—"Ozark Jubilee," Sat, 8:45 p.m. CBS—"Douglas Edwards," M-F, 12:15 p.m. "Name That Tune," T, 7:30 p.m. "Secret Storm," M,W,F, 4:15 p.m. "Love of Life," M-Th, 12:15 NBC—"Midwestern Hayride," W, 10:30 p.m.	MBS—"Gabriel Heatter," M,W,F, 7:30 p.m.	14 day announcements (early morning)
Chase & Sanborn instant coffee	ABC—"Topper," M, 7:30 p.m. NBC—"Tennessee Ernie," F, 12:15 p.m.	CBS—"Helen Trent," T,Th, 12:30 p.m.	25 day announcements (mostly early a.m.)

NETWORK TV PLUS NETWORK RADIO PLUS SPOT TV

	Network TV	Network Radio	Spot TV
Viceroy	CBS—"The Lineup," F, 10 p.m.	CBS—"Edgar Bergen," Sun, 7:45 p.m. MBS—"Official Detective," Th, 8 p.m. "Treasury Agent," T, 8 p.m. "True Detective," M, 8:15 p.m. NBC—"One Man's Family," T,W,F, 7:45 p.m.	34 night announcements
Paper Mate	CBS—"Godfrey & Friends," W, 8:15 p.m. NBC—"Cavalcade of Sports," F, 10:30 p.m.	NBC—"Cavalcade of Sports," F, 10:30 p.m.	5 night, 4 day announcements

NETWORK TV PLUS SPOT RADIO

	Network TV	Spot Radio
Dudweiser Beer	CBS—"Damon Runyon Theater," Sat, 10:30 p.m., 10:45 p.m.	6 15-minute periods in d.j. shows
Del Monte foods	NBC—"Today," F, 8:30 a.m. "Tonight," Th, 12:30 a.m.	9 15-minute periods 2 10-minute periods all in daytime d.j. shows 4 night announcements

NETWORK RADIO PLUS SPOT TV

	Network Radio	Spot TV
Kool cigarettes	CBS—"Amos 'n' Andy," M,T,Th, 7:15 p.m. MBS—"Gangbusters," W, 8:15 p.m. "Counterspy," F, 8:15 p.m. NBC—"News," W, 8:55 p.m.	24 night announcements
Drano lye	ABC—"Breakfast Club," Th, 9:45 a.m.	6 night announcements
Florida Citrus Growers	MBS—"Gangbusters," W, 8 p.m. "Official Detective," Th, 8:15 p.m. "Counterspy," F, 8 p.m. "Treasury Agent," T, 8:15 p.m. "Queen for a Day," T,Th,F, 11:45 a.m.	14 night, 9 day announcements

Source: Broadcast Advertisers Reports, April, 1956



BORN - a dynamic
new TV network - **NTA**

This picture, taken shortly after the actual birth of a baby, announces a mighty exciting and important event to everyone interested in television.

It's the birth of a healthy, sound, spirited new television network—known as the NTA Film Network.

As with most parents, it represents the fulfillment of a long-cherished dream. But unlike most new arrivals, this one already has an objective in life which can be stated very simply:

To provide better entertainment for the public...and to offer a significant new marketplace for the advertiser.

Actually, its whole reason for being is a happy marriage between the two! You'll be hearing a good deal more about the NTA Film Network from now on. But meanwhile, wouldn't you agree that...

When the public gains...and the advertiser gains...and the station gains...the birth of the NTA Film Network is a decidedly blessed event for everyone?

4 good reasons for the 4 dimension network

1 102 Stations Covering 82% of U.S. TV Homes. They offer access to the nation's top markets...where 38,173,100 families live...in 28,143,500 TV homes...with about *214 billion dollars* in buying power. To say the least...it's a vast market...with vast sales opportunities for the national advertiser.

2 At a Fantastically Low Cost Per Thousand. To those appalled by the high cost of TV advertising, the NTA Film Network is the answer. It offers enormous audiences at a remarkably low cost per thousand. Thanks to top talent at a fraction of the cost of the average TV show. Thanks to no staggering coaxial cable costs.

3 With the Greatest Flexibility in TV Network History. No costly "must-buys". Now you can buy what you want...when you want...where you want it. One contract covers everything—time and program...with no worry about time differentials. You get the prestige of network *plus* the flexibility of spot purchase.

4 And Guaranteed Clearance of Time and Programming. No waits...no debates about station clearances. You can get the availabilities you want and need *now*...without standing in line. Whatever your present TV situation...look to the NTA Film Network—The Four Dimension TV Network!

For the full story, call, wire or write:



a subsidiary of National Telefilm Associates, Inc.
60 West 55th Street, New York, N. Y. • Phone: PLaza 7-2100

AUDIENCE STUDY From page 70

The objective of these surveys is to obtain some comparative measure of brand registration. Obviously, while these findings can be most meaningful in terms of advertiser's own data, comparisons between products and categories do indicate effectiveness.

It should be remembered that use figures represent incidence in the home and not sales volume. On many points, however, the data is close to the sales ranking of the brands in the New York market.

Information about television spot activity in New York is taken from Broadcast Advertisers Reports for the week ending June 23, 1956. Network data is from the BAR report for the week ending July 6, 1956.

When earlier studies appeared

Parallel studies of the product groups covered here have been published in previous issues of TELEVISION MAGAZINE. They appeared, as follows:

Surveys on beers in New York:

- September, 1953
- October, 1953
- November, 1953
- February, 1954
- December, 1954
- October, 1955
- June, 1956

Surveys of beers in Chicago:

- November, 1955
- July, 1956

Surveys of beers in Los Angeles:

- December, 1955
- September, 1956

Surveys of cigarettes in New York:

- October, 1953
- February, 1954
- December, 1954
- October, 1955
- June, 1956

Surveys of cigarettes in Chicago:

- November, 1955
- July, 1956

Surveys of cigarettes in Los Angeles:

- December, 1955
- September, 1956

Survey of automobiles in New York:

- June, 1956

Survey of automobiles in Chicago:

- July, 1956

Survey of automobiles in Los Angeles:

- September, 1956

Survey of appliances in New York:

- June, 1956

Survey of appliances in Chicago:

- July, 1956

Survey of appliances in Los Angeles:

- September, 1956

CIGARETTES: BRANDS RECALLED

NEW YORK JULY, 1956			APRIL, 1956		AUGUST, 1955	
Rank	Brand	% Recalled	Rank	%	Rank	%
1	Chesterfield	40.4	1	46.0	1	52.0
2	Lucky Strike	33.1	2	36.2	2	34.5
3	Camel	26.6	3	26.7	3	14.5
4	L & M	24.3	6	18.3	4	12.2
5	Winston	21.2	5	20.7	6	10.8
6	Pall Mall	19.4	4	23.7	4	12.2
7	Marlboro	12.9	9	8.0	11	4.3
8	Viceroy	8.8	10	7.9	8	8.4
9	Philip Morris	8.5	8	9.0	7	8.6
10	Old Gold	7.4	7	11.3	9	6.6
11	Salem	5.8	—	—	—	—
12	Kent	4.2	11	3.5	10	5.0
13	Raleigh	3.1	—	—	—	—
14	Kools	2.7	12	3.1	—	—
15	Herbert Tareyton	1.8	—	—	—	—
	Cavalier	*	—	—	—	—
	Encore	*	12	3.1	—	—
	Parliament	*	—	—	—	—

CIGARETTES: BRANDS USED

NEW YORK JULY, 1956			APRIL, 1956		AUGUST, 1955	
Rank	Brand	%	Rank	%	Rank	%
1	Chesterfield	13.2	1	15.1	1	20.9
2	L & M	9.3	3	8.3	6	5.2
3	Pall Mall	9.2	2	11.0	2	11.8
4	Marlboro	8.3	4	8.0	8	3.6
5	Camel	7.9	5	6.5	3	7.1
6	Lucky Strike	5.3	6	5.0	4	6.8
7	Winston	5.0	7	4.4	9	3.0
7	Philip Morris	5.0	8	4.0	5	5.3
9	Viceroy	4.7	9	3.9	7	5.1
10	Raleigh	2.8	11	2.2	10	2.2
11	Old Gold	1.9	10	2.3	10	2.2
11	Kools	1.9	13	1.3	13	1.0
13	Herbert Tareyton	1.1	12	1.7	12	2.0
	Parliament	*	—	—	—	—
	Encore	*	—	—	—	—
	Cavalier	*	—	—	—	—
	Salem	*	—	—	—	—
	Kent	*	—	—	—	—

CIGARETTES: TV ADVERTISING

NEW YORK SPOT ACTIVITY (FOR WK. ENDING 6/23) AND NETWORK (FOR WK. ENDING 7/6)

	SPOT		NETWORK
	Announcement	Programs	
Camel			"Crusader," (30 minutes) "News," (15 minutes) "I've Got a Secret," (15 minutes) "Warner Brothers," (15 minutes) "Gunsmoke," (15 minutes) "Dragnet," (30 minutes)
Cavalier			
Chesterfield			
Encore		1 15-min. film, n	"\$64,000 Challenge," (15 minutes)
Kent			
Kool	22 n		
L & M	5 d, 20 n	1 30-min. synd. film, n	"Warner Brothers," (15 minutes) "Edgar Bergen," (30 minutes) "Gunsmoke," (30 minutes) "Dragnet," (15 minutes) "Private Secretary," (30 minutes) "Adventure Theatre," (15 minutes)
Lucky Strike		7 baseball games, 4d, 3n	
Marlboro	1 d, 20 n		"Two For The Money," (15 minutes) "Truth or Consequences," (15 minutes)
Old Gold	20 d, 46 n		"Dunninger," (30 minutes) "Douglas Edwards," (15 minutes) "Big Story," (15 minutes)
Pall Mall	1 d, 12 n		
Philip Morris	12 n		"Tennessee Ernie," (2-15 minutes) "Phil Silvers," (15 minutes) "News," (15 minutes)
Raleigh	3 d, 3 n	5 5-min. news, d	
Salem	9 n		
Sano	5 d, 3 n		
Tareyton		6 15-min. interviews, 2d, 4n	"Private Secretary," (15 minutes) "Undercurrent," (15 minutes) "Steve Allen," (participation) "Bob Cummings," (30 minutes) "I've Got a Secret," (30 minutes)
Viceroy	1 d, 19 n	2 15-min. interviews, 1d, 1n	
Winston		2 baseball games, n	

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



Eye-stopping live action . . . smooth continuity . . . a clever jingle! These are the elements that put sell into a series of spots for American Family Flakes! Product identification is very strong, with good package display throughout each one minute commercial. A well cast housewife in a realistic home setting shows soft, fluffy, immaculately clean clothes, as voice-over emphasizes that this is "the soap that loves your clothes." Produced by SARRA for THE PROCTER & GAMBLE COMPANY through H. W. KASTOR & SONS ADVERTISING CO., INC.

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



Modern, stylized animation of musical notes and instruments is intricately woven into an original, fully orchestrated musical background which creates the mood for this new Folger's Coffee series. The elegantly gloved feminine hand, which appears in Folger's print advertising, is used to give visual evidence that Folger's Coffee is "distinctively different." These eight and twenty second spots by SARRA are striking examples of powerful advertising in compact form. Produced by SARRA for J. A. FOLGER & CO. through CUNNINGHAM & WALSH, INC.

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



In this arresting, two minute spot for Prudential, the announcer, Bill Shipley, tells of a dream in which he has forgotten his lines. In this tense situation, he is rescued by the prompter's cards which indelibly print the Prudential message on the viewer's mind. Restraint and "soft sell" characterize the commercial in all respects. This spot is one of a series that will be seen on "You Are There" and on the new "Air Power" show. Produced by SARRA for THE PRUDENTIAL INSURANCE COMPANY OF AMERICA through CALKINS & HOLDEN, INC.

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



Here's a brand new group of spots with the vigor and sparkle that keeps audiences looking! Every second works for Wesson Oil, with good photography and smooth continuity. Product-in-use shots take full advantage of the label to display the name "Wesson Oil." This commercial is part of a continuing series that may be seen on "Valiant Lady," the Bob Crosby show or the new Sid Caesar show. (If you'd like to see other recent SARRA commercials, drop a line to SARRA and ask for Reel I.) Produced by SARRA for WESSON OIL & SNOW DRIFT SALES CO. through the FITZGERALD ADVERTISING AGENCY, INC.

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

Just 72 minutes...from there to here...





News while it's news means split-second schedules, schedules you must meet. A dignitary arrives at an airport far from the heart of town . . . with minutes to go until air time. You're always in a hurry.

Anyway—it's easy . . . inexpensive, too . . . provided you work out your schedules and . . . **USE EASTMAN TRI-X FILM.**

For complete information—what film to use, latest processing techniques—write to:

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

East Coast Division
42 Madison Ave., New York 17, N. Y.
Midwest Division
37 North Wabash Ave., Chicago 2, Ill.
West Coast Division
6706 Santa Monica Blvd.,
Hollywood 38, Calif.

or **W. J. GERMAN, Inc.**
Agents for the sale and distribution of
Eastman Professional Motion Picture Film,
West Lee, N.J.; Chicago, Ill.; Hollywood, Calif.

... it's been done with **EASTMAN TRI-X!** Shot at 5:20 PM, La Guardia Airport . . . rushed to New York . . . processed (twice as fast as Super XX Reversal Film) . . . on the air by 6:32 PM.

AUDIENCE From page 74

AUTOMOBILES: BRANDS RECALLED

NEW YORK JULY, 1956

NEW YORK JULY, 1956		APRIL, 1956	
Rank	Brand	Rank	%
1	Mercury	2	30.4
2	Chevrolet	3	29.0
3	Ford	1	34.8
4	De Soto	6	21.0
5	Lincoln	8	19.3
6	Dodge	4	25.0
7	Plymouth	10	17.3
8	Chrysler	9	19.0
9	Buick	7	20.1
10	Oldsmobile	5	21.5
11	Pontiac	11	8.2
12	Packard	—	—
13	Nash	12	3.5
	Cadillac	—	—
	Studebaker	13	2.7
	Hudson	—	—

AUTOMOBILES: TV ADVERTISING

NEW YORK SPOT ACTIVITY (FOR WK. ENDING 6/23) AND NETWORK (FOR WK. ENDING 7/6)

	SPOT		NETWORK
	Announcement	Programs	
Buick			"Jackie Gleason," (30 minutes)
Chevrolet	7 d, 13 n		"Garry Moore," (15 minutes)
			"Chevvy Show," (60 minutes)
			"Dinah Shore," (15 minutes)
			"Crossroads," (30 minutes)
			"Climax," (30 minutes)
Chrysler			"You Bet Your Life," (30 minutes)
De Soto			"Climax," (30 minutes)
			"Lawrence Welk," (45 minutes)
			"Climax," (30 minutes)
Dodge			"Ford Summer Theatre," (30 minutes)
Ford			"Ed Sullivan," (30 minutes)
Lincoln			"Ed Sullivan," (15 minutes)
Mercury			"Disneyland," (15 minutes)
Nash			
Oldsmobile	27 d, 18 n	2 15-min. synd. films, n; 2 25-min. local live, 1 n, 1 d	
Packard	6 d, 31 n		"Readers Digest," (30 minutes)
Plymouth	8 n		"Climax," (45 minutes)
			"You Bet Your Life," (15 minutes)
Pontiac	8 n		

HEAVY APPLIANCES: BRANDS RECALLED

NEW YORK JULY, 1956

NEW YORK JULY, 1956		APRIL, 1956	
Rank	Brand	Rank	%
1	Westinghouse	1	36.4
2	General Electric	2	29.6
3	Frigidaire	3	15.0
3	Whirlpool	4	10.9
5	Bendix	6	6.4
6	Kelvinator	7	5.5
7	Maytag	5	8.1
8	Hotpoint	9	4.6
9	Amana	10	4.5
10	Easy	14	2.2
11	Crosley	12	2.6
12	Philco	8	4.9
13	Norge	11	2.8
14	Admiral	13	2.4

HEAVY APPLIANCES: TV ADVERTISING

NEW YORK SPOT ACTIVITY (FOR WK. ENDING 6/23) AND NETWORK (FOR WK. ENDING 7/6)

	SPOT		NETWORK
	Announcement	Programs	
Amana			"Phil Silvers," (30 minutes)
Bendix	1 n		"Steve Allen," (participations)
Crosley	1 n		"Steve Allen," (participations)
Easy			"Arthur Godfrey," (15 minutes)
Frigidaire			"Edgar Bergen," (15 minutes)
General Electric	3 n	2 30-min. synd. films, n	"Summer Originals," (30 minutes)
			"Warner Brothers," (30 minutes)
			"GE Theatre," (30 minutes)
			"Medic," (15 minutes)
Hotpoint	2 d, 13 n		"Disneyland," (15 minutes)
Kelvinator			"Navy Log," (15 minutes)
Maytag			"Home," (participations)
Philco			"Studio One," (60 minutes)
Westinghouse	1 d, 4 n		



WORKING PARTNERS



FRANK HEADLEY, President
 DWIGHT REED, Vice President
 FRANK PELLEGRIN, Vice President
 PAUL WEEKS, Vice President



We have found no substitute for experience when it comes to rendering a needed and effective representative service to station owners and buyers of time.

The mature working partners who started H-R all had long years of experience in this field. The men who have joined with us as we have grown, all have been selected on this basis.

That's why, when we say we "Always send a man to do a man's job" we mean it!

380 Madison Ave.
 New York 17, N. Y.
 Oxford 7-3120

35 E. Wacker Drive
 Chicago 1, Illinois
 RAndolph 6-6431

6251 Hollywood Boulevard
 Hollywood 28, Calif.
 Hollywood 2-6453

155 Montgomery Street
 San Francisco, Calif.
 YUkon 2-5837

415 Rio Grande Bldg.
 Dallas, Texas
 Randolph 5149

101 Marietta Street Building
 Atlanta, Georgia
 Cypress 7797

520 Lavett Boulevard
 Room No. 1D
 Houston, Texas
 Jackson 8-1601



FC&B—Vertical Structure

Under v.p. Paul Gerhold are a director for broadcast media, one for print. Buyers specialize.



BBDO—Group Structure

V.p. Fred Barrett's setup has six account groups in which buyers specialize in space or time.



Y&R—Horizontal Structure

V.p. Peter Levathes' all-media buyers work on specific accounts.

Growing complexity of buying is producing basic changes in agency structure

HOW TOP AGENCIES BUY MEDIA

The increasing complexity of media buying has inspired much discussion and thought about reorganizing agency operations so that space and time purchasing could be better integrated. As the modern agency has grown in size, the problem of coordinating TV buying with efforts in other media has become acute.

