

TELEVISION

MAGAZINE

FEBRUARY, 1957

13th year of publication

Cash

ALSO IN THIS ISSUE:

Cost per Thousand—a Special Report
Young Man in a Hurry—Ely Landau
McElroy of P & G

Radio Study: New York

You Can Get a Regional TV Network

Why Can't We Swap Spot Franchises?

How Much Can You Earn In Agency TV?

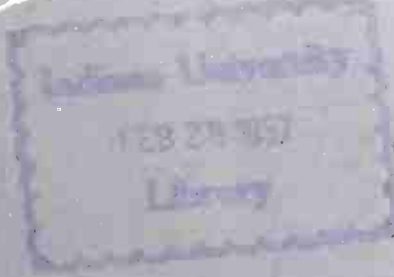
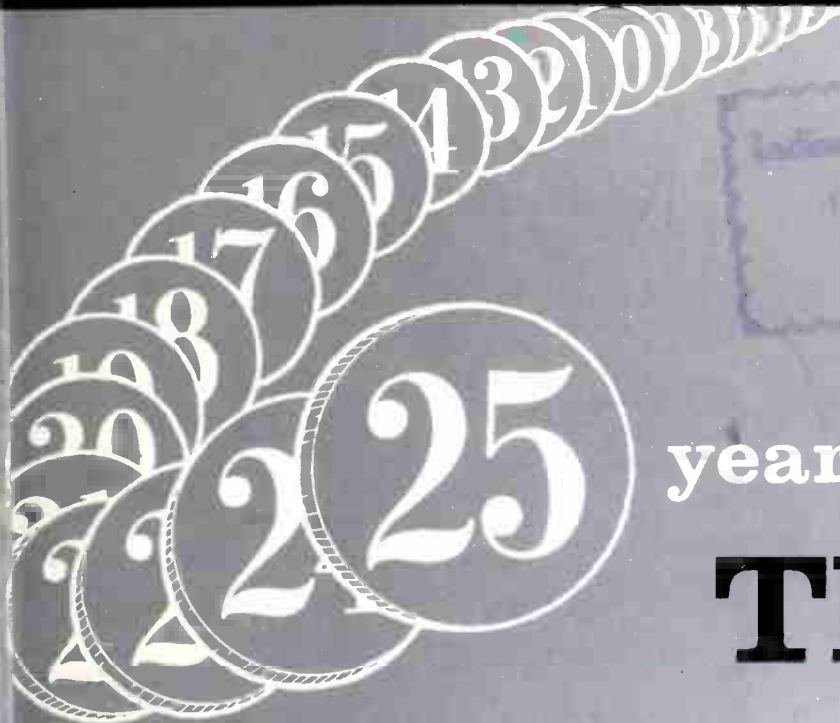
Selling the Housewife—Pet Milk

"Programming — Is There a Crisis?"
—an analysis of the factors that have
shaped the networks' program patterns
and are determining their future course

TWO NEW DEPARTMENTS BY:

Norman E. Cash of TvB

Kevin B. Sweeney of RAB



years is a lot of

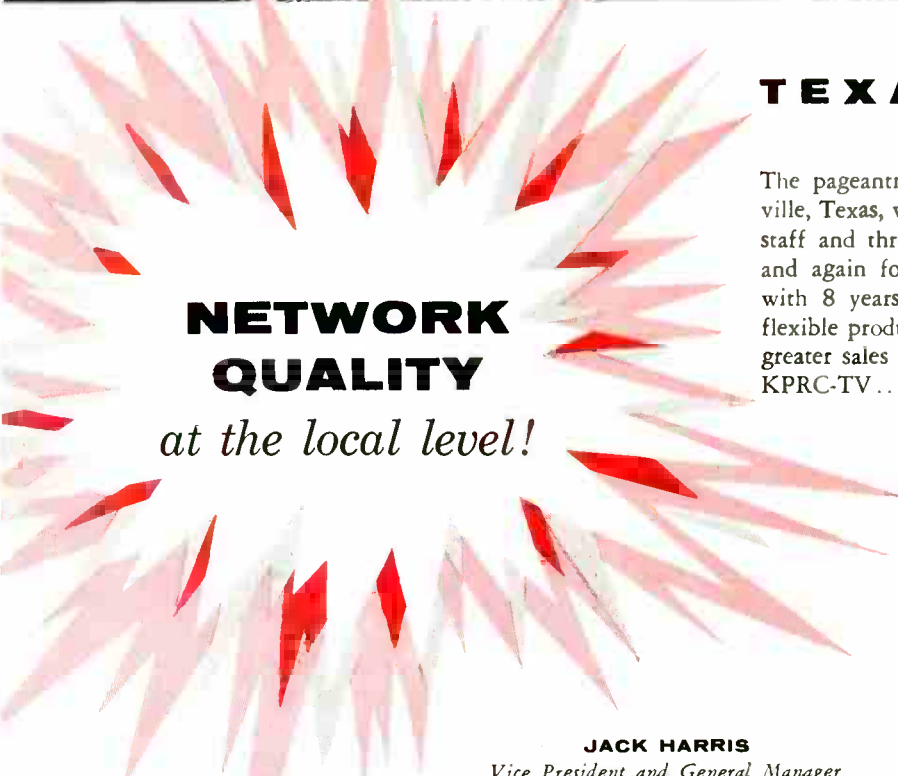
TIME

During the last quarter century, we have sold time for some of
the greatest radio and television properties in America—hundreds
of millions of dollars worth. As the original station
representative in the advertising industry, we are proud to have done this, always maintaining
the high principles on which our Company was founded.

Edward Petry & Co., Inc.

THE ORIGINAL STATION REPRESENTATIVE

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



**NETWORK
QUALITY**

at the local level!

TEXAS PRISON RODEO

The pageantry and excitement of the annual prison rodeo at Huntsville, Texas, was viewed by the nation on "Wide Wide World" via the staff and through the facilities of KPRC-TV Houston. Chosen time and again for network pick-ups of Southwestern events, KPRC-TV with 8 years of operating experience, furnishes a complete, highly flexible production and engineering facility. You can pave the way to greater sales in the Houston Gulf Coast area for your clients by using KPRC-TV... the most potent advertising force in the Houston market!

KPRC-TV

H O U S T O N

C H A N N E L 2

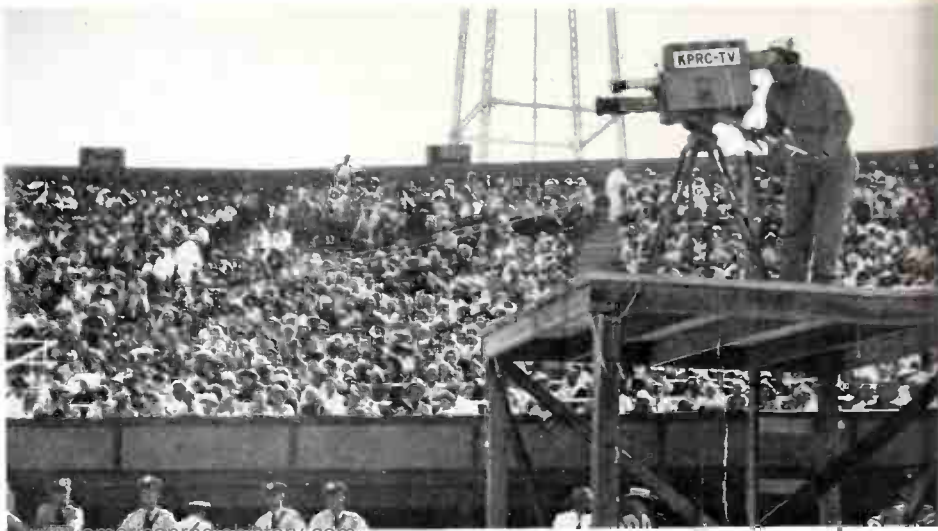
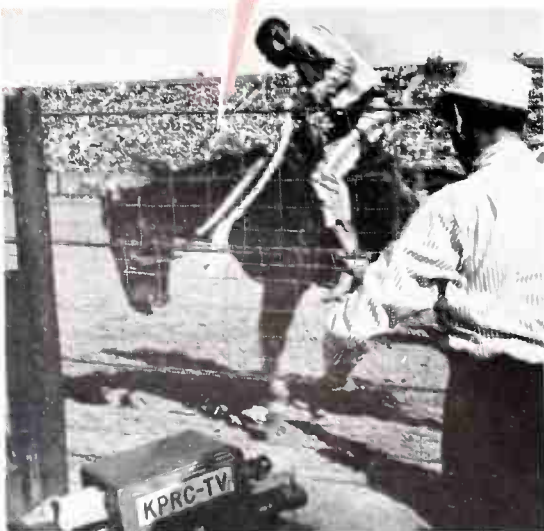
JACK HARRIS
Vice President and General Manager

JACK MCGREW
National Sales Manager

Nationally Represented by
EDWARD PETRY & CO

KPRC-TV

FIRST IN EXPERIENCE WITH OVER 900 MAN-YEARS



in IOWA:

NEW A·R·B
REPORT!

KRNT-TV AGAIN Sweeps Ratings!

16 OUT OF TOP 20

9 out of top 10 Multi-Weekly Shows★ 323 FIRSTS in
7 out of top 10 Once-A-Week Shows★ 476 Quarter Hours

MULTI-WEEKLY			ONCE-A-WEEK			
		AVG. RAT.			AVG. RAT.	
★ 1.	Russ Van Dyke News	10:00 P.M.	40.6	★ 1.	Ed Sullivan	55.8
★ 2.	Al Coupee Sports	10:20 P.M.	28.2	★ 2.	I Love Lucy	53.2
★ 3.	Paul Rhoades News	6:00 P.M.	17.0	★ 3.	\$64,000 Question	51.3
★ 4.	Bill Riley's Rascals	5:20 P.M.	16.2	★ 4.	What's My Line	46.2
★ 5.	Captain Kangaroo	8:00 A.M.	15.9	★ 5.	\$64,000 Challenge	41.0
★ 6.	Guiding Light	11:45 A.M.	14.0	★ 6.	Red Skelton	39.9
7.	Comedy Time	4:00 P.M.	13.3	7.	Lawrence Welk	39.4
★ 8.	Cartoon Club	5:00 P.M.	13.2	★ 8.	Lassie	39.0
★ 9.	Garry Moore	9:00 A.M.	13.1	8.	Perry Como	39.0
★ 10.	Our Miss Brooks	1:00 P.M.	12.8	10.	Wyatt Earp	38.7

Katz Has The Facts On That—
Very Highly Audience Rated,
Sales Results Premeditated,
CBS Affiliated
Station in Des Moines!

DES MOINES TELEVISION
KRNT-TV

Channel 8 in Iowa

13th year of publication

TELEVISION MAGAZINE

FEBRUARY • VOLUME XIV, NO. 2

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NEW COVERAGE DEFINITIONS

NEW COUNTY-BY-COUNTY definitions of all TV markets, according to latest data on coverage; correlations of population, families and effective buying income to TV-market areas; comparisons of these TV-market totals with the corresponding data for standard metropolitan areas—these exclusive features will be presented in TELEVISION MAGAZINE'S March issue, the DATA BOOK. . . . Other highlights: Time and program expenditures by product for all network advertisers. . . . Spot expenditures during 1956 and spot rate estimator, designed to give buyers a quick approximation of the cost of a spot campaign.

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Your
Peace
of
Mind...



AT HIS FINGERTIP

Your client, your idea, your planning, your spot . . . all are dependent upon the move this hand makes *now*.

At WNCT this is an "old hand" skilled through experience in precise production. With Emily Post-ish exactness, this hand "does the right thing at the right time" hundreds of times a day, completing work initiated and developed by people he's never seen.

This final move is the most important one for it vitalizes your efforts, delivering your message to Eastern North Carolina. You needn't worry. The move will be the right one. WNCT advertisers know that!

WNCT *Greenville * N.C.*
channel 9 PRIMARY CBS AFF.

316,000 watts full time

A. Hartwell Campbell, Gen. Mgr.

REPRESENTED NATIONALLY BY HOLLINGBERRY

...THE VERY
TELEVISION
SCREEN
SEEMED TO
EXPAND...''

The NBC Opera's production (of "War and Peace") was so impressive that the very television screen seemed to expand. For those who could see the telecast in color, the atmosphere of most of the sets . . . was strikingly conveyed. . . . There was not a poor performer in the lot. This country has cause to be proud that it could supply such a company.

HOWARD TAUBMAN, NEW YORK TIMES

Put down "War and Peace" as one of the memorable events of television.

BEN CROSS, NEW YORK DAILY NEWS

. . . makes musical history.

HARRIETT JOHNSON, NEW YORK POST

A major musical event . . . a notable achievement.

TIME, JANUARY 21, 1957

In 20 years, NBC's Robert Sarnoff recently predicted, Americans will spend more on opera than on baseball.

If so, credit the NBC Opera Theatre with starting the trend.

HARRIET VAN HORNE,
NEW YORK WORLD-TELEGRAM & SUN

This was an event transcending TV itself in cultural importance and artistic progress.

JACK GOULD, NEW YORK TIMES

It is not only for its willingness to undertake the unusual that I salute the NBC Opera Theatre. There's no stuffiness about them . . . NBC Opera Theatre, I love you!

JAY NELSON TUCK, NEW YORK POST

In presenting "War and Peace" . . . the NBC Opera Theatre reached a new peak. An admirable production in every respect . . .

DONALD KIRKLEY, BALTIMORE SUN

. . . a performance of epic proportions.

NBC did itself proud yesterday . . . a significant "first" for television.

ERNEST L. SCHEER,
PHILADELPHIA DAILY NEWS

. . . a vastly commendable piece of work in every way, and a credit to its performers, to NBC, and to the television industry today.

PAUL HUME, WASHINGTON POST

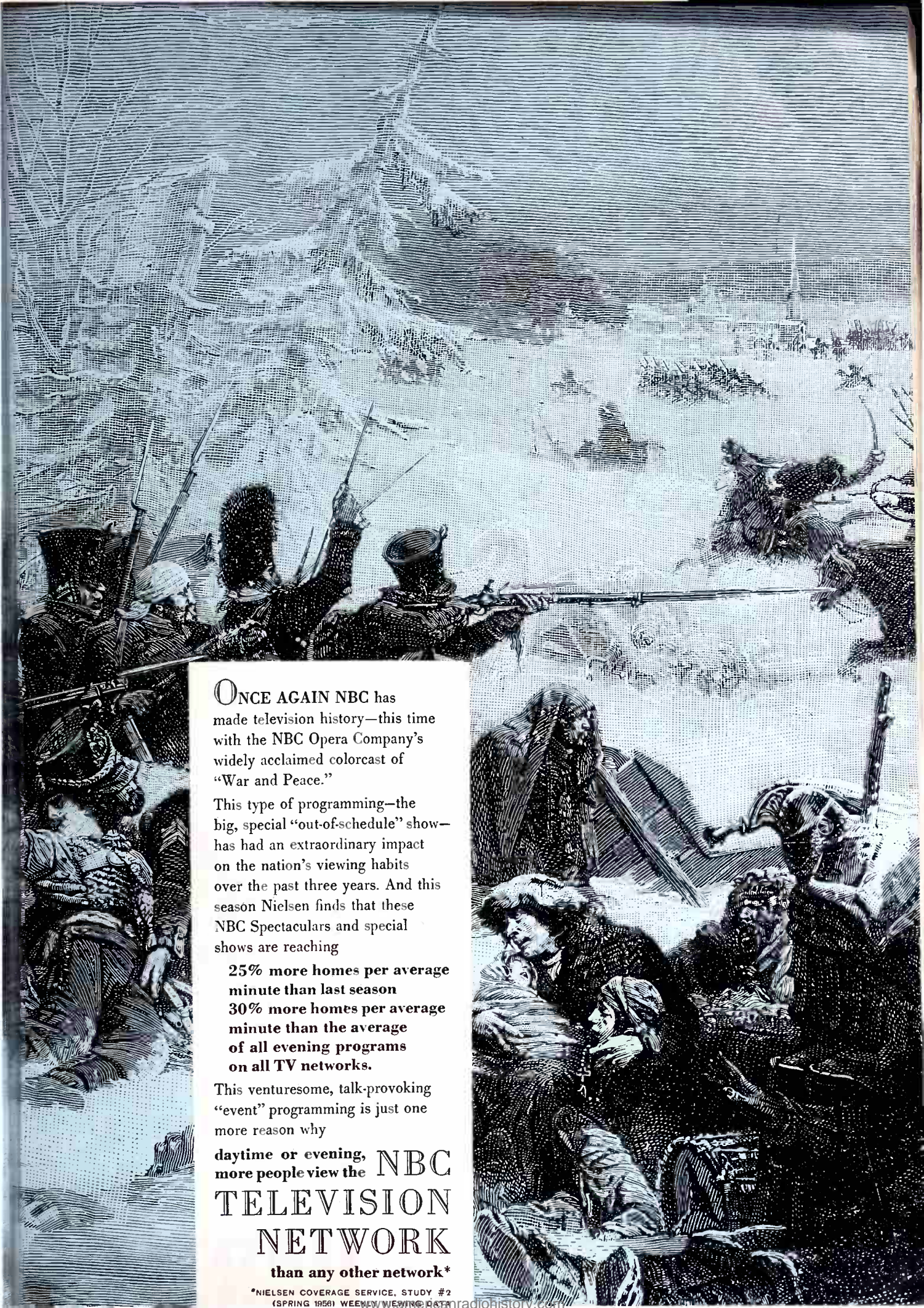
. . . The Met would have to give the work every performance of its season for more than thirty-five years to reach the vast audience your splendid production played to . . . Your vision and accomplishment are a truly bright light in our time.

S. HURON, NEW YORK

. . . Enthralled by the beauty and magnificence of your production . . . Please accept my loudest bravos . . .

KING VIDOR, BEVERLY HILLS, CALIFORNIA





ONCE AGAIN NBC has made television history—this time with the NBC Opera Company's widely acclaimed colorcast of "War and Peace."

This type of programming—the big, special "out-of-schedule" show—has had an extraordinary impact on the nation's viewing habits over the past three years. And this season Nielsen finds that these NBC Spectaculars and special shows are reaching

25% more homes per average minute than last season
30% more homes per average minute than the average of all evening programs on all TV networks.

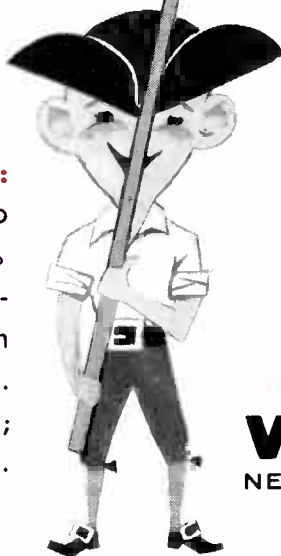
This venturesome, talk-provoking "event" programming is just one more reason why

daytime or evening, **NBC**
more people view the **TELEVISION**
NETWORK
than any other network*

*NIELSEN COVERAGE SERVICE, STUDY #2
(SPRING 1958) WEEKLY VIEWING DATA

ONLY ONE CAN DO THE JOB

NEW, ADDITIONAL SURVEY PROOF:
WNHC-TV—seven days a week, sign on to
sign off—delivers average audiences 210%
greater than top New York City station reach-
ing any part of the area; 244% greater than
Hartford; 174% greater than New Britain.
Kall **KATZ** for the proof: ARB, Nov. 1956;
PULSE, Oct. 1956; NIELSEN NCS #2, 1956.



WNHC-TV
NEW HAVEN-HARTFORD, CONN.
Channel 8
ABC-TV • CBS-TV
Represented by **KATZ**

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
WFIL-AM • FM • TV, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N. Y.
WHGB-AM, Harrisburg, Pa. / **WFBG-AM • TV**, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven-Hartford, Conn.
National Sales Office, 485 Lexington Avenue, New York 17, New York

ESPECIALTY IN HARTFORD

focus on BUSINESS

February, 1957

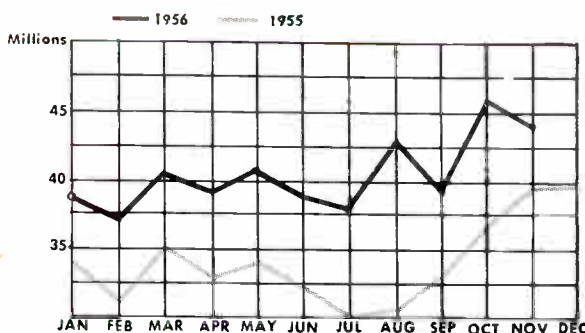
Although advance estimates for 1956 have been making the rounds of the industry, the actual figures for the year are still coming in. Network billings for November brought the 11-month total for gross time investments to \$443,457,459.

An evaluation of network programming, presented elsewhere in this issue, discusses the increasing gamble involved in introducing new programs. About half the programs launched in each of the past five years have not survived more than one season.

Despite this, as charted on the right, TELEVISION MAGAZINE found that a large number of veteran ratings leaders have maintained their popularity over the years. Over 40 nighttime programs that were aired in 1951 are still being telecast. Of the 25 highest-rated shows in that year, 19 are still on the evening schedules and five have maintained their top 25 status.

Of the programs that ranked among the top 25 according to the December, 1956 ARB, 18 had been in the winner's circle in the December of previous years.

TV NETWORK BILLINGS



	Nov. '56	Nov. '55
ABC	\$ 6,619,109	\$ 6,496,236
CBS	19,866,463	16,866,314
NBC	17,678,312	15,489,279
Total	\$44,163,884	\$38,851,829

Source: PIB

TV PROGRAMS HOW RATING LEADERS HAVE HELD POPULARITY

Current Season Rank 12/56 ARB	Rank 12/55	Rank 12/54	Rank 12/53	Rank 12/52	Rank 12/51
1. I Love Lucy	3.	4.	2.	1.	7.
2. Ed Sullivan	2.	5.	7.	—	—
3. \$64,000 Question	1.	—	—	—	—
4. You Bet Your Life	4.	2.	3.	4.	9.
5. Perry Como	9.	—	—	—	—
6. What's My Line	15.	14.	9.	7.	—
7. Jack Benny	6.	—	16.	—	—
8. Alfred Hitchcock	—	—	—	—	—
9. Disneyland	5.	9.	—	—	—
10. I've Got a Secret	8.	13.	—	—	—
11. G.E. Theater	—	15.	—	—	—
12. \$64,000 Challenge	—	—	—	—	—
13. Lassie	—	—	—	—	—
14. Red Skelton	18.	—	—	13.	3.
15. Lawrence Welk	—	—	—	—	—
16. Jackie Gleason	16.	3.	5.	23.	—
17. Godfrey's Talent Scouts	10.	19.	6.	2.	4.
18. Your Hit Parade	—	11.	—	21.	22.
19. December Bride	—	25.	—	—	—
19. People Are Funny	—	—	—	—	—
21. Person to Person	17.	—	—	—	—
22. Ernie Ford	—	—	—	—	—
23. Robin Hood	21.	—	—	—	—
24. Dragnet	12.	1.	1.	6.	—
25. Climax	—	—	—	—	—

NUMBER OF PROGRAMS STILL IN TOP 25	15	12	8	8	5

Source: ARB, December, 1951-1956

TV MARKETS

JANUARY 1, 1957

1-channel markets	144
2-channel markets	69
3-channel markets	34
4- (or more-) channel markets	18
Total markets	265
Commercial stations U.S. & possessions	460

Source: TELEVISION MAGAZINE

TV RECEIVERS

	Nov. '56	Nov. '55
Production	679,993	631,654
Retail Sales	560,391	560,401

Source: RETMA

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

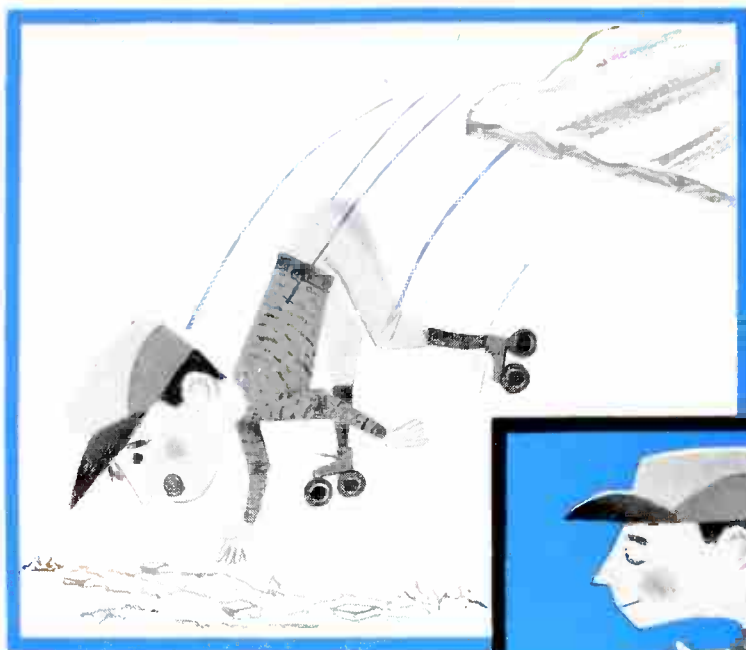
Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS % Sets-in-use by EST Total U. S.
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	
7 AM	5.9	6.3	2.8	3.1
8 AM	12.8	10.3	7.3	8.7
9 AM	10.5	13.4	10.9	9.0
10 AM	13.3	11.8	9.2	12.0
11 AM	15.8	12.7	11.5	13.3
NOON	21.7	15.2	19.1	17.0
1 PM	11.0	11.9	17.3	12.2
2 PM	9.7	14.0	11.2	10.8
3 PM	13.8	16.7	11.3	14.5
4 PM	18.6	18.1	20.5	17.7
5 PM	34.3	28.1	40.9	25.4
6 PM	36.6	31.4	45.0	30.2

Source: ARB, December, 1956

It takes the

RIGHT

two!



STARTLING PROOF: You get 76,701 *more* TV homes when you buy WFBG-TV, Altoona, in combination with Pittsburgh. In this area—day and night, seven days a week—WFBG-TV delivers average audiences 30.1% greater than Johnstown; 71.4% more quarter-hour firsts. Ask BLAIR-TV for the proof: ARB, November 1956; ARB Altoona Coverage Study, March 1956.

ONLY BASIC CBS-TV STATION SERVING THE AREA



WFBG-TV
ALTOONA, PENNSYLVANIA



Channel 10
ABC-TV • NBC-TV

Represented by BLAIR-TV

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
WFIL-AM • FM • TV, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N. Y.
WHGB-AM, Harrisburg, Pa. / **WFBG-AM • TV**, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven-Hartford, Conn.
National Sales Office, 485 Lexington Avenue, New York 17, New York

focus on

PEOPLE

In "Why Can't We Swap Spot Franchises?" Victor Seydel brings up an important question. He is v.p. and director of the radio and TV department of Anderson & Cairns, which puts about \$500,000 of its \$6 million billings into broadcasting. Seydel started as an entertainer, turned to producing, then to radio. After serving as Eastern radio-TV director for Walker and Downing of Pittsburgh, he came over to Anderson & Cairns in 1949 to help build agency's radio-TV department.

This month, TELEVISION MAGAZINE inaugurates two new columns which will appear as regular monthly features. They are by TvB president Norman E. Cash and Kevin B. Sweeney, head of RAB. In this issue, "Pete" Cash discusses what TV can do to bolster the American economy. Recently appointed president of TvB, Cash, 38, began his career as an NBC page. He soon went into sales, became Crosley's sales manager. After a hitch with ABC, where he was eastern sales manager, he went on to help launch TvB.

Kevin B. Sweeney went into CBS radio sales promotion after graduating from college, left in 1942 for ABC where he served in various executive capacities. In 1951, he came over to RAB as v.p. in charge of sales and promotion, was elected president in 1954.

As advertising director of Pet Milk for nearly 30 years, Charles J. Hibbard has guided his company into extensive use of television, now oversees the spending of over \$4 million on network TV. Pet's approach to the medium is analyzed in this issue. Hibbard is a graduate of the University of Chicago where he majored in business administration and sociology. He joined Pet 33 years ago as an assistant in advertising, became ad manager in 1928.

What are the job and salary opportunities in agency TV? Taking up this question in this issue is Walter Lowen, often called U.S. advertising placement expert No. 1. Lowen and his staff have found positions for over 100,000 job seekers in advertising and related fields. In 1920, after attending the Columbia School of Journalism, Lowen and his wife opened the employment agency which bears his name, and have since made it internationally famous.