Basically, there are three ways in which the large agencies have organized their media departments.

With the advent of commercial broadcasting, most agencies utilized a *vertical structure* in which print buyers bought space while timebuyers, frequently operating in the radio rather than the media department, bought broadcasting. As TV developed, timebuyers added the new medium to their chores. The specialist buyers report to a media director or associate director who oversees a particular medium. Working under this system now are Foote, Cone & Belding, Ruthrauff & Ryan, Sullivan, Stauffer, Colwell & Bayles and Kudner.

Next came the *group structure*. An associate media director who supervises all buying of time and space is

assigned to a group of clients. Under him are buyers specializing in print or broadcasting. This is the adjustment most widely adopted among the larger agencies. Among those using it are McCann-Erickson, Batten, Barton, Durstine & Osborn, Benton & Bowles, Ted Bates, Compton, Lennen & Newell, J. Walter Thompson.

Thirdly, there is the *horizontal structure* in which a buyer works on all media for a particular account and reports to an associate media director who supervises all buying for a group of clients. Young & Rubicam is using this setup. Grey, J. Walter Thompson and F,C&B are also considering switching to it.

Here, in more detail, is how the setups work:

Compton, group structure

V.p. and director of media at Compton is Frank Kemp. He has associate media directors for five account groups reporting to him. These associates perform the *liaison* between the media department and account groups, also

To page 112

A television Occasion in

“ADMASS”

Noted British author J. B. Priestley witnesses a strange American ceremony,

In the Fall of 1954, the distinguished British author, J. B. Priestley, and his wife, archeologist Jacquetta Hawkes, visited the American Southwest to engage in a comparative study of the two civilizations: the static society of the Pueblo Indians and the bustling urban life of Modern Texas. While Miss Hawkes sympathetically observed the ancient Indian cultures, Mr. Priestley manfully braved the rigors of Dallas and Houston. Their impressions are recorded in "Journey Down a Rainbow," a volume combining wit, wisdom and nonsense in a cutting manner that will confirm the prejudices of cultivated Englishmen and inflame the passions of patriotic Texans.

It is in Texas, Mr. Priestley maintains, that one can clearly trace the "pattern of society to which all our urban Western civilization (including Europe) is beginning to conform." Here is exhibited in purest form the features of what Mr. Priestley, employing a terminology he has invented to describe certain disquieting aspects of contemporary society, called "Admass." (Defined at right.)

Among the exotic Admassian ceremonies that piqued the Priestley anthropological interest was the inauguration of a new television station, which auspicious event he describes in these excerpts from his book.

DEFINITION OF ADMASS: This is my name for the whole system of an increasing productivity, plus inflation, plus a rising standard of material living, plus high-pressure advertising and salesmanship, plus mass communications, plus cultural democracy and the creation of the mass mind, the mass man. It is better to live in *Admass* than have no job, no prospect of one, and see your wife and children getting hungrier and hungrier. But that is about all that can be said in favor of it. You have to be half-witted or half-drunk all the time to endure it.

In this empire are many kingdoms. One I propose to call *Nomadmass*. This is the land of the new nomads, dominated by the internal combustion engine. To enjoy it you must never want to get out of your car.

Another division I shall call *Hashadmass*. Here everything [from food to architecture] is turned into one tasteless hash.

Probably most of the money earned in *Hashadmass*—the big money, I mean—is spent in the smaller but richer kingdom of *Luxad*. Here may be found gracious living, Casual Living, and soon any other kind of Living dreamt up by the copywriters.

On Saturday, the 20th of November, 1954, a new television programme, Channel 13, KTRK, was inaugurated in the city of Houston—and I was there.

This was an Occasion—the newspapers left one in no doubt about that—and I was very glad to be in on it—on a pretty high level too, for our tickets, of purest white, not coloured like those issued to the three thousand decent but not noteworthy citizens, admitted us to front seats among directors and stockholders and the more important pressmen. . . . Anybody who does not accept this as a great Occasion is left trembling before the sharp and searching horns of a dilemma, for if you do not believe that the opening of a new television channel is important, then you must consider our society to be dithering on the edge of imbecility. Please yourself, but you must believe one or the other.

Here is no minor pursuit, no hobby for a few, nothing

*Britisher Priestley,
is probably best
known here for
"An Inspector Calls"*



the inauguration of a TV station

like amateur book-binding, breeding tropical fish, learning commercial Spanish. Millions of money, billions of hours, are devoted to television. Whatever else this age may be, it is the age of television.

In the packed auditorium the atmosphere was tense; we might have been looking for our seats inside a bomb about to explode. We found ourselves, as the little girl said, "in the importance." Only two rows ahead of us were the directors and chief stockholders of the new company, all middle-aged men in evening clothes and wearing white carnations: a solid study in black-and-white of prosperity and enterprise. Their womenfolk sat all together behind them, in the row next to ours; and I thought at first rather wildly—for I am immediately responsive to atmosphere—that this segregation might have some religious significance, the men having to keep themselves free of taint and unspotted during the ceremony; but later I saw that the men occupied one row so that they could file out together, as we shall discover.

Time rolled away its minutes, flashed by its seconds. The moment, sharpened to a heartbeat, was rushing to meet us. The host of technicians passed from a frenzy of activity into a frozen agony of anticipation. Ear-phones were adjusted, watches stared at, hands raised to give the signal at the exact fraction of a second: all as if a hydrogen bomb were about to be exploded. In more than one stomach there the acids of anxiety and apprehension were eating into the lining, the ulcers were well on their way. And for what?

Such is the idiotic spell of mere size, the evil sorcery of multiplication, men will now torture themselves among the split seconds so that masses of the idle-minded shall not be kept waiting, not for five blinks of an eye, for their trivial entertainment.

The high priest of TV dedicates the Channel to service

The last second was split. The orchestra blazed into triumphant sound. Channel 13, KTRK-TV, was born into this world. The voice of some solemn high priest of TV dedicated the Channel "to service." I was sorry to hear it. I am no cynic but I am always suspicious when I hear

people talking about "service." When advertising men get together and are still fairly sober, they talk a good deal about this "service." But there it was. And now on the stage were some dancing girls dressed as black cats.

On one side, rather awkwardly bunched together, was a vocal chorus, all wearing that oddly severe virtuous look which seems essential to women who have been divided into sopranos and contraltos.

There was also a mezzo from the Met, a darkly blooming Italian type, cajoling and deeply feminine to eye and ear, who like the tenor, with whom she later sang a duet or two, wasted a magnificent voice and years of training on popular rubbish. All this no doubt was part of the "service" of the new Channel, a guarantee that it would keep faith with its mass audience, hiring for them at any expense the best voices to sing the most foolish songs.

The most important figures who appeared were well-known TV entertainers in New York or Hollywood whose weekly programmes had been booked by this new channel. I have no doubt that promptly at 8 p.m. every Tuesday or 9 p.m. every Friday these fellows could be witty, droll, satirical, charming, exquisitely pathetic, but in these advance talks to their new audience down Houston way, they were the dullest dogs who ever reached a TV studio.

One after another of them stared at us with gloomy earnestness, and, without one gleam of wit, without even a glimpse of a clown's grin, said hollowly that he wanted to let us folks know that it was just great to be on KTRK-TV, Channel 13, and that we were all going to have fun, folks.

It was impossible to imagine what kind of fun.

The commentators and announcers who followed these personages were shown to us in twos and threes, and as each was telling the other men what those other men obviously knew already, the dialogue had an air of unreality which one always found in the opening scenes of old plays, in which two servants told each other that the master and mistress had been away. *To next page*

"Journey Down a Rainbow" was published by Harper & Brothers at \$3.50. Copyright © 1955 by J. B. Priestley and Jacquette Hawkes.

The only sprightly relief from all this hollowness and gloom came from an arch woman who had been engaged to amuse the weeny kiddies in the mornings. Perhaps mistaking the time by twelve hours, and certainly mistaking her audience, she talked to us as if we were all weeny kiddies just longing to hear some winsome chummy chat. Deprived of tobacco, beginning to feel some need of alcohol, we coarse old males regarded

this nodding dimpling image stonily, our thoughts far removed from any vision of happy weeny kiddies pointing fat fingers at their television screens.

There was a little more singing, an all too brief orchestra piece, and then, as a more solemn strain rose from the ninety instruments, the focussed lights seemed to brighten, the television cameras appeared to be making a final effort, and it was

obvious we were now approaching the supreme climax of the evening.

The white-carnation-men

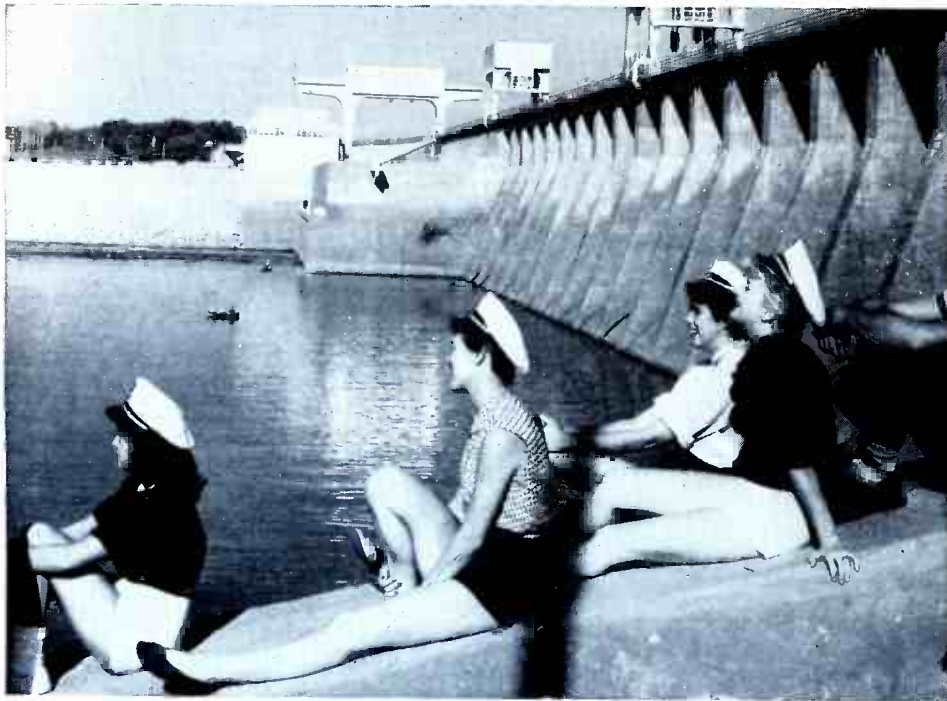
It was then I noticed that the row of seats next but one to ours was empty. All the stockholders, the white-carnation-men, had crept out. Who or what had called them away? While I was still wondering, the music, though still solemn and majestic, sank to an expectant murmur of strings, and into the glaring white vacancy downstage walked a man in evening clothes wearing a white carnation. It was, he told us as we held our breath, his duty and privilege now, as Chairman, to introduce to us one by one his colleagues the directors and stockholders of Channel 13, KTRK-TV.

As he named them, like Owen Glendower calling spirits from the vasty deep, so one by one, without a white carnation missing, they came on, shook him by the hand, stood by his side, until at last there was a line of middle-aged men in evening clothes, white carnationed, stretching across the stage.

I had now a wild hope that perhaps some magnificent stockholding chorus had been written for them, with the basses proclaiming their belief in service while the tenors cried for respectable dividends; but no such delectable finale was achieved; they merely stood there, frowning or grinning at us according to their varieties of temperament, natty symbols of the power behind these scenes that had set in motion all the frenzied activity we had seen, and had brought us all this "glittering talent."

Not forgetting—and now I quote again the press report I read later—Supervisor Tom Morehead, with Phil Lampkin as musical director, and Frank Fisher and Bill Wagner, and Alfred Urbach directing the choral group, Hallie R. Pritchard and Earl Ehret, KTRK-TV art director, doing the sets. The list ends simply: "And Jack Gas." It does not tell us what Mr. Jack Gas did, but my guess is that he was kept pretty busy that night and will be hard at work for many a night for KTRK-TV, Channel 13, now securely launched into the wondering upper air, the hypnotised world, of mass communications.

Some things I may have missed, others I may have forgotten. What is certain is that on Saturday, the 20th of November, 1954, there occurred in the city of Houston the inauguration of Channel 13, KTRK-TV, and I was there. END



Showmanship with that KENTUCKY FLAIR!

Never mind the girls—the *important* view is this "bottom" of Kentucky Lake—the *world's* largest man-made lake, and Kentucky's newest, most glamorous playground!

In a State that's known for showmanship, Kentuckians look to WAVE-TV for the best in television showmanship. Here's the proof:

PROGRAMMING: Two 1956 Surveys* show that WAVE-TV gets *audience preference!*

COVERAGE: WAVE-TV has 66% greater coverage than the second Louisville station because of its low Channel 3, full power and greater tower height (914' above sea level)! 2,437,000 people are served by WAVE-TV in 70 mid-Kentucky and Southern Indiana counties!

EXPERIENCE: WAVE-TV was first on the air in Kentucky, in 1948. Its experienced crews have the know-how to help your programs *and your commercials* sell!

Let NBC Spot Sales give you all the facts!

*Metropolitan ARB, March, 1956

*ARB Louisville, Feb., 1956

LOUISVILLE'S
WAVE-TV
CHANNEL 3
FIRST IN KENTUCKY
Affiliated with NBC



BRILLIANT PERFORMANCE

That happy glow (limelight?) in Precision's corner is simply the radiance of a solid reputation for sound, careful and accurate film processing. Wotta performer.

Precision is the pace-setter in film processing. In the past, Precision found techniques to bring the best out of black and white or color originals. In the present, facilities are the profession's very best for any of your processing needs.

And, in the future, Precision will, as usual, be first again (depend on it) with the newest developments to serve you better.

you'll see



and hear



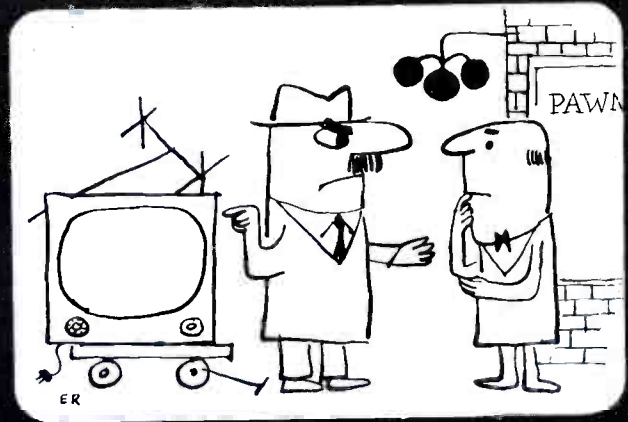
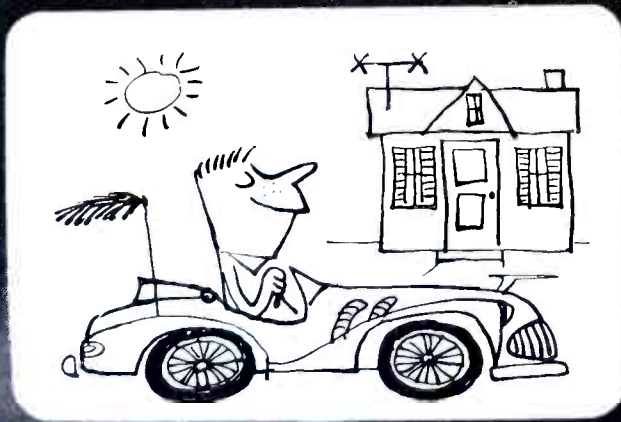
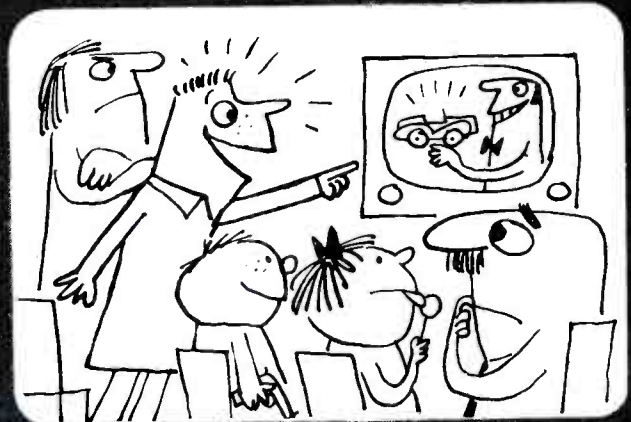
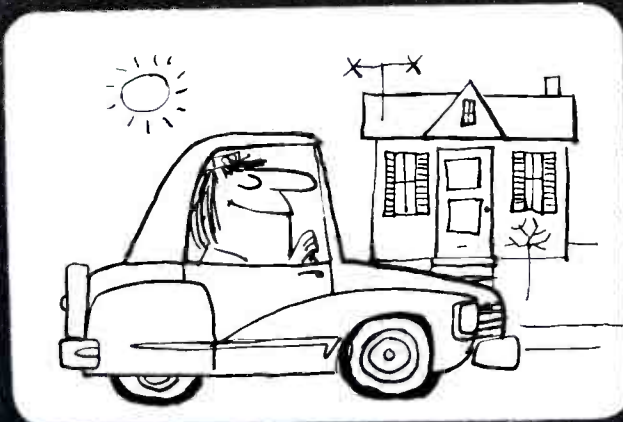
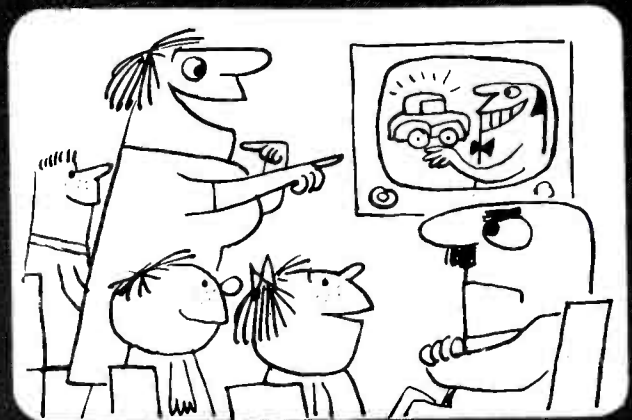
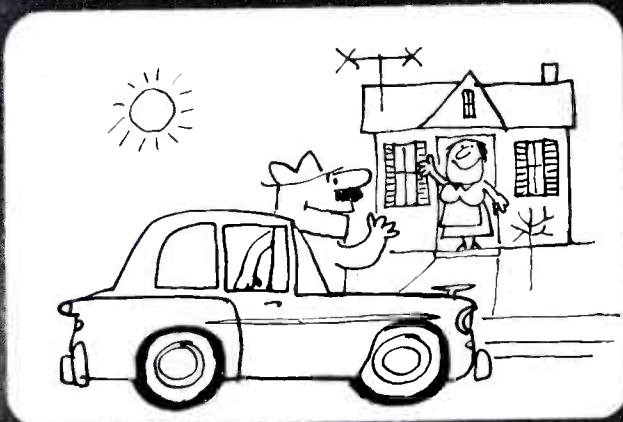
P R E C I S I O N

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

We're moving more motor cars in motorized San Diego!



San Diego County has
342,352 motor vehicles registered*
— that's 113% more than in 1945!

This, in the Nation's 19th Market,
where more people are making more,
spending more and watching
Channel 8 more than ever before.

*State of Calif. Dept. of Motor
Vehicle Registrations, Dec. 31, 1955.

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 OCTOBER

Independent estimates of TV set count for all markets, based on our research department's projections for each U.S. county

Set-count estimates which appear in this section are based on TELEVISION MAGAZINE's projections of "The National Survey of Television Sets in U.S. Households, June, 1955." a report made by the U.S. Bureau of Census for the Advertising Research Foundation.

ARF data updated on county basis

This Census study was sponsored by the three networks, the NARTB and the Television Bureau of Advertising. The raw materials used in arriving at county estimates beyond the Census sample were the Census data plus an adjusted average of estimates prepared by the NBC network and those computed by TELEVISION MAGAZINE's research department. TELEVISION MAGAZINE will project these 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 complete 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 the VHF are *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 OCTOBER 1, 1956

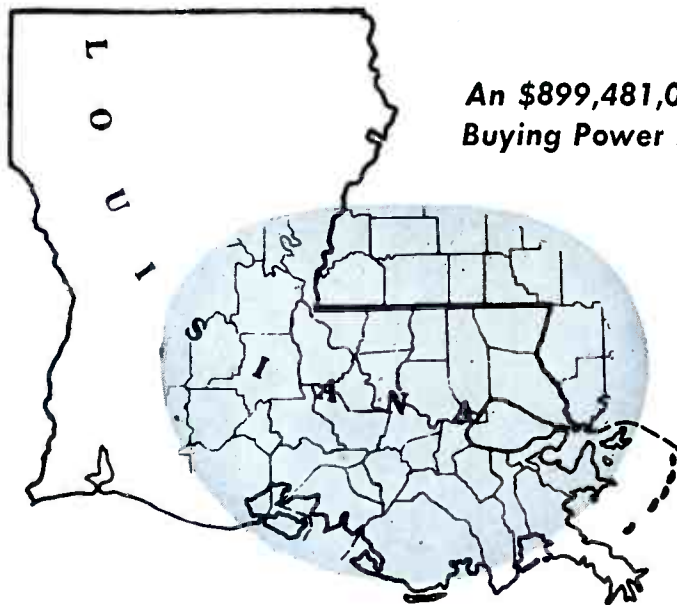
TOTAL U.S. TV HOMES 38,100,000

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 Sept. 1, 1956.

Market & Stations—% Penetration	TV Homes
ABILENE-SWEETWATER, Tex.—64.2 KRBC-TV (N); KPAR-TV (C)	56,131
ADA, Okla.—60.0 KTEN (A,C,N)	89,699
AGANA, Guam KUAM-TV (C,N)	††

Market & Stations—% Penetration	TV Homes
AKRON, Ohio—40.7 WAKR-TV† (A)	†77,244
ALBANY, Ga.—44.2 WALB-TV (A,N)	46,810
ALBANY-SCHENECTADY-TROY, N.Y.—87.4 WCDA-TV†***(C); WTRI† (A); WRGB (N) (WCDA-TV, Albany, N. Y. operates satellite WCDB-TV, Hagaman, N. Y.)	450,762 †175,301
ALBUQUERQUE, N.M.—51.2 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	60,569
ALEXANDRIA, La.—53.4 KALB-TV (A,C,N)	63,487
ALTOONA, Pa.—83.3 WFBG-TV (A,C,N)	391,352

Market & Stations—% Penetration	TV Homes
AMARILLO, Tex.—67.8 KFDA-TV (A,C); KGNC-TV (N)	71,017
AMES, Iowa—84.6 WOI-TV (A,C)	222,203
ANCHORAGE, Alaska—68.3 KENI-TV (A,N); KTVA (C)	23,880
• ANDERSON, S.C.—75.7 WAIM-TV† (C)	†88,870
• ANN ARBOR, Mich.—21.0 WPAG-TV†	†22,470
ARDMORE, Okla. KVSO-TV (N)	††
ASHEVILLE, N.C.—59.8 WISE-TV† (C,N); WLOS-TV (A)	341,055 †39,187
ATLANTA, Ga.—73.3 WAGA-TV (C); WLW-A (A); WSB-TV (N)	528,952
AUGUSTA, Ga.—58.0 WJBF-TV (A,N); WRDW-TV (C)	124,448
AUSTIN, Minn.—75.9 KMMT (A)	101,824
AUSTIN, Tex.—73.8 KTBC-TV (A,C,N)	129,641
BAKERSFIELD, Cal.—77.9 KBAK-TV† (A,C); KERO-TV (N)	105,316 †72,973
BALTIMORE, Md.—84.9 WAAM (A); WBAL-TV (N); WMAR-TV (C)	644,731
BANGOR, Me.—81.3 WABI-TV (A,C,N); W-TWO (C)	87,646
BATON ROUGE, La.—56.9 WAFB-TV† (C); WBRZ (A,N)	179,399 †83,223
BAY CITY-SAGINAW, Mich.—86.4 WNEM-TV (A,N); WKNX-TV† (A,C)	259,632 †78,902
BEAUMONT, Tex.—70.0 KFDM-TV (A,C)	115,161
BELLINGHAM, Wash.—69.6 KVOS-TV (C)	67,575
BETHLEHEM-ALLENTOWN-EASTON, Pa.—28.3 WLEV-TV† (N); WGLV† (A)	†73,959
BIG SPRING, Tex.—63.3 KBST-TV (C)	25,560
BILLINGS, Mont.—40.2 KOOK-TV (A,C,N)	23,336
BINGHAMTON, N.Y.—86.4 WNBF-TV (A,C,N)	422,016
BIRMINGHAM, Ala.—59.9 WABT (A,N); WBRC-TV (C)	318,842
BISMARCK, N.D.—63.0 KBMB-TV (C); KFYZ-TV (A,N)	22,129
BLOOMINGTON, Ill.—55.3 WBLN-TV† (A)	†49,703
BLOOMINGTON, Ind.—87.1 WTV (N) (Includes Indianapolis, Ind.)	550,417
BLUEFIELD, W.Va.—56.1 WHIS-TV (N)	164,853
BOISE, Ida.—62.1 KBOI (C); KIDO-TV (A,N)	52,778
BOSTON, Mass.—90.0 WBZ-TV (N); WNAC-TV (A, C)	1,288,440
BRIDGEPORT, Conn.—14.8 WICC-TV† (A)	†70,293
BRISTOL, Va.-Tenn. WCYB-TV (A,N)	††
BUFFALO, N.Y.—90.0 WBEN-TV (C); WBUF-TV† (N); WGR-TV (A,C,N)	*462,780 †183,128
BURLINGTON, Vt.—81.5 WCAX-TV (C)	*142,052
BUTTE, Mont.—55.1 KXLF-TV (A)	14,000
CADILLAC, Mich.—72.8 WWTW (A,C)	130,152



**An \$899,481,000
Buying Power Market!**

MORE AUDIENCE
than any other TV station in the
rich heart of Louisiana

FROM 5:00 P. M. to SIGN OFF
(Monday thru Friday)

WBRZ rated highest in 125 quarter hours out
of 149.

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 counties and parishes
in Louisiana and Mississippi.



WBRZ Channel **2**

BATON ROUGE, LOUISIANA
Power: 100,000 watts Tower: 1001 ft.

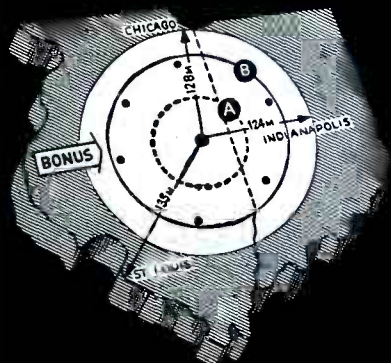
NBC-ABC
Represented by Hollingbery



44th TV MARKET
Television Magazine August 1956

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 a 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
CAPE GIRARDEAU, Mo.—57.3 KFVS-TV (C,N)	159,469
CARLSBAD, N.M. KAVE-TV	††
CARTHAGE-WATERTOWN, N.Y.—83.7 WCNY-TV (A,C)	*78,378
CEDAR RAPIDS, Iowa—82.9 KCRG-TV (A); WMT-TV (C)	211,041
CHAMPAIGN, Ill.—75.3 WCIA (C,N)	334,710
CHARLESTON, S.C.—64.7 WCSC-TV (A,C); WUSN-TV (N)	130,400
CHARLESTON-HUNTINGTON, W.Va.—69.0 WCHS-TV (C); WHTN-TV (A); WSAZ-TV (N)	369,807
CHARLOTTE, N.C.—67.2 WBTV (A,C,N)	454,205
CHATTANOOGA, Tenn.—59.0 WDEF-TV (A,C); WRGP-TV (N)	156,199
CHEYENNE, Wyo.—44.2 KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Neb.)	**49,059
CHICAGO, Ill.—90.0 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,033,866
CHICO, Cal.—60.7 KHSL-TV (A,C)	66,829
CINCINNATI, Ohio—86.5 WCPO-TV (A); WKRC-TV (C); WLW-T (N)	550,905
CLEVELAND, Ohio—90.0 WEWS (A); KYW-TV (N); WJW-TV (C)	1,146,150
COLORADO SPRINGS-PUEBLO, Colo.—52.8 KKTU (A,C); KRDO-TV (N); KCSJ-TV (N)	53,618
COLUMBIA-JEFFERSON CITY, Mo.—65.8 KOMU-TV (A,N); KRCG-TV (C)	89,061
COLUMBIA, S.C.—57.6 WIS-TV (A,N); WNOK-TV† (C)	130,716 †45,476
COLUMBUS, Ga.—60.7 WDAK-TV† (A,N); WRBL-TV (A,C)	145,332 †60,298
COLUMBUS, Miss.—37.2 WCBI-TV (C,N)	41,544
COLUMBUS, Ohio—90.0 WBNS-TV (C); WLW-C (N); WTVN (A)	500,400
CORPUS CHRISTI, Tex.—44.2 KRIS-TV (A,N); KVDO-TV† (A,C)	58,402 †42,803
DALLAS-FT. WORTH, Tex.—73.0 KRLD-TV (C); WFAA-TV (A,N); KFJZ-TV; WBAP-TV (A,N)	516,674
DANVILLE, Ill.—43.0 WDAN-TV† (A)	†71,176
DAVENPORT, Iowa-ROCK ISLAND, Ill.—85.3 WOC-TV (N); WHBF-TV (A,C)	288,393
DAYTON, Ohio—90.0 WHIO-TV (C); WLW-D (A,N)	476,010
DAYTONA BEACH, Fla.—50.1 WESH-TV	29,734
DECATUR, Ala.—47.8 WMSL-TV† (C,N)	†29,680
DECATUR, Ill.—77.4 WTVP† (A,N)	†166,364
DENVER, Colo.—74.5 KBTU (A); KLZ-TV (C); KOA-TV (N); KTVR	240,478
DES MOINES, Iowa—82.9 KRNT-TV (C); WHO-TV (N)	220,054

IN AND AROUND
COLUMBUS, GEORGIA

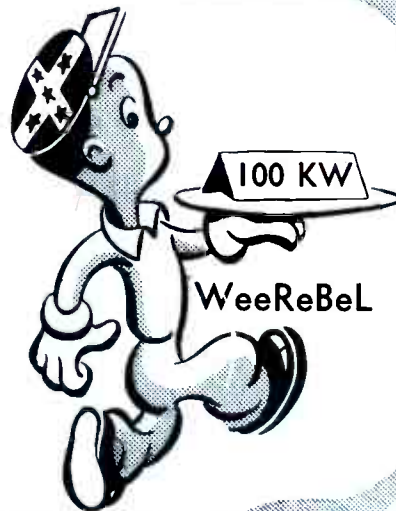
CHANNEL 4 CBS
WRBL-TV ABC

PREFERRED VIEWING*

11-COUNTY AREA - NOV. '55
402 of 404

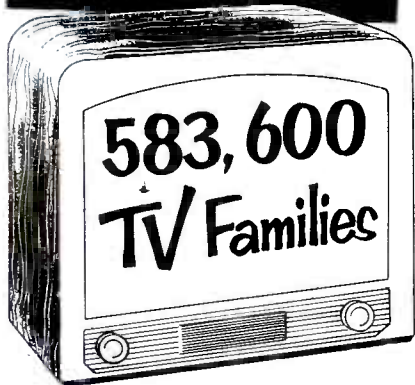
METROPOLITAN FEB. '56
298 of 416

* COMPETITIVE QUARTER HOURS
WEEKLY - TELEPULSE



CALL HOLLINGBERY CO.

IS
PENNSYLVANIA'S
4th TV MARKET
IN YOUR PICTURE



WJAC-TV is the Number One Station not only in Johnstown, but in Altoona as well, and this one-two punch covers an area that rates 4th in the rich state of Pennsylvania, and 28th in the entire country!

Well over half a million (583,600, to be exact) television families look to WJAC-TV for the best in television entertainment.

Add to this the free bonus of WJAC-TV coverage into Pittsburgh, and you have a total market for your sales message that just can't be overlooked, if you really want to tap the potential of Southwestern Pennsylvania!



Get full details from your KATZ man!

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
DETROIT, Mich.-WINDSOR, Can.—90.0 WJBK-TV (C); WWJ-TV (N); WXYZ-TV (A); CKLW-TV	*1,356,120	GREAT FALLS, Mont.—35.8 KFBB-TV (A,C,N)	24,275
DOTHAN, Ala.—48.2 WTVY (A,C)	35,108	GREEN BAY, Wis.—80.6 WBAY-TV (C); WFRV-TV (A,C)	209,979
DULUTH, Minn.-SUPERIOR, Wis.—67.9 KDAL-TV (A,C); WDSM-TV (C,N)	106,533	GREENSBORO, N.C.—70.3 WFMY-TV (A,C)	316,945
DURHAM, N.C.—63.1 WTVD (A,N)	278,971	GREENVILLE-WASHINGTON, N.C.—59.8 WNCT (A,C); WITN (N)	143,564
EASTON-BETHLEHEM-ALLENTOWN, Pa.—28.3 WGLV† (A); WLEV-TV† (N)	†73,959	GREENVILLE-SPARTANBURG, S.C.—63.9 WFBC-TV (N); WSPA-TV (C)	277,846
EAU CLAIRE, Wis.—68.4 WEAU-TV (A,N)	59,849	HANNIBAL, Mo.-QUINCY, Ill.—80.2 KHQA-TV (C); WGEM-TV (A,N)	153,172
EL DORADO, Ark.—53.6 KRBB	48,235	HARLINGEN-WESLACO, Tex.—53.1 KGBT-TV (A,C); KRGV-TV (N)	57,317
ELKHART, Ind.—(See South Bend, Ind.)		HARRISBURG, Ill.—45.1 WSIL-TV† (A)	†29,357
ELMIRA, N.Y.—34.7 WTVF† (A,N)	†42,518	HARRISBURG, Pa.—74.8 WCMB-TV†; WHP-TV† (C); WTPA† (A,N)	†190,545
EL PASO, Tex.-JUAREZ, Mex.—76.5 KILT-TV; KROD-TV (A,C); KTSM-TV (N); XEJ-TV	71,037	HARRISONBURG, Va.—58.6 WSVA-TV (A,C,N)	91,963
ENID, Okla.—67.4 KGEO-TV (A)	73,338	HARTFORD-NEW BRITAIN, Conn.—56.3 WGTH-TV† (A,C); WKNB-TV† (N)	†280,557
ERIE, Pa.—90.0 WICU (A,N); WSEE-TV† (A,C)	*121,590 †67,655	HASTINGS, Neb.—67.2 KHAS-TV (N)	80,180
EUGENE, Ore.—48.5 KVAL-TV (A,N) (Operates satellite KPIC-TV, Roseburg, Ore.)	**79,414	HATTIESBURG, Miss.—51.8 WDAM-TV (A,N)	58,692
EUREKA, Cal.—58.4 KIEM-TV (A,C,N)	24,994	HENDERSON-LAS VEGAS, Nev.—62.3 KLRJ-TV (A,N); KLAS-TV (C); KSHO-TV	18,883
EVANSVILLE, Ind.-HENDERSON, Ky.—60.4 WFIE-TV† (A,N); WTVW (A); WEHT† (C)	†102,190	HENDERSON, Ky.-EVANSVILLE, Ind.—60.4 WEHT† (C); WFIE-TV† (A,N); WTVW (A)	†† †102,190
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C)	††	HONOLULU, T.H.—71.1 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)	**96,455
FARGO, N.D.—53.5 WDAY-TV (A,N) (See also Valley City, N. D.)	93,530	HOUSTON-GALVESTON, Tex.—72.8 KPRC-TV*** (N); KTRK-TV (A); KGUL-TV (C) (KTRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	440,104
FAYETTEVILLE, N.C.—30.0 WFLB-TV† (A,C,N)	†20,978	HUNTINGTON-CHARLESTON, W.Va.—69.0 WHTN-TV (A); WSAZ-TV (N); WCHS-TV (C)	369,807
FLORENCE, S.C.—57.1 WBTW (A,C,N)	143,956	HUTCHINSON-WICHITA, Kan.—66.7 KTVH (C); KAKE-TV (A); KARD-TV	222,245
FT. DODGE, Iowa—19.7 KQTV† (N)	19,199	IDAHO FALLS, Ida.—65.6 KID-TV (A,C,N)	37,968
FT. LAUDERDALE, Fla.—(See Miami, Fla.)		INDIANAPOLIS, Ind.—87.5 WFBI-TV (A,N); WISH-TV (C) (See also Bloomington, Ind.)	613,179
FT. MYERS, Fla.—60.5 WINK-TV (A,C)	20,931	JACKSON, Miss.—42.8 WJTV (A,C); WLBT (N)	129,678
FT. SMITH, Ark.—69.8 KFSA-TV† (A,C,N)	†32,866	JACKSON, Tenn.—53.4 WDXI-TV (C)	81,610
FT. WAYNE, Ind.—51.5 WIN-T† (A,C); WKJG-TV† (N)	†125,167	JACKSONVILLE, Fla.—59.3 WJHP-TV† (A,N); WMBR-TV (A,C)	246,384 †58,615
FT. WORTH-DALLAS, Tex.—73.0 KFJZ-TV; WBAP-TV (A,N); KRLD-TV (C); WFAA-TV (A,N)	516,674	JEFFERSON CITY-COLUMBIA, Mo.—65.8 KRCG-TV (C); KOMU-TV (A,N)	89,061
FRESNO-TULARE, Cal.—77.6 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N); KVVG†	197,724 †152,821	JOHNSON CITY, Tenn.—48.3 WJHL-TV (A,C,N)	138,346
GALVESTON-HOUSTON, Tex.—72.8 KGUL-TV (C); KPRC-TV*** (N); KTRK-TV (A) (KTRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	440,104	JOHNSTOWN, Pa.—86.8 WARD-TV† (A,C); WJAC-TV (A,C,N) (Circulation shown does not include Pittsburgh, Pa. where station has sizable share of audience.)	524,663 ††
GRAND FORKS, N.D. KNOX-TV (N)	††	JOPLIN, Mo.—63.9 KSWM-TV (C)	97,514
GRAND JUNCTION, Colo. KREX-TV (A,C,N)	††	JUNEAU, Alaska KINY-TV (C)	††
GRAND RAPIDS, Mich.—90.0 WOOD-TV (A,N)	430,740		
GREAT BEND, Kan.—64.2 KCKT-TV (N)	69,248		

Who is the Man with the Black Tar Heels?