VICTOR SEYDEL



KEVIN B. SWEENEY



NORMAN E. CASH



CHARLES J. HIBBARD

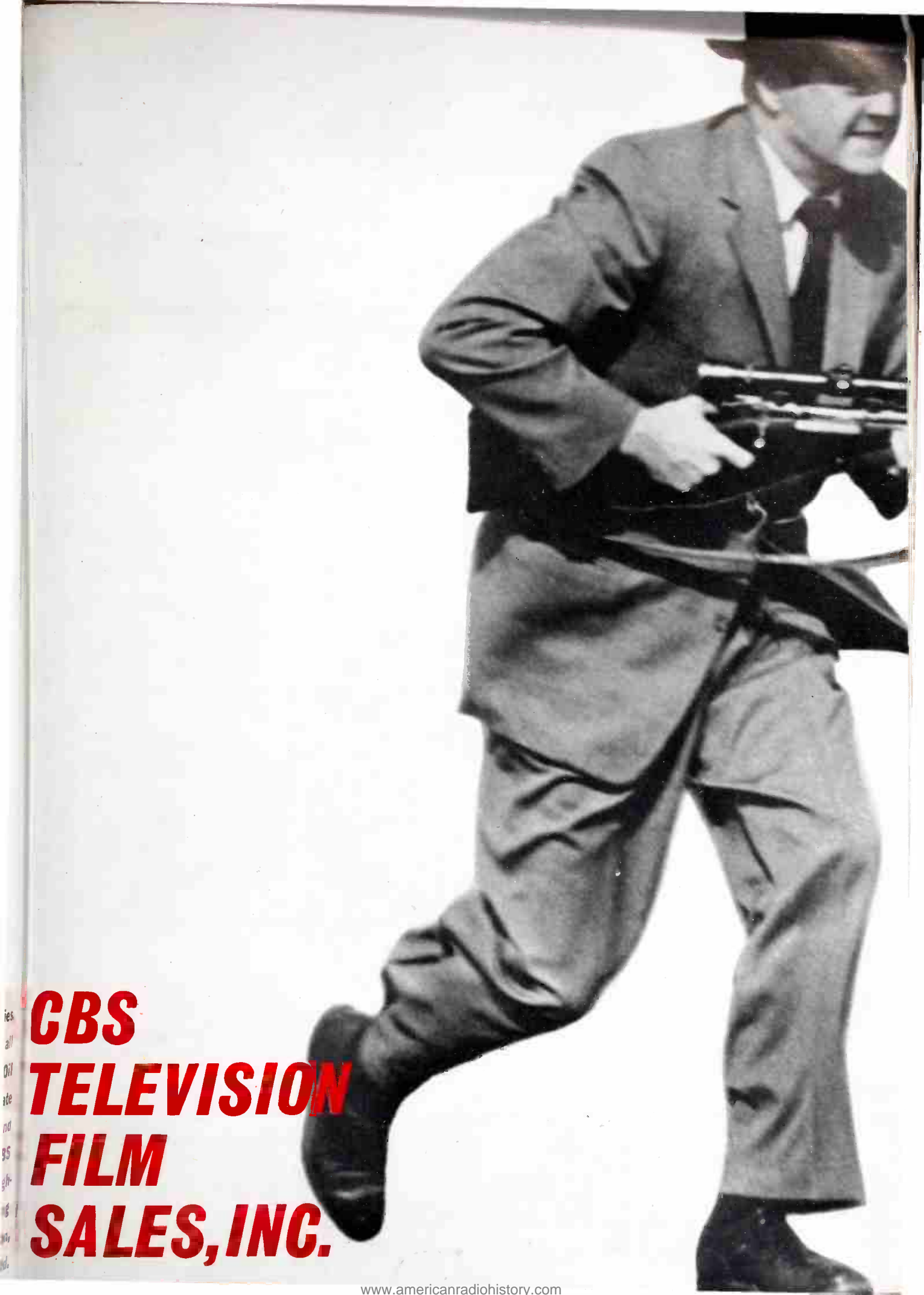


WALTER LOWEN



WHIRLYBIRDS

Fasten your seat belts! The new adventure series, "Whirlybirds," is off to the fastest take-off in all television: 85 markets sold after only 6 weeks on the market! Advertisers like Continental Oil (47 markets), Laura Scudder Foods (16 markets), Nabisco (8 markets) are set for immediate start. "Whirlybirds" is the dramatic story of aviation's most amazing aircraft - 'copters - and of the men who fly them. Now available: 39 adventure-packed half-hours, produced for CBS Television Film Sales by Desilu Productions, creators of some of television's biggest hits. High-flying "Whirlybirds" will bring in solid sales returns. Act fast for the best choice of remaining markets. For a briefing, contact CBS Television Film Sales, Inc. - New York, Chicago, Boston, Los Angeles, Detroit, San Francisco, St. Louis, Dallas, Atlanta. In Canada: S. W. Caldwell, Ltd.



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**CBS
TELEVISION
FILM
SALES, INC.**



KEY STATION
in the Nation's
37th* Market



WTVT

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B
U
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G


**Serving the TWIN CITIES
of the South**

**Plus 150 other
Florida Communities**

* Source: SRDS Consumer Market Data

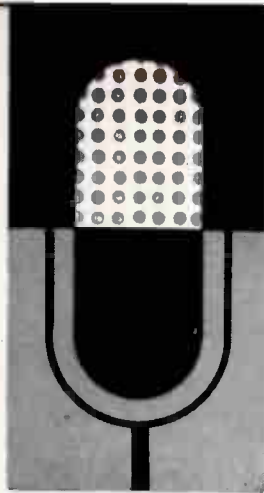
WTVT 

TAMPA • ST. PETERSBURG



A WKY
TELEVISION
SYSTEM STATION
WTVT

Owned and Operated by
THE WKY TELEVISION SYSTEM, INC.
WKY-TV and WKY Radio, Oklahoma City
WSFA-TV, Montgomery, Ala. WTVT, Tampa, Fla.
Represented by THE KATZ AGENCY



radio wrap-up

A monthly status report on radio advertising

SPOT RADIO EXPENDITURES THIRD QUARTER 1956

Product Category Listed by Rank	Dollar Figure	% of Total
1. Food and grocery products	\$ 5,982,402	17.8
2. Tobacco products and supplies	4,906,914	14.6
3. Automotive	2,991,201	8.9
4. Drug products	2,856,765	8.5
5. Ale, beer, wine	2,621,502	7.8
6. Gasoline and lubricants	1,949,322	5.8
7. Cosmetics and toiletries	1,814,886	5.4
8. Miscellaneous	1,613,232	4.8
9. Agriculture	1,277,142	3.8
10. Consumer services	1,041,879	3.1
10. Household cleaners, soaps, polishes, waxes	1,041,879	3.1
12. Transportation and travel	974,661	2.9
13. Confections and soft drinks	907,493	2.7
14. Religious	504,135	1.5
15. Household laundry products	403,308	1.2
15. Publications	403,308	1.2
17. Household general	369,699	1.1
18. Dental products, toothpaste, etc.	302,481	.9
19. Household appliances	268,872	.8
20. Amusements, entertainment	235,263	.7
21. Building material, fixtures, paints	201,654	.6
21. Pet products	201,654	.6
23. Finance and insurance	168,045	.5
24. Clothing and accessories	134,436	.4
25. Garden supplies and equipment	100,827	.3
25. Household paper products	100,827	.3
27. Household furnishings	67,218	.2
27. Watches, jewelry, cameras	67,218	.2
27. Hotels, resorts, restaurants	67,218	.2
30. Notions	33,609	.1
Total	\$33,609,000	

1956 SPOT RADIO SPENDING ESTIMATED AT \$150 MILLION

The above table, issued by the Station Representatives Association, shows estimated spot radio expenditures in 30 categories for the third quarter of 1956. It is the first such statistical tabulation concerned with spot radio spending available to the industry. According to SRA managing director Larry Webb, the national spot radio total for January through November was \$136,247,000, a 24.4% increase over the same period in 1955. Total dollar volume for November was \$16,708,000, a 36% increase over November of last year. SRA expects that the final 1956 figure will reach \$150,000,000, as compared with \$120,400,000 for 1955.

VITAL STATISTICS

Nielsen reports 63.4% of families listen to nighttime radio at home and 56.6% tune in auto radios during

To page 16

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

NIELSEN, NOVEMBER 1956

Hour*	% Radio Homes Using Radio
6-7 a.m.	5.0
7-8 a.m.	12.0
8-9 a.m.	16.0
9-10 a.m.	15.8
10-11 a.m.	16.6
11-12 noon	15.4
12-1 p.m.	15.9
1-2 p.m.	15.3
2-3 p.m.	12.5
3-4 p.m.	12.0
4-5 p.m.	11.3
5-6 p.m.	11.3
6-7 p.m.	11.6
7-8 p.m.	10.5
8-9 p.m.	8.7
9-10 p.m.	8.1
10-11 p.m.	7.0
11-12 mid.	5.9

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

TOP TEN

DAYTIME WEEKDAY NETWORK RADIO PROGRAMS

NIELSEN, DECEMBER 1956 (SECOND REPORT)

Program	Homes Reached
1. Helen Trent—(CBS)—Ex-Lax	1,714,000
2. Helen Trent—(CBS)—Mentholatum	1,667,000
3. Helen Trent—(CBS)—Carter	1,619,000
4. Our Gal Sunday—(CBS)—Mentholatum	1,619,000
5. Helen Trent—(CBS)—Toni	1,571,000
6. Ma Perkins—(CBS)—Lipton	1,571,000
7. Young Dr. Malone—(CBS)—Mentholatum	1,524,000
8. Our Gal Sunday—(CBS)—Colgate	1,524,000
9. Arthur Godfrey—(CBS)—Norwich—11:15	1,524,000
10. Arthur Godfrey—(CBS)—Staley—10:15	1,476,000

TOP FIVE

NIGHTTIME NETWORK RADIO PROGRAMS

NIELSEN, DECEMBER 1956 (SECOND REPORT)

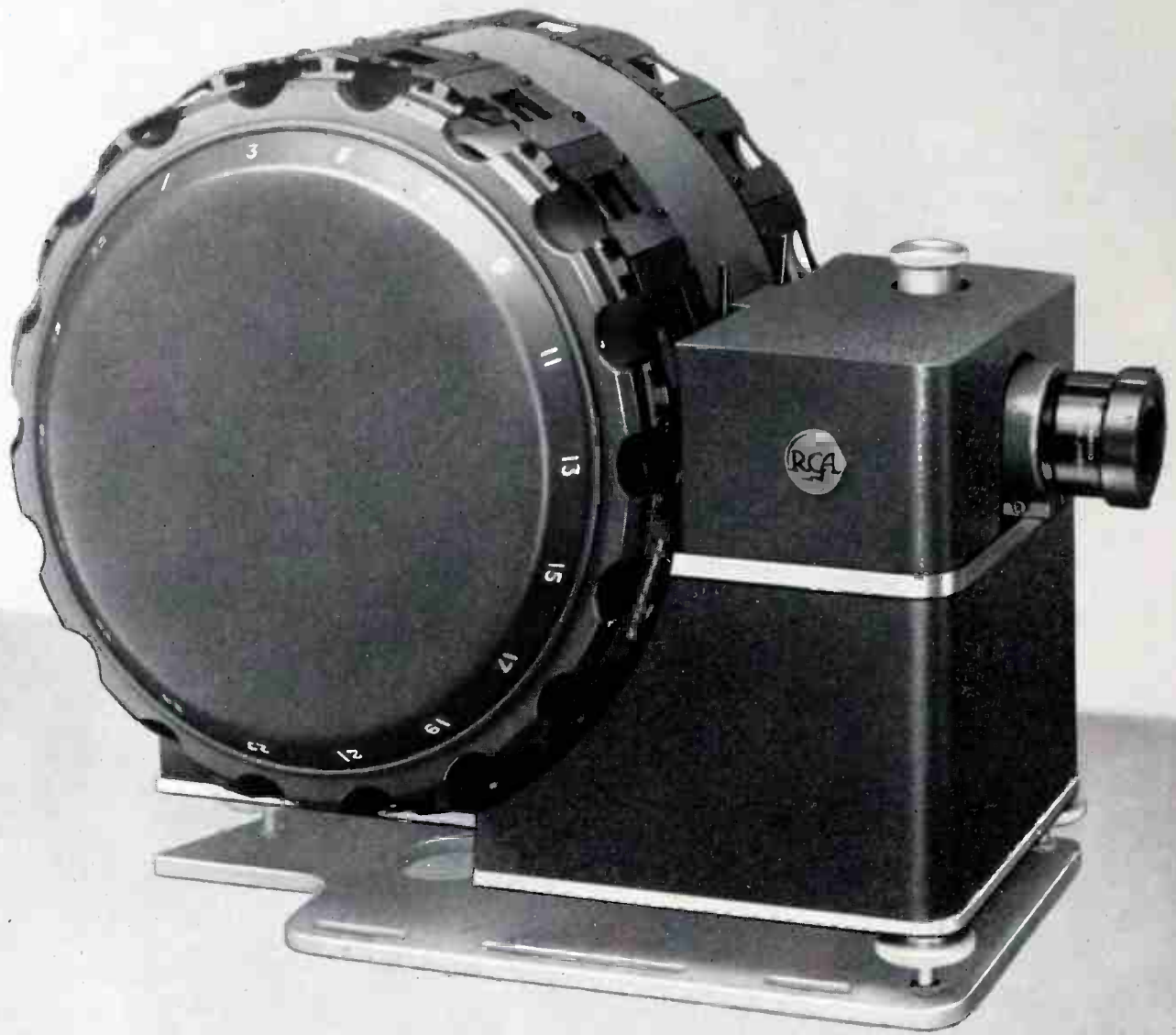
Program	Homes Reached
1. People Are Funny—(NBC)	1,476,000
2. Dragnet—(NBC)	1,238,000
3. Great Gildersleeve—(NBC)	1,238,000
4. Gunsmoke—(CBS)—Sun.	1,095,000
5. True Detective Mysteries—(Mutual)	952,000

TOP FIVE

NIGHTTIME MULTI-WEEKLY RADIO PROGRAMS

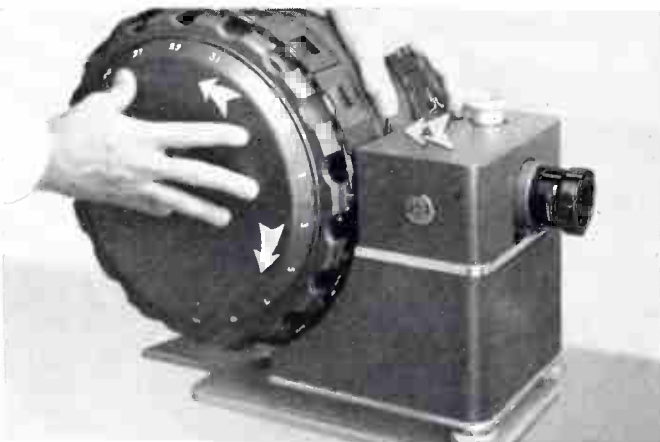
NIELSEN, DECEMBER 1956 (SECOND REPORT)

Program	Homes Reached
1. Lowell Thomas—(CBS)	1,428,000
2. News of the World—(NBC)	1,381,000
3. Amos 'n' Andy Music Hall—(CBS)	1,286,000
4. One Man's Family—(NBC)	1,143,000
5. Robert Trout—News—(CBS) 9 p.m.	905,000



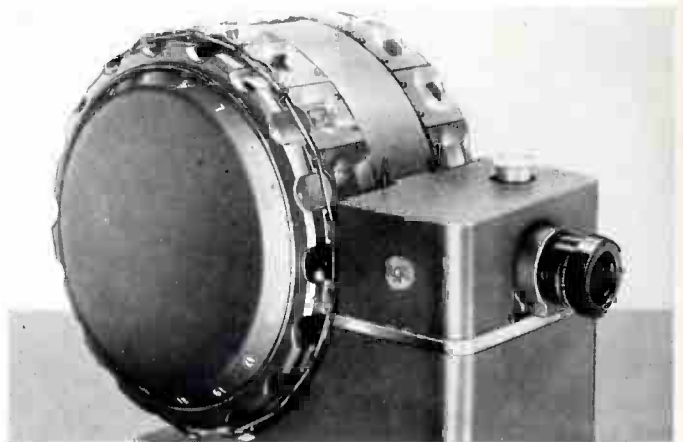
New High-Capacity TP-7 Slide Projector. Dual drums hold a total of 36 slides. For top performance in color and monochrome.

REMARKABLE NEW FEATURES ASSURE



MECHANICAL VERSATILITY

"Free wheeling" principle, with simple lever release (A), permits either drum to be twirled for easy inspection and slide changing. Slides move smoothly and lock securely in show position. Each drum can be operated independently of the other.



PREVIEW CONVENIENCE

All slides are illuminated for easy viewing making it easy for projectionist to preview them. Last-minute changes can be made before they reach the "show" position.

You told us what you wanted . . . we listened,
designed, field tested . . . with the result:

DESIGNED
THE WAY
YOU WANT IT!

This new professional slide projector excels in performance and operating convenience!

Recognizing the increasing importance of slides in programming at every television station, RCA resolved to do something about the projection equipment.

SURVEY OF USERS—At the outset, a survey was made among users of film-slide equipment to find out what was wanted most.

NEW DESIGN PROJECTOR—The result is a truly professional projector for television use that is exactly tailored to your needs . . . with so many operating advantages it's a pleasure to use! It has an ideal capacity of 36 slides—large enough for handling 99% of all station needs, yet just right for ultra flexibility.

SUCCESSFUL FIELD TEST—The TP-7 Slide Projector has been field tested in actual day-to-day service at a busy television station—WBTV, Charlotte, N.C. So successful was this trial run, the station people did not want to part with the projector when the test was completed!

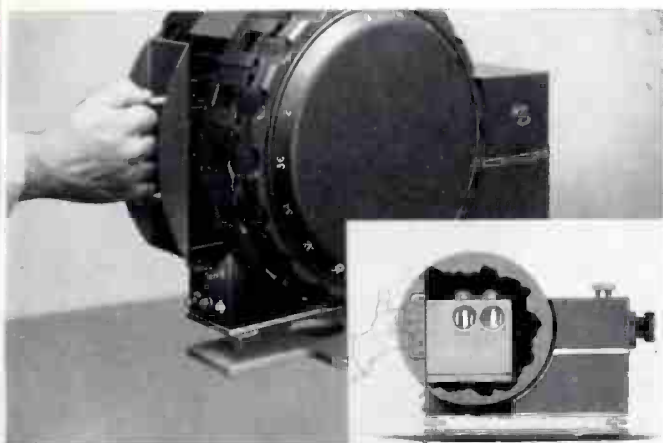
"OPERATION VIRTUALLY FLAWLESS"—According to Thomas E. Howard, WBTV Vice President and Managing Director of Engineering and General Services, "During the testing period, the TP-7's operation was virtually flawless. An estimated 12,000 slides were run, 170 slides per day on-air, 60 slides in previews and rehearsals."

Write for illustrated brochure containing complete information
In Canada: RCA VICTOR Company Limited, Montreal.



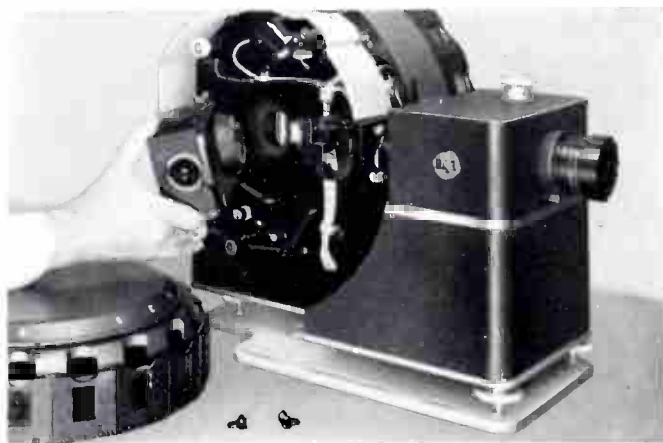
RADIO CORPORATION of AMERICA
Broadcast and Television Equipment Camden, N. J.

OPERATIONAL CONVENIENCE AND FLEXIBILITY



QUICK LAMP CHANGE

Use lamp to failure—reserve lamp instantly slides into place. Highest type optics for uniform brightness over entire field of projected image. One-lamp source eliminates color balance problems.



UNITIZED CONSTRUCTION

Designed for ease of operation and servicing. Drums, drum-covers and optical assemblies are easily removed for cleaning and maintenance.

evening hours. In comparison, according to a *Richmond News-Leader and Times-Dispatch* survey of metropolitan area newspaper reading habits, only 67% of homes read a morning or afternoon paper. . . . Retail sales of radios continue to climb during the first 11 months of 1956: 6,680,127 vs. 5,532,583 (excluding auto sets).

Network radio continues upswing. November shows 13% gain over '55, although 11-month total is 14-15% off. . . . Local radio running 18-20% ahead of last year.

NEW STATION POLICIES

With morning time at a premium, some stations have come up with forced-buy plan. Advertiser must take specified number of afternoon and evening spots to get early AM placements. Two major agencies have turned thumbs down on plan. . . . Look for more simplified rate cards from many of nation's top stations. Too much business is lost when the client has to move fast and can't figure out intricate rate structures. He often takes the competition by default. . . . The more popular radio stations (both independent and network) are raising rates 10-20%. Long-term advertisers usually get 6-month protection.

JORDAN MARSH ENDORSES LOCAL RADIO

Executive from Boston's Jordan Marsh recently compared radio and newspapers for the department store wanting to reach suburban prospects: "Our experience has shown that local newspapers, because of their limited circulation, have not met with desired results. We use them occasionally, but in most cases just to announce special events and store hours. On the other hand, local radio has proved to be quite effective and is used frequently."

SPOT RADIO UPS NEW YORK TIMES' CIRCULATION

Hitting an all-time high of 663,900, the *New York Times* has picked up 100,000 new weekday customers in one year. Spot radio has played important role since *Times* tested medium in June, 1955. . . . Two radio stations—WOR, New York and KLIF, Dallas—are using each other's facilities to drum up new business. The former wants to pick up more clients from Southwest; latter wants a better share from New York agencies.

VALUE OF FOUR-WEEK CUMES

According to A. C. Nielsen, though a per broadcast rating and a weekly cumulative have value to the client, the more important figure is the four-week cumulative rating which records about 90% of the audience a client will reach. Homes picked up after four-week period are merely "fringe" coverage with low frequency of listening.

New Nielsen radio pocket piece will be issued on monthly rather than every-other-week basis. Ratings will be dropped in favor of actual homes reached and cumulative build-up figures. Major problem now is to get all networks to agree on single set of changes. . . . A number of important station reps may underwrite a broad depth study on nighttime radio as first step in getting agencies to take another look at post 6 p.m. period.

CHANGE IN MEDIA BUYING STRATEGY

Brown & Williamson, co-sponsor of NBC's new hourly newscasts, has changed its media buying strategy. Formerly, radio was used as supplement to TV. Now, says Archibald Foster, Ted Bates B & W account supervisor, "We're thinking of radio as a national medium to talk to everyone." . . . William Esty Agency, which places Reynolds tobacco business, reportedly fuming over NBC's new hot-line newscasts. Talk is that Esty may cancel spot schedules on stations which strive to change their present line-ups to accommodate Brown & Williamson commercials.

NEW BUSINESS

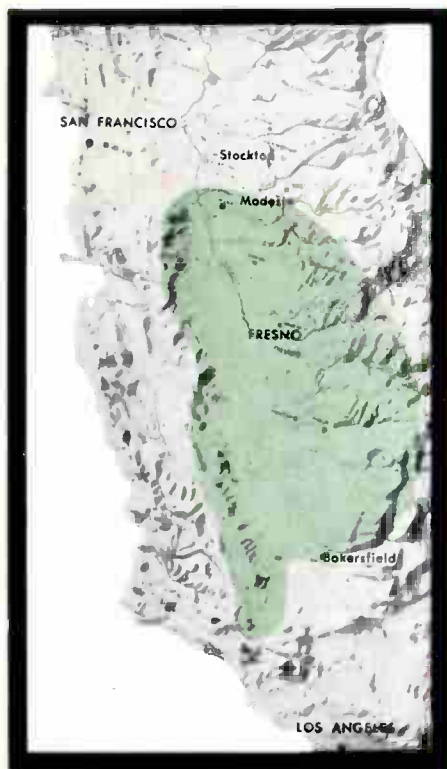
Network: Norelco signs for 2-network campaign, 50 six-second spots per week in NBC's *Monitor* and three five-minute weekly sportscasts following Lowell Thomas on CBS. Account also has option for additional Tuesday-Thursday segments. . . . Philip Morris contracts for 15-state regional sponsorship of *Country Music Playhouse* on 200 Southern Mutual stations (9:05-9:30 p.m., EST, Fridays). . . . Minnesota Mining picks up four-week participation schedule in nighttime *Amos 'n' Andy Music Hall*.

C. H. Musselman, new to network radio, signs for twice-weekly five-minute portions of ABC's *Breakfast Club*. . . . Nescafé picks up segments on ABC's *Breakfast Club*, *My True Story* and *Whispering Streets*. . . . Sun Oil Co., long-time sponsor of *Three Star Extra* on NBC (6:45-7 p.m., EST, Mon.-Fri.) renews its Eastern regional newscast for 52 weeks. . . . American Oil okays 52-week extension on 14 *Monitor* segments. . . . After 25 years as a commentator, *Gabriel Heatter* is more popular than ever with advertisers. Along with returning *Banker's Life and Casualty*, *Heatter's* current client line-up includes: American Home, Beltone, Sleep-eze, Carter Products and Hudson Vitamin.

National Spot: Lever Bros. for Silver Dust Blue launches 80 market campaign using seven to 20 spots per week to reach women. . . . Lever's Lifebuoy Soap tentatively planning 100-station campaign for mid-March debut. . . . Colgate's Fab schedules radio-TV spot campaign on 52-week basis in number of markets. . . . Procter & Gamble, seldom represented in spot radio of late, begins 12 market campaign in southwest for Zest. . . . General Motors Acceptance Corp. sets late spring as kickoff date for annual weekend public service campaign in 200 markets.

Lincoln-Mercury schedules 43 market spot schedule for four-week period. . . . Slenderella, already heavily represented in network and spot radio, buys Tex and Jinx McCrary's *New York Close-Up*, heard in New York on WRCA, for three-times-weekly exposure on WRCV, Philadelphia; WMAQ, Chicago; KOA, Denver, and KSD, St. Louis. . . . National Board of Fire Underwriters will test Spot radio and TV during 13-week drive. Radio campaign covers 115 cities, TV 10 cities. . . . McCormick Tea announces 30-market campaign for 39 weeks. . . . Client joins Tetley, Lipton, Salada and White Rose as radio users. . . . General Foods placing short-term schedules for Calumet Baking Powder and Instant Jell-O.

**Watching
the
only
channel
they
can
get**



No need for a survey here. This prosperous rancher, his neighbors and thousands more families who live in the foothills and mountains of Central California watch KFRE-TV. It's the only channel they can get!

The powerful KFRE-TV signal reaches above and beyond the mountains to bring these families for the first time the television programs their friends in the Valley have been enjoying for years.

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

KFRE-TV

FRESNO



12

BLAIR-TV

Paul R. Bartlett, President
Ed J. Frech, Manager
Robert Klein, Sales Manager



Color Letter

AS OF FEBRUARY . . .

Network color programming totals 64 hours—51 on NBC, 13 on CBS. . . . There are now 263 stations able to transmit network colorcasts and 35 able to originate live color programs. Color film can be transmitted by 85 stations and color slides by 86. . . . By fall, color TV sets priced "somewhere under \$400" will be on the market with the Lawrence single-gun color picture tube, according to Chromatic TV Laboratories' president Paul Raibourn. He announced that DuMont would have refined prototypes of the Lawrence tube ready for production by early summer to meet this timetable.

STATION ROUNDUP

Another station to go in for film news coverage is WCKT, Miami, which is now able to telecast color film three hours after shooting through stepped-up processing. . . . Color footage on Hungarian refugees was shot by WRCV, Philadelphia, personnel flown to Europe for purpose. Footage was used on *Hungary 1956*, a two-week daily series presented on behalf of the American Red Cross Hungarian Relief.

Most recent stations to announce color equipment additions are: KCMO-TV, Kansas City, with live and film cameras; WGAL-TV, Lancaster, with live cameras; WBRE-TV, Wilkes-Barre, with live, film and slide equipment added this month.

TOP AGENCY SETS UP OWN COLOR FACILITIES

J. Walter Thompson is first ad agency to use its own color facilities in pre-testing commercials. They have been added to agency's television workshop in New York, a completely equipped study which broadcasts on a closed-circuit setup to Thompson offices in another building.

Said president Norman H. Strouse: "It is our feeling now that the beginning of a rapid growth in color TV set ownership is just over the horizon. . . . The jump from black-and-white to color opens up such a new dimension of selling opportunity as to stamp color TV justly as a new medium. . . . We believe that the addition of color to television broadcasting will have a tremendous effect on advertising, in particular, and television production in general."

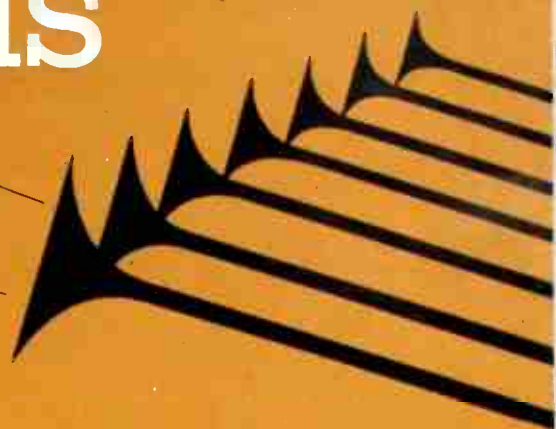
By adding color to the workshop facilities, Strouse said, the agency has the opportunity "to develop new talent so that their ideas can generate in a climate of color and they will learn to think in color."

ADVERTISERS VIEW FUTURE OF COLOR TV

"All television may be in color as early as three years from now," ventures Samuel H. Cuff, director of TV-radio for Allied Stores. This is his view after one-third of Allied Stores' 40-city color TV caravan has been completed. The caravan, conducted with duPont and RCA, visits an Allied or other store in the 40 scheduled cities on its swing through the country. Fashion merchandise shown on the one-hour closed-circuit

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M-G-M IS KING ON TV!



CHICAGO
42.4
WBBM-TV—TRENDEX
Sat. Dec. 15
10 P.M. to Midnight

NEW YORK
28.4
WCBS-TV—TRENDEX
Sat. Dec. 1
11:15 P.M. to 1:15 A.M.