He's YOUR best Salesman in the Tar Heel State—WTVD—NBC and ABC for the Durham-Raleigh Market.

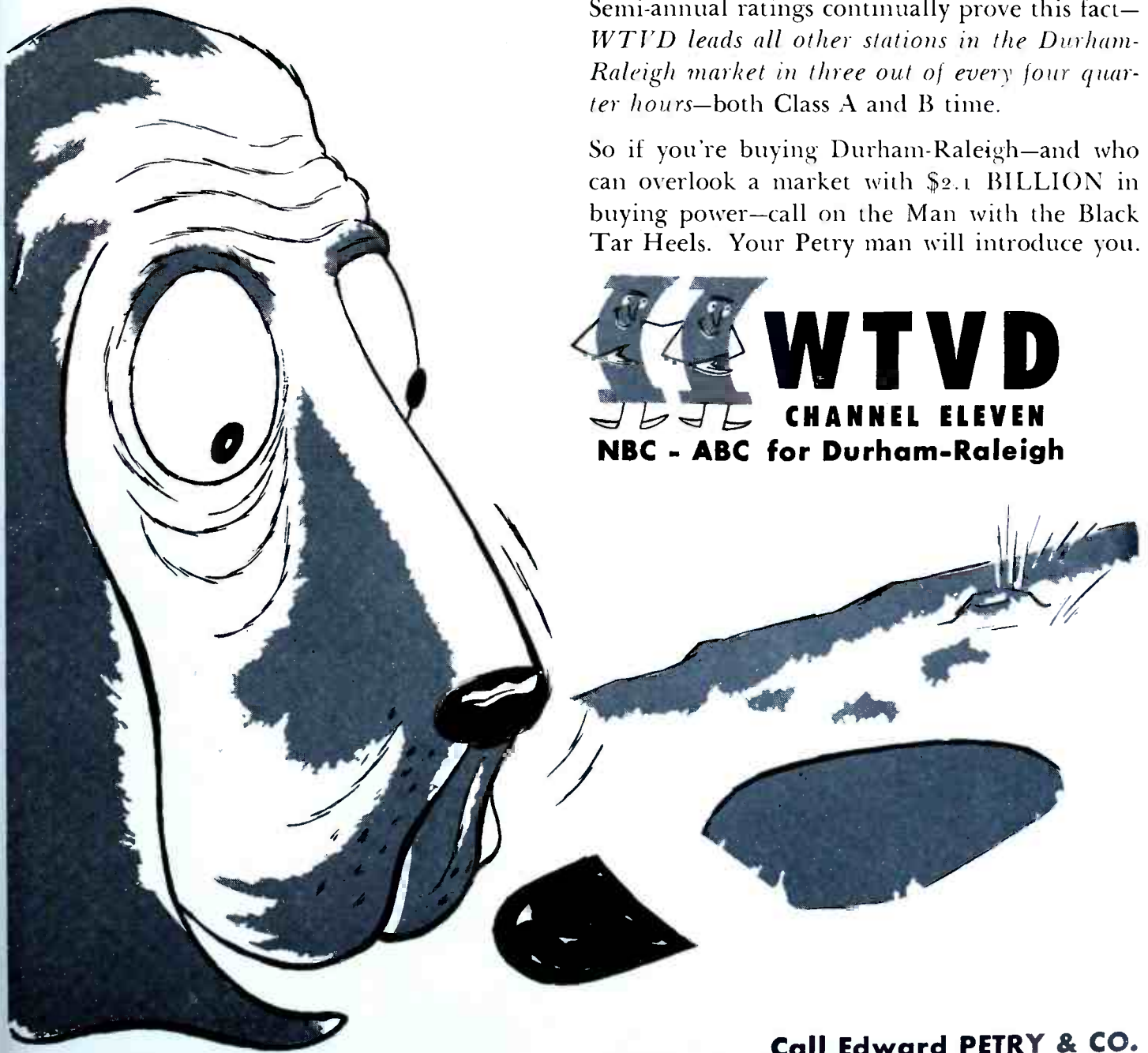
How good a salesman is he? Why, every day he calls on over 70% of all the homes in the Durham-Raleigh market—more than any other station. No other SINGLE medium in the market can offer you such dominant coverage.

And do they like him? ARB says they love him. Semi-annual ratings continually prove 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
NBC - ABC for Durham-Raleigh



Call Edward **PETRY & CO.**

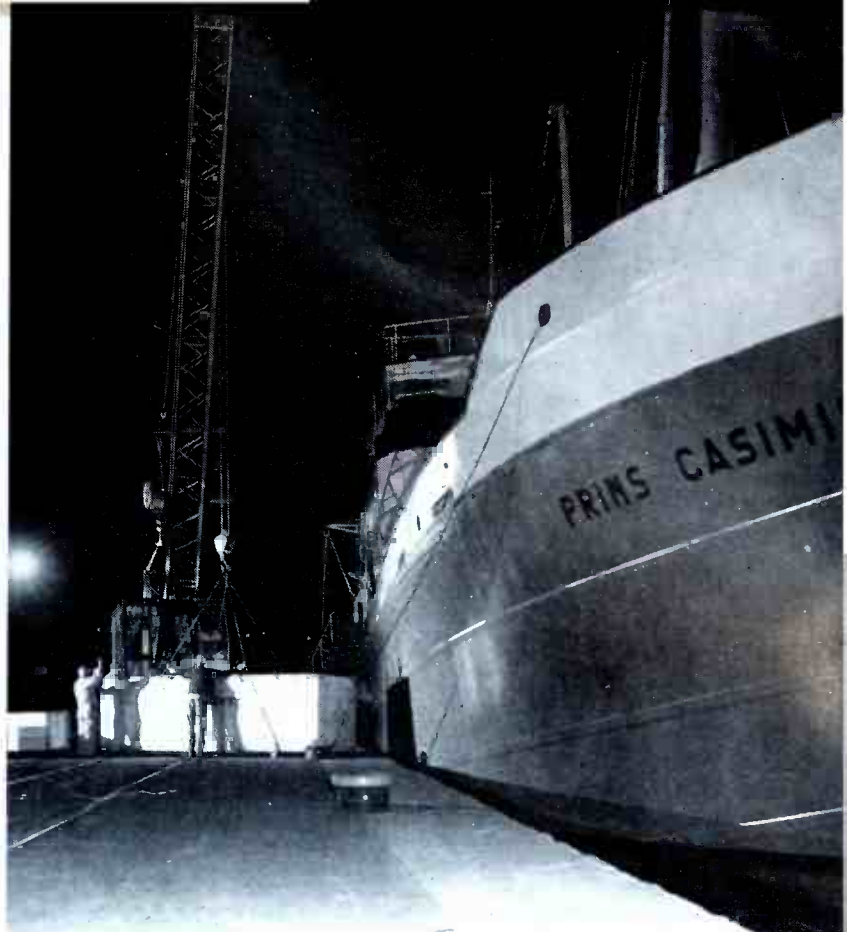
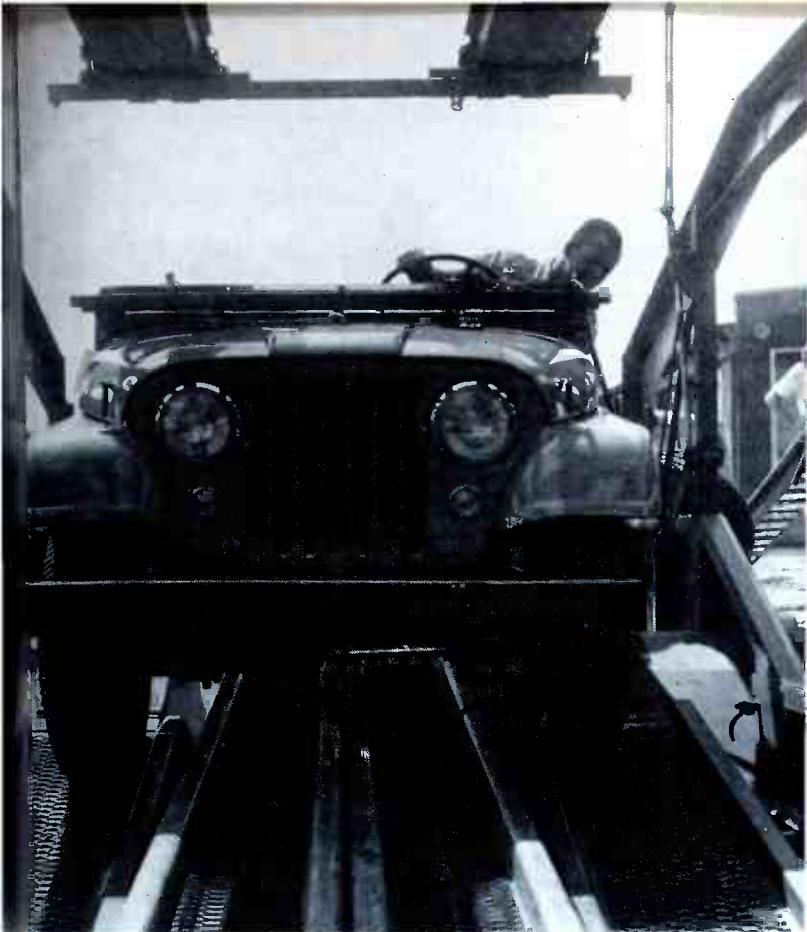


The beautiful Toledo Central Union Terminal is fitting testimonial to the nation's third largest rail center. Toledo is served by 13 major railroads.

If it's made of glass, you're in touch with Toledo, the "glass capital of the world."

Toledo's Museum of Art, rated among the top ten in the country, proves that industry and culture do mix.





Known for its exploits in peace and war, a modern workhorse of farm and industry, is the Toledo manufactured Willys Jeep.

Foreign ships are commonplace at the Port of Toledo, and Toledo ranks tenth in tonnage among all the nation's ports.

THE KEY TO THE SEA

Lying along both sides of the Maumee River near where it widens into Lake Erie, Toledo, Ohio, has been blessed with superb water transportation, but it ranks third in the nation as a railroad center, too. Its yearly shipment of over 20 million tons of coal each year leads the world, and Toledo is a manufacturing center of glass, plastics, textiles, machine tools, scales, and a myriad of other products.

No young upstart, the city of Toledo was founded in 1832, but despite its maturity, *retail sales*

have increased 108 percent during the past 10 years.

For 35 years, WSPD has been the voice of Northwestern Ohio, programming locally in character with its area. NBC programs have helped establish its radio audience leadership.

Nine years ago, WSPD-TV—Toledo's *only* television station—went on the air to serve a 23 county Billion Dollar Market, *the only medium covering this entire area.* WSPD-TV is a CBS Basic and also carries NBC and ABC programs.



**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.

SALES OFFICES

TOM HARKER—vice-president and national sales director
BOB WOOD—national sales manager

LEW JOHNSON—midwest sales manager • 230 North Michigan Avenue, Chicago 1 • Franklin 2-6498

GAYLE GRUBB—vice-president and Pacific coast sales manager • 111 Sutter Street, San Francisco • Sutter 1-8689

118 East 57th Street, New York 22 • Murray Hill 8-8630

More
High-income
viewers per dollar
than any other
Texas TV!



K·DUB
stations

KDUB-TV
LUBBOCK, TEXAS
KPAR-TV
ABILENE-SWEETWATER, TEXAS
KDUB-AM
LUBBOCK, TEXAS

NATIONAL REPRESENTATIVES: THE BRANHAM COMPANY
President and Gen. Mgr., W. D. "DUB" ROGERS
National Sales Mgr. E. A. "Buzz" Hassett

Market & Stations—% Penetration	TV Homes
KALAMAZOO, Mich.—90.0 WKZO-TV (A,C)	508,680
KANSAS CITY, Mo.—84.3 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	490,441
KEARNEY, Neb.—55.6 KHOL-TV (A,C,N) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**74,731
KLAMATH FALLS, Ore. KOTI (A,C,N)	††
KNOXVILLE, Tenn.—50.5 WATE-TV (A,N); WBIR-TV (C); WTVK-TV† (A,C)	176,399 †76,557
LA CROSSE, Wis.—60.3 WKBT (A,C,N)	98,016
LAFAYETTE, Ind.—73.8 WFAM-TV† (C)	†54,555
LAFAYETTE, La.—48.7 KLFY-TV (C)	62,859
LAKE CHARLES, La.—62.9 KPLC-TV (A,N); KTAG-TV† (C)	79,385 †50,084
LANCASTER, Pa.—89.2 WGAL-TV (C,N)	613,833
LANSING, Mich.—90.0 WJIM-TV (A,C,N); WTOM-TV†	335,880 †58,967
LAREDO, Tex.—15.0 KHAD-TV (A,C,N)	*2,340
LAS VEGAS-HENDERSON, Nev.—62.3 KLAS-TV (C); KSHO-TV; KLRJ-TV (A,N)	18,883
LAWTON, Okla.—65.6 KSWO-TV (A)	47,494
LEXINGTON, Ky.—29.8 WLEX-TV† (A,N)	†37,340
LIMA, Ohio—70.7 WIMA-TV† (A,C,N)	†66,012
LINCOLN, Neb.—77.9 KOLN-TV (A,C)	154,483
LITTLE ROCK-PINE BLUFF, Ark.—52.2 KARK-TV (N); KTHV (C); KATV (A,C)	146,016
LOS ANGELES, Cal.—86.1 KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	1,962,656
LOUISVILLE, Ky.—68.5 WAVE-TV (A,N); WHAS-TV (C)	462,788
LUBBOCK, Tex.—58.4 KCBD-TV (A,N); KDUB-TV (C)	97,040
LUFKIN, Tex.—49.1 KTRE-TV (N) (Optional satellite of KPRC-TV, Houston, Tex.)	37,648
LYNCHBURG, Va.—62.8 WLVA-TV (A,C)	186,321
MACON, Ga.—60.0 WMAZ-TV (A,C)	92,913
MADISON, Wis.—73.5 WISC-TV (C); WKOW-TV†; WMTV† (A,N)	196,911 †109,120
MANCHESTER, N.H.—90.0 WMUR-TV (A) (Circulation shown does not include Boston, Mass. where station has sizable share of audience.)	728,370
MARINETTE, Wis.—80.8 WMBV-TV (A,N)	143,468
MARQUETTE, Mich.—43.8 WDMJ-TV (C)	37,662
MASON CITY, Iowa.—73.5 KGLO-TV (C)	107,628
MAYAGUEZ, P.R. WORA-TV (C)	††
MEDFORD, Ore.—40.7 KBES-TV (A,C,N)	34,291

... and set count
is only half
the story

MCCANN ERICKSON

"We find TELEVISION Magazine's circulation data extremely useful . . . its' essential information."

J. WALTER THOMPSON

"For the last few years, it's been our official policy to use your market data and set figures."

TED BATES

"Your receiver estimates are a great aid in planning schedules for our clients."

KENYON & ECKHARDT

"Your circulation fills a real need for unbiased data. Thanks for helping us furnish our buyers with the facts they need."

The reliance upon TELEVISION MAGAZINE as the source for vital statistical data is heavily underscored by the agency comments above.

TELEVISION MAGAZINE is the publication advertising men must use when they're making market decisions. Our circulation reports are essential to their sound planning.

Important, exclusive departments

But set count is only half the TELEVISION readership story. Exclusive departments such as our Continuing Audience Study . . . Report on Spot . . . Cost per Thousand studies . . . and others guarantee readership by the people you most want to reach.

And feature articles like "Do They Watch in the Daytime?" and "How TV Executive Live" and "How the Top 50 Advertisers Spend Their Money" bring agency and advertiser readers back to each issue again and again.

It's set count, plus departments, plus features that explain why TELEVISION MAGAZINE is having the biggest year in its 13-year history.



**YOU MIGHT GET A 63-LB. LAKE TROUT* -
BUT... YOU NEED WKZO-TV**

**TO LAND SALES
IN WESTERN MICHIGAN!**

THE MARCH ARB REPORT CREDITS WKZO-TV WITH ALL 20 OF THE "TOP 20" PROGRAMS!

**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

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%).

March, 1956 ARB figures (left) show that WKZO-TV is the favorite television station in Battle Creek and Muskegon, as well as in Kalamazoo and Grand Rapids! It's the favorite by better than 2-to-1 for the week as a whole —by better than 6-to-1 at night!

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids and Greater Western Michigan. Channel 3—100,000 watts. Serves one of America's top-20 TV markets—599,060 television families in 29 Western Michigan and Northern Indiana counties!

100,000 WATTS • CHANNEL 3 • 1000' TOWER

WKZO-TV

Kalamazoo - Grand Rapids and Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives




The Felzyer 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

*Hubert Hammers caught one this size in Lake Superior in May, 1952.