LOS ANGELES
30.8
KTTV—SPECIAL A.R.B.
Fri. Oct. 12
8 to 10:30 P.M.

DENVER
20.3
KTVR—SPECIAL A.R.B.
Thur. Nov. 8
9 to 10 P.M.

Minneapolis—St. Paul
25.3
KMGM-TV—TRENDEX
Sat. Dec. 8
9 to 11 P.M.

SEATTLE
26.2
KING-TV—A.R.B.
Sat. Oct. 13
10:45 P.M. to Midnight

PHILADELPHIA
17.9
WFIL-TV—TRENDEX
Sun. Oct. 28
5 to 6:30 P.M.

When the lion roars—the ratings soar. The story's the same from coast to coast!

MGM-TV has been making trade history since its inception. In every city, on every station, where M-G-M pictures have been programmed, results run true to form. The ratings devastate all competition. Billings are upped. Profits and prestige are enhanced. Independent stations find it's the answer to networks. Network stations find it's a blockbuster in terms of sponsors and new business. If you haven't done so yet, this is the time to ask about availability of the M-G-M library in your area.

MGM-TV

A SERVICE OF
LOEW'S INCORPORATED

Write, wire or phone Charles C. Barry,
Vice-President, 1540 Broadway, New York

HAWKEYE

AND THE

LAST OF THE

MOHICANS

Pre-sold! Everybody loves the stories of **Hawkeye and the Last of the Mohicans**, acclaimed by the Cambridge History of American Literature as "The most memorable character American fiction has given to the world." Here's audience-captivating TV fare for the whole family!

Here's real excitement — the first "Eastern." Here's real action — the rude rough-and-ready frontier reproduced in the original French and Indian War country.

Here's sales for you — but you must act quickly. Your first step to reserve the best markets and to increase sales is to wire or phone TPA collect today. Just say, "*Let's pow-wow now.*" We'll set up a private screening of **Hawkeye and the Last of the Mohicans** for you in your own office.



Television Programs of America, Inc

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

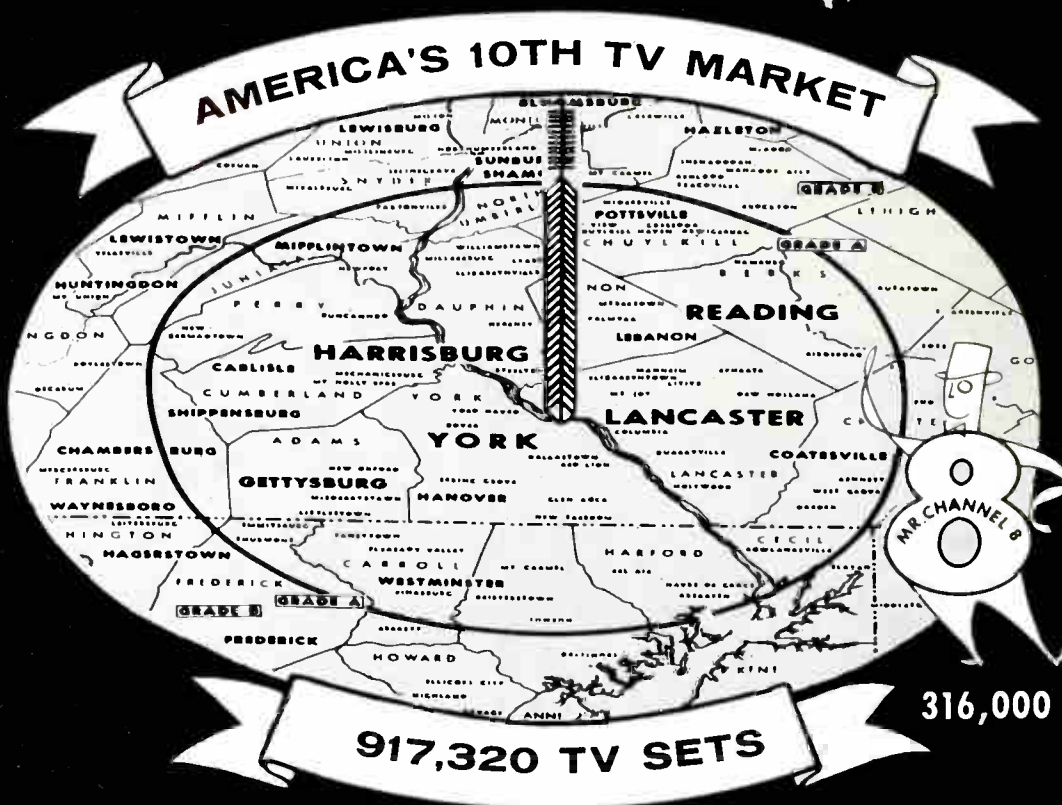
488 Madison Ave., New York 22, N. Y. • PL. 5-210



Based on James Fenimore Cooper's world-famed "Eastern" frontier action-classic starring

JOHN HART as HAWKEYE · LON CHANEY as CHINGACHGOOK

New home for one of America's pioneer TV stations



WGAL-TV
LANCASTER, PENNA.
NBC and CBS

CHANNEL 8
Multi-City Market

STEINMAN STATION
Clair McCollough, Pres.

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



A MONTHLY FEATURE

BY NORMAN E. CASH

President, Television Bureau of Advertising

TV - A PROP FOR THE ECONOMY

Television Magazine presents a new monthly feature by the president of TvB

With some segments of the burgeoning U.S. economy beginning to falter, we would like to borrow one of Sir Winston Churchill's pungent phrases to describe the considered-purchase, high-cost-item facet of this economy.

The "soft underbelly" of the U.S. industrial and consumer boom is the heavy appliance and the automobile. In the face of constantly rising gross national product, disposable income, and sales of apparel, food store products, drugs, etc., the refrigerators and ranges, the sedans and convertibles, stand out as a weakness in the steady growth of the economy.

Happily, 1956 proved that these lines do not direct or lead the over-all up or down. Happily, 1956 was a "peak" year in most industries, despite the softness in automobiles and heavy appliances.

We cannot help but look for *selling* reasons to explain the atypical sales curves of the considered-purchase items. We think the fundamental reason may lie in the relatively light use by these manufacturers of television—which is used as a *basic* medium by many advertisers in other fields.

But, unhappily, we see in a continuation of the same media thinking of these heavy-goods advertisers a continuation, and possibly even a widening, of the disparity between their sales activity and that of the bulk of the rest of the economy.

The Television Bureau of Advertising—as any company or organization whose own well-being and future is irrevocably tied to the *total* U.S. economy—believes that the "soft underbelly" can be firmed, the selling musculature can be toned up . . . in short, that the entire economic posture of the country can be improved by some remedial media exercises by the heavy-goods advertisers.

Now as to the "how" and "why" of this medium, and the use to which it can be put by the hard-goods advertisers.

The 1957 season finds more opportunities in television

than ever before. To begin with, the networks are scheduling more hours of better programming than ever before. As a direct result, the local stations have better program fare to offer their viewers, and are complementing this network programming with more and better local shows—including major motion pictures, now available in important quality and quantity.

The public is reacting affirmatively to this improved television fare. As you would expect in a dynamic medium, there is a constant increase in the number of television homes. And these homes are spending more time with television than ever before across the land.

As a result, network programs (and local programs as well) are making and breaking rating records every month over comparable spans in preceding years. National, regional and local advertisers who are using television in quantity and with imagination are experiencing the pleasant cash register pay-off of television's unmatched and unmatchable selling ability.

But we know that the existence of facts and figures about television is not enough to change the media thinking of certain advertisers. We know that this information must be conveyed to them, and interpreted to them in terms of *their* particular marketing problems.

Here are some of the areas of information that we think the television industry as a whole, and advertising agencies, too, must develop and report to the heavy-goods manufacturers.

First, the documentation of the universality of television. It is not enough to say that 76% of all homes have television and let it go at that. What we must do is document the fact that an advertiser wishing to reach any segment, large or small, of the total U.S. market can do so with television—and more effectively and efficiently than with any other medium.

Second, television must—on its own, and working closely with advertisers now using the medium—develop

To page 26

25,000

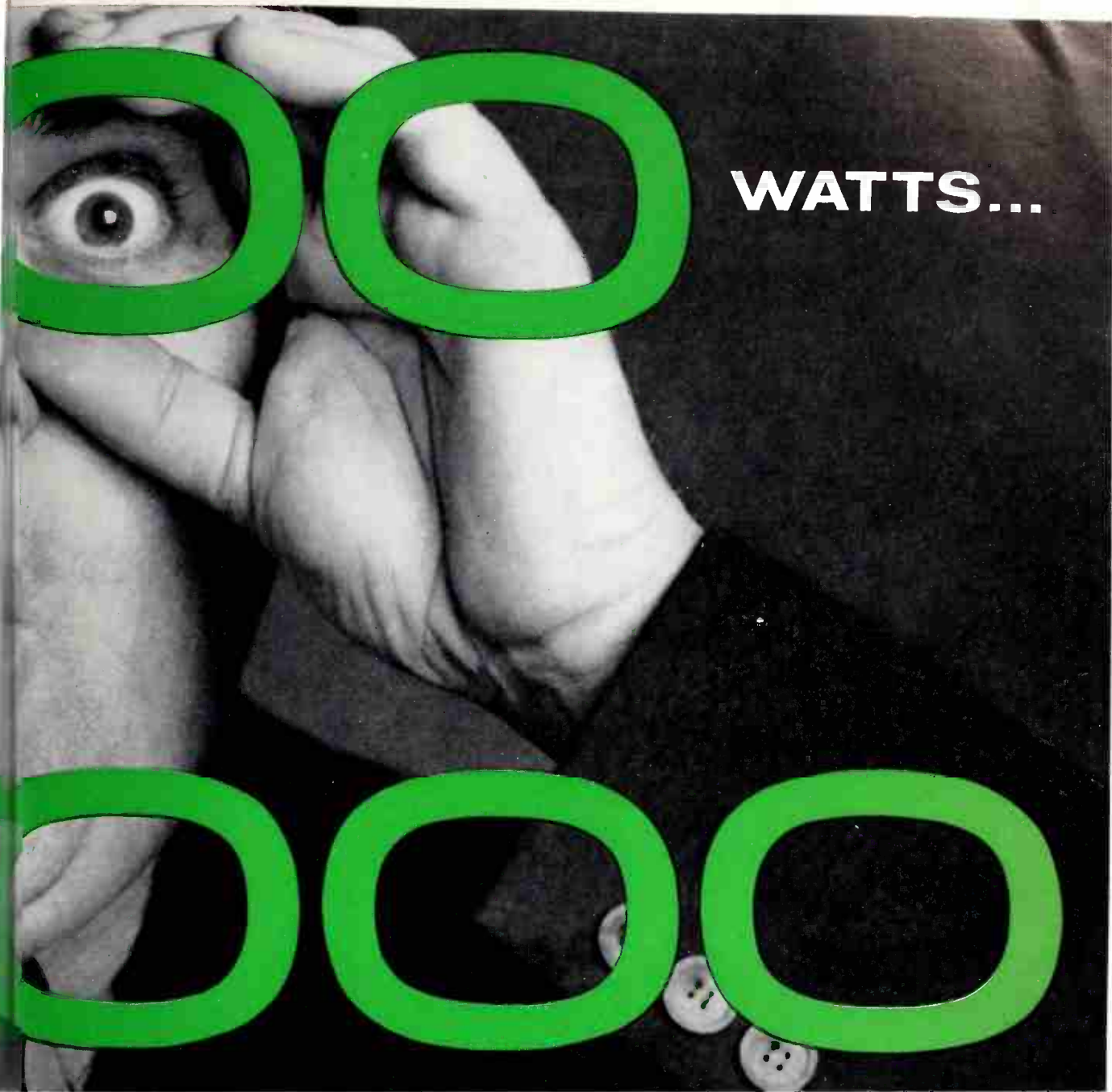
FOR

\$ 25

the new self-liquidating
S-E silver dollar plan for boosting power!

25-KW AMPLIFIER
(low or high band)





WATTS...

There are a number of VHF-TV stations for whom the S-E Silver Dollar Plan represents a practical way to add profitable revenue. Through the addition of a 25-kilowatt S-E "Add-A-Unit" Amplifier—these stations can now add signal strength and viewers . . . to obtain more profitable time charges. The cost of the amplifier is only \$25,000 . . . half the cost of previous models of this type . . . an achievement made possible by new manufacturing techniques which have substantially reduced production time. Expansion can be made without disposing of or replacing your present equipment. Let us show you . . . with facts and figures based on your station's present and potential signal coverage . . . how The S-E Silver Dollar Plan can add profitable new income which pays for your station's expansion. Write at once to William Zillger, Vice President, Standard Electronics Corporation, 285-289 Emmett Street, Newark 5, New Jersey.

standard electronics corporation

A SUBSIDIARY OF DYNAMICS CORPORATION OF AMERICA, INC.

JOYEUX 25TH ANNIVERSAIRE À LA FAMILLE PETRY

Berni Bath
 Ed Roth
 Tom Hamilton
 Gene Denari
 Bill Gardner
 Walter Parcell
 Bernie Thomas
 Joe Franz
 Bill Ebertson
 Sammie McLaughlin
 Dan Callahan
 Dan F. Smith
 G. Crossin
 Bob Navicki
 Clark Kellogg
 Mae Alberto et al

from toute La
motley crew
at.....

WNDU TV
AM
 THE NOTRE DAME STATION

CASH From page 23

the point-by-point stories of the selling power of television, actually measurable in terms of sales to advertising ratios.

These success stories now exist, and some have been documented. We must do more to convey more of this information to more advertisers.

Third, television must continue to find out, and report, more about its *precise* dimensions. The gross figures of U.S. television homes are interesting, as are sets-in-use figures for a particular period. What is needed is more *qualitative* analysis of these quantitative measures.

Fourth, television must research and disseminate more information on the relationship of markets to media. For example, the kind of research that TvB has pioneered in the gasoline and oil markets, with cigarettes, with automatic washing machines, and interestingly, with automobiles.

Here we found that television is a prime mover in bringing potential automobile buyers into dealer showrooms; and that for half the national investment compared with newspapers, television produced 80% more prospects.

TvB has also pioneered in research on inter-media comparisons that are truly comparable. We have done this because we believe it incumbent on any media organization to make available to advertisers as much information about itself and other media as possible.

Television is currently the most-researched, and most-asked-about medium in advertising, and rightly

so. It is the most powerful, most impact-ful, most effective medium.

But we think that advertisers, for their own information and to improve the efficiency of their total advertising effort, would begin to ask more precise questions of other media—how many readers does my magazine advertisement reach? . . . how many *different* readers see my schedule of 13 magazine insertions? . . . how many people actually read my copy in this newspaper's advertisement?

This is only a beginning, but we would feel, if we were advertisers, that all media should be asked to provide as much information about themselves and *their performance* as any one medium is.

This increased body of knowledge about all media — assuming it is forthcoming — should reinforce the decisions of those who now use television effectively.

But more important, in terms of the national economy, it should cause a major re-appraisal among hard-goods advertisers of their media thinking and action.

The measure of the effectiveness of television will be the increasing number of advertisers—especially in the "soft underbelly" category—that are attracted to broad, productive use of the medium.

We would paraphrase Mr. Churchill in counseling the hard-goods advertisers. We would say of television, "Here is the tool, now finish the job." And the finishing of the job will inevitably be a wider and healthier market for hard-goods. END

COLOR LETTER From page 18

colorcasts received a sales boost, several stores reported. Cuff organized a 22-state black-and-white television tour 10 years ago when he was with Du Mont.

"A premium of 30-50% on color costs would be acceptable to advertisers when color set circulation equals that of monochrome today," estimated Revlon v.p. George Abrams. The added impact of color TV to products like Revlon's would make the cost differential comparatively moderate, he stated. He made these comments to an RTES Timebuying and Selling Seminar in mid-January.

TICKET TO OBSCURITY

Citing color Television as a must for selling goods, RCA executive committee chairman Frank M. Folsom predicted to Philadelphia's Poor Richard Club that "One of the surest

and swiftest tickets to obscurity in modern merchandising is to fail to recognize what color television can do."

His explanation was "Not so long ago it took a year, five years, 10, 15 or even 20 years to establish a brand, profitable distribution and consumer acceptance. Now, with the use of tasteful, hard-selling commercials on color television, hitherto unknown brands and newly-created fashions can be established virtually overnight."

LAB SEMINARS

Consolidated Film Industries is currently conducting a series of six weekly color seminars to acquaint agency, advertiser, network and station people with the scope of the laboratory's tint facilities. Several different types of film are being screened at these sessions. END



to
Edward Petry
& company

for 25 Years
Outstanding Station
Representatives

Sales Representatives for . . .

KREM TV

Spokane's Outstanding TV Station

Channel 2 100,000 Watts

*for Audience Growth and
Advertising Value**



See November 1956 A R B

25

EDWARD PETRY & CO.
Founded in 1932

JOHN H. BALLARD
BULOVA PARK
FLUSHING 70. N.Y.

PRESIDENT
BULOVA WATCH CO., INC.

SALES OFFICE
630 FIFTH AVE., NEW YORK

**Congratulations—Ed Petry!
From your first client!**

All of us at Bulova take great pride in the completion of your first 25 years of business accomplishment and service in the field of advertising.

A quarter century ago your company placed for us the first of the now famous Bulova Time Signals on radio! When commercial television became a reality, you placed the first commercial announcement in this new medium—again a Bulova Time Signal!

As a former member of the Bulova family, Ed, we take warm personal satisfaction in your success and that of your company.

JOHN BALLARD
President
Bulova Watch Company, Inc.

1st

First commercial
time signal
announcements on both
radio and TV placed
by Ed Petry—
for Bulova!



A MONTHLY FEATURE

BY KEVIN B. SWEENEY

President, Radio Advertising Bureau

RADIO AND THE DEMISE OF COLLIER'S

Beginning in this issue, a new regular department by the president of RAB

The sudden death that struck down *Collier's* and *Woman's Home Companion* has been blamed on everything except the fallout from the hydrogen bomb. So I don't feel embarrassed in inserting an added starter to the list of villains who did in the two Crowell-Collier books.

My added starter is the resurgence of network radio, employing the selling concept of magazines. This, added to the hefty bite the magazine-concept TV programs had already taken out of potential magazine revenues, is enough to forecast evil days ahead for magazine publishers with marginal books.

Advertisers with \$75,000 for a national campaign, for a generation the exclusive property of magazines, are finding a home in network radio. Since the advertiser with less than \$250,000 to spend annually has always represented the big slice of the magazine total, the availability of network radio to these buyers is certain to eat away at some magazines.

Take the matter of the "big smash"—the short "campaign"—which some major brands use to announce a product change, or which a small advertiser uses as the spearhead of a seasonal campaign.

An advertiser buying such a push in the form of black-and-white pages in *Life*, *Look*, *Saturday Evening Post* and *Ladies Home Journal*, at a cost of approximately \$70,000, can now buy 48 participations in three network programs, whose net audience is far greater than the net audience of even exceptionally high Starch-rated advertisements in these four books. Nielsen's audimeters, rating only the *home* audiences of these 48 participations, clocks them at 13,113,000 different homes in a month. That's 28% of all U.S. radio homes.

Each of the homes is reached an average of 3.7 times, for a total of nearly 50,000,000 commercial home impressions.

When advertisers see more than a quarter of all U.S. homes net for \$70,000, network radio is bound to make

new friends. Particularly among magazine advertisers who have no other place to go if they want coverage in all 3,100 counties of the United States, more or less simultaneously, with one order.

The radio networks are beginning to welcome back some of their old friends too—Colgate, Lever, Bristol-Myers, Brown & Williamson—on the new basis of making available the audience that the *network* accumulates, rather than the audience accumulated by a *single program*—the successful formula of the 1940's.

We'll soon have some 1957 figures on cumulative audience of the networks. But the 1956 figures indicate the magnitude—network A reaching 54.7% of all U.S. radio families during the daylight hours, network C reaching 60.0% during the same period. Put this side by side with the single issue coverage of the *Saturday Evening Post*—15%, or *Ladies Home Journal*—19%, and you see why magazine-type buying on network is bound to accelerate in 1957.

No one with his wits about him can envision network radio and/or network television pushing magazines to the wall. Some, like *Time* and *Better Homes and Gardens*, perform functions that in the foreseeable future won't be challenged effectively by either type of network broadcasting.

But the total picture for magazines (which, incidentally, have reported that 1956 was their greatest year) is not good, simply because the day has only 24 hours and the consumer hasn't time for everyone and everything. Two statistics bear this out:

1. Automobile radios alone have considerably more time spent with them daily, by the average family, than do all magazines combined.

2. In three separate studies on time spent by women with all advertising media before they go out shopping, all magazines combined received only 4%.

With network radio now zeroed in on this vulnerable

To next page

Congratulations



On Your 25th Anniversary



* 1,060 ft.



Offices in Flint,
Saginaw, Bay City

WNEM-TV

- Full Power-Tall Tower *
- Flint Michigan's only grade "A" TV signal
- 2½ million people
- 4 billion dollar income
- 580,000 TV Homes
- Michigan's best buy -

See Your Petryman



SWEENEY Continued

position, general magazines will not have an enviable time in 1957.

For that matter, neither will anyone trying to buy a radio station at the bargain rates that prevailed only two years ago. I mean buy a radio station to operate—not buy advertising on one.

I bring up this subject here because the zooming prices being paid for radio properties will have almost as significant an effect on radio advertising as the rapid changes in station ownership are having.

During the past half-dozen years, some of the stations getting their charter from the FCC were operated in the same starry-eyed manner that newspapers were run in the late 19th century.

Businessmen took over newspapers, gave them a personality, and sold them properly. That's what's happening to hundreds of radio station owners, who lost their shirts because they didn't know how to run a station.

There must be at least 30 groups now bidding in the open market for radio properties. A price of \$750,000 for a property that sold three years ago for less than half that amount is common. It's a seller's market.

Trend is to group station operation

Some of the sellers are terrific operators, but many are poor businessmen whose place is being taken by aggressive new owners who are adding the station to a string. The development of group radio station operation is about the most important single trend in radio.

Here are two ways in which it affects advertising buyers:

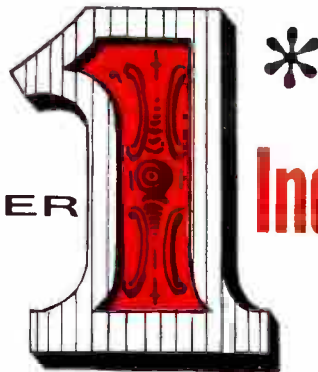
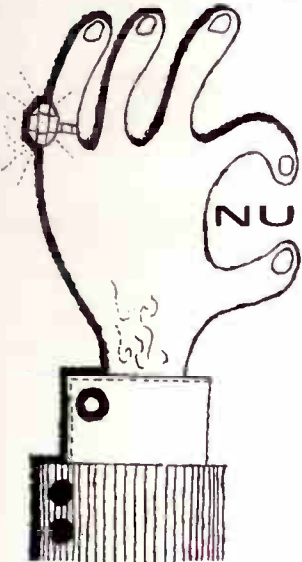
1. National spot rates will be going up on many stations. Not only must the station amortize a \$600,000 or \$1,000,000 selling price, but the operation will be so much better because there are "pros" at the helm that the station will be able to justify higher rates. The days of \$3 announcements on *any* station in the top 50 markets are just about over.

2. More important—as groups expand into major markets, the availability of five, six or even seven uniformly-operated stations through a single negotiation will eliminate some of the problems spot has encountered in selling itself.

Now, with the growth of these small "chains" and especially since the tendency is for the stations to be as alike as quadruplets, spot will not only be simpler to buy but will allow the advertiser to duplicate his effort from market to market.

END

KPHO-TV Channel 5 Phoenix



Independent Station In the Nation!

Yes, 6 p.m. to midnight, every night of the week, KPHO-TV leads *all* multi-station markets, (4 or more stations), with a 22.1 share of audience! No. 2 station has a 17.2; number 3 station has a 15.0. — LOOK at our position in PHOENIX!

1st in SYNDICATED SHOWS 6 of TOP 7 ... 7 of TOP 10

Highway Patrol (Fri.) 34.5	Highway Patrol (Tues.)... 21.6
Station B 30.3	Science Fiction 20.6
Public Defender 23.9	Station B 20.1
Stories of the Century 22.5	Amos 'N' Andy 18.7
Frontier Doctor 21.0	Station B 18.7

1st in AFTERNOON AUDIENCES (NOON-6:00) M-F SHARE

KPHO-TV 30.0	Station D 23.4
Station B 28.3	Station C 20.2

1st in NEWS PROGRAMS (3:00-6:00) M-F

KPHO-TV 5:30-5:45 7.8	Station B 5:00-5:15 6.9
Station B 5:15-5:30 (net).... 7.5	Station C 5:45-6:00 (net).... 4.6

(10:00-10:45) M-F

KPHO-TV 10:00-10:15 11.4	Station B 10:30-10:45 5.3
--------------------------	---------------------------------

(Only late news programs)

1st in LATE MOVIES (1:00-SIGNOFF) M-F

KPHO-TV 7.0	Station D 5.5
Station C 6.9	Station B 4.8

1st in live CHILDREN'S SHOWS (M-F)

KPHO-TV 4:00-5:00 15.8	Station D 4:30-5:00 2.0
	Station C 5:30-6:30 1.0

AND THIS CLOSE

in LATE EVENING AUDIENCES (9:00-12:00) M-F SHARE

KPHO-TV 28.0	Station C 24.9
Station B 28.1	Station D 19.1

*ARB, Nov. '56

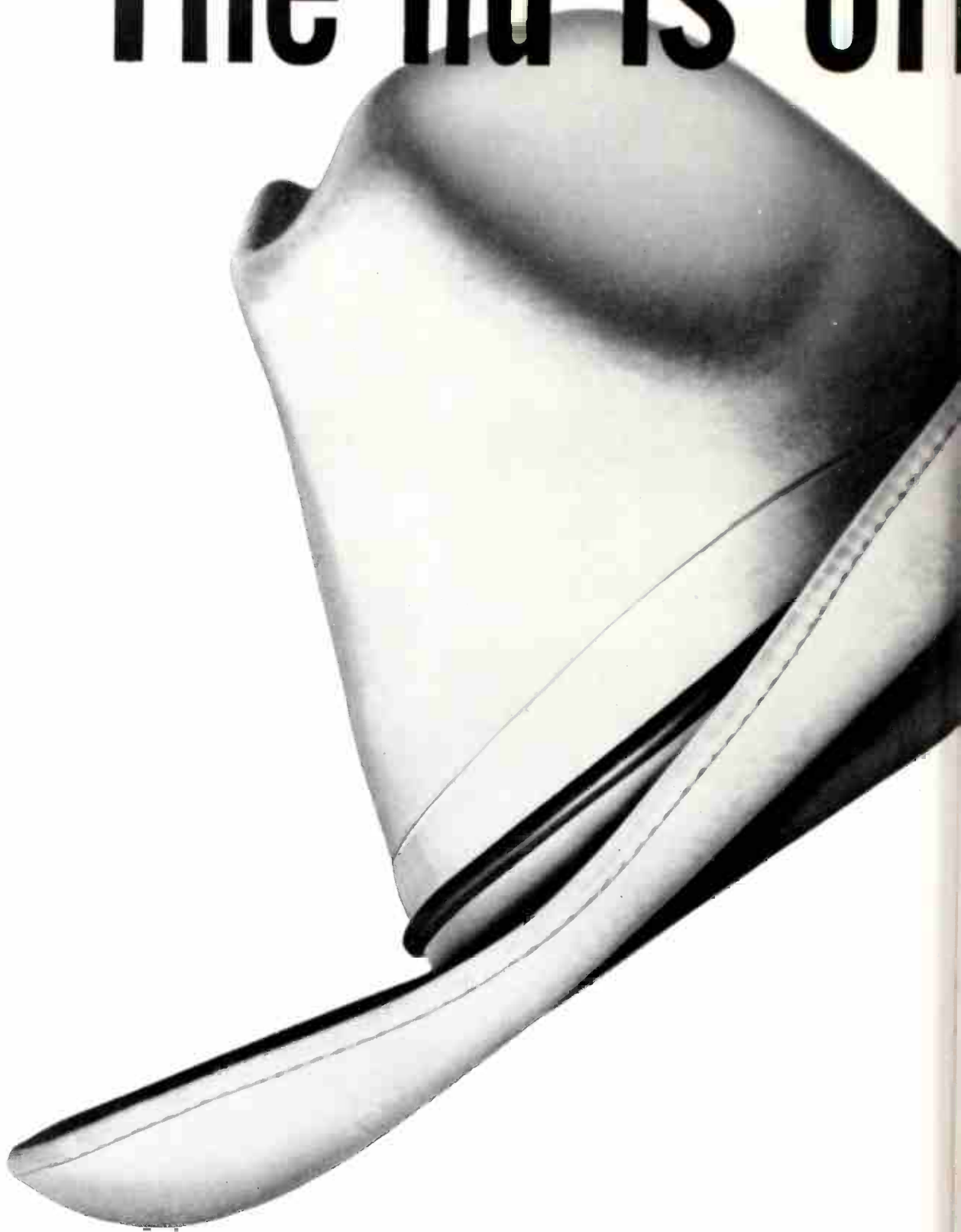


KPHO-TV Channel 5 Phoenix

IN PHOENIX	it's KPHO and KPHO-TV	represented by The KATZ Agency
IN OMAHA	it's WOW and WOW-TV	represented by BLAIR-TV, Inc.
IN SYRACUSE	it's WHEN and WHEN-TV	represented by The KATZ Agency
IN KANSAS CITY	it's KCMO and KCMO-TV	represented by The KATZ Agency

Meredith Stations are affiliated with Better Homes and Gardens and Successful Farming Magazines

The lid is off



n San Antonio!

ABC adds KONO-TV... makes San Antonio the nation's newest 3-network market

Now there are *three* in San Antonio! No longer is this major city a two-network market. ABC-TV's newest primary affiliate, KONO-TV, has filled out the network picture in San Antonio.

San Antonio is the 71st market to be added to the ABC Television Network in which it has a full-time exclusive affiliate. Now 75.6 per cent of the country's TV homes can see ABC-TV programs "live"—a figure which will definitely grow in 1957.

That's why we couldn't keep it under our Stetsons a minute longer. San Antonio's in *our* corral!





Straight sell: Isodine



Sales: Barbara Britton



Film demonstration: Ban



Winston

tastes good
like a
cigarette
should

Jingle: Winston



Special events: Gillette



Color design: Talon



Smartest story treatment: Mum



New in sales: Diane Brewster



A MONTHLY FEATURE

BY HARRY WAYNE McMAHAN

1956 STANDOUTS

McMahan chooses the year's most challenging commercials

Someone has figured out that the average TV viewer sees a minimum of 30 spots a day, 210 a week. This tabs up to the amazing minimum of 10,920 commercials for Mr. Average Viewer in 1956!

Of course many of these were re-exposures to the same commercial, but they could have been all different since our figures show that at least 46,000 national and regional spots were produced, live or film, last year.

Altogether, I saw about twice as many as Mr. A. V. and something over 16,000 of these were different. (I'll do without the other 30,000, thank you!) But the real fun has been my year-end screening of prints and kines of more than 200 of the top commercials of the year.

From these I'd like to select, not the so-called *best*, but the ones I think did the most to challenge and improve the whole TV business.

Don't confuse this with a "10 best" selection, because I disagree rather thoroughly with the general practice of attempting to pick the "10 best." Best from what standpoint? Sales? . . . entertainment? . . . art direction? . . . novelty? . . . technical advancement? . . .

Suppose we qualify our "standouts":

Most Graphic Demonstration (Live):

Westinghouse, with its 6-minute commercial which showed a Westinghouse versus competitive washing machines, all dumped with sand on top of their wash loads. This graphic test created such controversy it was repeated with some of the first skeptics on hand to authenticate the second test. Great showmanship.

Most Graphic Demonstration (Film):

Ban Deodorant, showing its "rolling ball" action. This was a smart example of good TV work.

Most Graphic Jingle:

Winston Cigarettes. Someone at the Esty agency certainly knows how to make jingles "look" their full worth on TV. Their work on Camels and Ballantine has been superior—and this new Winston job is just about tops.

Most Effective Use of Music:

A.T. & T., with its "Dream Telephones" commercial, deserves about a half dozen awards, in my opinion. Fine writing, directing, staging and probably best all-around

To page 36

WICU ★ A PACKED HOUSE EVERY PERFORMANCE

★★ STARRING A HOST OF NATIONAL ACCOUNTS

THANKS TO THE *Petry* COMPANY ★★★

**RATINGS
CONSISTENTLY 20%
AND MORE
ABOVE THE
NATIONAL
AVERAGE**

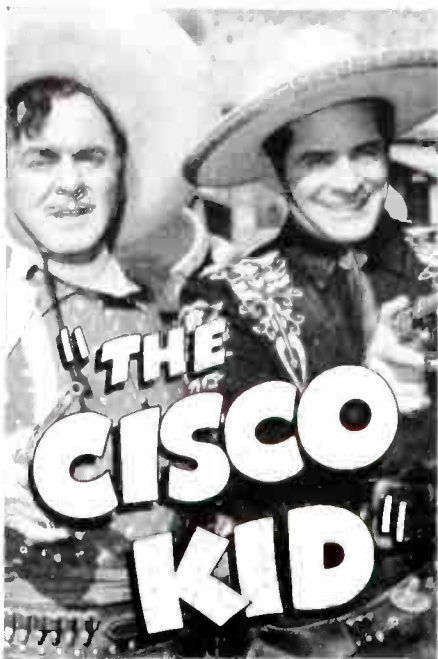
WICU ERIE, PA. CHANNEL 12

An Edward Lamb Enterprise — Ben McLaughlin, General Manager

Represented Nationally By

EDWARD PETRY AND CO., INC.

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



ATLANTA DAIRY SALES UP 20%

J. D. Gay, General Manager
MISS GEORGIA DAIRIES, INC.
of Atlanta,
praises The Cisco Kid:

"Sales are currently running approximately 20% above normal from the same number of wholesale accounts . . . Cisco opened doors for us to put our products in one of the largest chains in this area . . . As long as The Cisco Kid is available as a tv show, Miss Georgia Dairies, Inc. will be proud to sponsor it."

Ask to see more success stories of
THE WORLD'S GREATEST SALESMAN!
"THE CISCO KID"

Write,
Phone
or
Wire
Collect
Today



New York
Chicago
Cincinnati
Hollywood

McMAHAN From page 34

"emotional" selling job the industry has yet done—but let's just give it special notice for its superb musical score.

Most Interesting Color Design:

Of more than a thousand color commercials, my pick for smart design certainly would go to UPA for Talon's "Zipperoo" spot. Here is rich texture and choice color work, plus bright animation to a clever sound track.

Smartest "Story" Treatment:

Mum Deodorant has a fresh and interesting plot-style commercial called "Lady Spy." And, of course, the lady in the trench coat passes her secret on . . . "Mum's the Word." Good story, good sell.

Most Interesting "Documentary":

Scott Paper deserves a plaque for its documentary treatment of a church social in a Vermont village—and the role its product played. Highly believable.

Most Provocative Art Direction:

Always a moot point, and no two will agree, but I must admit partiality to Rollie Guild's *avant garde* work on Coca-Cola's live action films.

Best Special Events Technique:

Gillette Razor has developed the technique of the reverse cartoon for superimposition over crowds and action at live events, such as the World Series. "Conga," using a jingle track, was an especially notable job. Minute Maid, incidentally, also has made good use of this technique for the New Year's Rose Parade.

Finest Institutional Campaign:

Hallmark Cards. This advertiser not only has done a fine job for its own product and name, but for the entire greeting card business. This, I think, is one of the great stories of advertising.

Most Stimulating Live Action Technique (Film):

Prudential's "Our Town" type of stylized, narrative commercials have been a novel and happy departure. I mentioned one in an earlier column and since then a second has shown an even better use of the technique.

Best Overall TV Campaign:

Pet Milk. This sponsor continues to do a well balanced job, mixing cartoons and live action, emotional and hard sell commercials, institutional and specific sales objectives. We like Pet's recipe commercials better than Kraft's and we think "Dream Come

True," a mother-and-baby story, one of the greatest human interest commercials ever made. It was richly refurbished for the Red Skelton Christmas Show.

Smartest Show Opening:

This is a toss-up between Ed Sullivan's *Toast of the Town* and Paul Coates' *Confidential File*. Both are smart, distinctive, far above the endless ruck of show openings that dull the business and lose viewers.

Brightest New Sales Personality:

Diane Brewster for Purex. This gal has real promise. With less "rush" and a touch more informality, she could be the Furness of television's second decade.

Top Sales Personality (Woman):

Must hand it to Barbara Britton, who came back from her turn on Broadway to do a superior job for Revlon. Joanne Jordan is a close second. And Furness?

Top Sales Personality (Man):

Rex Marshall, still the master of them all.

Top Sales Team:

None. Here is where television has yet to develop a real smash, the man-and-woman combination that looks and talks and humanizes a sales story to the mass audience. It can be done—but not the way Terry and Jan, Mary Kay and Johnny, or Bill and Mary are doing it now.

There are dozens of good commercials that deserve mention for their contributions to an improving industry, but perhaps it is better to narrow it to accounts where good planning, good creative thinking and good production have collaborated again and again to produce exceptional campaigns, rather than just one good commercial.

The list of such sponsors, in addition to Pet, would certainly include Nabisco, Johnson's Wax, Revlon, Dial Soap and Lux Liquid Soap.

By category, it might be interesting to select some outstanding work, too:

Tobacco: Robert Burns Cigars have done an excellent job of translating motivational research. Next to Winston, Marlboro deserves credit for a fine jingle and at least three good translations to TV. But I stand flabbergasted at the Chesterfield commercials.

Beer: Despite all the happy hurrah over Piel's (and, as I've said

To page 38

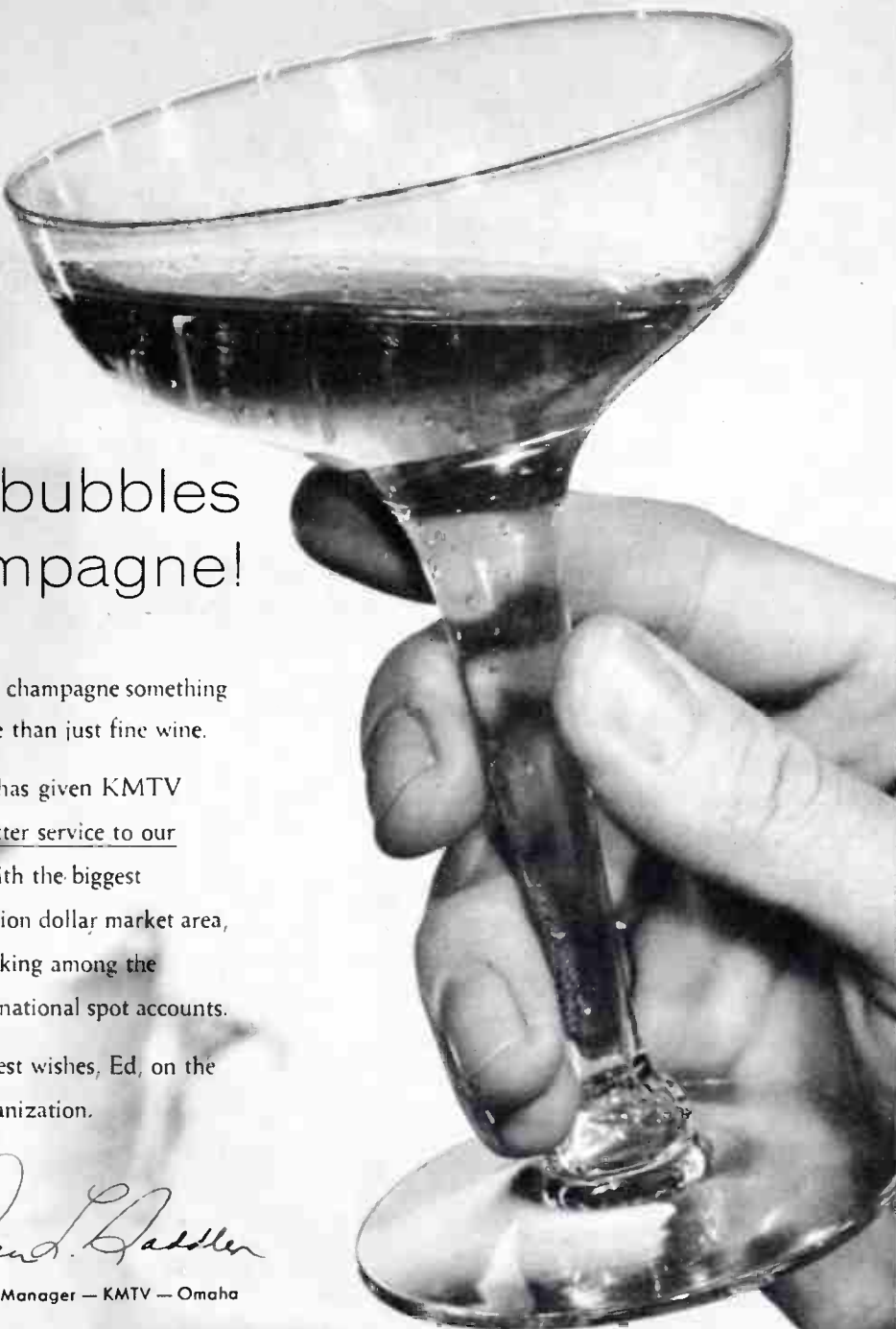
A TOAST TO PETRY

You're the bubbles
in our champagne!

It's the bubbles that make champagne something extra special... something more than just fine wine.

Representation by Petry has given KMTV that important "extra"—a better service to our national accounts. Coupled with the biggest TV coverage in a giant 2½ billion dollar market area, it has meant a year 'round ranking among the nation's top 20 TV stations in national spot accounts.

Our sincere thanks and best wishes, Ed, on the 25th Anniversary of your organization.



Edward L. Laddler

Manager — KMTV — Omaha

COLOR TELEVISION CENTER

K M T V

NBC-TV
ABC-TV
CHANNEL 3
OMAHA

Represented by
EDWARD PETRY & CO., INC.

MAY BROADCASTING COMPANY • KMTV — OMAHA • KMA — SHENANDOAH, IOWA

WBEN-TV
NEWSCASTS
 make the biggest
 sales headlines



Consistently the highest
 rated locally produced news
 programs in Western New York

8:55 am
NEWS

Mon. thru Fri.



11 pm
LATE NEWS

every night



12 noon
**NEWS-
 WEATHER**

Sun. thru Fri.



6 pm
**HEADLINES
 NEWS & SPORTS**

Mon. thru Sat.

SPONSORS OF WBEN-TV newscasts get **BIG** results because WBEN-TV newscasts enjoy the biggest audiences.

WBEN-TV Newscasts are in the hands of newsmen who dig, delve, cover, write, edit and broadcast news the way Western New Yorkers want it.

Film crews, the WBEN-TV mobile unit, leading wire services and the newsroom and editorial department of Western New York's great newspaper combine to give the most complete, most authoritative news coverage. That's why WBEN-TV news is the **BIG NEWS** on local television.

And that's why . . . participation in or sponsorship of WBEN-TV newscasts can do the **BIG** selling job for you. Get the newsworthy facts from our national representatives, Harrington, Righter & Parsons, or contact WBEN-TV Sales directly.

WBEN-TV
 The Buffalo Evening News Station
CBS • BUFFALO

YOUR TV DOLLARS COUNT FOR MORE ON CHANNEL 4

McMAHAN From page 36

before, they're great!) my pick for outstanding use of the medium goes to Hamm's Beer, a regional. I've read the depth interviews and know the sales story—Piel's can't touch what Hamm's has done. All the brewery boys could study this one and make notes.

Toothpaste: Pepsodent has done a bright job of translating the "Wonder Where the Yellow Went" jingle to TV. Gleem and Brisk and Colgate continue to fight the battle with old TV formulas—once so miraculous!—and 1957 may see them forced to make some drastic changes.

Drugs: Isodine, with Nelson Case, does one of the top straight sell jobs of the year. Super Anahist (can't stay in bed with a cold?) has a bright copy platform. Alka-Seltzer continues smartly (but how can those inane Bactine commercials come out of the same factory?).

Automobiles: For a single commercial, I pick the Chevrolet Truck commercial, "Task Force — Alcan Run." For overall campaign, Dodge strikes me as having a cocky edge, with Ford a solid, well-planned second. Ford now and again has rare creative flair. All the other car commercials strike me as inconsistent. All have an occasional good commercial but there is far too much imitation in this field.

From there on, pick your own. But let's take time to point out some industry contributions by producers during the last year:

Bill Sturm Studios, New York, continued fine work in paper-sculpture cartoon and brought out a new technique with movable stop-motion puppets.

Cascade Productions, Hollywood, kept on top of the field with some great optical and touch work. Notable in 1956 were its Snowy Bleach and Kimberly-Clark product commercials.

Abe Liss and Electra Productions made an auspicious debut with the new "Hit Parade" show opening. This, technically, is real top flight work.

John Hubley's Storyboard, Inc., continued to inspire its many followers with such scintillating cartoons as that charmer for 5-day Deodorant Pads and Prudential's "Lion and Mouse."

So . . . another year, another 46,000 commercials. Maybe I'm an incurable optimist, but I think we're all doing better work! **END**

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



Penney's "Carousel of Cottons" introduces suburban cotton dresses at \$2.79—and in the style of a fine fashion show! Beautiful models in a modern setting, high-fashion photography and style-show narration puts lots of sell in these 1 minute spots, which will saturate multiple markets during a short, intensive television campaign. Frequent use of Penney's name and prominent label display strongly identify the dresses. Created and produced by SARRA for J. C. PENNEY CO., INC. through THE RALPH ALLUM CO., INC.

SARRA, Inc.

New York: 200 East 56th Street

Chicago: 16 East Ontario Street

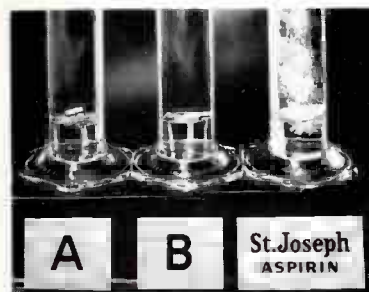


What could whet the appetite more than a big beautiful turkey, roasted to a golden brown? And what could sell butter better, than seeing that turkey brushed and basted with plenty of it? This 1 minute TV spot for the American Dairy Association is one of a series extolling butter—as the spread, and as a flavorful cooking ingredient. Step by step this particular episode shows preparation and roasting. And SARRA's food photography gives the result plenty of appetite appeal. Produced by SARRA for the AMERICAN DAIRY ASSOCIATION, through CAMPBELL-MITHUN, INCORPORATED.

SARRA, Inc.

New York: 200 East 56th Street

Chicago: 16 East Ontario Street



The newest in the continuing TV spot series for St. Joseph Aspirin stresses its disintegrating speed—"3 times faster than other pain relievers tested!" A dramatic, comparative laboratory test proves another point of St. Joseph's superiority. The entire series of 1 minute and 20 second TV spots is fast paced and exciting. The product is strongly identified, and the name St. Joseph is well handled to stay in viewers' minds. Produced by SARRA for PLOUGH INCORPORATED, through LAKE-SPIRO-SHURMAN, INC.

SARRA, Inc.

New York: 200 East 56th Street

Chicago: 16 East Ontario Street



The New Lilt Home Permanent is the "fastest, easiest permanent ever" says the charming narrator. And a convincing demonstration bears this out. Contrasting Lilt with a competitive product, this TV spot shows how easily the Lilt squeeze bottle sprays Lilt on and ingeniously proves its faster saturation with blotting paper curls. Shots of a model's hair—short, longer, shoulder length—offer evidence that curls sprayed with Lilt "last and last until they're cut!" This series of 60 second TV spots was produced by SARRA for THE PROCTER AND GAMBLE COMPANY, through GREY ADVERTISING AGENCY, INC.

SARRA, Inc.

New York: 200 East 56th Street

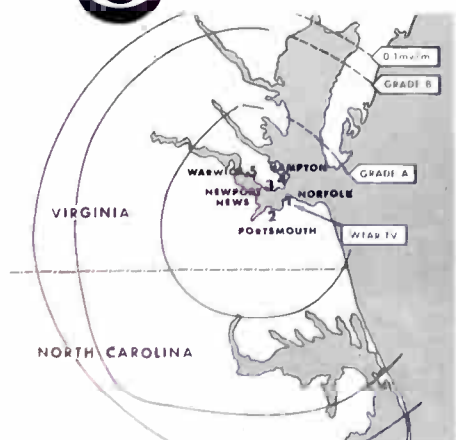
Chicago: 16 East Ontario Street

POWER



They do things BIG in "America's 27th Metropolitan Market", served by WTAR-TV, Norfolk, Virginia.

In Newport News (see map) was built U.S.S. "FORRESTAL", giant Aircraft Carrier. Her flight deck would hold The "Queen Mary" and The "Queen Elizabeth" simultaneously! Her engines turn up an estimated 200,000 H.P. and her basso-profundo whistle can be heard for 20 miles!



(Based on Measured Contour Map by Jansky & Bailey)

5 of Virginia's Busiest Cities are within WTAR-TV's Grade-A Signal.

BUT THAT IS JUST A WHISPER compared with the "Voice" of WTAR-TV. This, the established VHF Station for five bustling cities, operates with maximum power and tower on far-reaching Channel 3.

POWERFUL, DOMINANT WTAR-TV IS THE ONLY STATION YOU NEED TO REACH POPULOUS TIDEWATER VIRGINIA.

WTAR-TV

CHANNEL 3, NORFOLK, VIRGINIA

Business Office and Studio - 720 Boush Street, Norfolk, Va.

Telephone: Madison 5-6711

REPRESENTATIVE: Edward Petry & Company, Inc.

TELEVISION MAGAZINE SPECIAL REPORT #6

**COST
PER
THOUSAND**

M

TRENDS IN COST PER THOUSAND

The efficiency record of 17 key advertisers . . . Network c-p-m since 1954 . . .

Spot c-p-m pattern for an entire market . . . Fundamentals of c-p-m analysis

To consider the number of people reached in relation to the cost of reaching them is, of course, an elementary and necessary concern of most advertisers. In today's mass market, however, it has come to play a more vital role in advertising strategy than ever before.

For many package goods products, where products are so similar that brand loyalty is not a major factor, advertising effectiveness is considered directly related to the number of advertising impressions made. As the achievement of greater efficiency in placing those impressions may make the difference between brand leadership and second place, it becomes an important measure of *comparative* effectiveness.

For other marketing goals, TV purchases might be made despite, rather than because of, cost per thousand. To reach a specialized audience, establish the prestige of a product or obtain the salesmanship of an outstanding personality, an advertiser might select a program

that has a high budget and little chance of capturing a large audience. Even a company with such objectives, however, is likely to keep track of what it gets for its money.

The soap companies are an outstanding example of the c-p-m approach to media buying. The table below shows the c-p-m per commercial minute performance of the leading companies in this field in comparison with other major product categories. With the exception of the automotive group, whose low c-p-m average is due primarily to Chrysler, the soap companies have the most favorable c-p-m score, \$2.91.

This Special Report contains an analysis of the c-p-m record of 17 of the country's heaviest TV advertisers, a summary of trends in network c-p-m, a study of spot announcements and participations, and a review of the fundamentals of c-p-m with a discussion of the basic types of cost-per-thousand measurement.

HOW THE CATEGORIES COMPARE

Weighted average for companies studied in each group

Automobile Manufacturers	\$2.42
Drug Products	3.07
Food Products	3.12
Soaps & Related Products	2.91
Tobacco Companies	3.39

How These Figures Were Computed—Weighted averages have been used to indicate the overall performance of advertisers in each category; i.e., the costs for all programs used by each group have been totalled and then divided by the total number of homes reached by all programs sponsored by advertisers in the category.

Source for estimated net time and program production costs: TELEVISION MAGAZINE Research Department.

Source for ratings and homes reached: ARB for October, 1956.

See page 44 for the c-p-m per commercial minute earned by individual programs and companies.

TRENDS IN NETWORK C-P-M

In the early years of television, rising circulation out-paced increasing costs. In general, cost-per-thousand went down steadily. During 1955, the trend changed and c-p-m for most network programs went up. In 1956, Nielsen figures indicate, the overall movement was once more to lower c-p-m, although some individual shows climbed.

Here is the pattern of c-p-m homes per commercial minute for the evening half-hour network shows since 1954, based on April of each year:

EVENING HALF-HOUR NETWORK PROGRAMS

Based on Nielsen Data for April 1954-1956

	1956	1955	1954
Number of shows studied.....	89	91	95
Total TV homes in U.S.....	35,100,000	31,000,000	26,900,000
Average rating (average-audience basis)....	20.2	18.3	18.1
Homes reached (average audience basis)....	7,085,000	5,671,000	4,874,000
Average program cost (net time plus talent).....	\$69,000	\$54,700	\$43,100
C-p-m commercial minute.....	\$3.83	\$4.08	\$3.62

Source: A. C. Nielsen

Even though the cost of the average evening half-hour show increased each year, the average-audience rating for these programs grew larger. Projected against a substantially increased number of TV homes, c-p-m homes per commercial minute went down in 1956, but was not as favorable as the figure for 1954.

For the first 10 months of 1956, the c-p-m homes per commercial minute for network programs presented this pattern:

C-P-M COMMERCIAL MINUTE FOR NETWORK PROGRAMS

An ABC Study based on Nielsen Data, January-October, 1956

All Evening Network Programs	C-p-m
15-minute network programs	\$4.42
30-minute	4.25
60-minute	3.48
90-minute	6.20
Daytime Network Programs	
Weekday adult programs	\$2.37
Children's programs	2.70

Source: ABC

The 10 month average for 30-minute evening programs is higher than the figure shown for the month of April in the first table. The difference does not indicate a rising c-p-m, but reflects the common seasonal fluctuations in c-p-m levels.

The 10 month table also illustrates the c-p-m potential of daytime TV. With lower time costs, generally lower production costs and a greater allotment of commercial time, daytime programs usually can earn a more favorable c-p-m per commercial minute than evening entries.

Although comparisons by types of programs do not prove that any individual show of one type will out-perform any individual vehicle of another kind, there are some categories of programming which have been fairly consistent in their average efficiency, such as westerns and mystery dramas. Among the daytime entries, adult serials have been outstanding.

The table below presents Nielsen data for four categories of nighttime half-hour programs, as of September-October, 1956. The average ratings for the four categories are roughly similar; the average c-p-m figures are not. On both ratings and c-p-m, the ranges between high and low are great.

Among the categories studied, the most efficient was westerns. Next came situation comedies, general drama and quiz—audience participation, in that order.

HOW PROGRAM CATEGORIES COMPARE— C-P-M- PER COMMERCIAL MINUTE

Based on Nielsen Data for Evening Half-Hour Network Programs

	Average-Audience Rating	C-p-m homes per Commercial Minute
General Drama		
High	29.5	\$5.36
Low	14.1	2.37
Average	21.5	3.91
Situation Comedy		
High	47.3	\$6.52
Low	12.6	1.75
Average	23.1	3.66
Western		
High	30.1	\$4.46
Low	15.0	2.43
Average	22.1	3.11
Quiz—Audience Participation		
High	35.6	\$7.31
Low	11.0	1.96
Average	20.7	4.00

Source: A. C. Nielsen

Because of changes in method, Nielsen figures for previous years are not strictly comparable to the ones given above. In general, however, situation comedies and general drama improved their group position since 1955, while westerns and quiz—audience participation have not.

THE RECORD FOR 17 LEADING ADVERTISERS — C-P-M PER COMMERCIAL MINUTE

Network programs sponsored during October, 1956

Basis for c-p-m figures: Net time and program production costs, TELEVISION MAGAZINE Research Department. Ratings and homes reached, ARB November. Average for companies and product

categories are weighted; that is, rather than averaging the c-p-m/cm figures themselves, the total cost for each group has been divided by the total number of homes reached.

PROGRAM	C-P-M/CM	PROGRAM	C-P-M/CM	PROGRAM	C-P-M/CM
AUTOMOBILES		GENERAL FOODS \$3.18		PROCTER & GAMBLE \$2.94	
Average	\$2.42	Daytime		Daytime	
GENERAL MOTORS	\$4.63	Arthur Godfrey Time	1.98	As the World Turns	4.26
Daytime		Fury	4.32	Bob Crosby	2.89
Garry Moore	\$2.30	It Could Be You	3.47	Brighter Day	3.08
Nighttime		Queen for a Day	1.69	Edge of Night	3.96
Crossroads	4.60	Nighttime		Guiding Light	1.89
Dinah Shore	7.56	December Bride	2.52	Queen for a Day	1.74
CHRYSLER	\$2.10	Hiram Holiday	6.56	Search for Tomorrow	1.87
Nighttime		I Love Lucy	1.79	Tennessee Ernie	3.64
Climax	2.21	Roy Rogers	4.84	Nighttime	
Lawrence Welk Show	1.39	West Point	4.67	The Brothers	5.28
Lawrence Welk Top Tunes	1.79	Zane Grey	3.91	Hey Jeannie	5.46
Ray Anthony	4.22	GENERAL MILLS	\$2.75	I Love Lucy	1.81
You Bet Your Life	2.66	Daytime		Jane Wyman	3.03
FORD	\$2.40	Bob Crosby	2.77	The Lineup	2.78
Nighttime		Garry Moore	2.43	Loretta Young	3.22
Ford Show	3.17	Lone Ranger (CBS)	3.18	This Is Your Life	3.44
Ford Theatre	4.96	Tales of the Texas Rangers	2.08	Wyatt Earp	2.38
Ed Sullivan	1.71	Valiant Lady	2.16		
DRUG COMPANIES		Nighttime		TOBACCO COMPANIES	
Average	\$3.07	Burns & Allen	3.35	Average	\$3.39
BRISTOL-MYERS	\$2.50	Lone Ranger (ABC)	4.10	AMERICAN TOBACCO \$4.28	
Daytime		Wyatt Earp	2.23	Nighttime	
Arthur Godfrey Time	1.95	KELLOGG	\$3.24	Amazing Dunninger	6.30
Garry Moore	2.04	Daytime		Big Story	4.27
Nighttime		Arthur Godfrey Time	2.04	Private Secretary	4.04
Alfred Hitchcock	2.19	Art Linkletter	2.61	Stanley	5.87
Godfrey & Friends	3.46	Wild Bill Hickok	4.49	Your Hit Parade	3.14
MILES LABORATORIES	\$3.22	Nighttime		BROWN & WILLIAMSON \$3.03	
Daytime		Arthur Godfrey & Friends	3.26	Daytime	
Queen for a Day	1.87	SOAPS & RELATED PRODUCTS		Bob Crosby	3.35
Tennessee Ernie	4.11	Average	\$2.91	It Could Be You	4.41
Nighttime		COLGATE-PALMOLIVE	\$3.12	Queen for a Day	2.15
John Daly, News	7.96	Daytime		Tennessee Ernie	4.13
PHARMACEUTICALS, INC.	\$4.11	Big Payoff	2.80	Nighttime	
Nighttime		Strike It Rich	2.41	The Lineup	2.87
Amateur Hour	3.83	Nighttime		LIGGETT & MYERS \$3.60	
Herb Shriner	3.58	Bob Cummings	3.08	Nighttime	
Twenty One	6.19	Crusader	3.18	Do You Trust Your Wife	3.53
FOOD PRODUCTS		Millionaire	2.61	Dragnet	3.80
Average	\$3.12	My Friend Flicka	4.75	Gunsmoke	2.59
CAMPBELL SOUP	\$3.57	LEVER BROTHERS \$2.54		Noah's Ark	5.31
Daytime		Daytime		R. J. REYNOLDS \$2.80	
Art Linkletter	2.95	Art Linkletter	3.12	Nighttime	
Garry Moore	1.89	Garry Moore	2.04	Crusader	3.16
Nighttime		Nighttime		I've Got a Secret	1.93
Lassie	2.98	Lux Video Theatre	2.20	People Are Funny	3.11
On Trial	5.52	Sir Lancelot	3.75	Phil Silvers	3.01
				Bob Cummings	3.11

THE GIANTS' C-P-M RECORD

The track records of the biggest users of television, those pace-setters whose media decisions are guided by tremendous research efforts, are interesting to all advertisers, large or small.