WKRG
 THE
 KOLOSSUS ROUND GULF
 covers the booming
 GULF COAST MARKET
 ALABAMA, FLORIDA
 LOUISIANA &
 MISSISSIPPI
 Sales Management says
 "Mobile—one of nation's leading
 cities in retail sales—
 21st highest in nation with
 index of 109.2"
 MAXIMUM POWER
 MAXIMUM COVERAGE
 Channel **5**
 Avery-Knodel

Market & Stations—% Penetration	TV Homes
MEMPHIS, Tenn.—60.0 WHBQ-TV (A); WMCT (A,N); WREC-TV (C)	350,124
MERIDIAN, Miss.—43.1 WTOK-TV (A,C,N)	84,218
MIAMI-FT. LAUDERDALE, Fla.—82.0 WCKT (N); WGBS-TV†; WITV† (A); WTVJ (C)	319,625 †187,460
MIDLAND-ODESSA, Tex.—57.1 KMID-TV (A,N); KOSA-TV (C)	51,369
MILWAUKEE, Wis.—88.9 WISN-TV (A); WITI-TV; WTMJ-TV (N); WXIX† (C)	620,548 †244,880
MINNEAPOLIS-ST. PAUL, Minn.—82.0 KEYD-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	626,722
MINOT, N.D.—49.2 KCBJ-TV (A,C,N)	17,169
MISSOULA, Mont.—33.9 KGVO-TV (A,C)	16,223
MOBILE, Ala.—62.6 WALA-TV (A,C,N); WKRG-TV (C)	151,203
MONROE, La.—52.0 KNOE-TV (A,C,N)	106,453
MONTGOMERY, Ala.—53.7 WCOV-TV† (A,C,N); WSFA-TV (A,N)	104,753 †73,356
MUNCIE, Ind.—73.1 WLBC-TV† (A,C,N)	†99,200
MUSKOGEE, Okla.—74.3 KTVX (A) (Includes Tulsa, Okla.)	208,467
NASHVILLE, Tenn.—53.8 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	289,449
NEW BRITAIN-HARTFORD, Conn.—56.3 WKNB-TV† (N); WGHV-TV† (A,C)	†280,557
NEW HAVEN, Conn.—89.7 WNHC-TV (A,C,N)	854,331
NEW ORLEANS, La.—75.9 WDSU-TV (A,C,N); WJMR-TV† (A,C)	338,381 †127,299
NEW YORK, N.Y.—90.0 WABC-TV (A); WABD; WATV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	4,527,090
NORFOLK, Va.—76.9 WTAR-TV (A,C); WTOV TV†; WVEC-TV† (N)	277,758 †154,989
OAK HILL, W.Va. WOAY-TV (A)	††
ODESSA-MIDLAND, Tex.—57.1 KOSA-TV (C); KMID-TV (A,N)	51,369
OKLAHOMA CITY, Okla.—74.0 KWTW (A,C); WKY-TV (A,N)	280,331
OMAHA, Neb.—88.3 KMTV (A,N); WOW-TV (C)	300,057
ORLANDO, Fla.—56.9 WDBO-TV (A,C,N)	120,635
OTTUMWA, Iowa—63.3 KTVO (C)	116,526
PANAMA CITY, Fla.—51.5 WJDM-TV (A,C,N)	20,452
PARKERSBURG, W.Va.—40.4 WTAP-TV† (A,C,N)	†36,616
PENSACOLA, Fla.—65.6 WEAR-TV (A,C)	110,554
PEORIA, Ill.—80.9 WEEK-TV† (N); WTVH-TV† (A,C)	†179,044
PETERSBURG, Va.—72.1 WXEX-TV (N) (Includes Richmond, Va.)	201,988

No Wonder
It's A
Best Seller!



In the City of Providence, there's a powerful TV station. It's a friendly station and everyone loves it. Viewers love it because it brings them the programs they want. Sponsors love it because it brings them the results they want.

Get the whole impressive story from WEED Television or directly from WJAR-TV, Providence, R. I.



Market & Stations—% Penetration	TV Homes
PHILADELPHIA, Pa.—90.0 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	1,795,680
PHOENIX-MESA, Ariz.—69.9 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	130,246
PINE BLUFF-LITTLE ROCK, Ark.—52.2 KATV (A,C); KARK-TV (N); KTHV (C)	146,016
PITTSBURG, Kan.—65.1 KOAM-TV (A,N)	123,392
PITTSBURGH, Pa.—88.1 KDKA-TV (A,C,N); WENS† (A,C,N)	1,063,283 †323,238
PLATTSBURG, N.Y.—81.9 WPTZ (A,N)	*101,277
POLAND SPRING, Me.—84.2 (Mt. Washington, N. H.) WMTW (A,C)	*235,608
PORTLAND, Me.—90.0 WCSH-TV (N); WGAN-TV (C)	187,290
PORTLAND, Ore.—64.7 KLOK-TV (A); KOIN-TV (C); KPTV† (N)	††313,022
PROVIDENCE, R.I.—90.0 WJAR-TV (A,N); WPRO-TV (C)	746,820
PUEBLO-COLORADO SPRINGS, Colo.—52.8 KCSJ-TV (N); KKTU (A, C); KRDO-TV (N)	53,618
QUINCY, ILL.-HANNIBAL, Mo.—80.2 WGEM-TV (A,N); KHQA-TV (C)	153,172
RALEIGH, N.C.—54.7 WNAO-TV† (A,C)	†108,708
RAPID CITY, S.D.—27.8 KOTA-TV	12,444
READING, Pa.—46.7 WHUM-TV† (A,C)	†175,745
REDDING, Cal. KVIP (N)	††
RENO, Nev.—75.0 KOLO-TV (A,C,N)	20,705
RICHMOND, Va.—72.1 WRVA-TV; WTVR (A,C); WXEX-TV (Petersburg, Va.) (N)	201,988
ROANOKE, Va.—63.3 WDBJ-TV (C); WSLS-TV (A,N)	250,724
ROCHESTER, Minn.—73.3 KROC-TV (A,N)	97,505
ROCHESTER, N.Y.—90.0 WHAM-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	*293,220
ROCKFORD, Ill.—84.2 WREX-TV (A,C); WTVO† (N)	239,465 †135,058
ROCK ISLAND, Ill.-DAVENPORT, Iowa—85.3 WHBF-TV (A,C); WOC-TV (N)	288,393
ROME, Ga.—69.6 WROM-TV	120,466
ROSWELL, N.M.—43.7 KSWV-TV (A,C,N)	28,061
SACRAMENTO, Cal.—74.4 KBET-TV (C); KCCC-TV† (A); KCRA-TV (N)	318,737 *†153,290
SAGINAW-BAY CITY, Mich.—86.4 WKNX-TV† (A,C); WNEM-TV (A,N)	259,632 †78,902
ST. JOSEPH, Mo.—77.7 KFEQ-TV (C)	125,699
ST. LOUIS, Mo.—84.3 KSD-TV (N); KTV† (A,C); KWK-TV (C)	775,368 †307,744
ST. PETERSBURG-TAMPA, Fla.—63.6 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	213,097 †153,409

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. 1956)

AFTERNOONS

54.6% AVERAGE WEEKLY SHARE OF AUDIENCE
LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR. 1956)

EVENINGS...

52.0% AVERAGE WEEKLY SHARE OF AUDIENCE
LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR. 1956)

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
WHEC-TV AND WVET-TV

ROCHESTER, N.Y.

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

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

Tulsa is
now the 43rd
television market

* CBS REPORT TO FCC, DEC. 1955
No. 100 Largest Television Markets
Larger than Omaha, Denver,
Oklahoma City, San Diego.

KOTV
Completely
Dominates the
43rd television market!

• More top 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 10:00
p.m. than stations B and C combined.

SOURCE: ARR, JUNE 1956



Represented by
Edward Peby & Co., Inc.

43rd TV MARKET • TULSA

IT WOULD TAKE A
MIGHTY BIG SCALE...
TO WEIGH ALL THE WHEAT
IN A KANSAS ELEVATOR

But
... it is possible to weigh
RESULTS achieved by KTVH in
Wichita and 14 other important
communities, with annual spend-
ing power derived from ...

195 Million Bushels of Wheat
125 Million Barrels of Crude Oil
1 1/4 Billion Pounds of Beef
Aircraft Payrolls Topping
\$176,571,000

TO SELL IN KANSAS, BUY KTVH

KTVH
VHF KANSAS CHANNEL
CBS BASIC 12

Represented Nationally by H-R Television, Inc.
Main office and studios in Hutchinson; office and studio in
Wichita. Howard O. Peterson, General Manager.

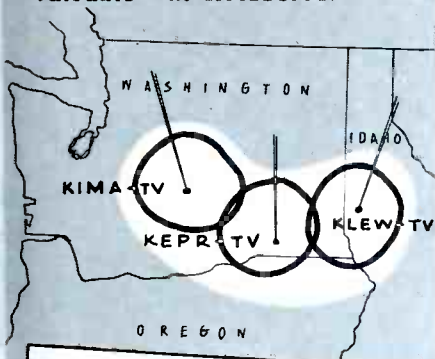
Market & Stations—% Penetration	TV Homes
SALINAS-MONTEREY, Cal.—74.7 KSBW-TV (A,C,N) (Figures are based on market's coverage as of Aug. 1 and do not take into account station's new transmitter location, effective Aug. 13.)	93,329
SALISBURY, Md.—82.3 WBOC-TV† (A,C)	†55,355
SALT LAKE CITY, Utah—80.4 KSL-TV (C); KTVT (N); KUTV (A)	179,288
SAN ANGELO, Tex.—50.2 KTXL-TV (A,C,N)	19,671
SAN ANTONIO, Tex.—67.5 KCOR-TV†; KENS-TV (A,C); WOAI-TV (A,N)	205,211 ††
SAN DIEGO, Cal.—TIJUANA, Mex.—83.6 KFMB-TV (A,C); KFSD-TV (N); XETV (A)	280,381
SAN FRANCISCO, Cal.—81.4 KGO-TV (A); KPIX (C); KRON-TV (N); KSAN-TV† (See Stockton, Cal.)	1,027,476 †207,550
SAN JOSE, Cal.—74.2 KNTV	218,940
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
SAN LUIS OBISPO, Cal. KVEC-TV (A,C)	††
SANTA BARBARA, Cal.—77.5 KEY-T (A,C,N) (Includes 32,211 TV homes in western portion of Los Angeles county.)	113,669
SAVANNAH, Ga.—61.5 WSAV-TV (N); WTOG-TV (A,C)	76,285
SCHENECTADY-ALBANY-TROY, N.Y.—87.4 WRGB (N); WCDA-TV†** (C); WTRI (A) (WCDA-TV operates satellite WCDB-TV, Hagaman, N. Y.)	450,762 †175,301
SCRANTON-WILKES-BARRE, Pa.—77.6 WARM-TV† (A); WGBI-TV† (C); WBRE-TV† (N); WILK-TV† (A)	†231,252
SEATTLE-TACOMA, Wash.—79.0 KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW	424,111
SEDALIA, Mo.—64.9 KDRO-TV	38,602
SHREVEPORT, La.—60.8 KSLA (A,C); KTBS-TV (A,N)	176,523
SIoux CITY, Iowa—83.0 KTIV (A,N); KVTV (A,C)	158,349
SIoux FALLS, S.D.—62.0 KELO-TV (A,C,N) (Operates satellite KDLO-TV, Florence, S. D.)	**139,354
SOUTH BEND-ELKHART, Ind.—64.3 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	†171,753
SPARTANBURG-GREENVILLE, S.C.—63.9 WSPA-TV (C); WFBC-TV (N)	277,846
SPOKANE, Wash.—59.5 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	156,614
SPRINGFIELD, Ill.—47.7 WICS† (A,N)	†70,992
SPRINGFIELD-HOLYOKE, Mass.—87.5 WHYN-TV† (C); WWLP† (A,N)	†192,327
SPRINGFIELD, Mo.—60.8 KITS-TV (C); KYTV (A,N)	108,396
STEUBENVILLE, Ohio—84.6 WSTV-TV (A,C) (Circulation shown does not include Pittsburgh, Pa.,—Allegheny county, 410,580 sets—where sta- tion has sizable share of audience.)	360,801
STOCKTON, Cal.—80.8 KQVR (Circulation shown includes Sacramento and San Francisco counties, Cal.) (See San Francisco, Cal.)	1,162,053

Market & Stations—% Penetration	TV Homes
SUPERIOR, Wis.—DULUTH, Minn.—67.9 WDSM-TV (C,N); KDAL-TV (A,C)	106,533
SWEETWATER-ABILENE, Tex.—64.2 KPAR-TV (C); KRBC-TV (N)	56,131
SYRACUSE, N.Y.—90.0 WHEN-TV (A,C); WSYR-TV (N)	*362,340
TACOMA-SEATTLE, Wash.—79.0 KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW	424,111
TALLAHASSEE, Fla.—(See Thomasville, Ga.)	
TAMPA-ST. PETERSBURG, Fla.—63.6 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	213,097 †153,409
TEMPLE-WACO, Tex.—63.1 KCEN-TV (N); KWTX-TV (A) WSUN-TV† (A)	112,696
TERRE HAUTE, Ind.—80.2 WTHI-TV (A,C)	180,348
TEXARKANA, Tex.—56.6 KCMC-TV (A,C)	145,390
THOMASVILLE, Ga.—TALLAHASSEE, Fla.—50.1 WCTV (C,N)	84,362
TOLEDO, Ohio—90.0 WSPD-TV (A,C,N)	369,990
TOPEKA, Kan.—73.2 WIBW-TV (A,C)	133,541
TRAVERSE CITY, Mich.—56.9 WPBN-TV (N)	32,320
TUCSON, Ariz.—56.7 KDWI-TV; KOPO-TV (C); KVOA-TV (A,N)	46,149
TULARE-FRESNO, Cal.—77.6 KVVG†; KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	197,724 †152,821
TULSA, Okla.—70.4 KOTV (C); KVOO-TV (N); KTVX (Muskogee, Okla.) (A)	283,551
TWIN FALLS, Ida.	††
TYLER, Tex.—52.2 KLTV (A,C,N)	72,644
UTICA-ROME, N.Y.—90.0 WKTV (A,C,N)	160,380
VALLEY CITY, N.D.—53.6 KXJB-TV (C) (See also Fargo, N. D.)	104,599
WACO-TEMPLE, Tex.—63.1 KWTX-TV (A); KCEN-TV (N)	112,696
WASHINGTON, D.C.—82.1 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	615,849
WASHINGTON-GREENVILLE, N.C.—59.8 WITN (N); WNCT (A,C)	143,564
WATERBURY, Conn.—60.6 WATR-TV† (A)	†108,870
WATERLOO, Iowa—81.5 KWWL-TV (N)	207,327
WAUSAU, Wis.—62.7 WSAU-TV (A,C,N)	70,867
WESLACO-HARLINGEN, Tex.—53.1 KRGV-TV (N); KGBT-TV (A,C)	57,317
WEST PALM BEACH, Fla.—74.5 WEAT-TV (A,C); WJNO-TV (C,N)	96,174
WHEELING, W.Va.—82.1 WTRF-TV (A,N)	302,331
WICHITA-HUTCHINSON, Kan.—66.7 KAKE-TV (A); KARD-TV (N); KTVH (C)	222,245
WICHITA FALLS, Tex.—64.6 KFDX-TV (A,N); KSYD-TV (C)	87,635
WILKES-BARRE-SCRANTON, Pa.—77.6 WBRE-TV† (N); WILK-TV† (A); WARM-TV† (A); WGBI-TV† (C)	†231,252
WILMINGTON, Del.—90.0 WPFH (N) (Circulation shown does not include Philadelphia, Pa., where station has sizable share of audience.)	248,580
WILMINGTON, N.C.—42.1 WMFD-TV (A,N)	74,133

The
PACIFIC NORTHWEST'S

Largest exclusive coverage

Combine Massachusetts, New Hampshire, Connecticut and Rhode Island and you'll approximate, in area, the tremendous new market created by the KIMA-TV, three-station network. No other single medium in the Northwest delivers a market as large (over 40,000 square miles), as rich, as valuable—as EXCLUSIVE!



MARKET DATA

POPULATION	511,875
(Urban Population)	261,900
(Rural Population)	249,975
FAMILIES	159,925
EFFECTIVE BUYING INCOME	\$859,218,000
GROSS FARM INCOME	\$334,735,000
RETAIL SALES	\$632,561,000
FOOD SALES	\$135,614,000
GENERAL MERCHANDISE	\$430,890,000
DRUG SALES	\$ 21,335,000
AUTOMOTIVE SALES	\$123,748,000

(Source: 1956 Survey of Buying Power)

Yours exclusively with

KIMA-TV

Yakima, Washington

and its Satellites

KEPR-TV and KLEW-TV

Pasco, Wash.

Lewiston, Idaho

See
WEED TELEVISION

Pacific Northwest: ART MOORE

Market & Stations—% Penetration TV Homes

WINSTON-SALEM, N.C.—68.4	325,575
WSJS-TV (N); WTOB-TV† (A)	†81,719
YAKIMA, Wash.—53.9	**†73,361
KIMA-TV† (A,C,N)	
(Operates satellites KLEW-TV, Lewiston, Ida. and KEPR-TV, Pasco, Wash.)	
YORK, Pa.—78.0	†98,833
WNOW-TV†; WSBA-TV† (A)	
YOUNGSTOWN, Ohio—66.7	†183,317
WFMJ-TV† (N); WKBN-TV† (A,C)	
YUMA, Ariz.—59.0	17,876
KIVA-TV (A,C,N)	
ZANESVILLE, Ohio—63.9	†49,844
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.

OPENED IN SEPTEMBER: 4

Market	Station	Channel
Ardmore, Okla.	KVSO-TV	(12)
Bristol, Tenn.-Va.	WCYB-TV	(5)
El Paso, Tex.-Juarez, Mex.	KILT-TV	(13)
Evansville, Ind.-Henderson, Ky.	WTVW	(7)

DUE TO OPEN IN OCTOBER: 10

Market	Station	Channel
Caguas, P.R.	WKBM-TV	(11)
Clarksburg, W.Va.	WBLK-TV	(12)
Corpus Christi, Tex.	KSIX-TV	(10)
Dickinson, N.D.	KDIX-TV	(2)
Elmira, N.Y.	WSYE-TV	(18)
Goodland, Kans.	KWGB-TV	(10)
Ironwood, Mich.	WFJS-TV	(12)
Massillon, Ohio	WMAC-TV	(23)
Montrose, Colo.	KFXJ-TV	(10)
Portland, Ore.	KGW-TV	(8)

CORRECTIONS FOR TELEVISION MAGAZINE'S MARKET BOOK

Please revise these lines in your Market Book:
TELEVISION MARKETS

Hartford-New Britain, Conn., page 125:
Litchfield (50%), Conn.