On the preceding page are listed the cost-per-thousand per commercial minute (c-p-m/cm) performances of 17 companies, the heaviest network users in five major product categories.

All daytime or evening programs sponsored by each company in October, 1956, other than spectaculars and participation vehicles, are listed with the c-p-m/cm for each show, and the weighted average for the lineup of each company and each product category. Program production costs as estimated by TELEVISION MAGAZINE's Research Department have been added to net time costs and have been used in conjunction with ARB October ratings.

This table compares the relative efficiency with which major advertisers are reaching TV audiences. It illustrates that programs which get consistently high ratings are not always the most efficient buys. *I Love Lucy*, for example, was the top-rated program in October, according to ARB. Its c-p-m/cm averaged \$1.80. The Saturday *Lawrence Welk* program, which ranked twentieth in the ratings, scored \$1.39. Both low budget and expensive programs did well on c-p-m. *Welk's* total production and net time outlay was a bit over \$75,000. *The Ed Sullivan Show*, with a budget almost double that of *Welk*, also came up with a highly favorable c-p-m/cm score, \$1.71.

The most efficient of the product categories was the automotive group, despite its general preference for relatively expensive nighttime shows. Next came the soap group, drug products, food products and tobacco companies in that order.

Bringing the automotive group average down was the performance of Chrysler. Its two modestly budgeted *Lawrence Welk* programs, its high rated *Groucho Marx* and *Climax* programs, plus the fact that three of its programs are hour shows credited with six minutes of commercial time, contributed to Chrysler's low c-p-m/cm. Ford, with an average of \$2.40, was not far behind Chrysler. Most efficient show associated with this parent company was the high-budgeted, high rated *Ed Sullivan Show*.

Of the General Motors shows studied, the most favorable c-p-m/cm was that of the *Garry Moore* daytimer—

\$2.30. Unusually high was the \$7.56 score of the *Dinah Shore* 15-minute stanza.

The \$2.91 averaged by the three soap companies reflects an approach to the medium that places great emphasis on c-p-m. With the exception of a few programs which had made their debuts about the time of this study, Procter & Gamble's evening scores were below \$3.50. The average for the company as a whole was \$2.94. The eight daytimers used by P&G averaged \$2.70. The six evening entries averaged \$2.99.

With generally lower program costs, time rates that are 50% of evening charges and greater allotments of commercial time, daytime TV offers potentially more attractive c-p-m than nighttime. Because of the small audiences reached by some daytime shows this potential is not always realized, but the example of P&G proves that it can be done.

Of the three soap companies, the most favorable c-p-m/cm was the \$2.54 of Lever Brothers. Interesting is the \$2.20 earned by *Lux Video Theatre*, which has a relatively high budget and which has been facing increased rating competition. The \$2.20 was scored against *Playhouse 90's* much discussed "Requiem for a Heavyweight."

The three drug companies averaged a c-p-m/cm of \$3.07. Lowest of the trio was Bristol-Meyers' whose *Godfrey* and *Garry Moore* daytime segments helped its average performance. A notable nighttime score for this company was the \$2.19 chalked by *Alfred Hitchcock*.

General Mills, with five of its eight shows in daytime, averaged a c-p-m/cm of \$2.75, the lowest score among the food companies studied. Its best nighttime c-p-m was the \$2.23 chalked up on *Wyatt Earp*.

General Foods, with an average of \$3.18 for its 10 shows studied, ranged from a low of \$1.69 for *Queen for a Day*, to a high of \$6.56 for *Hiram Holliday*.

Low man among the tobacco companies was R. J. Reynolds which averaged \$2.80 for five nighttime shows. *I've Got a Secret*, combining moderate costs with a substantial rating, hit \$1.93.

The highest average for a cigarette maker was the \$4.28 earned by American Tobacco. *Your Hit Parade* was the most efficient of this company's shows, at \$3.14. Pulling the average up were the debuting *Stanley* at \$5.87 and the summer show that was still on the air, *Dunninger*, at \$6.30.

SPOT C-P-M

For the national advertiser, c-p-m measurement is more difficult in evaluating spot than it is in network TV. There is usually more to keep track of—more possible purchases, more markets, stations, discount plans, rate changes—and less data to work with.

Because of these complexities, this report will deal with the factors that influence most spot buying by examining their operation in one representative city. It is a large pre-freeze market with three stations, each the affiliate of a different network. It is a self-contained

TV area, with virtually no service coming from outside the market. To minimize the complications, we will discuss announcements and participations, rather than programs.

That c-p-m is a more helpful guide to peak spot efficiency than ratings alone is illustrated by the table on page 46. It presents the c-p-m homes reached by every chainbreak on each of the three stations, from 7:30 a.m. to midnight, on one day of the November rating week. ARB ratings are the base. ▶

The highest rated time periods and stations do not necessarily get the best c-p-m.

Overall, the c-p-m potential of daytime TV and of fringe evening hours is demonstrated in this study. Not all stations succeed in realizing this potential, but there are many possible buys through which an advertiser might do better with a daytime or late-night chainbreak than he would with a prime-time adjacency.

At 8 a.m., Station A delivers a c-p-m homes that is more than four times as favorable as its score at 8 p.m. The morning hours are the most efficient segment of this station's day. Its afternoon scores falter, but its early evening periods, from 6 to 7:30, outshine the afternoon and the prime evening hours as well.

Station B's daytime record is more spotty, but it offers some extremely efficient buys in early evening and during some stretches of the afternoon.

Station C's morning hours lag behind those of its competitors. In the afternoon, children's programs earn the outlet's lowest scores. During prime time, this station scores lower c-p-m figures than its competitors do. It should be pointed out that the day studied is a very strong one for this station's network. Station C's late evening scores are also the most favorable in the market.

Here is the average for all chainbreaks throughout the day for each of the three stations studied:

**C-P-M HOMES FOR CHAINBREAKS
IN A REPRESENTATIVE MARKET**
Based on ARB November Ratings

	Average Cost Throughout Day	Average Homes Reached Throughout Day	Average c-p-m
Station A	\$133.88	60,736	\$2.24
Station B	144.08	60,682	2.44
Station C	122.63	64,178	1.88

**C-P-M PROFILE OF A REPRESENTATIVE MARKET
CHAINBREAKS DURING ONE DAY**

Based on ARB November Ratings

	Station A	Station B	Station C
7:30 a.m.	\$8.79	\$2.09	—
8:00	.78	1.95	—
8:30	.43	1.95	—
9:00	.72	1.78	—
9:30	.55	1.67	\$31.23
10:00	.55	3.45	31.23
10:30	.90	29.30	*
11:00	.93	6.51	10.41
11:30	1.24	2.93	3.67
Noon	1.86	2.75	1.73
12:30 p.m.	1.26	2.50	2.15
1:00	6.10	2.82	13.01
1:30	2.89	2.82	8.67
2:00	2.97	2.97	9.46
2:30	2.68	2.89	20.82
3:00	2.20	3.43	9.46
3:30	2.68	4.07	4.96
4:00	2.68	2.50	4.96
4:30	2.82	1.74	2.31
5:00	4.78	2.68	.83
5:30	6.10	3.14	.43
6:00	2.24	2.51	.98
6:30	2.51	1.76	3.15
7:00	2.16	1.44	8.26
7:30	2.44	1.47	1.33
8:00	3.60	8.01	.75
8:30	2.99	3.31	.90
9:00	2.40	2.49	1.27
9:30	2.40	2.79	1.83
10:00	1.80	2.54	2.20
10:30	2.36	3.07	2.29
11:00	2.62	2.42	1.54
11:30	4.58	2.34	1.39
Midnight	—	3.32	1.71

*Audience too small to measure.

SPOT PARTICIPATIONS

Minute participations are frequently selected as straight c-p-m buys, but some of the most popular types of participation are chosen despite their c-p-m. The classic example is the cooking show. It is rarely a rating winner but the advertiser can capitalize on the sales and merchandising power of a strong, local personality.

Charted here are four major types of participation—women's shows, newscasts, feature films and syndicated films—in the same three-station market used for the analysis of chainbreaks, above. As a group, the syndicated-film participations were the most efficient, with features next. It should be noted that none of the stations in this market had begun programming new major Hollywood releases at the time of the November ratings. Women's shows earned the highest c-p-m.

The range within each category is even greater than

the differences between categories. Although the syndicated films averaged \$2.54, the lowest was \$1.54 and the highest scored \$18.51.

PARTICIPATIONS IN A REPRESENTATIVE MARKET
Based on ARB November Ratings

Category	No. Shows	Average Cost	Average Homes Reached	C-p-m Homes
Syndicated films	9	\$56.31	22,147	\$2.54
Feature films	4	72.63	21,884	3.32
News	6	59.83	12,882	4.64
Women's Shows	3	44.08	7,132	6.18

FUNDAMENTALS OF C-P-M

Familiar as the cost-per-thousand yardstick is, it is occasionally misused. To begin with, there are several kinds of cost-per-thousand and several rating services supplying the data on which they are based. In comparing c-p-m figures and studying data prepared by outside organizations, the first step is to be sure that all the information is set up on the same basis and that the sources and dates for all data are identified.

Researchers are continually debating the proper method of weighting programs of different type, duration and time of day in order to provide meaningful over-all figures. Sound figures, they say, can lead to unsound conclusions.

There are "philosophical" handicaps. For example the accepted way of comparing programs of different length is to use c-p-m homes per commercial minute. Whether or not the six minutes of commercial time allotted an hour program is actually twice as valuable as the three minutes given a half-hour program is something that a slide rule can't determine.

An advertiser can measure his c-p-m unduplicated homes over a four-week period and contrast this with the scores of his competitors, but such a comparison does not tell him whether his position is "good" or "bad" unless he has evaluated the relative merits of frequency and reach for his own objectives.

Despite the pitfalls, comparisons are necessary and must be made with the best data available.

All cost-per-thousand measurement starts with three basic types of information:

A Rating: This is the percentage of TV homes in the rated area able to receive a given program, which have been tuned to the program.

Number of TV Homes in the Area: Whether for one small market or many markets covered by a network lineup, there must be an estimate of the number of TV homes in the area that could have received the program. Multiplying the number of TV homes by the rating yields *the number of homes reached*.

The Total Cost: In the case of announcements or participations, the only cost involved is that of time. For programs, time and production costs must be combined. (The cost of commercials is not usually taken into consideration.) Costs might be either *gross*, i.e., before discounts, or *net* (also called net gross) i.e., after frequency and volume discounts, but before agency commission. Gross figures are frequently used where information about discounts earned is unavailable.

With this information, cost-per-thousand (c-p-m) can be computed according to this basic formula:

$$\frac{\text{Cost}}{\text{Homes Reached}} = \text{Cost per unit} \times 1,000 = \text{c-p-m}$$

If an advertiser is spending \$100 and reaching 100,000 homes, the computation is:

$$\frac{\$100}{100,000} = .001 \times 1,000 = \$1.00 \text{ c-p-m homes.}$$

There are variations of this formula that can be used in a similar way. There are also graphs and mechanical

devices, such as the wheels distributed by NBC Spot Sales or WBNS-TV, that can be used to do the same job.

Selection of the data can be one of the major sources for error in applying these formulas. Since different rating services measure different things, and since their methods result in different levels of rating, the approach to be employed depends on which rating service is used as well as on what type of measurement is desired.

Nielsen reports both total and average audience. Other services—ARB, Pulse, Videodex—report what is, strictly speaking, based on total audience for each 15 minute segment. The total audience is the number of different homes reached in a 15- or 30-minute period, usually including only those who viewed for more than a minimum span of time. The average audience is the number of homes that were reached during the average minute.

Nielsen can also provide data on the cumulative audience reached over a period of weeks. ARB, Pulse and Videodex provide data on the number of viewers per set, their age and sex.

With so many different kinds of data in use, it naturally is essential to avoid comparisons between c-p-m figures arrived at in different ways. Ratings should be the same type, from the service, for the same rating period. Costs should be either all gross or net. The same c-p-m yardstick should be applied to all cases. These standards are not always possible to follow, as completely parallel data is not always available.

SIX WAYS TO MEASURE C-P-M

To illustrate how disparate can be the results of different c-p-m measures applied to the same data, here is a hypothetical example of one program's performance measured six ways, using data from Nielsen on homes reached and from ARB on viewers per set. This combination of audience information is not considered an ideal procedure, but it is common practice for many agencies and networks who feel it utilizes the best available data.

THE PROGRAM

Cost per telecast (net time plus production)	\$75,000
Homes reached per program (total-audience rating)	12,000,000
Homes reached per minute (total-audience rating)	10,000,000
Unduplicated homes reached in 4 weeks	22,000,000
Number of commercial minutes	3
Viewers per set	2.5
Adult viewers per set	2.0

THE COST PER THOUSAND

C-p-m homes reached per program	\$6.25
C-p-m homes reached per average minute	7.50
C-p-m homes reached per commercial minute	2.50
C-p-m unduplicated homes reached in 4 weeks	13.64
C-p-m viewers	3.00
C-p-m adult viewers	3.75

How were these figures computed and in what ways are they used?

C-P-M HOMES

This is the basic measure of efficiency—how much did it cost to reach 1,000 TV homes? The number of homes reached can be based either on average audience or

total audience. Average audience is considered a sounder base for most c-p-m comparisons because it represents the number of homes tuned in at the average minute of the program, and therefore the number most likely to have been reached by the advertiser's messages.

Total audiences, as defined by Nielsen, is considered valid for all types of c-p-m except cost-per-thousand per commercial minute. Another limitation of total-audience data is that it penalizes short programs and favors long ones, since more homes are likely to "look in" on a 90-minute show than a 15-minute entry.

The hypothetical half-hour program charted above, having a total production and net time cost of \$75,000, reaching a total of 12,000,000 homes, earned a c-p-m homes reached per program of \$6.25. Based on its average audience of 10,000,000 the c-p-m homes reached per average minute is \$7.50.

Applying these yardsticks on to a spot announcement, normal practice would be to average the ratings of the 15-minute segment preceding and following the announcement.

C-P-M PER COMMERCIAL MINUTE

Particularly in this area of multi-brand and shared sponsorship, most program users are concerned with the cost of reaching the audience for a specific sales message. In working with Nielsen data, the c-p-m per commercial minute (c-p-m/cm) is usually based on the rating for the average minute. (Nielsen can provide audience figures for the actual amount of the commercial.)

Data from the other rating services are also used as a basis for c-p-m per commercial minute. Since ARB, for example, counts only those homes viewing five minutes or more of each 15-minute segment, the assumption is that most of these homes are likely to have seen at least one commercial.

In our hypothetical case, a total of 12,000,000 homes viewed some portion of the show. At any one moment an average of 10,000,000 were tuned in. Each of the three minutes allotted the nighttime network advertiser in a half hour was viewed by an average of 10,000,000 homes, thus yielding 30,000,000 commercial minutes delivered. The c-p-m/cm was \$2.50. In weighing the efficiency of network programs, this is the measure most frequently used.

C-P-M VIEWERS

All of the measurements discussed so far deal with homes reached rather than individuals reached. C-p-m viewers would be valuable to advertisers whose products are bought by several members of the family, rather than by the housewife or man of the house alone. It is arrived at by multiplying the number of homes reached by the number of viewers per set. This result is divided into the cost, then multiplied by 1,000.

In our hypothetical case, the ARB figure of 2.5 viewers per set was multiplied by the 10,000,000 average homes reached, yielding 25,000,000 viewers, reached for \$2.50 per thousand.

C-P-M AUDIENCE SEGMENT

For the advertiser aiming at a particular member of the family, a c-p-m male or female viewer brings him one step closer to knowing how efficiently he is reaching his best prospects. (Nielsen can provide more detailed breakdowns of the audience, so that the advertiser could compute, for instance, the c-p-m per thousand young housewives in the lowest income group.) The commonly available data are the percentages of men, women, adults and children in the audience.

In our example, there were 2.5 viewers per set, or an audience of 25,000,000 individuals. Of these, 80% were adults, averaging 2.0 adults per set. An insurance or cigarette company sponsoring this program would find that the c-p-m viewers was \$3.00, but that the cost of reaching the adults in the family, the prime prospects, was \$3.75 per thousand.

The only limitation to using c-p-m viewers or c-p-m audience segment is that the user must keep in mind the base of his data and not mix such figures with other types of c-p-m.

C-P-M UNDUPLICATED HOMES

For many advertisers, reaching as many different homes as possible is more important than hitting the same homes again and again. To measure the c-p-m unduplicated homes over a period of time, the advertiser can use cumulative audience data.

In our hypothetical case, 12,000,000 different homes were reached in one telecast. At the end of a four-week period, Nielsen reported that this program reached 22,000,000 different homes. Some had viewed each of the four telecasts; others only one, two or three. Each telecast cost \$75,000. Over a four-week period, the advertiser spent \$300,000. This cost, divided by the 22,000,000 homes reached and then multiplied by 1,000, yields a c-p-m unduplicated homes of \$13.64.

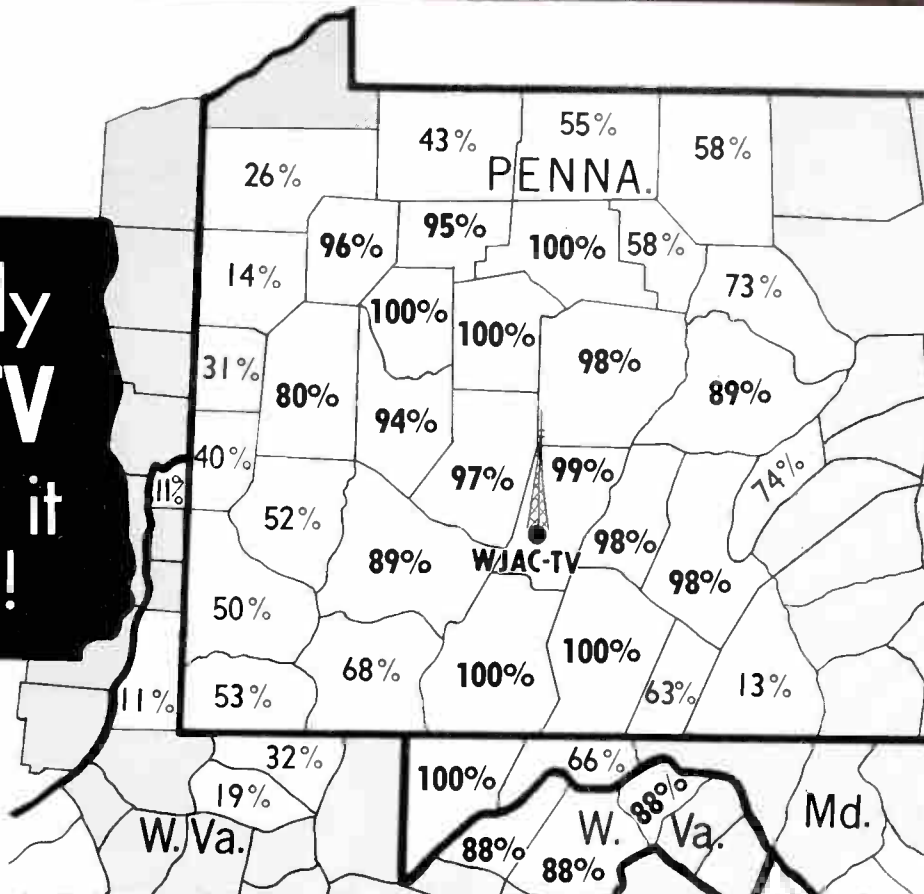
C-P-M GROSS CIRCULATION

This is frequently used as a rough guide to the growth of specific markets or of the medium as a whole. It is also used to compare the potential of various markets or of stations within a market where coverage patterns vary widely.

A network advertiser, for instance, might compare over a five year period the gross cost of a half-hour on the basic network, in relation to the number of homes within the coverage areas of the network. A spot advertiser might study a group of markets by ranking them according to the gross cost of a Class A hour per thousand homes in each area. Such figures would provide background information to guide media decisions.

PENNSYLVANIA'S 3rd TV MARKET

and only
WJAC-TV
delivers it
to you!



In 20 counties out of this 41-county coverage
WJAC-TV serves 80 to 100% of TV homes!

With over a million TV homes in its coverage area, WJAC-TV has a solid claim on Pennsylvania's 3rd TV Market — and up-to-the-minute NCS figures point up what tremendous appeal WJAC-TV has for this responsive market. It reaches into 63% of the TV homes in this rich and prosperous area — and over half a million viewer homes follow WJAC-TV three or more days a week. That's a mighty potent punch to put behind your product — a selling force you need if you really want Southwestern Pennsylvania.

JOHNSTOWN-ALTOONA TV AUDIENCE

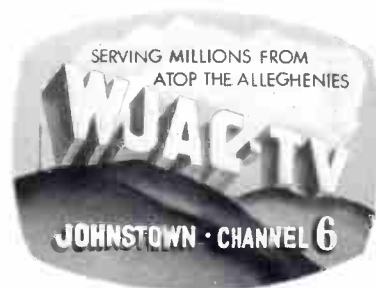
(Cambria and Blair Counties)

The latest A.R.B. study (Nov., 1956) shows . . . out of 112 quarter-hour rating periods from 7:00 to 11:00 P. M. . . .

WJAC-TV leads in 105 periods

Station B leads in 7 periods

Of the top 25 night time shows . . . 24 are on WJAC-TV
. . . 1 on Station B!



IS THERE A PROGRAMMING CRISIS?

It may be more apparent than real, but the stresses and strains of a still-maturing industry make serious problems inevitable

Seldom has there been such savage critical slashing at new program offerings as there has been this season, from within as well as outside the industry. The question that naturally arises is, where is TV programming heading?

When one attempts to look beyond the frenzied moment, it becomes evident that any evaluation of programming must go astray if it neglects certain basic characteristics of the medium and the advertising business with which it is so intimately associated.

To begin with, the critical outcry may be directed against nothing more serious than a momentary dip in the creative cycle such as bedevils all entertainment media from time to time.

More basic perhaps is the elementary truth, often forgotten, that no medium in history has ever been called upon to meet the fantastic demands made on TV for program fare. It is nothing new to be told that the vastness of the medium's appetite for material and talent makes it unrealistic to expect great programs in every time slot, but such remains the case nevertheless.

The three networks together are responsible for nine hours of prime programming time a night, 63 hours a week, 3,276 hours a year. Translated into half-hours, this means that the networks must telecast the equivalent of 6,552 half-hour programs a year! To expect a product of genius in every one of these periods is manifestly absurd . . . and naive.

There are limits to the viewer's capacity, as well. A veteran showman asks: "Just how much can the critic, or the public, be expected to take? The amount of concentration the medium demands, in comparison with radio, is enormous. When you consider how much viewing the consumer of TV does, as compared with

even enthusiastic attendance at theater or movies, you realize that TV is fundamentally different in the sheer amount of entertainment it offers for consumer absorption.

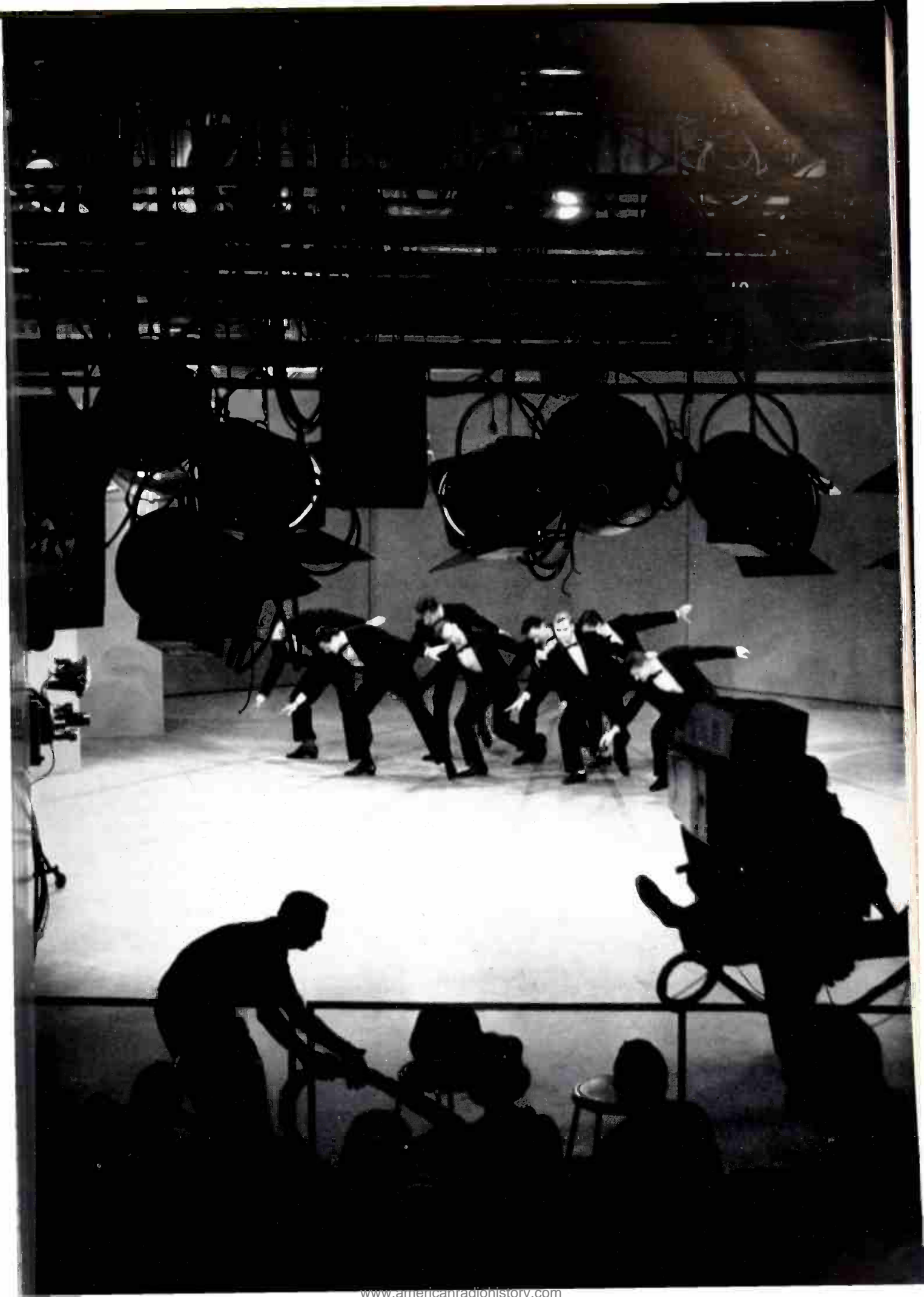
"Every time there is a great show, it makes the ones that follow look bad, even if under normal conditions they might be pretty good. But how many *Peter Pans* are possible? How many great shows can there be in *any* medium?"

TV's size and the incredible tempo of its growth have presented manpower challenges which could only be met adequately in Utopia. Certainly, there have not been, and are not now, enough superior producers, directors and writers to meet all program demands. When a talented producer does appear, he is all too frequently saddled with too many shows for any one man, however able; and because his talent is frittered away for the sake of quantity, quality inevitably suffers. In what other medium is a producer required to turn out 52 shows a year? Only in radio, which bequeathed the practice to TV.

Here then, is a natural limiting factor which will only be removed—if ever—through the understanding and long-range planning of a maturing industry, which learns that its future is directly dependent on its ability to develop enough competent, experienced creative manpower. In particular, it will have to learn the lesson that the most vital cog in the production process, the producer, cannot be saddled with an unreasonable number of programs, without incurring a loss of quality throughout.

Under the best of circumstances, however, a certain amount of erratic behavior will characterize television.

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It's not the program type, but the individual show that matters

if only because its huge program machine is oiled by the dollars supplied from the advertiser's purse and distributed through a frenetic advertising industry. As the stakes have risen, the advertiser has understandably sought some measure of security for his program investment. More than ever this season he has wanted to "play it safe." Yet, as the results of this season's "safe" approach have shown, security remains a will-of-the-wisp.

The advertising dilemma is stated forcefully by Dan Seymour, director of TV for J. Walter Thompson:

"The advertiser and agency today are afraid to gamble, but gambling is the heart of show business."

It is a sign of the present-day conservative advertising approach that P&G, the largest client of them all, is now committed to going along with the program it feels it can count on for at least a moderate rating, rather than gamble for a top rating with an unknown package. Nestlé recently announced it was foregoing full sponsorship of individual programs for alternate sponsorship of many shows, on the grounds that this eliminated the risk involved if the show it might sponsor were to fail.

"The end dollars are so great," comments Dan Seymour, "that an overly cautious atmosphere is created. Too often the industry lives on a week-to-week basis. I've seen people sitting around nervously, waiting for the ratings to come out. One week they hear the competition is ahead by a few points. Hysteria sets in. They are immediately discouraged. Psychologically, they've tossed in the towel. They're ready to give up. The next week they're ahead by a few points, and happiness reigns. This may be ridiculous, but it happens more often than many of us would like to admit."

As a result, says Seymour, the industry has welcomed uncritical mimicry of the latest successful show, forgetting that each program is an entity in itself and must stand or fall on its own merits.

It takes guts not to imitate success

"On the other hand," he points out, "what do you do when you see that your beautiful \$40,000 package is delivering 6,000,000 homes while the next fellow's \$40,000 package is delivering 10,000,000 homes? You want to know why. When you see that the other show is an adult western, and that westerns on each network are delivering 10,000,000 homes—well, it takes guts not to put on a western, too."

The major flaw in this approach, Seymour maintains, is the assumption "that once we know the formula, we can easily duplicate the success. But this doesn't work. Take the case of *Robin Hood*. The immediate conclusion was that this success could be duplicated with little difficulty. However, while the new products of similar mold may be well done, they have not been able to match the record of *Robin Hood*."

"What wasn't realized was that you could not duplicate a built-in 500-year myth and tradition which made *Robin Hood* a unique product rather than a program type that insured success."

"The point is that it is the *quality* of the specific show, not whether it conforms to any fad, that is basic."

This does not, of course, mean that it is impossible to create more than one winner in a category. The *\$64,000 Challenge* is a case in point of a direct follow-up of an outstanding success. Similarly, *I've Got a Secret* has by now surpassed in popularity its model, *What's My Line?*

On the other hand, *Break The \$250,000 Bank* was abruptly cancelled in January after a succession of poor ratings. The producer explained that the program had used a format similar to several other quiz shows presented earlier in the evening. Specifically, it had borrowed a number of gimmicks of *The \$64,000 Question*.

Conflict between the creative man and the businessman

Seymour's views are of particular interest because of the unusual vantage point from which he is able to survey the industry. Former TV programming head of Y&R and now of the only major agency seriously involved in program production, he reflects the two sometimes conflicting tendencies that characterize American TV: the urge of the creative man to experiment with the new, and the client's need to invest his advertising money with business-like caution.

"It must be remembered," he says, "that under today's high-cost conditions, when an advertiser uses nighttime network TV, he almost always involves the major portion of his budget. Seldom does it fall under 50%. In other words, his network vehicle suddenly takes on a crucial character, quite unlike anything that has ever before appeared in advertising."

Carried to extremes, Seymour maintains, concentration on the high dollars involved leads to undue concentration on mathematics. "Cost-per-thousand and the rating are relative standards. Unfortunately, they have been raised to the position of absolute standards." Here Seymour is echoing the traditional outcry against slide rule dictatorship in show business.

In the final analysis, he insists, the TV sponsor must gamble whether he wants to or not, and the entire industry would be better off if this fact of TV life were thoroughly understood and accepted as basic. "We have just completed a study which shows the mortality rate of new shows to be 50% for the first year. Of those that survive into the second season, at least 25% will fail to go into a third. The chances for any new show, in short, are no better than 50-50."

"Furthermore, the highest mortality rate through the years has been in the category of situation comedy. And this has long been considered one of the most popular program types!"

It is perhaps idealistic to expect that TV will allow logic to stand in the way of the mushrooming fad. Once it was the situation comedy, after *I Love Lucy*, then the big-money quiz shows after *\$64,000 Question*. Now the developing fads are the western and the adventure show.

Affecting programming seriously are the nation's tax laws, according to a number of observers. Since the

THE TOP 25 — 1952 vs. 1956

The growth of television into a truly national medium is illustrated by a comparison of ARB top-25 programs for 1952 and 1956, as seen in the figures on the right. Three factors are particularly indicative:

1. While individual ratings have declined, Homes Reached has uniformly risen. *Lucy*, for example, with a 1956 rating 24.5 points lower than its rating for 1952, delivered 2,680,000 more homes.
2. Only two programs in 1952 reached more than 10 million homes. By 1956, the number of programs in this category had climbed to 24.
3. Station lineups have grown tremendously, to two and three times their 1952 size.

Advantages of the personal corporation have been discovered by talent and those that manage talent, goes the grumble, "the reins of control have gone from the hands of the showmen to the lawyers and the talent agents; they have become the packagers. You have to take their jurisdiction if you want the talent."

In practice, if you want to buy the services of a star performer, you often have to buy his company, which is a non-existent organization.

The business emphasis, while not necessarily fatal, simply means that in many cases new programs begin from a money concept rather than a creative point of view.

Perhaps the most irritating feature of the tax-incubated corporation, to many in the creative area, is the growth of talent control of program content. Where the star is himself a veteran showman of outstanding record, this may be to the good, although one hears frequent criticism that Sid Caesar or Steve Allen, for example, "just won't listen" and that Gleason hurt himself almost fatally, by shutting his ears to any words of caution. Even the young performer who simply does not have the experience and show-sense to make basic program decisions is now in a position to obtain artistic control of the program.

On the other hand, there are those who would argue that the dispersion of control is a healthy thing for the industry, since it stimulates independent production and encourages talent to risk launching new ventures.

Much of the discussion on the question of who should control production seems to be missing the fundamental point: that it is immaterial whether the producer on whose judgment a show's fate rests works for a network, an agency, a packager, or for himself. What matters is only that his abilities be permitted free play. From this standpoint, it may be argued that the ancient quarrel over whether networks or agencies should control production is for the most part irrelevant.

On the surface, the entire industry benefits if there is widespread, creative agency activity. The value of this activity is questionable, however, if the individuals involved are amateurs. Similarly, the experienced show-biz client may be of real assistance even in the creative sense, but there is also a solid basis in fact for

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ARB TOP 25 NIGHTTIME SHOWS—DEC. 1956

SHOW	RATING	HOMES REACHED (Add 000)	No. of STATIONS
I Love Lucy	49.0	17,180	157
Ed Sullivan	45.8	16,730	176
\$64,000 Question	41.7	14,770	177
You Bet Your Life	38.4	12,980	149
Perry Como	36.8	12,680	136
What's My Line?	36.6	11,750	96
Jack Benny	35.6	12,440	164
Alfred Hitchcock	35.2	11,910	139
Disneyland	35.1	10,325	138
I've Got a Secret	35.0	11,960	181
G.E. Theatre	34.5	11,780	153
\$64,000 Challenge	33.7	11,350	117
Lassie	33.5	10,340	107
Red Skelton	33.3	10,660	91
Lawrence Welk	33.0	11,330	208
Jackie Gleason	32.8	11,460	170
Talent Scouts	32.4	11,180	170
Hit Parade	32.2	11,140	164
December Bride	32.0	10,540	178
People Are Funny	32.0	11,050	160
Person to Person	31.5	9,780	102
Ernie Ford	31.0	10,820	201
Robin Hood	30.2	10,400	159
Droagnet	30.0	10,620	170
Climax	29.2	10,310	168

ARB TOP 25 NIGHTTIME SHOWS—DEC. 1952

SHOW	RATING	HOMES REACHED (Add 000)	No. of STATIONS
I Love Lucy	73.5	14,500	64
Godfrey's Talent Sc.	60.4	7,650	23
Godfrey & Friends	51.4	9,880	55
You Bet Your Life	49.5	10,100	66
Comedy Hour (Hope)	47.0	9,310	64
Droagnet	43.5	7,060	40
What's My Line?	41.6	7,160	44
Television Playhouse	41.0	7,700	56
Our Miss Brooks	38.6	5,650	28
Show of Shows	38.3	7,013	51
Circus Hour	37.9	6,235	48
Blue Ribbon Bouts	37.1	7,200	57
Red Skelton	35.7	6,570	56
Cavalcode of Sports	35.4	6,595	54
Fireside Theatre	33.9	6,670	58
Big Town	33.7	5,430	35
Racket Squad	33.6	5,880	47
My Friend Irma	33.5	5,750	47
Mama	33.3	5,590	36
Kroff TV Theatre	32.7	5,750	46
Robert Montgomery	32.6	6,530	62
Hit Parade	32.6	6,470	60
Jackie Gleason	32.5	4,990	37
Lux Video Theatre	32.4	4,710	31
Life With Luigi	31.7	4,600	36

SALARY RANGES IN AGENCY TV

BY WALTER LOWEN

Walter Lowen Placement Agency

For the talented ad man,
things have never looked brighter,
but the top executive still finds
it tough to change jobs

The vice president responsible for radio-TV in one of the big agencies earns more than \$100,000 a year. His subordinate directly in charge of the department is paid \$75,000 a year.

Although such incomes are obviously limited to key personnel in the very largest companies, the fact remains that the salary ranges encountered in the advertising field appear to be considerably higher than those found in most other fields. Moreover, because the agency business is still expanding, the opportunities for advancement are today greater than they have ever been.

Income possibilities vary considerably depending upon the area of agency television work in which you are engaged. A realistic appraisal of these possibilities will enable you to determine whether you should continue in your branch of the business or attempt some other course of development.

In the agency cited above, there are three vice presidents reporting to the man heading up the department. Their salaries range from \$25,000 to \$30,000. Each is responsible for about \$25,000,000 worth of television billings. Below them are six radio-TV account men whose job is to service the accounts and act as liaison between the program and commercial departments. They receive \$10,000-\$15,000.

In smaller-billing agencies there is naturally a simpler organization and less specialization. But generally speaking, as these salaries show, the income potential on the supervisory level is high.

Salaries of media people range from \$5,000 for the time buyer to \$35,000 for a media director, in an agency billing \$10,000,000 to \$15,000,000 in TV. The time-buyer range is approximately \$5,000-\$15,000. Supervisors average between \$10,000-\$12,000. An associate media director will earn \$12,000-\$15,000.

Unfortunately, many agency owners suffer from a

IF YOU WISH IN THE WORLD TO

ADVANCE

YOUR MERITS YOU'RE BOUND TO

ENHANCE

YOU MUST STIR IT AND STUMP IT,
AND BLOW YOUR OWN TRUMPET,

OR TRUST ME,

YOU HAVEN'T A CHANCE!

GILBERT & SULLIVAN

the lag in their attitudes towards compensation for media people. Having themselves mostly developed out of a print background, they will tend to resist paying the timebuyer equally with the space buyer. In this respect, radio and TV have had to fight for recognition.

The salary range is greatest in the most vital of all agency TV branches, that of commercial writing, going from \$8,000 to \$30,000—in some cases far higher. (We are dealing here, as in the other categories, with accomplished performers who have already established themselves, rather than with beginners.)

At the present time, there is a great shortage of good commercial writers. The really able copy writer can pretty much write his own ticket. In a real sense, this is "talent," an important agency sales point when an account is being solicited. Many an account has been landed because the agency could guarantee the services of a particular copy star. An agency will often go out of its way to tempt a talented writer in another agency by an offer of a tremendous increase in salary.

Agency-raiding has thus helped to create the "agency hopper," the writer who goes from agency to agency in a very short time, following the highest bidders.

"In studying some 100 resumes a year," says an agency man, "I found that by hopping many TV writers had skyrocketed their salaries from a beginning of around \$4,000 to \$8,000, to \$12,000, to \$20,000, in as little as five years. I think many of them are overpaid."

Is such agency hopping wrong? In my opinion, not at all, so long as the writer changes jobs not for frivolous reasons, but in order to advance his career in a substantial way. So long as the tremendous demands for "star" copy writers exist, and so long as there are people who are willing to pay them what they are worth, agency hopping will continue to be a perfectly natural way for the gifted copy writer to better his lot.

The writer problem is made more difficult than it need be by rigid agency employment standards. Miss Joan Sinclair, head of our radio-TV department, reports that there is a serious battle going on today between print-oriented creative directors and TV commercial heads—with the print man usually winning out because of the built-in backing for print views found in many managements. As a result, many agencies will not hire copy writers who have had TV production experience!

"It seems obvious to me," Miss Sinclair says, "that a knowledge of the possibilities and limitations of television and television film is bound to be of help to the writer, but I often encounter great difficulty in convincing agency creative directors of this. I would not advise applicants for writing jobs to stress production experience at the present time in their resumes, unless they know that in the particular agency it will be a help to do so."

A conflict is still raging in the industry around the question of whether print and TV writing should be combined or separated, with able proponents for both points of view.

Unfortunately, in either case, there is too often a tendency to be rigid when drawing up job specifications, and the applicant who does not meet them precisely is out in the cold.

An imaginative, highly competent individual may therefore find himself unable to merit any consideration at all because he is not able to show exactly the required amount of experience in either a specific medium or on a particular type of account.

We are all familiar with versions of the story in which a star copy writer who has performed brilliantly on a cigarette campaign is rejected because he has not had "filter-tip experience!"

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Ely Landau got in on TV's ground floor,

but had a hard climb up. Now 37,

NTA's chief is a man to watch in TV Film

YOUNG MAN IN A HURRY

Syndication, the Fox features, the film network — next, station ownership?

BY ABBY RAND

When Ely Landau was given a check for \$1,500,000 at the time that NTA stock was put on sale, the underwriter who handed him the check said, "Gentlemen, I propose a toast to the triumph of pure nerve." Landau cheerfully admits to the appropriateness of the accolade.

A few years ago, the kind of man Ely Landau was mattered little to advertising people. Today, what he has done and what he will do next is a topic of discussion from Madison Avenue to Wall Street and on out to Hollywood. Yet to many he remains an intriguing and somewhat mysterious name in the news. Where did he come from? How did he become so important so suddenly?

As president of National Telefilm Associates, Inc., which he formed in 1953, and as president of the recently launched NTA Film Network, Landau at 37 heads an operation which was expected to gross \$15,000,000 in 1956. In its first year of operation, NTA grossed \$70,000; in 1954, it was \$2,100,000; in 1955, \$6,000,000.

When 1956 began, NTA was the distributor of some top British features, some vintage native products and a group of syndicated films, none of them new.

NTA ended 1956 as distributor of 208 features made by 20th Century-Fox (with the probability of acquiring another 234); of 14 films made by David O. Selznick; and of an extensive library of shorts, and some features, acquired through purchase of Rainbow Pictures, a subsidiary of Paramount Pictures. It held all the stock of UM&M with its nine syndicated packages and 1,400 Paramount shorts. And it had launched its own first major new syndicated property, *Sheriff of Cochise*.

Fox, one of the strongest of the Hollywood majors, became NTA's business partner in its film network. NTA tied up with Fox for the production of four half-hour TV series and with another top producer, Desilu, for six.

NTA could claim among the 128 affiliates of its network some of the most respected TV stations. And, by early 1957, NTA had climaxed these developments by nailing the first client for its network, Warner-Lambert.

Perhaps NTA's greatest coup prior to that was the acquisition of the Fox features.

Several other companies were also after the films. Oliver A. Unger, NTA's executive v.p., pursued Fox's president Spyros Skouras back and forth across the country, and finally went to Europe to catch him as he returned from a South African trip. Skouras came to refer to Unger and Landau as "the two fat boys."

Describing the negotiations, Unger says, "Here's a man who runs such a large empire—they make films, grow their own corn for popcorn, own oil wells, operate hundreds of offices—that he has to hold meetings 24 hours a day. He met with us in airports, autos, hallways, screening rooms, sometimes even in offices. This went on for four months. Competition was terrific. We finally landed Skouras's agreement one morning while he was shaving in his office on 56th Street."

Ely Landau is a man who, if he has not always done the impossible, has at least been ready to announce that the impossible was about to be done.

With 212 pounds applied to a 5' 10" frame, Landau has a long, full face, topped by a balding head. Looking straight through his shell-rimmed glasses, his feet propped against the coffee table that helps create a living-room niche in his white-walled, sculptured-decked office, he looks like a cheerful Buddha.

Like his company, Ely Landau's personal progress has followed a sharp upward curve. Born and raised on New York's lower East Side, he had only a few years of agency experience before he set out to be a distributor

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Commercials are designed for family appeal.



Recipes on TV, if shown in print, would require many pictures, much copy, and would have far less impact.

SELLING THE

With a \$4½ million budget, Pet Milk

Why would a food product advertiser whose product is sold almost exclusively to the housewife put practically all of its sizeable budget into nighttime network TV? Why would it by-pass daytime TV, newspapers and even the women's service magazines, particularly when its recipe approach, as well as product appeal, would appear excellently suited to these standard housewife-oriented media?

The experience of the Pet Milk Company in this regard is a dramatic illustration of the changes that have come about in media relations during the past several years. While it testifies to the strength of nighttime TV, it also illuminates some of the problems the other media have been facing.

The reason for Pet Milk's decision is simply that with an ad budget of \$4,500,000, the company, one of the major evaporated and powdered milk producers along with Borden and Carnation, has to restrict the use of other media to get the coverage it desires in night TV.

It is now spending over \$4 million on two network vehicles: *The Red Skelton Show* and *The George Gobel Show*, both on an alternating basis. These constitute practically its sole consumer advertising.

There are two basic reasons for this approach:

1. *Nighttime TV affords maximum coverage of the potential consumer.* Traditionally, daytime radio and TV have been considered excellent and highly efficient means of reaching the housewife with good frequency, and are used in this way heavily today. However, a company that wishes *universal* housewife coverage will have to extend it through use of the nighttime medium; this is the typical practice of the soap companies, which rely on daytime for frequency and on nighttime for reach.

Why Pet Milk prefers to forego daytime's c-p-m and frequency advantages is seen in the following rating reports on its two programs.

<i>The Red Skelton Show, CBS, Tuesday, 9:30 p.m.</i>	
Rating	33.3
Homes reached	10,260,000
No. of individuals reached	24,300,000
No. of women reached	11,421,000

HOUSEWIFE AFTER DARK

by-passed all standard women's media to concentrate on two nighttime shows

The George Gobel Show, NBC, Saturday, 10 p.m.

Rating	26.0
Homes reached	9,230,000
No. of individuals reached	21,510,000
No. of women reached	10,324,800

Women reached by the two shows 21,745,800

This is a gross figure, but even taking duplication into account, the net reach is considerable.

By comparison, a well-rated daytime show on Tuesday shows the following:

Search for Tomorrow, CBS, Tuesday, 12:30 p.m.

Rating	7.9
Homes reached	2,730,000
No. of individuals reached	4,150,000
No. of women reached	3,154,000

2. *Commercials are intended for family impact.* Where some advertisers look upon the men and children in the audience as just so much unavoidable waste coverage, Pet considers them crucial to the success of the TV sales pitch. This is another important reason why it prefers nighttime.

The company's motivation research tells it that although the woman makes the purchases, her buying is guided by the likes and dislikes of her family. For this reason, Pet wants to reach the woman while she is viewing with her husband and children. Commercials, featuring food preparation, are intended to stimulate family interest. They court the housewife by showing her how to please her husband and children. The theory is that a woman's greatest pleasure comes from the praise her family awards her for pleasing it.

In Pet Milk's case, there is the conviction too, that female attentiveness to the TV screen is probably higher at night than it is in the daytime. This is of particular importance when the commercial depends so much on its visual elements for effectiveness.

The same recipes could be shown in print ads, but would require the use of step-by-step pictures and a great deal of copy. This, the company feels, would have much less impact than the TV commercials.

Television usage is a logical evolution of the company's earlier reliance on broadcasting. This began in 1933 with sponsorship of the *Mary Lee Taylor* show on CBS radio. The weekly home economics show was so successful that it was sponsored by Pet for over 20 years. Since this start, the company has steadily invested the majority of its ad dollars in the broadcast media.

Gardner Advertising, Pet's agency since 1928, maintains a home economics department which works with its counterpart at Pet on the development and testing of recipes and commercials. Testing is done by means of a 2,000-family homemaker panel, which "husband-tests" each recipe and reports on ease of preparation and family response. Only after this testing are recipes finally considered for commercial use.

While the majority of the TV commercials stress the use of milk products in food preparation, some point up its value in baby feeding. One of these commercials, which was filmed by Sarra, recently won the live-action category award for TV film commercials from the Art Director's Club of Chicago. Such baby-feeding commercials stress the health and safety aspects of the products.

Color television, while still a new experience for many advertisers, has figured prominently in Pet's ad schedule for the past three years. As Pet's director of advertising, C. J. Hibbard, explains, "We know the importance of impact in food advertising. Of course it is too early to talk of mass coverage through color television, but it is not too early to be confident that color means added impact and greater appetite appeal."

The company's first color commercial appeared January 9, 1954 on the *Ted Mack Original Amateur Hour*. This initial attempt showed a cherry pie recipe and drew plaudits in the trade press for its color reproduction and fidelity.

Since then, Pet has had two years of steady experience on the *Red Shelton Show*, which is regularly presented in color. During this period, the company has gradually acquired some key considerations as guides in color presentation.

- Color is more than color; it's shades and textures too.

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*From the day young Neil McElroy
came out of Harvard to take
his first job in 1925, he has been
a Procter & Gamble ad man,
rising through the ranks to become
president at the age of 44.*

MC ELROY OF P & G

In 1957 America's Number 1 advertiser will allocate \$70 million for TV

Procter & Gamble's 1956-57 television expenditures will come to approximately \$70 million dollars. This represents almost 75% of the company's total ad budget! Of this amount, about \$45,500,000 is being spent on network, \$24,500,000 on spot TV. The television outlay is P&G's largest single annual expenditure.

It is fitting that this still-expanding company, widely respected—and feared—as probably the most skillful and successful marketing organization in the world, should be headed by a president who himself came up through its advertising ranks.

From the day he joined the company's advertising department in 1925 as a young clerk, until he was named president in 1948, Neil Hosler McElroy has devoted most of his working time to shaping the advertising policies that guide the P&G of today.

Having, in the words of a colleague, "unbounded faith in the ability of TV to sell the product," McElroy sticks especially close to his company's activities in the medium. He may not involve himself in every aspect of the day-to-day problems of his smoothly running TV vehicles, but he does insist on approving any TV program venture that departs from established program policy.

A company that hoards its trade secrets closely, P&G will never be found issuing any evaluation of media for public consumption. The plain fact, however, as the advertising allocations indicate, is that P&G holds TV to be the most vital element in its marketing structure. And the company is primarily a marketing organi-

zation, even if it may identify itself as a chemical concern. Less than 9 cents out of every dollar it takes in is paid out in wages to its 22,000 production workers, as against 25 cents that goes for advertising, administration and selling costs.

Once its ceaseless research had demonstrated that TV was the medium with the greatest potential, P&G moved in to stake out franchises and gain valuable experience for itself and its agencies (there are now ten).

In television's early days, the soap firm was one of the medium's most energetic, progressive clients, busily experimenting with program types, while many other consumer-product manufacturers preferred a wait-and-see policy. One of the programs developed in those early days, *Fireside Theater*, is still a high-rated nighttime show, to which P&G seems wedded forever.

As television grew more complex, competitive and expensive, company emphasis switched from show creation and production under P&G Productions to the purchase of high-rated properties. Complaints were heard that P&G was able, and willing, to outbid anyone in order to get what it wanted. Among the prizes that fell into its expensive lap were *This Is Your Life*, for which it was willing to pay \$50,000 in 1955, and a short time later *I Love Lucy*, at \$56,800.

Today McElroy, having built a brace of 18 network shows, is concerned even more than usual with the question of costs. The cry from Cincinnati that costs are

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BELIEVABILITY

built the **EARTH SATELLITE**
... and **WWJ-TV**

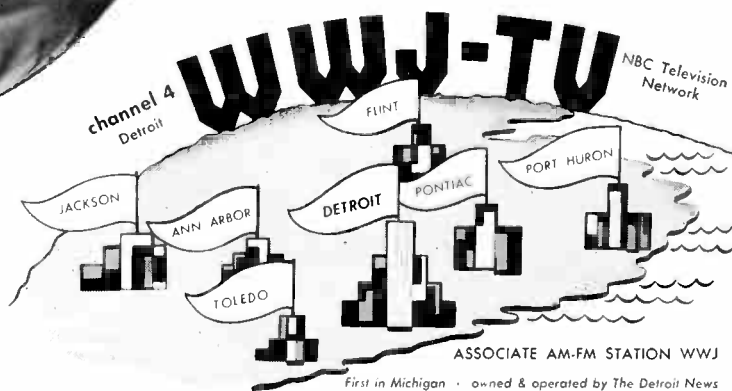
The man-made moon, with its promise of scientific revelations beyond price, was built on faith that man can conquer the far-reaches of the universe.

WWJ-TV, with its consistent leadership and emphasis on quality, has given Detroiters another well-founded faith—faith that dialing Channel 4 provides the finest of television entertainment, complete and objective news coverage, outstanding community service features . . . all in good taste, always.

Seeing is believing to the great WWJ-TV audience—a priceless advantage to every advertiser.



First earth satellites for Project Vanguard have just been built by Detroit's Brooks & Perkins, Inc. According to James S. Kirkpatrick, Vice President, the magnesium spheres will be launched during the International Geophysical Year and will travel in orbits 300 miles away in space.



National Representatives: Peters, Griffin, Woodward, Inc.

TELEVISION MAGAZINE • FEBRUARY 1957

RADIO STUDY

THE NEW YORK RADIO MARKET

As a barometer of the national media scene,

**New York is unique in that it is both the
nation's largest market and its media center.**

This analysis covers January-June, 1956.

It lists all advertisers who carried schedules

on any one of eight radio stations

during that time, describes in detail

how they used the medium, and provides

basic data on listening in the market.

THE NEW YORK RADIO MARKET

Upsurge in advertiser interest has sparked a historic boom for city stations

The status of New York radio has a significance that extends far beyond the confines of the great metropolis, for in the communications industries New York tends to be a national pace-setter. Not only is it the number one market in the United States, it is also the hub of broadcasting and advertising.

New York reached TV set saturation before the rest of the country, and was the first radio market to feel the impact of television's swift rise. It was therefore a sign of things to come nationally that TV should strike New York radio harder than any other part of the country. As one sales manager recalls: "It was a good day when a dozen advertisers didn't cancel out on their entire schedules."

The situation is quite different today. New York radio is enjoying the biggest boom in its history—right along with the record-shattering billings reported by the area's seven TV stations.

During the first six months of 1956, 805 national, regional and local advertisers used radio schedules on the eight stations selected for study, according to BAR records. They are listed by category beginning on the opposite page. Included are the giant "blue-chip" advertisers like Colgate, Bristol-Myers and Lever Bros. as well as local car dealers and a Las Vegas hotel.

Of these buyers, 233 (29%) used spot TV during the same six-month period, pointing up the parallel use many advertisers make of the two media.

Behind the upsurge in New York radio are a number of factors:

1. Despite the heavy TV viewing, New York listening levels remain as high as ever for large portions of the day. For example, morning in-home sets-in-use in 1956, according to Pulse, was 21.9%; in 1948 the figure was

21%. With out-of-home listening added, morning sets-in-use came to 27.3%. Even on a total day basis, with TV taking the largest portion of the audience in the nighttime hours, radio use in 1956 was 23.9% as compared with 25.2% in 1948.

2. Radio homes have increased more than one-third since '48. During the first half of 1956, New Yorkers bought 390,000 in-home sets, 28% more than in 1955 and almost double the pro-rated share for the market. According to RAB estimates, they bought an additional quarter-million car radios.

3. New York enjoys a wide selection of radio programming. The area's four network stations — WCBS (CBS), WRCA (NBC), WABC (ABC) and WOR (Mutual) provide a varied program fare, ranging from newscasts, daytime dramas, talk shows, personality programs, music, and comedy shows. The four independents analyzed, WNEW, WINS, WMCA and WMGM, concentrate on popular music and five-minute newscasts. In addition, the highly successful WQXR offers a rounded schedule of classical music and stations such as WLIB and WOV aim their programming at large minority audiences (Italian, Spanish, Yiddish, Negro, German, Polish).

An analysis of how advertisers are employing the radio medium in New York will be found on page 70. As the schedules make clear, saturation is the order of the day; all indications point to a step-up in intensity during the year ahead.

National radio spot billing in 1956 reached an estimated \$150 million, an all-time high and 20% above 1955 figures. Local radio also set a new record \$340 million, \$40 million above 1955. If the current condition of New York radio is a portent of the medium's national future, then these figures will be surpassed in 1957.

RADIO ADVERTISERS IN THE NEW YORK MARKET

The following list of 805 spot and local products which used New York radio during the first six months of 1956 was compiled by the CBS Radio Spot Sales Research Dept. in cooperation with Broadcast Advertiser Reports, which tape-records TV and radio broadcasts in important markets on a regular basis. For purposes of this study, eight stations were used: network stations WABC, WCBS, WOR, WRCA; and independents WINS, WMCA, WMGM and WNEW. Classical music station

WQXR and those concentrating on foreign-language and special audiences, like WOV and WLIR, have not been included. During the January-June period, 805 different product schedules were carried on the eight stations studied. Of these 233, or 29%, (indicated by asterisks), employed TV schedules during the same period. This survey is based on BAR Reports Feb. 28, April 28 and June 23, 1956.