Pop.	55.6
Fam.	16.8
EBI	\$100,217

Middlesex, Conn.

Pop.	75.0
Fam.	21.2
EBI	\$132,304

Total

Pop.	1,689.1
Fam.	492.1
EBI	\$3,328,943

TELEVISION MARKETS VS. STANDARD MARKETS

Hartford-New Britain, Conn., page 74 and
New Britain-Hartford, Conn., page 75:

TV Fam.	492,100
TV Pop.	1,689,100
TV EBI	\$3,328,943,000

"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

TV's most intriguing deal began with a walk in the woods

vertising men, merits the close attention of businessmen everywhere. It is a provocative analysis of the current economic scene, the role of television in a free enterprise economy and the relation between advertising media.

"Television," says Spanel, "is perhaps the greatest known force for stimulating the sale and purchase of merchandise and services. Every well-managed station is therefore a dominant force at the local level for the maintenance and expansion of sales to consumers. And to the extent that this is true, every station becomes in fact an insurance policy at the local level for the maintenance and expansion of full employment, since consumer sales is another way of saying production for consumption. It is this very production for consumption which, if kept at high levels, becomes the basis for national prosperity. In this process, the role of the retailer becomes an enormous one.

Budgets for other media to be raised

There is one catch, and on this point Spanel is insistent—television cannot do the job alone. He likens TV to the leading instrument in a symphonic performance. While it carries the melodic burden, it must work in harmony with the other instruments, which are the other advertising media as well as the sales force; "otherwise television is being used *sotto voce*."

This is why the five-year TV campaign of International Latex will not cut into allocations for other media. On the contrary, they are being increased.

"The mystery to me," Spanel says, "is that television people have considered themselves as damaging competitors of newspapers and magazines, and that the newspaper and magazine people have considered TV as their deadly enemy. The inescapable truth, the checkable truth, is that advertising on TV makes the advertising in newspapers and magazines more productive, and conversely, that print advertising makes TV advertising more productive."

For Spanel the local level is of supreme importance. He places equal emphasis on coordinated newspaper advertising by stores and TV. "You can talk from morning to night on television," he cautions, "but unless local newspapers feature advertisements of department stores, specialty shops and drug stores, you are not

directing people's feet into the store in sufficient numbers for the daily payoff."

Note the words, "daily payoff." They explain why International Latex takes a spot, rather than a network approach. Spanel feels that for his company's products, daily reminder advertising is essential, and this would not be possible on a weekly network show. As he puts it: "Network does not give you the daily reminder to buy *that day*."

Equally important is the sheer amount of TV promotion that the spot approach is making possible.

70 minutes of commercial each week

In each market, International Latex will have 70 minutes a week of advertising, at the rate of ten minutes a day. To obtain the same amount of TV ad exposure via network, Spanel points out, the company would have to sponsor 23 half-hour shows a week!

The power of the campaign in the individual market comes from an unusually potent combination of the two basic factors of coverage: frequency and reach. Because the spots are carried in every time segment, and every day, they are presumed to be reaching the entire TV audience over and over again. For this reason, there appears to be little concern with that commonplace Madison Avenue measure, cost-per-thousand; it is a term that never crops up in Spanel's discussion of TV.

Feels commercial must entertain

Spanel and International Latex's dynamic president, W. O. Heinze, have spent a good deal of time on the problem of how to avoid viewer boredom and resistance. They will try to overcome them by observing the rule that all TV advertising must have an entertainment factor built in and by change of pace.

As with every subject he turns to, Spanel has a strong opinion about commercials, and he states it in his usual forthright fashion. "There is no law in the land which says that when a commercial appears there need be an increase in the use of flush water. In the final analysis the public—even instinctively—responds accurately to commercials most of the time. If the commercials are good, the response is good. If they are run-of-the-mill the response is run-of-the-mill.

"In quite a few instances the com-

mercials outweigh the value of the main show, as has been so emphatically demonstrated by Bert and Harry Piel. If the purpose of a commercial is merely to hawk merchandise, it soon becomes a road of diminishing returns."

To turn out the huge quantity of commercials their massive campaign will require, Spanel and Heinze have preferred to build their own TV department rather than rely solely on agency production. The International Latex television section is headed by vice president Ed Madden, former NBC v.p. and agency man, who came to his position from the top spot in the Matty Fox television operation. There is a director, Don McClure, two visualizers, two copywriters, an art department, and a traffic department to service the stations. The annual cost of the commercial operation is estimated at about \$700,000.

Already this team has shown itself capable of solving the tricky problem of how to present intimate undergarments on TV in acceptable fashion and good taste. The current series of commercials on brassieres and girdles is based on the human brain's ability to build its own complete image from an outline. All the viewers sees are the undergarments moving about; imagination fills in the figure that wears them.

Fox, Spanel and O'Neil get together

From the very beginning "the deal," as those involved are wont to refer to it, has been a phenomenon to intrigue the observer because of its daring and originality, as well as the colorful figures who have been connected with it. These have involved such grand-style wheeler-dealers as Matty Fox, Tom O'Neil, the men who run the Stanley Warner Corporation, and Abe Spanel, himself as colorful a character as any of the others. In their midst stands the First National Bank of Boston, which made the loan Fox needed for his \$15,200,000 purchase from O'Neil.

The deal was born in the restless brain of Spanel while he wandered one weekend in January, 1954 among the towering trees in the wooded section of his 12-acre estate in Princeton, N.J. At the first meeting with Matty Fox and Ed Madden, he recalls, he asked whether they could get him 10 spots a day in the 100 leading markets on a barter basis with his film library.

To page 100

coming soon

GUARANTEED VIEWERSHIP

covering the rich **STEUBENVILLE - WHEELING**
and **PITTSBURGH** markets

PLUS...for the first time in advertising history MEASUREMENT OF ADVERTISING RESULTS

COMPARE **WSTV-TV's** RESULTS PER DOLLAR WITH ANY OTHER STATION ON YOUR SCHEDULE

Exciting things are happening in WSTV-TV-land, richest steel and coal producing area in the world! One of America's top research organizations is completing a trend-setting project that will enable you to measure the effectiveness of WSTV-TV versus any other station on your schedule. And WSTV-TV's coverage of this prosperous industrial area—ranking in population, income and number of sets among the top seven markets in America* will be guaranteed!

*Sales Management Survey of Buying Power

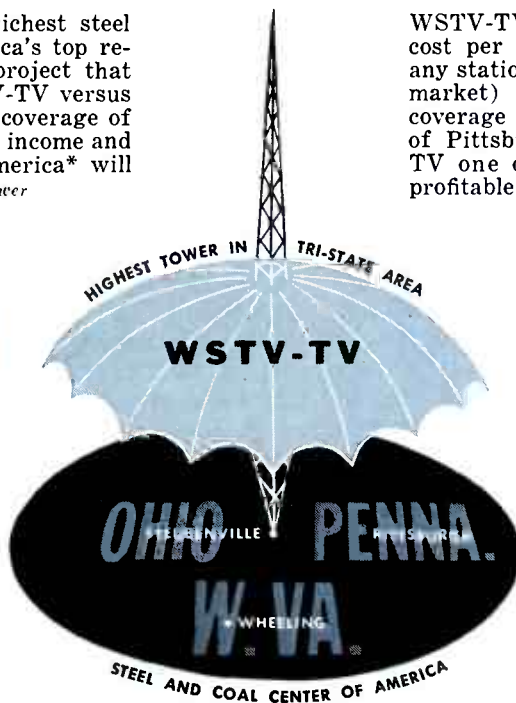
WSTV-TV's remarkably low cost per thousand (lowest of any station in this tremendous market) and amazingly large coverage (including free bonus of Pittsburgh) make WSTV-TV one of the safest, most profitable buys in TV!

WSTV-TV

STEUBENVILLE, OHIO

Represented by AVERY-KNODEL

CBS — ABC — CHANNEL 9 — 230,500 WATTS



A member of the FRIENDLY GROUP



WSTV-TV, WSTV-AM, Steubenville, Ohio
WBMS-AM, Boston, Mass.
WPIT-AM, Pittsburgh, Penna.

WSTV-TV John J. Laux, Gen'l Mgr. Steubenville, Ohio Atlantic 2-6265
NAT'L SALES MGR. Rod Gibson 720 Fifth Avenue, N. Y. 19. JUDson 6-5536

How do you buy extensive TV coverage when you can't afford it?

"Matty thought for a minute, then he said: 'Abe, on the basis of my current MPTV film list, my answer would be no. But'—and such is the brilliance of this man, to come right back with the idea—'if you would put it to me, could I do it with a major film library, my answer would be yes.' That's how it all began."

It took 30 lawyers to close deal

Over two years later "the deal" was finally closed, in a mammoth contract-signing meeting involving 30 lawyers along with the host of principals. They were International Latex, the Stanley Warner Corporation—which had recently purchased International Latex—C&C, Tom O'Neil and the First National Bank of Boston. Under the bank's edict, all contracts were to be signed "simultaneously."

"The calmest, coolest man in the room," Spanel says admiringly, "was Matty—a born general."

Few outsiders were aware of the quiet struggle that had preceded between the two fundamentally opposed points of view represented by International Latex and its new parent company, Stanley Warner Corporation, operators of motion-picture theaters across the country. Although International Latex is a completely autonomous subsidiary, says Spanel, he and Heinze had to consider the possible destructive efforts the release of the RKO films to television might have on the theater business. At first, they took the understandable position that if the theaters would indeed be badly hurt, much as they hated to, they would have to abandon the television project.

Could Warner risk exhibitors' ire?

President Cy Fabian, and vice presidents Sam Rosen and Nat Lapkin of Stanley Warner were deeply concerned when they saw how close to the hearts of Spanel and Heinze the deal seemed to be. It was a case, recalls Spanel, "where our subsidiary interests clashed head on with our parent-theater needs."

To Spanel, the decision of the Stanley Warner executives to go ahead with the deal is a mark of their business astuteness, for they finally accepted the logic of the situation as presented by Spanel and Heinze. They held that regardless of whether the deal went through, the RKO features would find their way into tele-

vision very soon, since Tom O'Neil had already begun to sell them. Therefore, the damage would be done in any case.

If Stanley Warner Corporation has to suffer through one of its assets, why should it not benefit through another of its assets, the International Latex Company? So long as someone was going to benefit, why not keep it within the corporate family?

The heart of the scheme is its ability to solve the basic economic question: How do you buy extensive TV coverage when you can't afford it? International Latex's payments to C&C will be \$4,000,000 a year for the five-year period, totalling \$20,000,000. This is based on the 100 leading markets.

For this money, Matty Fox's C&C agrees to deliver to International Latex the 10 spots a day in each market for the five-year stretch. These spots to fall in time segments selected by the client.

Aim is 100% coverage by Jan. 1

To obtain the spots, Fox is either bartering the RKO package of 742 feature films in exchange for station time or selling the package to stations for cash and buying spots in the market with the proceeds. At presstime, approximately two-thirds of the arrangements with the stations had been made via the barter method; in only one-third was cash used to buy the spots, according to Spanel. The 100-station mark was in sight.

Already, he maintains, penetration of TV homes has reached 70%. He confidently expects 100% coverage of U.S. TV homes by January 1.

While Spanel plays cagey on the question of how much of a bargain he is getting, it is obvious that the spots are costing him considerably less than they would were he to buy at national card rate in the normal fashion. He makes the point that even where Matty Fox makes a cash deal with the station, the amount he receives over the five years is appreciably greater than what he has to pay out for the required spot schedule he buys during that same period.

It is not true that Fox must sell additional spots to other customers in order to get off his investment hook, says Spanel. "All the spots he obtains with his film library belong to International Latex." The \$20,000,000 payment represents the

amount Fox told Spanel he needed to cover his total investment in the film library and operation of the campaign sales and servicing of the stations.

Fox gambles on drive's effectiveness

Spanel flatly declares that C&C will not share in International Latex gross sales. It will get a percentage, yes, but only of any future "sales increment with the present as the starting point for evaluation."

"Matty Fox," says Spanel, "has the opportunity to make a profit which can be good to the extent that we make good use of the TV spots in promoting the growth of our business, but it is obvious that it can be poor for Matty by way of return if we make poor use of the spots."

Why has the Fox package proved so attractive to stations? (Spanel points out that many of the country's leading stations have taken it on, among them the Westinghouse, Triangle and Crosley operations. At the last count they were divided as follows: CBS and NBC affiliates, 80%; ABC affiliates 20%). The barter deal's attraction is easy to explain. In effect, Spanel explains, the station gets the films for free.

Station put up only unsold time

"Matty Fox goes to the station manager and literally says: 'Suppose you're a theater owner and I come to you with the picture, *Moby Dick*. For such a film you'd have to pay 65% of your gate. Instead I give you *Moby Dick* for five weeks. In return, you don't give me 65% of your gate. You don't give me any cash at all. All I ask you for are the last two rows in the orchestra, the last two rows in the second balcony. They're usually empty anyway, so you're actually getting the picture for nothing.'"

In effect, goes the Fox pitch, the station is simply turning over to C&C a percentage of time which would probably be unsold anyway; it is therefore presumably not parting with any real asset.

Furthermore, the station obtains an "entertainment inventory" which gives it a vast program source to draw on for ten years. Originally it cost approximately \$300,000,000 to produce; at today's prices it could only be duplicated at around \$600,000,000. The only money the station parts with goes for prints and SAG, music union and similar minor fees.

Perhaps most important of all, in

station hands the package becomes "a vehicle for generating local revenue."

The arguments appear to be persuasive.

The films are also being offered on an optional basis. The station may take half the package in return for six spots a day; this leaves Fox free to negotiate a similar deal with the station's competitor, in which case International Latex winds up with 12 spots a day in the market. There have been several such sales, Spanel reports.

In addition to all this, International Latex will carry 10 to 20 radio spots a day in each market.

This whole extraordinary scheme, which so many in the TV film business cynically derided just a few months ago, seems quite the normal way of doing things to the chairman of International Latex. His entire life has been a succession of extraordinary events. Outside of his own industry he is best known for the paid editorials he has been running in the country's leading newspapers since 1939.

Outspoken? Yes, but not a joiner

Whether in print or in the discussions that he loves to wage far into the night, Abe Spanel is never afraid to take a clear-cut stand for or against. "I maintain that the argument which says that if you are in business you'd better not say anything controversial, is nothing but a shibboleth. No businessman, no citizen of a democratic country can feel himself to be apart from the country he lives in or the world he lives in.

"In the United States the businessman has phenomenal influence. Everything in this country stems from our industrial development, which gives our existence its fundamental character. My intention has been to be able to partake in active fashion of the world I, my family and business find themselves in."

The hard commercial test came at the very start of his editorializing in 1939, when he lashed out against Hitler and took a strong pro-Allied position. In three weeks he lost 1,500 out of a total of 15,000 accounts. But he kept the editorials going, featuring the "interventionist" views of Walter Lippmann. Subsequently, he remembers, the company picked up 4,000 new accounts. Today, it has 105,000 accounts.

Just as he attacked the German dictatorship, he has inveighed against "the vermin in the Kremlin" without pause. Russia is a country he has a particular feeling about,

To next page

Marion Roberts'

PLAIN and FANCY COOKING

PLAIN and FANCY TALK



MAKES PLAIN GOOD SENSE... AND A GOOD BUY TO NATIONAL ADVERTISERS IN THE WBEN-TV MARKET

If your product is for a woman, or her home, or her family, Marion Roberts can profitably sell it for you in Western New York.

For Marion has been doing just that for more than 50 food, appliance, home-product manufacturers since 1952 on WBEN-TV. Selling women comes easy to Marion. Prior to her "Plain and Fancy" programs she traveled the menu-making trail from Ciudad Juarez to Edmonton, Alberta.

Today she cooks "on camera" and fills her morning shows with things that Western New York homemakers want to hear and learn about... from sewing hints and home budgeting to party planning and food preparation.

Rating-wise, cost-wise, coverage-wise it makes plain good sense to consider "Plain and Fancy Cooking, Plain and Fancy Talk"... Monday through Friday, 9:30 a.m. on Channel 4.

WBEN-TV

BUFFALO • CH 4

CBS BASIC

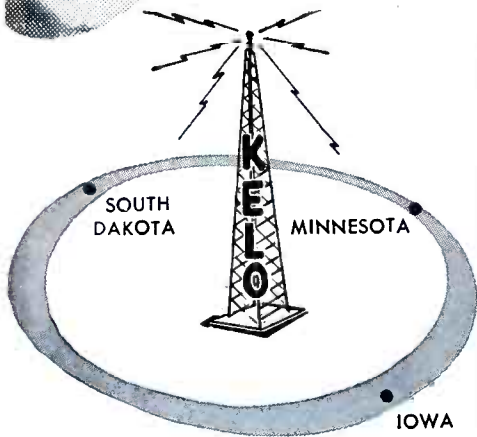
Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.



THE PIONEER STATION of WESTERN NEW YORK



**Joe Floyd
Says:
When You
Set
Schedule**



**SET YOUR SIGHTS
HIGH IN THE 3-
STATE MONEY
BELT . . .**

You sell all you reach in this sales manager's paradise. And you'll reach more than ever with Joe Floyd's new 1,032 ft. tower for KELO TV.

Now KELO beams a picture that reaches a wider market than ever in So. Dakota, Minnesota and Iowa.

Add Joe's neighboring KDLO and you add twice the reach, twice the enthusiastic sell—two big markets for your one buy across the board.



JOE FLOYD, President

Evans Nord, Gen. Mgr. Larry Bentson, V. P.

NBC • CBS • ABC

Gen. Offices Sioux Falls, S. D.

represented by H-R for TV and AM

SPANEL From page 101

since it was from Odessa that his family fled the anti-Jewish pogroms in the early nineteen-hundreds. His earliest memories are of the frenzied mob. That is possibly the reason why to this day he has never joined anything, preferring to work as an individual—and as an individualist—for what he believes in.

A rags-to-riches philanthropist

He came to this country from Paris with his family at the age of seven, to settle in Rochester, where his father ultimately became maker of the models of a leading men's suit manufacturer. In traditional American fashion he traveled the road from a poverty-ridden boyhood to wealthy manhood.

Along the way this short, compact man of nervous manner and limitless energy, has been an unusual force for good. He gives liberally of his fortune to medical research projects, mostly in the field of child health and cancer research. It is a philanthropy remarkable for a complete hands-off policy under which he has no say as to how the research money is spent or for what ends. Nor does it bear any observable connection with the commercial welfare of International Latex.