AIRLINES

- American*
- Avianca
- Braniff
- Colonial
- Eastern
- KLM Royal Dutch
- North American
- Sabena
- Scandinavian
- Skycoach
- Trans-American
- TWA

- Strauss Auto Stores
- Tires Inc.
- U. S. Royal Tires

AUTOS, AUTO DEALERS

- Avis-Rent-a-Car
- Chevrolet, Bayer Chevy
- Bienier Pontiac
- Car Wholesalers Corp.
- Chrysler
- De Soto
- Dodge
- Breitfeller Pontiac
- Carey Cadillac
- Chrysler Dealers of N. Y.
- Chrysler, Manhattan
- Curry Chevrolet
- De Soto Dealers of N. Y.
- Dodge Dealers
- Don Allen Chevrolet
- Fette Ford
- Flushing Ford
- Ford Dealers*
- Hall Oldsmobile
- Jackson Motors
- Kent Auto Sales
- Kinney Motors (Chevy)
- Holmeier Ford
- Kreisler Olds
- Lee Motors
- Levittown Ford
- Lorraine Motors
- Luby Chevrolet*
- Lyons Chevrolet
- Marathon Buick
- Mercury Dealers
- Meyer the Buyer (Used Cars)
- Monarch Buick
- Nat Patterson Motors
- Olds Dealers*
- Packard Dealers*
- Park Lincoln-Mercury
- Philip Phillips Motorcycle Dealer
- Pontiac Dealers*
- Renault Dealers
- Rice Motors
- Sanders Motors
- Spielman Chevy
- Woodmere Motors
- Zundlap Motorcycles

BANKS

- American Irving Savings
- Bowery Savings
- Central Savings
- Chase National*
- Chemical Corn Exchange*
- Dime Savings
- Immigrant Industrial Savings
- Franklin Savings
- Manufacturers Trust

- Suffolk County Savings & Loan
- The Bank for Savings
- Union Dime Savings

BEERS

- Ballantine*
- Budweiser
- Guinness Beer & Ale
- Knickerbocker
- Krueger*
- Miller's Highlife
- Piels*
- Rheingold*
- Schaefer*

BOOKS

- Bantam Books
- Book Offer (various)
- Buyers Digest Catalog
- Great Books Foundation
- "Home to Texas"
- "Island of Danger"
- National Audubon Society
- Pocket Books*
- Trumpet Books
- Washington Press

CLOTHING

- Joanne Nylon Hosiery
- Junior Land Shoes
- Playtex Products*
- Real Form Girdle
- Safety Clothes
- Sky High Girdles

DEPARTMENT STORES

- Abraham & Straus
- Bambergers*
- Gimbel's*
- John Wanamaker
- Ludwig Baumann & Spears
- R. H. Macy*
- Namm-Loeser Dept. Store
- Stern's
- Sachs Quality Stores*
- Sears Roebuck & Co.

DRUGS

- Anacin Tablets
- Anbesol Antiseptic
- Arrid Deodorant*
- Balenciaga Perfumes*
- Barbasol Shave Cream
- Bauer & Black Products
- Bayer Aspirin*
- B.C. Remedy
- Ben-Gay Rub*
- Benson Prune Malt Laxative
- Bisodol Mints
- Blondex Shampoo*
- Brioschi Antiacid

- Bromo Seltzer
- Bronze Tan Lotion
- Byvirol Vitamins*
- Chap-Ans
- Chap-Stick Lip Balm
- Charles Antell Products*
- Chooze Anti Acid
- Clearasil Ointment
- Colgate Dental Cream*
- Conti Castile Shampoo*
- Coppertone Suntan Lotion
- Dolcin Tablets
- Dri Mist Deodorant*
- Drops of Gold Facial Lotion*
- Elizabeth Arden Cosmetics
- Ex-Lax
- Facial Frost Home Facial*
- Father Johns Medicine
- Feen-a-Mint
- Food Plus Vitamins*
- Four Way Cold Tablets*
- Glama-Nail
- Grecian Formula Hairdressing
- Hal-O-Gene
- Halo Shampoo*
- Heat Lintment
- Hudson Vitamins
- Infra Rub
- Kolynos Toothpaste
- Kranks Shave Cream
- Latvin Perfumes*
- Lax Drug Co. (Vim Plus)
- Maybelline Eye Makeup*
- Medigum
- Mennen Products*
- Menstrain Drugs
- Mentholatum Rub
- Minipoo Dry Shampoo
- Mothersill's Travel Remedy
- Musterole
- Myopone Ointment
- Myratrol Poison Ivy Lotion
- Neet Depilatory
- Nucleol Vitamins
- Palmolive Shave Cream*
- Pepsodent Toothpaste*
- Palmolive Lotion*
- Pepto Mangan Tonic
- Pertussin Cough Remedy*
- Old Spice Products*
- Odell Hair-Trainer for Boys
- Palmolive Products*
- Pal Blades
- Park & Tilford
- Perma Nursery Baby Bottles
- Pink Ice Home Facial*
- Pomatex Hair Conditioner*
- Ponds Cosmetics
- Repello Stick Insect Repellent
- Richard Hudnut Products*
- Rise Shave Cream

AUTO ACCESSORIES

- Admiral Batteries
- Alemite Products
- Anco Windshield Wipers
- Auto Specialties
- Clearview Seat Covers
- Diamond Tires
- Du Pont Auto Polish
- Easy Glitter Car Wax
- Eveready Batteries
- GM Acceptance Corp.
- General Tires*
- Rayco Auto Covers*
- Simoniz*

NEW YORK RADIO ADVERTISERS *Continued*

Rybutol Vitamins*
Saraka Laxative
Saratoga Geyser Water
Sardo Bath Oil*
Scott Razor Blades
Sleep-Eze Tablets
Staze Dentures
Tinjé Color Shampoo
Tintex Dyes*
Vim Plus Vitamins
Williams Shaving Products*

FILMS & FILM HOUSES

Benny Goodman Story
Birds 'n' Bees
Catered Affair
Conqueror
Court Jester
Doctor at Sea
Eddy Duchin Story
Godzilla
Hilda Crane
King and I
Loew's Neighborhood Theaters
Man Who Knew Too Much
Proud and the Profane
RKO Neighborhood Houses*
That Certain Feeling
The Swan
Walter Reade Drive-In
Theaters

FOOD CHAINS

A & P*
Acme Food Stores*
Associated Food Stores*
Associated Grocers of Harlem
Big Ben*
Bohack*
Carl Ehmer
D'Agostino Bros. Food Stores
Daitch*
Dan's Supreme Super Markets
Diamond K*
Dilberts
Einhorn Food Stores*
Fairmart Super Markets*
Food Fair*
Gilbert Food Stores*
Grand Union*
Gristede*
Hills Food Stores
Key Food Stores*
King Food Stores*
Manhattan Quality
Supermarkets
Metropolitan Delicatessen
Dealers Assn.
Moisha Food Stores*
Nat'l Grocery Co.
Supermarkets
N. Y. Affiliated Food Stores
Peter Reeves
Packer Food Stores
Safeway
Shop-Rite
Sunrise Stop-and-Shop*
Trunz Meat Markets

Waldbaum*
Weinstein Food Stores

FOOD PRODUCTS

Abbotts Ice Cream
Alba Non-Fat Milk
Aldenny Dairy Products
Andy Boy Food Products
Appleberry Sauce
Arnold Bread*
Barricini Candy
Batter-Up Pancake Mix
Bisquick
Blue Bonnet Margarine
Blue Label Foods
Bond Baked Goods*
Bon Vivant Soups
Borden Food Products*
Breakstone Dairy Products
Breyers Ice Cream*
Burnette's Food Products*
Buitoni Foods*
Cadet Dog Food*
California Prunes
Carolina Rice
Caruso Foods
Chase & Sanborn Coffee
Chickettes Poultry
China Beauty
Chock Full O' Nuts Coffee*
Clapps Baby Food*
Coca Marsh Milk Booster
College Inn
Colona Food Products
Continental Bakery Products*
Costa Ice Cream*
Crowley Dairy Products*
Croyden House Food Products
De Kalb Farm Products
Del Monte Food Products
Diamond Crystal Salt
Diets & Hearts' Delight Foods
Dole
Dolly Madison Ice Cream
Dorann Farm Food Products
Diet Reduce Cookies
Dugan Bros. Bakery Products
Eat Well Meats*
Endico Cheese*
Excelsior Frozen Meats
Fairmont Foods*
Ferris Meats
Fischer Bakery Products*
Fleischmann Yeast
Freirich Meats*
Frigid Dinner
Gerbers Baby Foods
Gireau Grenadine
Golden Mix Pancake Mix
Golden Gift Orange Juice
Good Humor Ices*
Grandma's Molasses
Grossinger's Bread*
G. Washington Instant Coffee
Hawaiian Punch
Herb-Ox Bouillion Cubes
H-O Cream Farina
Holland House Coffee

Horowitz & Margaretten Foods
Ideal Dog Food
Jell-O Desserts*
Jomar Instant Coffee
Jugtown Mt. Smoked Meats
Kanana Banana
Keebler Bakery*
Ken-L-Ration
Kraft*
Krasdale Foods
Krause Meats
Kretschmer Wheat Germ
Krug Bakery
Laddie Boy Dog Food
La Rosa Foods*
Levy Bakery
Libby*
Liga Baby Biscuits
Lipton Foods*
Lite & Low Candy Bars
Maggi Foods
Maggio Carrots*
Maltex Cereal
Martinson Coffee
Maxim's Sauces
Maypo Oat Cereal
Maxwell House Coffee*
McCormick Foods
Medaglia D'Oro Coffee
Merkel Meats*
Milady Blintzes
Mother's Gefilte Fish
Mrs. Paul's Frozen Seafood
Mueller Macaroni Products*
Nescafe Instant Coffee*
Nucoa Margarine*
Old Dutch Coffee*
O'Quinn Charcoal Sauce
Orange Driver Beverage
Parker House Coffee
Peter Paul Candy Bars*
Polly-O Cheese*
Prune Macaroni Products*
Progresso Foods*
Pure Foods Co.
Quinlan Foods
QT Instant Frosting*
Quaker Oats & Mothers' Oats
Rath Meats*
R & R Poultry
Red-L Frozen Foods
Reed Candy
Rokeach Products*
Roman Frozen Foods
Ronzoni Macaroni Foods*
Royal Desserts
Sacramento Tomato Juice
Salada Tea*
Sara Lee Bakery*
Sardi's White Sauce*
Sau-Sea Shrimp Cocktail
Savarin Coffee*
Sealtest Dairy*
Silvercup Bread*
Silver Star Foods*
Soft Set Hair Spray*
Sparib Sauce
Stahl-Meyer Meats

Star-Kist Tuna*
Strongheart Dog Food*
Stuhmer's Bakery*
Sunkist
Swift Foods*
Sunshine Bakery*
Swiss Knight Cheese
Taylor Pork Roll*
Teddy Frozen Seafoods
Tetley Tea
Three-V Tenderizer
Tiger Brand Cheese
Tip-Top Bakery*
Vegetato Vegetable Juice*
Westchester Poultry
White Rose Tea*
Wilknicks Grape Juice
Wishbone Salad Dressing*
Yoo-Hoo Chocolate Drink

GARDENING PRODUCTS

Black Leaf Lawn &
Garden Products*
Black Magic Plant Food
Glorian Plant & Garden Food
Jackson & Perkins Flowers
Lakeland Nursery Sales
Lambuolla Nurseries
Long Island Nurseryman's Assn.
Michigan Peat*
Robot Gardner (station offer)
Rose Fence (station offer)
Sub-Po Fertilizer
Triple 20 Plant Food
Wonderlawn Grass Seed*

GASOLINE & MOTOR OIL

Lique-Molly Lubricant
Motor Oil
Shell Oil*
Standard Oil (Esso)*
Sinclair Gas & Oil
Tydol Gas & Oil*

HEATING, AIR CONDITIONING

Anchor Oil Burners
Blue Coal*
Famous Reading Anthracite
Masters Heating & Ventilating
Perc-O-Flash Water Heater
Timken Oil Burner
Vornado Air Conditioner*

HOME FURNISHINGS

Chickering Pianos
Eureka Vacuum Cleaner
Englander Mattress
Mason & Hamlin Piano Co.
Olson Rugs
J. & J. Williams Rug Cleaner
Mid-Island Home Improvements
Tilo Roofing
Wolfson Bros. Upholstering ▶

!

IF YOU WANT TO HEAR
NEW YORK RADIO

AT ITS BEST...

LISTEN TO

Art Ford

AS THE EXCITING NEW EMCEE
OF NEW YORK'S
MOST-LISTENED-TO PROGRAM,
THE "MAKE BELIEVE BALLROOM"

10-11:30 AM

& 5:35-7:30 PM DAILY

WNEW

Represented by SIMMONS ASSOCIATES, INCORPORATED

1130 ON YOUR RADIO DIAL

P.S. We suggest the WNEW "Ballroom," but tune in any time;
you'll find out why WNEW is consistently No. 1 in all important surveys!

NEW YORK RADIO ADVERTISERS *Continued*

HOTELS & RESORTS

Acra Manor Vacation
Elbow Beach Surf Club
Holiday House Vacation Resort
Kelman Motels, Miami, Florida
Kutshers Country Club,
Monticello, N. Y.
Larchmont Motel
Mrs. Scroll Day Camp
New Jersey Vacation Resorts
Park Chambers Hotel
Princess Hotel, Bermuda
Royal York Hotel, Florida
Sands Hotel, Las Vegas
Sheraton Astor
St. George Hotel*
Thunderbird Motel, Florida

HOUSEHOLD PRODUCTS

Air-Wick
All Detergent*
Amsco Sponge Cloth*
Beacon Wax*
Bonnie Lanolin Ammonia
Breath-O-Pine Cleanser*
Carbona Products
GN Disinfectant*
Delsey Paper Products
Diff Hand Cleaner
Doeskin Paper Products*
Drano Lye*
Easy Glamor Products*
Expello Moth Destroyer
Fairchild Fire Extinguisher*
Fels Naphtha Soap
Fire Chief Fire Extinguisher
Flit
Glad Rag Polishing Rugs
Hep Oven Cleaner
Hudson Paper Products
Kirkman Detergent
Kiwi Shoe Polish
Marcal Paper Products
Nylolst Detergent
One Wipe Dust Cloth
Prompt Disinfectant*
Quickie Hand Cleaner
Roly-Poly Slip Covers
Rose-X Laundry Products
Sage Products
Scott Paper
Silicon Ironing Board Cover
Silverdust Detergent
Sudsy Ammonia
Teb Shoe Polish
U-HUS Glue
Westpine Disinfectants*
Windex Glass Cleaner*

HOUSEHOLD SERVICES

Beshar Rug Cleaners
Cleing Rug Cleaners
Consolidated Laundries
D-Con Exterminator
Diaper Clothes
Domestic Cleaners & Dyers
Little Falls Laundry
Pilgrim Laundry

INVESTMENT and LOAN COMPANIES

Bache & Co.
Bruns-Nordeman Investments
Godrick & Sons Investments
Household Finance*
Kean & Co. Stock Brokers
Lae Higginson Stock Broker
Seaboard Finance
Shearson Hamill Stock Brokers

MAGAZINES

Changing Times
Collier's
Coronet
Esquire
Family Circle
Fortune
Good Housekeeping
Harper's
House & Garden
Ladies' Home Journal
Life
Look
McCall's
Readers' Digest
Rock & Roll Review
Saturday Evening Post
Show Business
Seventeen
Teenage Rock & Roll
TV Guide
Variety
Women's Home Companion
Motor Sport

NEWSPAPERS

Newark Star-Ledger
Daily News*
Herald Tribune*
Journal-American*
Daily Mirror*
N. Y. Times
World-Telegram*
Long Island Press*

PAINT COMPANIES

Arnesto Paints
Keystone Paints
Pierces
Pronto
Waldbaum

REDUCING

Betty Dean Reducing Studio
Callino Reducing Plan
Reducing Institute
Relaxacizor Reducing Machine
Slenderella*
Stauffer's Salon*

RESTAURANTS

Benedict Lunch Stands
Bird in Glass Restaurant
Birdland Theatre Restaurant
Blue Sea Restaurants
Brass Rail Restaurants

Cafe Madrid Restaurant
Frank Boroni Chateau
Francis Tavern
Horn & Hardart
Jina Fest Venetian Room
Longchamps
Mecca Syrian Restaurant
Papa John Restaurant
Sandy Charcoal Hearth
Schrafft's Shops*
Toffenetti Restaurant
Touchers Palestra
Tufaro's Restaurant*
Tareen Terrace
Tuxedo Dairy Restaurant*
Washington Square Inn

RETAIL STORES

Adler Shoes
Allen Carpet Shop
American Shops
Clothing Stores*
Barney's Clothing Store*
Busch Jewelry Store
Canadian Fur Stores
Carvel
Castro Convertible Furniture*
Crawford Clothes
Encore Women's Apparel Shop
Flemington Fur Co.
Great Eastern Mills Store
Hermans Sporting Goods Store
Lerner Shops
Lo Basso Pastry Shops
London Character Shoe Stores
Maxis Clothing
Miles Shoes
Milk Maid Dairy Center
Montgomery-Ward*
National Shoe Stores*
Neighborhood Pharmacist
Peter & Lillian Chambers
Furriers
Richter Jewelers
Ripley Clothes
Ritz Thrift Shop
Robert Hall Clothes*
Roverson Hardware Store
United Carpet Store

SOFT DRINKS

Canada Dry
C & C Beverages*
Coca-Cola*
Cott
Glamour
Hires Root Beer
Hoffman*
Kirsch*
Koolade*
Mission
Nedicks' Orange Drink*
No-Cal
Pepsi-Cola*
7-Up*
Tommy Bev.
White Rock*
Wilnik

SPORTS

Belmont Race Track
Central Golf Range
Cross-Country Golf
Jamaica Race Track
New York Giants (baseball)
New York Yankees (baseball)
Roosevelt Raceway*

THEATRICAL, MUSICAL

Bus Stop
Desk Set
Diary of Ann Frank
Lark
Pajama Game
Pop Concert
Rock Hunter

TOBACCO

Admiration Cigars
Camels*
Chesterfield*
Garcia Vega Cigars
Half & Half Smoking Tobacco
Herbert Tareyton*
Kent
L & M Cigarettes*
Lucky Strike*
Marlboro*
Pall Mall*
Philip Morris*
Regent
Salem
Viceroy*
Winston*
White Owl Cigars

TRADING STAMPS

Green Trading Stamps
King Koin
Merchants Green Trading Stamps
S & H Green Trading Stamps
Supersaving Gift Stamps
Triple-S Trading Stamps*
Value-Plus Trading Stamps
Yellow Trading Stamps*

TRANSPORTATION

Brooklyn Staten Island Ferry
Circle Line
Hudson River Day Line
Hudson Tubes
Long Island Railroad
New York Central Railroad
New York, New Haven &
Hartford RR
Public Service Bus Lines*
Quaker City Bus Co.

WINE

Chateau Martin Wine
Gallo Wine*
Harvey's Wines
Kijafa Wines
Manischewitz Wines*
Old Rabbinical Wines
Opici Wines
Petri Wine

To page 102

LEADING ADVERTISERS IN NEW YORK RADIO

TOP 25 NATIONAL SPOT

	Maximum No. of announcements in seven-day period
Borden's Instant Coffee	198
Pepsi Cola	193
Maxwell House Instant	187
Pepsodent Toothpaste	167
Regent Cigarettes	151
National Shoes	146
L & M Cigarettes	144
Manischewitz Wine	139
Nucoa Margarine	123
Robert Hall	114
Sinclair Oil	114
Rayco Seat Covers	113
Household Finance	113
North American Airlines	109
Easy Glamour Rug Cleaner	105
Good Humor Ice Cream	98
Libby's	96
Theingold Beer	96
Canada Dry Beverages	92
American Airlines*	89
Lallantine Beer**	88
Wall Mall	88
Blenderella	87
Pipley Clothes	77
Colgate Palmolive	75

TOP 20 LOCAL—REGIONAL

	Maximum No. of announcements in seven-day period
Grand Union	302
Sunset Appliances	260
Schaefer Beer†	257
Coca Cola Bottlers of New York	210
Strauss Auto Stores	208
Packard Dealers	184
New York News	182
Barney's Clothing Store	165
Eddie Duchin Story (Film)	157
Frost Appliance Stores	157
Knickerbocker Beer	154
Allen Carpet Shop	134
Dodge Dealers	128
New York Journal-American	123
That Certain Feeling (Film)	119
Godzilla (Film)	112
Cott Beverages	98
Jamaica Race Track	81
Belmont Raceway	78
Hoffman Beverages	74

NEW YORK HOMES USING RADIO

Projected against 17-county metropolitan families. Except where indicated, sets-in-use figures and projections are based on in-home only figures. Combined in- and out-of-home figures from Pulse were not available until the summer of 1955.

	Men.-Fri. 6-12 noon	Mon.-Fri. 12-6 p.m.	7 days 6 p.m.- 12 mid.	7 days 6 a.m.- 12 mid.
1948 Homes Using Radio	21.0%	23.6%	32.4%	25.2%
Projection	721,290	810,600	1,112,850	865,000
1951 Homes Using Radio	23.1%	22.9%	24.1%	22.4%
Projection	878,830	871,220	916,880	852,200
1952 Homes Using Radio	21.3%	21.7%	20.6%	20.3%
Projection	825,650	841,150	798,510	786,880
1953 Homes Using Radio	20.1%	20.5%	18.6%	18.8%
Projection	805,290	821,320	745,200	753,210
1954 Homes Using Radio	20.1%	21.1%	17.3%	18.4%
Projection	845,910	880,000	728,070	774,370
1955 Homes Using Radio	21.2%	22.0%	16.2%	18.5%
Projection	892,200	925,870	681,780	778,570
1956 Homes Using Radio	22.4%	23.9%	16.1%	19.2%
Projection	967,160	1,031,920	695,140	828,990
1956 % added by				
Out-of-home	21.9%	18.4%	27.3%	24.5%
1956 Total audience in and out of home—				
Homes Using Radio	27.3%	28.3%	20.5	23.9%
Projection	1,178,730	1,221,900	885,120	1,031,920

Source: Pulse, 1948 and 1951 through 1956 (yearly averages)

Pulse, total audience (includes in and out of home), 1956

*In addition to 89 announcements per week, American Airlines sponsors six nights of Music Till Dawn on WCBS Radio from 11:30 p.m. to early-morning. BAR reports, however, cover 6 a.m. to 12 midnight only. American Airlines gets credit for an estimated additional 500 spots.

*Half-sponsorship of six Dodger games (estimate of nine announcements per half-game plus 34 spot announcements).

Co-sponsorship of seven baseball games and one hour-and-a-half program plus 22 spot announcements.

Source: BAR Reports, Jan.-June, 1956

TOP TEN DAYTIME SHOWS

(Daytime Five-a-Week)

Program	Station	Highest 15-Min. Rating
Make Believe Ballroom* (10 a.m.)	WNEW	5.7
Make Believe Ballroom* (5:30 p.m.)	WNEW	5.5
Klavan and Finch*	WNEW	5.2
News—Harry Hennessey (7 a.m.)	WOR	5.1
Arthur Godfrey*	WCBS	5.0
Ford at 4*	WNEW	5.0
News—Prescott Robinson	WOR	5.0
Bing Crosby and Friends	WNEW	4.9
News—Harry Clark	WCBS	4.9
Helen Trent	WCBS	4.7
Rambling with Gambling*	WOR	4.7

*Additional quarter hour achieved Top Ten rating.

Source: Pulse, Dec. 1956

NEW YORK MARKET (17-COUNTIES)

Per Cent of U.S. Totals

Metropolitan New York U.S. Totals % of U.S.

Population	14,124,600	165,811,500	8.5
Families	4,326,300	48,600,400	8.9
Radio Homes*	4,317,670	46,990,860	9.2
Effective Buying Income	\$28,954,669,000	\$265,601,325,000	10.9
Total Retail Sales	17,069,367,000	185,543,993,000	9.2
Food	4,380,677,000	41,548,160,000	10.5
Dining & Drinking Places	1,835,993,000	13,608,385,000	13.5
General Merchandise	1,984,292,000	24,036,192,000	8.3
Apparel	1,889,512,000	11,772,746,000	16.0
Household Furnishings	1,079,582,000	9,515,253,000	11.3
Automotive	2,243,498,000	35,998,069,000	6.2
Gas Stations	609,230,000	11,685,599,000	5.2
Furniture, Building, Hardware	738,303,000	13,879,643,000	5.3
Rugs	423,332,000	5,554,416,000	7.6

Source: Sales Management Survey of Buying Power, 1956

*Nielsen Coverage Service No. 2

TOP FIVE EVENING SHOWS

(Evening Multi-Weekly)

Program	Station	Highest 15-Min. Rating
News—Lyle Van (6 p.m.)	WOR	5.1
Make Believe Ballroom*	WNEW	4.9
News Extra—John Wingate (6:15 p.m.)	WOR	4.7
News—Henry Gladstone	WOR	4.7
Lowell Thomas (6:45 p.m.)	WCBS	4.6
News—Allan Jackson (6 p.m.)	WCBS	4.6

*Additional quarter hour achieved Top Five rating.

Source: Pulse, Dec. 1956

ADVERTISING TIME PERIODS

Time Period	No. of Announcements	% of Total Announcements
Early Morning (6-9 a.m.)	2001	22.4
Late Morning (9 a.m.-11:59 a.m.)	1553	17.4
Early Afternoon (12 noon-2:59 p.m.)	1489	16.7
Late Afternoon (3 p.m.-5:59 p.m.)	1358	15.2
Early Evening (6 p.m.-8:59 p.m.)	1493	16.7
Late Evening (9 p.m.-12 mid.)	1041	11.7
Morning (6 a.m.-11:59 a.m.)	3554	39.8
Afternoon (12 noon-5:59 p.m.)	2847	31.9
Evening (6 p.m.-12 mid.)	2534	28.4
Daytime (6 a.m.-5:59 a.m.)	6401	71.7
Nighttime (6 p.m.-12 mid.)	2534	28.4

Source: BAR Report, week ending Feb. 28, 1956

TOP TEN EVENING SHOWS

(Evening Once-a-Week)

Program	Station	Highest 15-Min. Rating
Jack Benny*	WCBS	4.8
Walter Winchell	WOR	4.8
Make Believe Ballroom*	WNEW	4.3
Football (Sat. 6:15 p.m.)	WCBS	4.1
Basketball (Sun. 10 p.m.)	WINS	3.8
Gunsmoke	WCBS	3.8
Jukebox Jury	WCBS	3.8
Mitch Miller*	WCBS	3.8
Sunday Serenade*	WNEW	3.8
Art Ford (Sat., Sun.)	WNEW	3.5

*Additional quarter hour achieved Top Ten rating.

Source: Pulse, Dec. 1956

HOW ADVERTISERS USE NEW YORK RADIO

SHORT TERM SATURATION

Radio's flexibility is best illustrated by the short-term saturation campaign in which the buyer concentrates his announcements during a limited period in order to launch a new product or model, or intensify his advertising pressure to meet a temporary market condition.

DODGE DEALERS (Week of February 28)

WCBS : 14 day announcements— 6 night announcements
WMCA : 24 day announcements—18 night announcements
WMGM : 13 day announcements—14 night announcements
WNEW : 12 day announcements— 8 night announcements
WOR : 13 day announcements— 6 night announcements
Total : 128 announcements

REGENT CIGARETTES (Week of June 23)

WABC : 15 day announcements— 9 night announcements
WMCA : 18 day announcements— 6 night announcements
WMGM : 17 day announcements—10 night announcements
WNEW : 35 day announcements— 9 night announcements
WOR : 1 day announcement — 6 night announcements
WRCA : 19 day announcements— 6 night announcements
Total : 151 announcements

MAXWELL HOUSE—REGULAR (Week of April 18)

WABC : 6 morning ann.—1 afternoon ann.
WCBS : 6 day ann.—1 evening ann.
WINS : 6 morning ann.
WMCA : 4 morning ann.—2 afternoon ann.
WMGM : 10 day ann.—1 evening ann.
WOR : 13 day ann.
WRCA : 5 day ann.—3 evening ann.
Total : 58 announcements

MAXWELL HOUSE—INSTANT (Week of June 23)

WCBS : 59 day announcements
WOR : 82 day announcements—46 night announcements
Total : 187 announcements

PROGRAM SPONSORSHIP

Although announcement schedules are most prevalent in New York radio, many advertisers continue to prefer complete program or partial program sponsorship. Metropolitan Life buys programs—all in morning time periods to tell New Yorkers about better health. Note that the WCBS and WRCA programs compete directly with each other. Colgate Palmolive confines its spot radio buying to short news programs (mostly five-minute, occasionally two-minute). In February, Colgate used 74 newscasts on independent station, WMCA. In April and June, the figure was cut back to 45-48 newscasts.

METROPOLITAN LIFE (Weeks of Feb. 25, April 28 and June 23)

WCBS : 6 quarter-hour newscasts (8-8:15 a.m.)
WRCA : 6 ten-minute newscasts (8-8:10 a.m.)
WOR : 6 John Gambling quarter-hours (7:30-7:45 a.m.)
Total : 18 programs

COLGATE PALMOLIVE (Week of February 25)

WMCA : 74 five-minute ann. (week of April 28)
48 five-minute newscasts (week of June 23)
39 five-minute newscasts
6 two-minute newscasts
Total : 167 programs

SUNSET APPLIANCES STORES (Week of Feb. 25)

WMCA : 38 10-minute programs—3 ann.
WMGM : 1 60-minute program — 1 30-minute program
32 15-minute programs—53 ann.
WNEW : 4 15-minute programs— 1 10-minute program
Total : 260 minutes

HORIZONTAL SATURATION

Tracing the course of Lever Bros.' Pepsodent Toothpaste—spot radio's number one advertiser in 1956—provides a fascinating study in media planning. The account plunged heavily into New York radio in early '56, cut back somewhat by April and continued to decrease its schedules in June and October. Aside from some spots on the independent stations in afternoon and evening time periods to reach teenagers, the bulk of Pepsodent announcements are slotted in the early morning. That spot radio has paid off for Pepsodent can be gleaned from the following: as of January '57, the client was back with its biggest schedule to date. Another big horizontal saturation advertiser is Sinclair Oil. Sinclair uses three network and two independent stations to reach motorists at peak driving periods.