Was a pioneer in health insurance

This continuing concern with the health of the nation is in keeping with the advanced management-labor relations philosophy he put to work when he established International Latex in the heart of the depression. He was among the earliest industrialists to institute profit sharing and paid health and life insurance. He is proud, too, that as far back as 1937 he built a completely air-conditioned plant.

The subjects of health and economics remain his leisure-time preoccupations. He leaves the sound-proofed office in company headquar-

ters on the sixty-fourth floor of the Empire State Building daily with a large paper bag containing 70 newspaper editorials, as well as piles of mail that have come to him from every conceivable corner of the world.

In his Princeton home—the center section was built in 1800, the two adjoining wings in 1905—he works on editorials and studies bio-chemical reports and treatises found for him by his full-time librarian.

When time allows he plays with his daughter Ann on the beautiful grounds which contain “a Washington-slept-here” building as a coveted historic landmark, or walks through the large Roman-like garden with his wife Peggy, admiring her handiwork in the profusion of flowers whose names he barely knows. His son is in medical school.

Proud of foreign recognition

A few years ago, *Collier's* ran an editorial in connection with a lead story on Spanel's philanthropic activities. It declared that he “typifies particularly well the modern executive of a big industry with a well-developed sense of public responsibility. International Latex has provided a further example of the benefits and opportunities that go with Big Business for a Big Country, and one that other corporations might well follow.”

It is rare when an American industrialist becomes a hero to other countries. But even this he has managed to achieve. His work on behalf of international understanding has won him many commendations from heads of government. He often wears the tiny red emblem symbolizing his status of Commander in the French Legion of Honor and displays his citation from the Bolivian government, “Condor de los Andes,” said to be the oldest decoration in Latin America. END

In every field
there's one basic
reference source,
in television it's . . .

TELEVISION MAGAZINE

Just to compare, we've checked with a number of top producers in the business, such as Sarra and Sturm in New York and Hal Roach, Cascade and my old shop, Five Star in Hollywood. Then we took these figures, opinions and guesstimates, along with cross-checks from agency people, and came out with the chart accompanying this article. (It appears on page 55.)

Cartoons up 50% over 1951-54

A similar chart was made up for my book, "The Television Commercial," about three years ago but the prices are a trifle different today! Then based on 1951-54 averages, it quoted cartoons at less than \$60 a foot and live action (dialogue) at \$40 a foot. Compare: \$90 and \$60, now. . . .

Of course, the chart's attempt to oversimplify can be misleading. When you get down to an individual script, the "averages" do not necessarily apply. Each script deals in specifics and may go far above or considerably below average costs and still do a highly efficient creative and sales job.

So, use caution in applying these figures as a yardstick for a single commercial. It works on a group, an annual estimate or any continuing series, according to our cross-checks.

The column on "best uses" borrows from the book and remains, in our estimation, a clear cut analysis of the advantages of each technique. It has nothing to do with cost, but everything to do with the commercial's effectiveness.

The column on prices, of course, is for full union operation in 35mm. At least 20 top figures in the industry concur on \$90 as a likely basic cost figure for cartoons when it is qualified by the additional charges noted there: sound track, jingles, special voices, plus any complicated animation.

For animation, figure \$90—and up

True, it is quite possible to get good full animation at \$75 a foot, if it is designed simply to fit such a budget. One major West Coast producer now is turning out his animation at a net cost to him (before markup) of \$45 a foot. Others find their nut nearer \$65. Storyboard, Inc., with its John Hubley styling, has often priced its animation to the client closer to \$200 a foot. Hub well deserves it, for his clients get

far more than simply animation. They, as the song says, "get ideas."

You pay your money and you take your choice, but for most budget planning purposes the \$90 is a realistic figure.

Of course, delivery time is directly related to price. When cartoon is to be delivered in faster than 60 days, or live action in less than 21, the producer logically must increase the price. Time is money.

And overtime is lots of money. Hollywood once was able to work Saturdays as straight time, but no

more. Any week-end work now costs plenty.

Chicago, San Francisco prices are lower

The chart figures apply to national advertisers using production in New York and Hollywood. Chicago and San Francisco appear to be slightly under these prices and, of course, non-union and 16mm production costs are much lower. But, wherever you are and however you produce, you have only to look to see: The price of poker is up . . . but the quality has gone up, too! **END**



**FIRST TIME IN THE
Rich Knoxville Market
ON VHF**

SELL BY THE STARS

ON CHANNEL 10 CBS

**CONTACT YOUR
KATZ MAN FOR
ADJACENCIES**

316,000 WATTS COVERING MORE THAN 50 COUNTIES IN TENN., KY., & N.C.

**WBIR-TV KNOXVILLE
TENNESSEE**

**ONLY ONE
TV STATION**

**KSBW-TV
SALINAS-MONTEREY
CALIFORNIA**

BLANKETS
CALIFORNIA'S 2½ BILLION
DOLLAR COASTAL VALLEY
MARKET
reaching 349,924
TV homes in Class
A coverage!
At the lowest cost
per thousand in
the west.

KSBW-TV **8**
channel

**NOW FULL POWER
AND COLOR**
Represented by H-R Television

DAN RIVER From page 57

tion is not sufficient. You've got to move the season's output that *season.*" Its adaptability to seasonal advertising made spot a natural.

Although Dan River's commercials combine live and film, the emphasis, by far, is on the former. Two 30-second films were produced by the agency, each dramatizing the advantages of the Wrinkl-Shed process. These films, along with suggested lead-in scripts, were distributed to all 16 stations on the schedule, *with the frequency of their use left entirely to the star's discretion.*

Some live-commercial scripts were also prepared by the agency, each tailored to fit the particular personality by whom they were to be delivered. These were to be used as a guidepost rather than followed to the letter, for both company and agency emphatically encouraged ad libbing,

feeling that the strength of the individual's personality would be conveyed more realistically and the commercial made more believable.

Top retail ready-to-wear markets used

Markets selected are among the top in volume of retail ready-to-wear sales: Atlanta, Boston, Chicago, Cleveland, Dallas, Los Angeles, New York, Philadelphia, St. Louis, San Francisco.

Programs were chosen primarily on the strength of the personality, with cost-per-thousand record only a secondary consideration.

With women representing the target of Dan River advertising, daytime was a must, and the programs used all fall between 8:05 a.m. and 5:45 p.m.

Kicked off the week of July 23, the TV promotion ran through the sec-

DAN RIVER'S TV SCHEDULE — FALL, 1956

Market	Station	Program	Length of Schedule	Day & Time	No. per Week		
Atlanta	WAGA-TV	"Woman's World"	7/23-9/3	Mon-Fri 4:15-5:00 p.m.	5		
Boston	WNAC-TV	"Dear Homemaker"	7/23-9/5	Mon, Wed, Fri 1:00-1:30 p.m.	3		
Chicago	WBMM-TV	"Shopping With Miss Lee"	7/25-8/17	Wed, Fri 5:30-5:45 p.m.	2		
	WNBQ	"Bob & Kay With Eddie Doucette"	7/23-8/28	Mon-Thurs 12:30-1:30 p.m. Fri 12:30-1:30 p.m.	4 1		
Cleveland	WJW-TV	"Alice Weston Show"	7/23-9/11	Mon, Wed, Fri 2:00-2:30 p.m.	3		
Dallas	KRLD-TV	"Variety Fair"	7/23-9/21	Mon, Wed, Fri 3-3:30 p.m.	3		
Los Angeles	KABC-TV	"Glamour Girl"	7/23-7/27	Mon, Tues, Fri 3:30-4:00 p.m.	3		
			7/30-8/3	Mon, Tues, Thurs, Fri 3:30-4:00 p.m.	4		
			8/6-8/10	Mon, Tues, Fri 3:30-4:00 p.m.	3		
			8/13-8/24	Mon, Tues, Thurs, Fri 3:30-4:00 p.m.	4		
	KNXT	"Fare For Ladies"	7/23-8/17	Mon-Fri (2 Anncts. on Wed) 2:00-3:00 p.m.	6		
New York	WABD	"Food For Thought"	7/24-9/6	Tues, Wed, Thurs 5:00-5:30 p.m.	3		
			WOR-TV	7/23-9/14	Mon, Wed, Fri 3:00-4:00 p.m.	3	
				WRCA-TV	7/23-8/13	Mon-Fri 1:30-2:00 p.m.	5
					7/23-8/13	Mon, Wed, Fri 2:00-2:30 p.m.	3
					8/13-8/31	Mon, Wed, Fri 2:00-2:30 p.m.	3
		"Richard Willis Show"	8/13-8/31	Mon, Wed, Fri 2:00-2:30 p.m.	3		
		"Jinx's Diary"	8/13-8/31	Mon-Fri 1:30-2:00 p.m.	5		
		"Richard Willis Show"	9/3-9/14	Mon, Wed, Fri 2:00-2:30 p.m.	3		
		"Jinx's Diary"	9/3-9/14	Mon-Fri 1:30-2:00 p.m.	5		
Philadelphia	WCAU-TV	"Mr. & Missus"	7/23-8/24	Mon-Fri 8:05-9:00 a.m.	5		
			7/23-8/24	Mon, Fri 9:25-9:30 a.m.	2		
St. Louis	KSD-TV	"Charlotte Peters Show"	7/23-9/6	Mon, Wed, Fri 12:00-12:30 p.m.	3		
San Francisco	KPIX	"This Morning"	7/24-8/31	Tues-Fri 8:30-9:00 a.m.	4		

ond or third week in September—timed to coincide with one of the industry's major seasons, the "back-to-school" period.

Far from a minor factor in the success of the Dan River campaign was the thorough and painstaking advance promotion it was given.

Once the schedule had been determined, a task force consisting of Barber, Axthelm, and account executive Harold Newman covered each of the markets personally. Much time was spent in conferences with local branch managers and station personnel, as well as with the personalities who were to handle commercials.

"We really believed in the importance of having our television salespeople believe in what they were selling," says Newman, "and we spent much time and effort in selling *them* on Wrinkl-Shed. We found that their enthusiasm came through on the air."

Each station was given a complete promotion kit: props such as framed photographs which could be used in live commercials; a factsheet, listing all the features of Wrinkl-Shed fabrics, which was to be used by program personalities as a guide in preparing their own commercials; four dresses—two made of Wrinkl-Shed, two made of ordinary fabric—to be used in live demonstrations.

In many instances, program stars, on their own initiative went out to various stores featuring clothing made out of Dan River fabric and selected garments on their own, occasionally working them into the editorial content of the show. This not only pleased the Dan River people but the retailer—whose store received gratuitous mention—as well.

Reports from branch managers in all the markets covered by the TV promotion have vindicated the company's faith in its formula and commercial approach.

From Los Angeles: "The boys (on *Red Rowe's Get Together*) are giving us a real show . . . doing a splendid job in getting the Wrinkl-Shed story across to viewers. . . . It looks like this campaign may bring wonderful results. . . . The station (KNXT) has already begun receiving telephone calls, asking where the Wrinkl-Shed items advertised on the show could be bought . . ."

Brand mentions in retail ads up 500%

One of the unforeseen results of the campaign, reports the Los Angeles representative, is the fact that, during its course, Dan River trademark mentions in retailers' newspaper ads increased by approximately 500%. It must be pointed out here that company policy opposes co-op advertising. These ads, placed by the retailers on their own initiative, did not involve Dan River funds.

In Philadelphia, where Dan River ran a total of some 35 spots in WCAU-TV's *Mr. and Missus* (8:05-9 a.m.) and *My Hero* (3-3:30 p.m.), one of the company's customers, Da Costa Blouses, was reported to have sold an additional order to Wanamaker's department store, using Dan River's TV drive as a springboard.

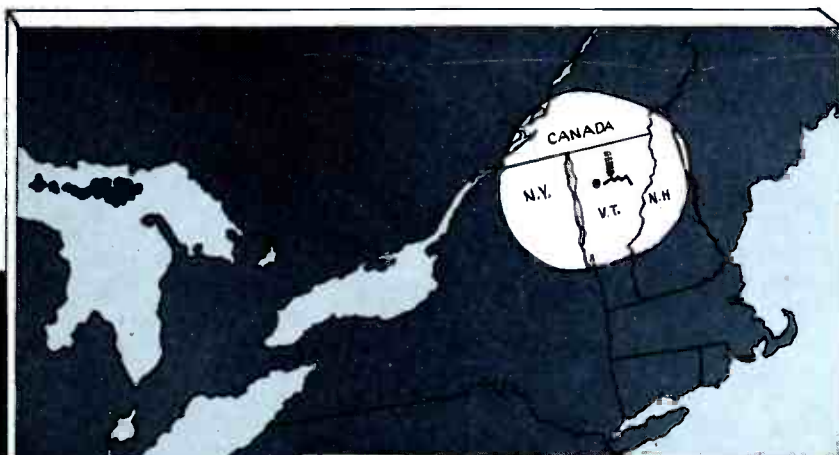
The limitations within which the company had to operate in its search for an effective TV formula are common to a sizable segment of the entire soft-goods industry. They are a consequence of three fundamental—and inter-related—problems:

1. The company is, to all intents and purposes, three markets removed from the ultimate consumer, from whom it is separated first by the manufacturer — or cutter—then by the retailer. The only way the company can merchandise its product effectively is to the retailer. If he is sold on the brand, he will order it from the cutter who, in turn, will place larger orders with the mill. This reverse type of promotion is known as "back pressure" and traditionally has been accomplished effectively through print advertising, which lends itself to point-of-sale merchandising.

2. The entire soft-goods industry operates on a narrow and highly fluctuating profit margin, with the consequence that advertising money must be invested as economically as possible. Expense, therefore, was one of the factors which mitigated most heavily against network television.

3. An added burden is imposed by the seasonal aspect of the business. With at least two major seasons a year, the ready-to-wear industry—and consequently the mills providing the fabric—engages in the equivalent of two years of activity during an actual year. The money invested in advertising must produce actual returns *every season*.

"With neither the time nor the money for long-haul market testing and media research," says Barber, "we couldn't afford to go into TV just because it was the thing to do. We had to be pretty sure we'd get the greatest possible mileage out of our advertising dollar before we invested it." END



← HERE ARE
142,052—
OF AMERICA'S
TV HOMES

WCAX-TV Burlington, Vermont

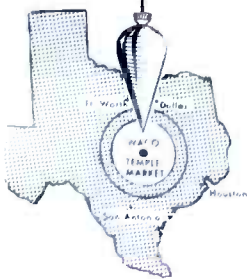
Weed Television

CHANNEL 3



KCEN-TV Covers the WACO-TEMPLE CENTRAL TEXAS AREA MARKET

Solid
coverage
area
comprises
all
of
13 counties
and the
larger
part of
19 counties.
Nearly a
million
people!



KCEN-TV

• 833 ft. tower • Max. power, 100 kw.
• Channel 6, VHF • Full Time



Representatives:
NATIONAL: George P. Hollingbery
TEXAS: Clyde Melville Co., Dallas
KCEN-TV, 17 S. 3rd, Temple, Texas

OWNED AND OPERATED BY BELL PUBLISHING CO.

PROMOTABLE EXECUTIVES From page 51

criminator in *one or more* of the different executive subgroupings. That is, they identified promotability in particular categories but not in others. (This means that some of them could also appear as nondiscriminating in the others.)

Nondiscriminating. The remaining six qualities all appeared to lack discriminatory significance throughout. That is, they served to identify promotability in virtually none of the categories—though it does not follow that they are not valuable qualities for an executive to have.

They are “standard equipment” for every executive—promotable or otherwise. They are necessary for even minimum performance. But it is the very fact that they are spread so uniformly among executives that make them ineffective for purposes of discriminating between promotable and nonpromotable executives.

Performance and drive key criteria

Promotability in all executive categories is distinguished by the eight qualities of position performance, drive, intellectual ability, leadership, administrative ability, initiative, motivation, and creativeness. In addition, promotability is distinguished for the composite executive by six specially applicable qualities (which do not always discriminate in the various subgroups): acceptance, socialness, analysis and judgment, planning, flexibility, and accomplishment.

While position performance is present as an outstanding quality in 50% of all executives rated as promotable, it is present as an outstanding quality in only 5% of executives rated as inadequate. Conversely, only 1% of promotable men were weak in this respect, while 33% of inadequate executives were rated weak on position performance. In other words, a man displaying a high degree of position performance is much more likely to be promotable.

This, of course, is an obvious fact. However, as Justice Holmes once remarked, “Emphasis on the obvious is often more important than elucidation of the obscure.” The fact that position performance is a strong indication of promotability certainly commends the current practice of promoting the good performer. At the same time, it does not support the position often taken that this is the sole criterion. Seven other characteristics are likewise important.

It should also be noted that in the case of the composite executive, and

even more so in regard to the special categories to follow, candidates for promotion should be looked at in terms of *all* the items listed, above and below the double rule. They need a minimum of every quality that shows up as outstanding for promotable executives in the particular category.

The distinguishing characteristics of executives in various levels are shown in the table.

It will be observed that some of these distinguishing qualities run with even strength through all management levels. Drive, initiative, and creativeness are examples. Other qualities tend to vary directly with the management level involved, being especially discriminating at the top. This pattern can be observed in position performance, intellectual ability, leadership, administration, motivation, and planning.

Several of the findings concerning the top level call for comment. Of particular significance is motivation, which shows up as an outstanding quality in 88% of promotable executives while appearing in only 14% of inadequate executives. Of the various qualities found at the top, this seems to carry the strongest power of delineation.

Perhaps the reason is that the chief executive must have well-planned goals toward which he strives. He must set the course and serve as an example for all others in the management structure.

Flexibility no clue to promotability

The absence of flexibility and analysis and judgment from the list of characteristics which discriminate at the top is particularly striking. This does not mean these qualities were not conspicuous at this level, but rather, again, that they occur too uniformly at the top to set promotable executives apart from those who are not promotable.

The top level, finally, is distinguished by three special qualities that fail to discriminate for other levels. These are quality, accomplishment, and dependability. The last of these is distinguishing for no other group into which executives are classified in this study. This is a single exception, and presumably it illustrates the unique need for an outstanding degree of dependability at the top.

For both the middle and lower levels, flexibility and analysis and judgment are discriminating. The middle level has one distinguishing

quality unique to itself—acceptance. The lower level in a similar manner is distinguished by capacity—a quality apparently so unusual at this level that it becomes discriminating.

It is apparent that both age and education play an important role in determining promotability or affecting promotional potential.

Being a college graduate multiplies the likelihood of being promotable and halves the possibility of failure. Actually, this is a conservative conclusion, as more than 100 of the nongraduate group had significant amounts of college work. Furthermore, a higher percentage of college graduates tend to move to top level jobs.

The evidence suggests that a college education operates as a screening device. This tends to make the college graduate a better bet for promotion in business than a man without a college degree.

In terms of age, the younger executive shows up as more promotable. This should be expected, for typically a young man enters the executive ranks near the bottom, at which point his abilities may well exceed current position requirements; it is

easier for him to be promotable.

Almost one-half of the executives in the 31-40 age group were rated as promotable, whereas only one-fifth of those in the 51-60 age group were so classified. Conversely, there were four times as many inadequate executives in the older group as there were in the younger group.

It is realized that the research reported in this article merely represents another milestone on a long road to discover and measure the "mix" of human qualities making for successful executives. Our knowledge in this area is improved over that existing a few years ago—but much more information is needed.

Eventually the accrual of knowledge will permit the attainment of the same relative degree of accuracy here as now prevails in other business areas. When this happens, the frontiers of business effectiveness will be greatly enlarged. For no area requires a greater measure of wisdom than the selection and proper usage of executives. The relative effectiveness of decision making here will, for some time to come, be the moving force for business success or failure. END

LUNCHEON WITH LINNEA *From page 25*

tising and business training, no matter which path is to be taken.

And most important of all is an immediate knowledge of geography and markets, and how media cover these markets. This can be attained only by experience over the years.

Val Ritter, timebuyer for N. W. Ayer, like all buyers, is bemoaning the fact that it takes such a stupendous amount of time to prepare final and accurate plans for a television advertiser. Rates are never published in complete form, and when you're burning the midnight oil to meet a 9 a.m. deadline, there is no way to get the right answers.

Val's other major problem—the lack of uniform detailed coverage statistics! That is everyone's bugaboo, and we were fortunate in having with us TELEVISION MAGAZINE's manager of research, Gerald Firestone.

Jerry told us of the amount of research and digging that goes into developing the coverage information and set figures published by TELEVISION MAGAZINE, and it is no wonder that so many of the agencies use this material with greater confidence than anything else available.

We were all happy to hear that TELEVISION MAGAZINE would be adjusting their coverage figures in line

with the new Nielsen findings. It was interesting to get Jerry's explanation of how the Advertising Research Foundation and A. C. Nielsen Company data would help in maintaining the accuracy of TELEVISION MAGAZINE's monthly set count projection. Our talk from here turned to another side of timebuying . . . that of the buyers being more familiar with the commercials that are to go on the air, both radio and television. Of course, there is not time for the buyer to see every single commercial and it is not the buyer's business to say whether a commercial is good or bad, but it does help in purchasing time during or adjacent to specific programs for the buyer to know the format of the commercial.

Although buyers sometimes complain because they do not get an opportunity to see or hear the commercials, there is no reason why they can't. However, nothing comes to the buyer bedecked on a silver platter, so why should he or she expect the commercials to arrive that way? It is up to the buyer to work closely with the with the account executive and the people in the production department so that he or she can make the effort account executive and the people in the production department so that he can make the effort to get them.

—LINNEA NELSON



Reach **50% MORE**

viewers in this

1/2-Billion-Dollar-Plus*

**WICHITA
FALLS, TEX.**

25-County Trade Area

TELEPULSE

Area Report

MAR.-APR.-1956

shows . . .

KFDX-TV
Channel 3

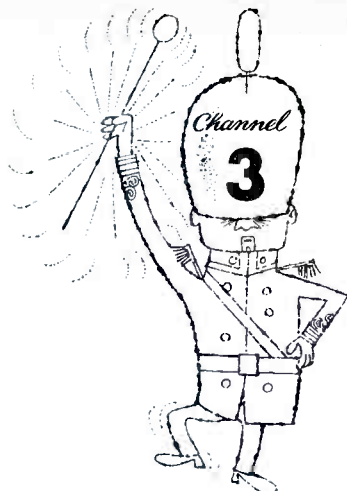
. . . has 50% greater average audience than Station B . . . KFDX-TV leads decisively **MORNING, AFTERNOON, and EVENING.**

* 25-county retail sales: \$542,579,000
(Source: Sales Management, May 10, 1956).

NBC-ABC-100 KW

Rep.: Paul H. Raymer Company

JULY '56 TELEPULSE PROVES KTBS-TV LEADS in Shreveport



LEADS IN 54% of rated quarter hours from 5:00 P.M. to 10:00 P.M. Sundays and 6:30 P.M. to 10:00 P.M. Monday through Friday.

LEADS IN 65% of the rated quarter hours from Noon to 5:00 P.M. Monday through Friday.

LEADS IN 67% of the rated quarter hours from 1:00 P.M. to 6:30 P.M. Sundays.

LEADS IN 57% of the rated quarter hours from 6:30 P.M. to 10:00 P.M. Mondays, Wednesdays and Fridays.

LEADS IN 72% of the rated quarter hours from 6:30 P.M. to 10:00 P.M. Thursdays.

KTBS-TV
CHANNEL
SHREVEPORT
LOUISIANA

3

E. NEWTON WRAY,
President & Gen. Mgr.

NBC and ABC

Represented by

Edward Petry & Co., Inc.

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

TV MEETS RETAILER'S CHALLENGE *From page 52*

Three-station saturation campaign cost \$4,500,

Total cost was \$4,500. This was what Sibley had spent the year before in newspapers. (For purposes of fair comparison the ad department discounted the amount represented in the newspaper space by lineage carried on behalf of apparel, since this line of merchandise was not to be in the 1956 sale owing to inadequate warehouse facilities.)

Why Sibley's experiment succeeded

The Rochester experiment is particularly significant because it can be duplicated in practically any market. The spot-saturation technique, furthermore, can be put to work for any number of store events, such as an anniversary sale, the start of the Christmas season, a January clearance sale, the opening of a branch store, a back-to-school period and so forth.

Store and station managements who would put the Sibley experience to work in their own areas might keep in mind two factors:

First, Sibley's was willing to let the fate of the warehouse sale rest on the TV campaign with no help from other media. Says Krogh: "Management has to have enough courage to stick with the experiment in order to know what really happens; otherwise it can have no confidence in the results."

Secondly, the three stations forgot their competitive differences long enough to unite in a single campaign. They claim the historic distinction of being the first such station group to undertake to meet a media challenge in a common enterprise. They worked as a team throughout, splitting up the commercial production job three ways.

Stations should take initiative

Stations need not wait for the stores to issue a challenge, declares Jack W. Kennedy, WHAM-TV general sales manager, who was co-ordinator for the Rochester stations during the campaign. "There is no reason why they can't issue the challenge themselves," he maintains. "A combined effort would impress the stores. There is a lot at stake, both for future local business and for the national picture. It was worth all the top time and effort we here in Rochester gave the venture."

An important role was played from the very beginning by the TvB, the industry's promotion arm, both store and station spokesmen say. It was

the stations who called in TvB when Sibley management asked for the presentation on TV. And it was this presentation, handled by Howard Abrahams, TvB's director of retail sales, which sold Sibley's on going into the medium. Abrahams later made a similar presentation to the store buyers, a notoriously cynical group where the broadcast media are concerned.

It is a measure both of Abrahams standing among retailers that he won their grudging okay on the experiment, and of the long-range effect of the campaign that the same buyers—who insisted on having a stand-by newspaper ad on hand—now look favorably on new TV proposals.

Jack Kennedy points out that calling in the industry's national organization lends prestige to the medium's approach to retail management, particularly when the organization's spokesman is himself a retailer by training, as Abrahams is.

Store's full trading area covered by TV

The heart of the TvB presentation which sold Sibley concentrated on TV's ability to deliver adequate market coverage. Although the department store considers its trading area to encompass 16 surrounding counties, the Rochester newspapers cover only three-and-a-half, according to TvB. (The two papers, both part of the Gannett chain, are the morning *Rochester Democrat and Chronicle* and the evening *Rochester Times-Union*.)

Television enables the store to reach all 16 counties effectively. This will become an increasingly important factor for Sibley as projected branch stores are completed. One has just opened.

Following the national trend, the TvB maintained, Rochester's population is on the move into suburbia. Significantly, the new suburbanites are largely the younger, growing families, who are also the biggest market for consumer goods. They tend to be the heaviest TV viewers.

For TV: repetition and frequency

It was obvious that the TV campaign could not simply imitate the former newspaper promotions, which were based on the use of pages and double trucks on three days. The newspaper ad was a listing of items on sale.

The TV barrage relied on repetition and frequency, a barrage of

penetrating the charcoal

gray curtain

To quote Foote, Cone & Belding's president Fairfax Cone: "... every moment of the reader's and viewer's time has become more precious.

Our competition is for time . . . advertising must reach new creative heights to capture attention. Ordinary advertising won't do this."

And ordinary editorial coverage won't do it either. To penetrate the charcoal gray curtain and reach the decision makers, to capture the attention, the readership of the busy TV executive, TELEVISION MAGAZINE has invested heavily in special research projects that go considerably beyond the usual trade paper coverage.

Publishing essential information not available elsewhere, such as TV set count, TV market data and continuing brand studies is a policy that has made TELEVISION MAGAZINE the industry's one authoritative source for the facts and figures of TV advertising.

This is the kind of coverage that sets TELEVISION MAGAZINE apart from other publications in the field —and is your guarantee of maximum readership of the magazine and its advertising.

TELEVISION
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help implement buying. Below them are five head space and five head time buyers. They control 12 time-buyers, 10 space buyers and 10 assistants. Buyers begin as all-media people, become assistant to both the time and space buyers, then specialize. They become all-media people again when they reach the level of associate media director. The system is 20 years old at Compton, with the associate media director function added eight years ago.

FC&B, vertical structure

Paul Gerhold is v.p. in charge of research and media at FC&B. To him report a director of broadcast media and a director of print media. Each has a staff of specialist buyers under him. There are 25-30 buyers in the agency, with about 10 in New York. Agency has been considering a change to the all-media system.

Y&R, horizontal structure

Peter Levathes, v.p. and director of media relations at Y&R stresses that the horizontal system is based on the servicing of an account rather than a departmentalized system of operation within the media department itself. The all-media buyers are formed into groups. At the head of each group is an associate media director. On one specific medium, he also acts as an advisor to the entire department. In his supervision of accounts he is aided by an assistant media director. Assistant buyers relieve buyers of details.

A spot availability division keeps buyers posted on spot openings around the country. Purpose is to allow the buyer time to get into strategy planning meetings. There is also a special estimating section. There are 26 all-media buyers in New York, about two-thirds of the

agency total, and 186 people in all in the media department.

J. Walter Thompson, changing to horizontal

In New York, there are six associate media directors under Thompson's v.p. in charge of media, Arthur A. Porter. Each associate media director has his own group of print and timebuying specialists, with whom he services the accounts assigned to his group. The associate directors are kept free of detail so they can participate in account planning, studying marketing objectives and merchandising plans.

Porter believes that the switch from a vertical to a group set-up, 15 months ago, allows a balanced group of agency specialists to work closely with a client's marketing and merchandising problems. The current shift to a horizontal group, he feels, will make for even more efficiency.

Under the horizontal group, buyers will be like the associate directors are now—all-media people.

The biggest agency in the world, in terms of billings, employs about 260 persons in media in New York, Chicago and Detroit.

BBDO, group structure

Under BBDO's v.p. in charge of media, Fred Barrett, there are six account groups. Supervising each of these teams of specialized print and timebuyers is an associate media director. Including estimators and supervisory personnel, there are 120 people in the New York media dept.

Benton & Bowles, group structure

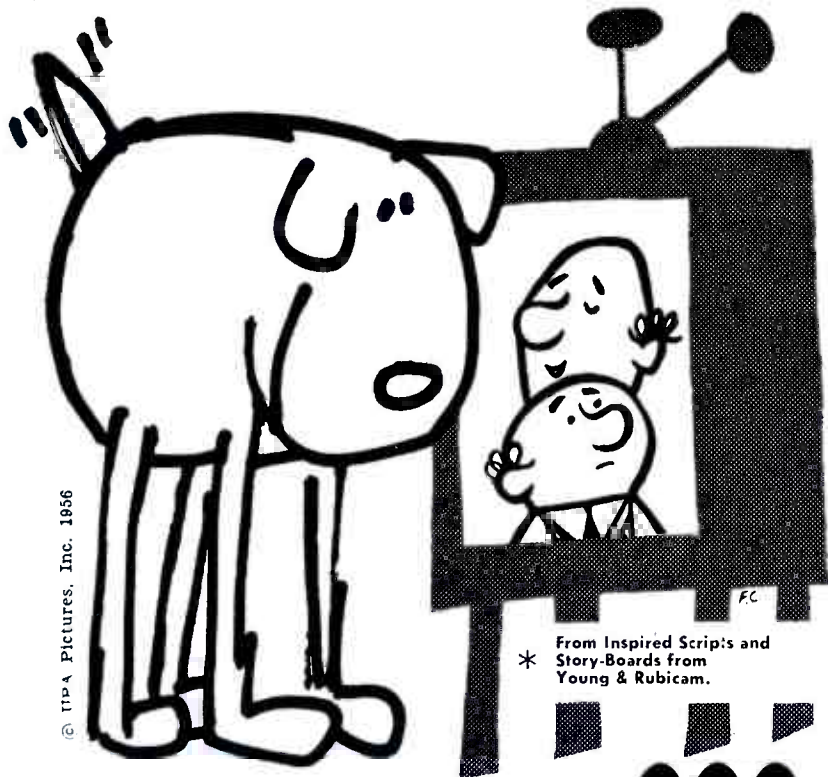
There are 28 buyers, all operating out of Benton & Bowles' New York office. They are organized in account groups under media supervisors. B&B's view is that this allows greater individual attention to accounts.

William Esty, vertical structure

Esty's v.p. and media director John Peace feels Esty is unique—despite its large billing, it has only five accounts. Each medium has a director, with the buyers under them. Space buyers buy all print, but timebuyers specialize in radio, spot or network TV.

McCann-Erickson, group structure

Media head is v.p. William C. Dekker. McCann's has five media groups, each with its own associate media director to whom report the group's broadcast supervisor and print supervisor. Under them are ranged the specialists in either print or broadcast buying. Dekker feels



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this system is the most efficient for an agency with a large number of accounts, with each group handling several accounts.

Ruthrauff & Ryan, vertical structure

Dan Gordon, v.p. and media director, feels R&R's use of the vertical system gets around the problem of lack of media coordinators on the intermediate level by bringing time and space buyers into the planning. Other structures are under study.

SSC&B, vertical structure

Four space buyers and seven time-buyers report to SSC&B's v.p. and media director Francis Minehan. Each supervises the account he knows best. Thus one timebuyer may supervise another on an account, only to have the same buyer supervise him on a different account.

Ted Bates, group structure

Working under Bates' media head Ed Small are 10 all-media supervisors who pair up to co-supervise the department's five account groups. In practice, one supervisor is generally stronger in print and the other in broadcast media. Under the co-supervisors are the chief timebuyers and print buyers, each of whom might be handling two or three accounts. Under them are the individual space and timebuyers working along with assistants on individual accounts.

Grey, changing to horizontal structure

Dr. E. L. Deckinger, recently appointed media head, explains that Grey buyers henceforth will be "whole-media rather than half-media people." The new system has a broadcast coordinator, magazine coordinator, newspaper and trade-publication coordinator and an administrative coordinator. Jobs will be rotated.

Kudner, vertical structure

Below Kudner's director of media Hugh Johnson is an associate director of media, to whom report an assistant director of media for space buying and an assistant director of media for timebuying. Below them are seven buyers specializing in either space or time, plus seven assistants and two "utility" people for details and estimating. Key idea is that everyone is "backed up," especially buyers.

Lennen & Newell, group structure

Media director at Lennen & Newell is v.p. Anthony DePierre. There are three buying groups, each under a supervisor. There are 11 buyers, specializing in either space or time. The switch was made from the vertical structure three years ago. END



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editorial

RADIO'S RESURGENCE

It all started at lunch a few years ago with Jim Luce, now associate media director at J. Walter Thompson. Jim pointed out that radio was one of his major concerns and asked why we didn't include radio coverage—after all, almost all media people who buy TV also buy radio.

Requests like Jim's have been steadily increasing among our readers—a clear indication that a radio resurgence was in the making. We therefore concluded, almost a year ago, that we would have to add radio coverage if we were to be of maximum service to broadcast advertisers and their agencies.

The fact that the oldest publication devoted exclusively to television will now be including the radio medium as well testifies to a major shift in media relations. This departure from our 13-year-old tradition is a significant event in the development of broadcast media in that it is another measure of radio's vitality.

Our plans were formulated only after months of editorial research. Based on these findings, TELEVISION MAGAZINE will have two approaches to radio coverage. One is a new department called "Radio Wrap-up." This will be a status report on what's going on in radio, all in one place, condensed for fast reading. The second is a depth study of basic areas of radio use. The first of these studies, in this issue, deals with "The Inter-

A SARNOFF DOCUMENTARY

There is little that can be said that hasn't already been said to commemorate the 50th anniversary of David Sarnoff. His Horatio Alger story is known to all. His achievements in the field of electronics have been recognized throughout the world. No single man has contributed as much to mass communications as has General Sarnoff. His vision, his courage, his understanding of the needs and ways of engineers and scientists . . . there

relationship of Radio and Television." Others will cover such important areas as saturation, programming, national spot, and so forth.

As we do for television, we hope to make a contribution that will go considerably beyond the usual trade-paper coverage.

Covering two media which often compete for the same advertising dollar can have its headaches. The job could be made much easier by straddling the fence. But this is one thing TELEVISION MAGAZINE will not do. The value of a business publication is directly related to the service it affords its readers. This means that our job is not to serve the competitive interests of the broadcast media, but rather to supply advertisers and their agencies with authoritative information that can best help in the use of all media.

It seems a long time ago, and it was, that TELEVISION MAGAZINE first saw the light of day. The established trade journals, in that war year of 1944, were barely aware that the greatest medium was getting set to take the stage. It was to be a number of years before they would add television supplements. Events proved that we were simply ahead of the times. I like to think that perhaps we are in a similar position now and that we will again pioneer in bringing a new understanding to the advertiser of the functions of these closely-related media.

is little in the way of public acclaim that has not already been given to this powerful visionary.

The David Sarnoff saga is truly inspiring. It deserves to be documented in lasting form. Here is a subject which might well be the core of a program in NBC's own *Project 20* series, which explores the history of our times. Gen. Sarnoff's lifetime of achievement is one with the great electronics industry itself.