PEPSODENT TOOTHPASTE (Week of February 25)

WCBS : 19 early morning announcements
WINS : 6 morning ann.—5 afternoon ann.
WMCA : 20 early-morning announcements
WMGM : 20 early-morning ann.—10 night ann.
WNEW : 22 early-morning-ann.—12 day ann.—5 night ann.
WOR : 23 early-morning announcements
WRCA : 25 early-morning announcements
Total : 167 announcements

PEPSODENT TOOTHPASTE (Week of April 28)

WCBS : 19 early-morning announcements
WMCA : 20 early-morning announcements
WMGM : 20 early-morning ann.—10 night ann.
WNEW : 22 early-morning ann.—10 day ann.—7 night ann.
WOR : 25 early-morning announcements
Total : 133 announcements

PEPSODENT TOOTHPASTE (Week of June 23)

WCBS : 22 early-morning announcements
WNEW : 22 early-morning ann.—10 day ann.—7 night ann.
WOR : 23 early-morning announcements
Total : 84 announcements

PEPSODENT TOOTHPASTE (Week of October 20)

WCBS : 22 early-morning announcements
WOR : 23 early-morning announcements
Total : 45 announcements

SINCLAIR GASOLINE & OIL (Week of February 25—similar schedules during weeks: April 28, June 23)

WABC : 15 early-morning ann.—16 early-evening ann.
WINS : 10 early-morning ann.— 5 early-evening ann.
WMGM : 6 early-morning ann.—20 early-evening ann.
WOR : 15 early-morning ann.— 3 early-evening ann.
WRCA : 10 early-morning ann.—14 early-evening ann.
Total : 114 announcements

LONG-TERM HORIZONTAL SCHEDULE

Although using radio on a small scale, Sealtest is both a horizontal and a long-term advertiser. It uses 10 spots per week but confines the entire schedule to morning radio and divides campaign between network and independent station.

SEALTEST DAIRY PRODUCTS (Weeks of Feb. 25, April 28 and June 23)

WCBS : 6 morning announcements
WNEW : 6 morning announcements
Total : 12 announcements

MARKET-WIDE SATURATION ADVERTISERS

Pepsi Cola and Coca Cola are examples of advertisers who use many stations, all time periods and a variety of approaches—programs, participations, station breaks—to saturate the market during spring and summer.

PEPSI COLA (Week of April 28; week of June 23 approximately same)

- WABC : 6 15-minute daytime programs*
3 daytime announcements
- WCBS : 24 daytime announcements
- WINS : 26 daytime announcements
- WNEW : 31 daytime ann.—18 night ann.
- WOR : 20 daytime ann.—13 night ann.
- WRCA : 31 daytime ann.— 9 night ann.

Total : 193 announcements

*Each 15-minute program credited with three announcements

COCA-COLA (Week of February 23)

- WCBS : 1 late-afternoon announcement
- WMCA : 1 morning announcement
- WMGM : 1 evening announcement
- WNEW : 4 morning ann.—5 evening ann.

Total : 12 announcements

COCA-COLA (Week of April 28)

- WABC : 10 daytime ann.—3 evening ann.
- WCBS : 8 daytime ann.—5 night ann.
- WINS : 9 day ann.—6 night ann.
- WMCA : 24 day ann.—5 night ann.
- WMGM : 12 early-morning ann.—6 late afternoon ann.
- WNEW : 16 day ann. (mostly early-morning)
5 evening announcements
- WOR : 9 early-morning ann.—1 late afternoon ann.
- WRCA : 19 day ann.—7 night ann.

Total : 145 announcements

COCA-COLA (Week of June 23)

- WABC : 12 day ann.—1 evening ann.
- WCBS : 15 day ann.—7 night ann.
- WINS : 20 day ann.—8 night ann.
- WMCA : 36 day ann.—7 night ann.
- WMGM : 25 day ann.—4 early-evening ann.
- WNEW : 28 day ann.—6 night ann.
- WOR : 13 day ann.—1 early-evening ann.
- WRCA : 20 day ann.—7 night ann.

Total : 210 announcements

PERSONALITY-SHOW SATURATION

Many advertisers shape their New York campaigns around the "live sell" of the market's local personalities. Typical example is *Life Magazine*, which provides the personalities with copies of its issues and lets the stars talk about whatever interests them. Libby commercials are based on the "live" recommendation of eight WCBS and five WNEW personalities.

LIFE MAGAZINE (Week of February 28)

- WABC : 13 day participations—3 night participations
- WCBS : 7 day participations—4 night participations
- WMCA : 6 morning participations
- WMGM : 9 day participations—5 night participations
- WNEW : 14 day participations—2 night participations
- WOR : 7 day participations—3 night participations

Total : 73 participations

LIBBY FOOD PRODUCTS (Week of April 28)

- WCBS : 41 day participations—5 night participations
- WNEW : 23 day participations—6 night participations

Total : 75 participations

SATURATION WITH PERIODIC BOOSTS

Grand Union employed moderate schedule of 31 announcements in February. It then tied in with Triple S Trading Stamps and bought 188 announcements. In June, the number jumped even higher: 302 spots with nighttime getting a good chunk of the schedule.

GRAND UNION STORES (Week of February 25)

- WABC : 7 day ann.—11 night ann.
- WCBS : 1 morning ann.— 6 early-evening ann.
- WOR : 2 morning ann.— 2 early-evening ann.
- WRCA : 2 evening announcements

Total : 31 announcements

GRAND UNION STORES (Week of April 28)

- WABC : 8 day ann.—10 night ann.
- WCBS : 13 day ann.—26 night ann.
- WMCA : 29 day ann.— 7 night ann.
- WNEW : 31 day ann.—21 night ann.
- WOR : 20 day announcements
- WRCA : 21 day ann.— 2 night ann.

Total : 188 announcements

GRAND UNION STORES (Week of June 23)

- WABC : 11 day ann.— 6 night ann.
- WCBS : 11 day ann.—11 night ann.
- WINS : 26 day ann.—17 night ann.
- WMCA : 19 day ann.—16 night ann.
- WMGM : 38 day ann.— 9 night ann.
- WNEW : 15 day ann.—15 night ann.
- WOR : 64 day ann.—42 night ann.
- WRCA : 2 morning announcements

Total : 302 announcements

SEASONAL CAMPAIGN

Soft drink and beer clients are big seasonal advertisers in New York. Schaefer Beer used a single once-weekly 15-minute program in February, upped its schedule to co-sponsorship of five baseball games plus two half-hour programs in April. During June, a heavy saturation campaign was added to baseball schedule. Good Humor Ice Cream used no spot radio in February and April but bought a seven-station schedule of 85 spots in June.

SCHAEFER BEER (Week of February 25)

- WOR : 1 15-minute program

SCHAEFER BEER (Week of April 28)

- WOR : 1 15-minute program
- WMGM : 5 baseball games (co-sponsorship)
2 30-minute programs (co-sponsorship)

SCHAEFER BEER (Week of June 23)

- WOR : 1 15-minute program
- WMGM : 7 baseball games (co-sponsorship)
1 1 1/2-hour program (co-sponsorship)
13 day ann.— 9 night ann.
- WABC : 28 day ann.— 6 night ann.
- WINS : 16 day ann.— 9 night ann.
- WMCA : 27 day ann.—10 night ann.
- WNEW : 40 day ann.—15 night ann.

Total : 257 announcements

GOOD HUMOR ICE CREAM (Week of June 23)

- WABC : 2 morning announcements
- WINS : 4 day ann.—3 early-evening ann.
- WMCA : 15 day ann.—5 early-evening ann.
- WMGM : 15 day ann.—9 early-evening ann.
- WNEW : 18 day ann.—7 night ann.
- WOR : 3 day ann.—7 night ann.
- WRCA : 10 day ann. (weekend)—2 evening ann. (weekend)
4 night announcements

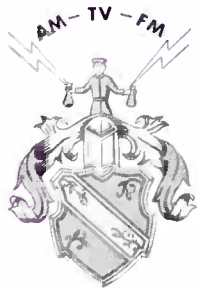
Total : 104 announcements



They may laugh
when you sit down
at the tuba, but...

Nielsen proves you're right
about **WKZO-TV**
in **KALAMAZOO—**
GRAND RAPIDS

WKZO-TV delivers more viewers nighttime DAILY than the second station delivers MONTHLY, day or night! Ask Avery-Knodel for ALL the comparisons!



The Feltzer Stations

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

NIELSEN NCS No. 2, NOVEMBER, 1956

Station	No. of TV Homes in Area	Monthly Homes Reached	DAYTIME		NIGHTTIME	
			Weekly NCS Circ.	Daily NCS Circ.	Weekly NCS Circ.	Daily NCS Circ.
WKZO-TV	633,120	489,170	421,820	292,720	464,530	378,080
Station B	512,980	372,000	310,720	203,170	348,140	278,660

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Kalamazoo-Grand Rapids and Greater Western Michigan
Avery-Knodel, Inc., Exclusive National Representatives

YOU CAN GET A REGIONAL NETWORK

How Mrs. Tucker's Shortening custom-tailored a 38-station TV network

To the advertiser who wants to use network TV, but whose distribution is less than national, the approach taken by Anderson, Clayton & Co. for one of its brands of shortening is of special interest.

This product, Mrs. Tucker's Shortening, is distributed in the center of the country, in an area bounded by the Mississippi on the east and the Rockies on the west, from Canada to the Mexican border. In the north, distribution runs as far east as Evansville, Indiana. To cover this area effectively via network TV, the company was able to get a lineup of 38 NBC stations for participations in *Today*.

While custom-built networks are commonplace in radio, the seller's market in network television makes these arrangements rare in video. The desirability of regional TV skeins to advertisers with limited distribution is obvious, but the networks have not been particularly anxious to tailor limited lineups to individual advertisers' needs. Opposition to such plans is encountered on the station level, particularly from those stations omitted from a proposed list.

Despite these difficulties, Anderson, Clayton & Co., through the Bryan Houston agency, was determined to use network TV. It felt the prestige and impact of a well-known show would help to counter the heavy advertising of its national competitors. It wanted the merchandising potential of a personality like Garroway. It liked the idea of a regional network which could be expanded as distribution grew.

Company and agency pursued their aim aggressively and were able at last to take advantage of the unique circumstances of *Today's* telecast hours. The plan was devised by Robert H. Boulware, associate media director at Houston.

Today is seen from 7-9 a.m. EST. A third hour is telecast for stations in the Central Time Zone. When Daylight Saving Time begins, the third hour is fed to those eastern cities which remain on Standard Time and are therefore on the same clock-hour basis as Central Daylight markets. For this reason, the network can sell its Central Zone feed separately only during non-Daylight months.

With two participations a week in the final half-hour of *Today*, the campaign began on November 1, 1956. It will continue through April as the brand's main advertising effort. The November-April schedule coincides with the peak selling season for shortening.

Merchandising efforts have been tied to the show. Shelf cards and window streamers for the shortening feature Dave Garroway's picture. The star visited the company's sales convention at the start of the campaign.

Mrs. Tucker's has set aside part of its budget to supplement its network TV in the markets which produce most of its sales. The brand is strongest in those areas where it has been established the longest, particularly in the Southwest. There, radio is used as the supplementary medium because it is felt that it provides more thorough coverage than TV.

In other markets, prime nighttime television is bought to reach the audience not exposed to the daytime commercials. Since the messages are beamed essentially to women, and not all women are available to daytime television, the agency considers this additional advertising especially important.

With the network and local TV, about 75%-80% of the company's \$1,000,000 ad budget is invested in television.

Mrs. Tucker's Foods is the only regional advertiser on the network at the moment, but NBC says it would attempt to arrange any lineup an advertiser might require to meet its specific marketing problems. The status of regional network use on ABC and CBS is as follows:

ABC: At this time, the network has no regional networks in operation. It would accept such business if sought by an advertiser, but would rather have several advertisers sponsor the same show in different regions than set up a smaller network for a single advertiser.

CBS: At the moment, one show is being sponsored on a regional basis. On alternate weeks, *Person to Person* is sponsored in the East by Amoco and in the rest of the country by the Theo. Hamm Brewing Co. (*Time-Life* takes the remaining weeks.)

Of course, all three networks operate regional webs and old time radio networks on the West Coast. **END**

WARNER BROS. RATINGS

START **BIG**

AND GET **BIGGER!**

14.8

4-month average with Warner Bros.

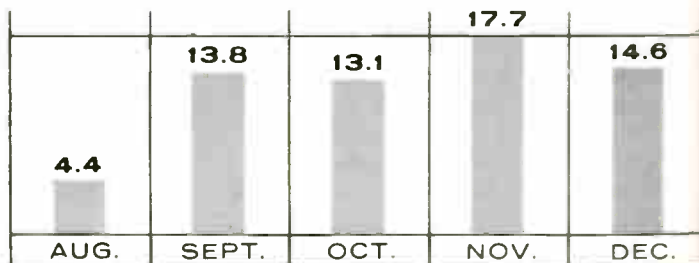
On WBZ-TV's "Boston Movietime", (5:00-6:30 P.M., Mon.-Fri.) ratings shot up with the start of programming Warner Bros. features from the previous month's 4.4 to a rousing 13.8. Succeeding months saw ratings go even higher, and stay up!

13.8

first month of Warner Bros.

4.4

before Warner Bros.



These ARB Ratings Demonstrate Not Only The Tremendous Audience PULL... But Also the Solid STAYING-POWER Of These History-Making Warner Hits!

write or call

a.a.p. Inc.

345 Madison Ave., N. Y. C. MUrray Hill 6-2323

CHICAGO

75 E. Wacker Drive • DEarborn 2-4040

DALLAS

1511 Bryan Street • RIVERSIDE 7-8553

LOS ANGELES

9110 Sunset Boulevard • CRestview 6-5686

WHY CAN'T WE SWAP SPOT FRANCHISES?

An agency man's provocative proposal to reach for wider audiences

BY VICTOR SEYDEL

V.P., Director of Radio and TV, Anderson & Cairns

A client of ours has one of the most desirable night-time station breaks in the New York market, adjacent to two top-rated shows. He is, of course, reaching a very large audience—but he has been in the same period for over a year. By this time he feels that he would like to expose his message to other portions of the public.

He cannot afford to buy an additional spot. At the same time he is reluctant to give up his present adjacency, for he knows he will not be able to get it back. Nor does he enjoy the prospect of trying to find another adjacency as good as the one he now controls.

There must be a number of other spot advertisers in a similar position.

I propose that these advertisers be permitted to trade equivalent adjacencies for their mutual benefit. This would allow them to obtain broad coverage while protecting their positions in the medium.

This is precisely what is now done by the multi-brand company which has several spot schedules. When one product's schedule has saturated its audience, the company can take the product out of this time period and replace it.

It is done every day, and is considered good, sound business for everyone concerned.

Why should not the one-brand company, or the one with only one brand in TV, or the one with a small budget, have the right to do exactly the same thing? What real difference is there between a switch in adjacencies made by two such concerns and a switch made by the subsidiary brands of a large company, particularly when the products are completely unrelated?

In effect, the large advertiser today may have an unfair advantage over his smaller competitors, since by such schedule switching he can obtain benefits in coverage now denied to the others.

Actually, such swapping would be very much like the arrangements network advertisers make between themselves when one seeks an alternative sponsor to take over half of a weekly sponsored show.

My own clients have been interested in the idea. I have discussed it with people at other agencies and seen their eyes light up. Station and rep salesmen, too, have appeared enthusiastic, seeing the move as a real service to their clients.

However, from brief conversations with station management people, I sense considerable reluctance to try such a plan. They fear it might serve as a bad precedent and be abused.

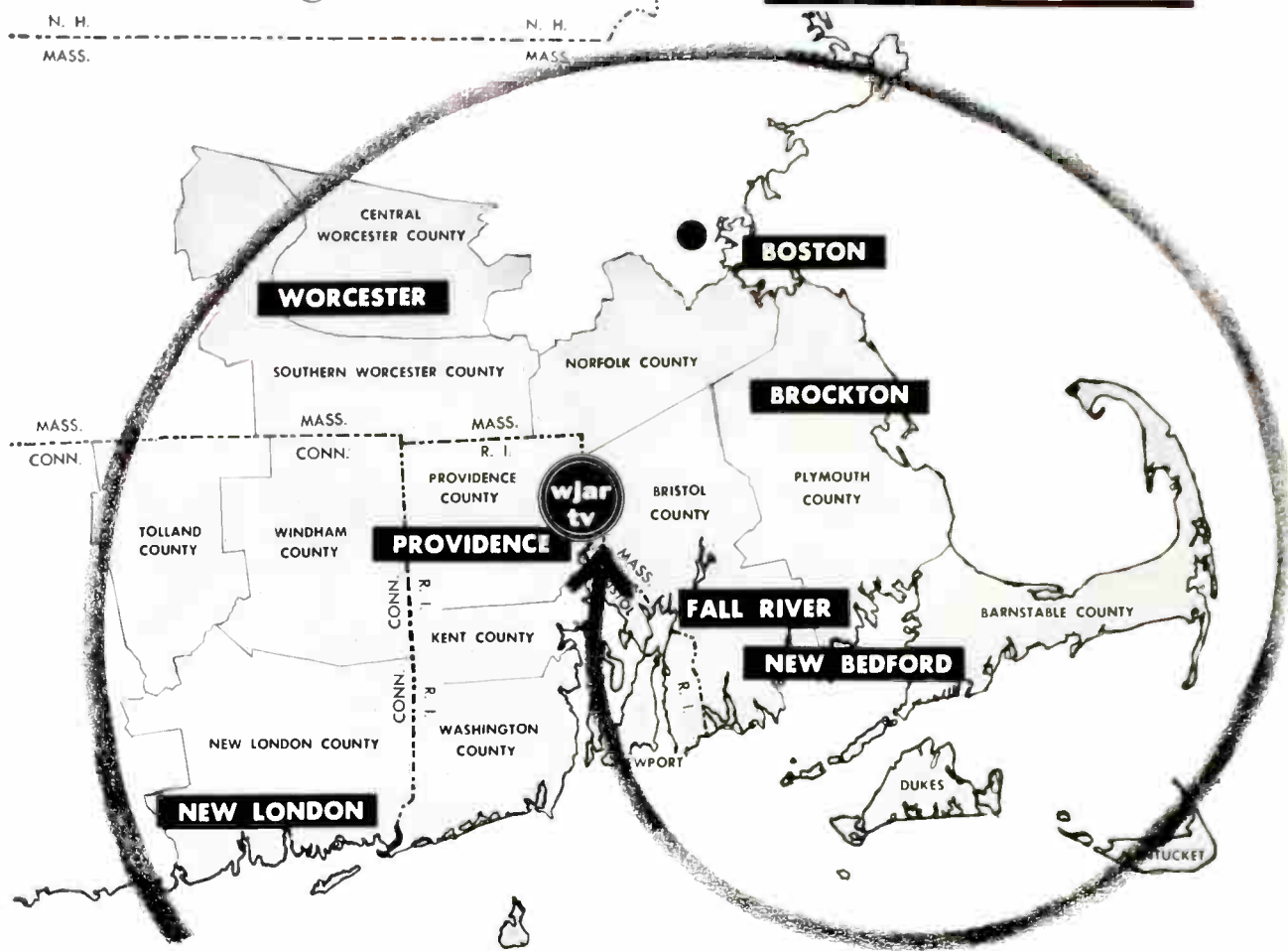
As an agency man, I don't understand how it could be abused. The station would still be master of its own house, approving an even exchange of time on a temporary basis between advertisers whose business they already carry. Incidentally, the number of advertisers in a position to make such switches at any one time on a station would be limited.

Some station men argue that good availabilities open up frequently, making swapping unnecessary. But there is often a difference in interpretation of "good," depending on whether it is made from the buyer's or the seller's point of view. We all know, in any event, that top-rated franchises become available infrequently.

It is also argued that in a four-week period a high-

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This is the Southeastern New England Market... 810,700 Homes!



WJAR-TV Channel 10
Reaches More of These Homes
Every Day Than Any Other
Television Station*

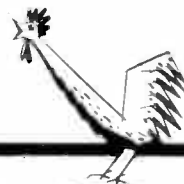
*A. C. NIELSEN
 NCS No. 2 Survey
 Spring, 1956
 Check your Nielsen for extent
 of Channel 10 bonus area.

Represented by
 WEED Television

wjar-tv
 CHANNEL

10

PROVIDENCE, RHODE ISLAND
 A service of The Outlet Company



CAN YOU NAME ANY COMMERCIALS YOU LIKED?

CAN YOU NAME ANY COMMERCIALS YOU DISLIKED?

CAN YOU NAME ANY PRODUCTS YOU BOUGHT BECAUSE OF TV?

"I BOUGHT IT BECAUSE OF TELEVISION" - 3

Television Magazine's Continuing Brand Study—No. 14 on Los Angeles

Used car dealers are responsible for the commercials most widely disliked by Los Angeles viewers. The commercials of the automobile manufacturers themselves, however, rank among the best liked commercials in this market. And 2% of those interviewed said they bought their automobiles as a result of TV advertising.

These facts about TV commercials and their influence on buying habits are based on 550 completed interviews in the Los Angeles market, conducted by Pulse in December, 1956, for TELEVISION MAGAZINE's Continuing Brand Study.

Viewers were asked to name (a) products they had bought because of TV, (b) commercials they liked, and (c) commercials they disliked.

Two thirds of the Los Angeles viewers surveyed could name products they had purchased because of the influence of TV. Reflecting the importance of local brands in this West Coast market, five of the 32 products named by more than 1% of those queried are distributed regionally.

The results of this survey provide further testimony to the ability of local and regional advertisers to achieve as much impact from TV as their big-budget national competitors.

Asked to name commercials they particularly liked or considered outstanding, better than one out of

three respondents mentioned Rheingold beer. On the Coast, Rheingold makes heavy use of a cartoon employing UPA's Mr. Magoo character.

(So far, these cartoons have not been used in the brewer's other distribution area in the East. Rheingold was not mentioned as a favorite commercial when viewers in the New York City area were surveyed; see the December issue of TELEVISION MAGAZINE.)

Hamm's, another major beer brand, also ranked high among liked commercials. Mentioned by 16.4% of the respondents, it placed third.

It was in response to the question, "Can you name any commercials you didn't like?", that the hometown advertisers scored most heavily. Of the 20 commercials named by more than 1% of the respondents, five were for specific automobile dealers. Tied for first place with Caruso Dodge-Plymouth was the general response, "used cars." A local gym and a furniture store were also cited.

Since most of the advertisers use hard-sell commercials on fairly heavy schedules, some degree of viewer irritation would seem inevitable.

In a parallel survey of the Chicago area, automobile dealers also ranked high among disliked commercials. Pitchmen and products associated with them received unfavor-

To next page

SALES ATTRIBUTED TO TV— DECEMBER 1956

Most-mentioned brands

	No. of Respondents	% of Total Respondents
1. Tide	29	5.3
2. Gleem	27	4.9
3. Ipana	21	3.8
4. Crest	19	3.5
5. Hamm's	17	3.1
5. Rheingold	17	3.1
7. Cheerios	15	2.7
7. Bosco	15	2.7
9. Kellogg's cereals (all types)	14	2.6
9. Colgate	14	2.6
9. Cheer	14	2.6
12. M.J.B. coffee	13	2.4
12. Kraft Cheese	13	2.4
14. Revlon Misc.	12	2.2
15. Folger's coffee	9	1.6
15. Butternut	9	1.6
15. Pepsodent	9	1.6
15. Glass Wax	9	1.6
19. Winston	8	1.5
19. Maxwell House coffee	8	1.5
19. Fab	8	1.5
19. Joy	8	1.5
23. L & M	7	1.3
23. Brisk	7	1.3
23. Revlon lipstick	7	1.3
23. Aquametics	7	1.3
23. Dial	7	1.3
23. Jet Bon Ami	7	1.3
29. Flav-R-Straws	6	1.1
29. Burgomeister	6	1.1
29. Nestle's	6	1.1
29. Rinso	6	1.1
Could name none	184	33.5
Total Responses	893	
Total Respondents	550	

"I BOUGHT IT BECAUSE OF TELEVISION" *Continued*

Tide, Gleem and Ipana lead TV-inspired purchases in Los Angeles

able mention from Chicagoans and New Yorkers alike. Pitchmen were not singled out by Los Angeles respondents.

On sales attributed to TV, however, the responses from the three markets were fairly similar. Most of the TV-inspired purchases were low-cost, high-turnover items that were heavily advertised on TV. Soaps, toothpastes, beers and coffees were most prominent on the list.

Tide, Gleem and Ipana, in that order, were the leaders. The cigarettes that won customers via TV were, as in the other cities, filter brands. In Los Angeles, Winston and L&M were the most frequently mentioned.

In general, it is difficult to find a relationship between commercials liked (or disliked) and sales attributable to television. Some brands, however, ranked high both as well-liked commercials and TV-inspired purchases.

The best-liked of all commercials, Rheingold, tied for fifth place with Hamm's in sales attributed to TV. Hamm's ranked third among liked commercials. Ipana held the third spot on the bought-because-of-TV scale, and was sixth among liked commercials. The TV-sales leader, Tide, was fourteenth among favored commercials.

Later this year, a re-survey of these three markets will be published, indicating what changes have occurred in the ranking of brands bought because of television and in commercials that are liked or disliked.

In the April issue, TELEVISION MAGAZINE will publish the results of its continuing survey on recall of TV advertising in relation to brand usage. TV families will be asked to name banks, breads, deodorants and gasolines that they recall having been advertised on TV, and will be asked to name which they actually use. END

SALES ATTRIBUTED TO TV—DECEMBER 1956

All Products with Three or More Mentions

Product Category	Brand	No. of Respondents	Product Category	Brand	No. of Respondents
Automobiles	Ford	5	Revlon	lotion	5
	Buick	2		Hazel Bishop	4
Beers	Hamm's	17	Deep Magic	4	
	Rheingold	17	Pamper	3	
	Burgemeister	6	Prell	3	
	Pabst	4	Breck	3	
	Schlitz	3	Revlon hair spray	3	
Cereals	East Side	3	Drugs	Super Anahist	3
	Cheerios	15		Bufferin	3
	Kellogg's	14	Food	Bosco	15
	Wheaties	5		Kraft Cheese	13
	Trix	5		Morton's pot pies	4
Sugar Jets	3	Snowdrift shortening		4	
Winston	8	Jell-O		3	
Cigarettes	L & M	7		Lipton Soup Mix	3
	Marlboro	5		Knudson Dairy Prod.	3
	Kent	4		Globe A-1 Flour	3
	Viceroy	4		Campbell Soups	3
	Pall Mall	4		Soaps & Cleansers	Tide
	Chesterfield	3	Cheer		14
	M.J.B.	13	Joy		8
	Folger's	9	Fab		8
	Butternut	9	Dial		7
	Maxwell House	8	Jet Bon Ami		7
Nestle's	6	Rinso	6		
Lipton Tea	4	Vel	5		
Sanka	3	Ajax	5		
Hills Bros.	3	Ad	4		
Coffee & Tea	Nescafe	3	Lux Liquid	3	
	Yuban	3	S.O.S. Pads	3	
	Gleem	27	Ivory Soap	3	
	Ipana	21	Dash	3	
	Crest	19	Miscellaneous	Glass Wax	9
	Colgate	14		Flav-R-Straws	6
	Revlon Misc.	12		Johnson's Floor Wax	4
	Pepsodent	9		Remington Shaver	3
	Brisk	7		Saran Wrap	3
	Revlon lipstick	7		Glamorene	3
Aquametics	7				

COMMERCIALS LIKED—DISLIKED

Can you name any commercials you liked or found particularly outstanding?

	No. of Respondents	% of Total Respondents
1. Rheingold	195	25.5
2. Ford	161	29.3
3. Hamm's beer	90	16.4
4. Snowdrift shortening	26	4.7
5. Chevrolet	14	2.6
6. Ipana	11	2.0
6. Dodge	11	2.0
8. Winston	10	1.8
9. L & M cigarettes	9	1.6
9. Jell-O	9	1.6
11. Bank of America	7	1.3
11. East Side beer	7	1.3
11. Bardahl lubricant	7	1.3
14. Revlon	6	1.1
14. Tide	6	1.1
14. Westinghouse	6	1.1
14. Alka-Seltzer	6	1.1
Could name none	85	15.5
Total Responses	813	
Total Respondents	550	

Can you name any commercials you didn't like?

	No. of Respondents	% of Total Respondents
1. H. J. Caruso, Dodge-Plymouth dealer	48	8.7
1. Used cars	48	8.7
3. Maywood-Bell, Ford dealer	24	4.4
4. L & M cigarettes	21	3.8
5. Vic Tanney gym	18	3.3
6. Ford	13	2.4
7. Rheingold beer	12	2.2
8. McCreedy Pontiac	11	2.0
9. Yeakel Bros. auto dealer	9	1.6
9. Gallo wine	9	1.6
11. Hamm's beer	8	1.5
11. Winston cigarettes	8	1.5
11. Chevrolet	8	1.5
11. Hub furniture	8	1.5
11. Freeway Pontiac	8	1.5
16. Snowdrift shortening	7	1.3
16. Clorets	7	1.3
18. Jackson Wheeler	6	1.1
18. Nestle's Instant Coffee	6	1.1
18. All cigarettes	6	1.1
Could name none	188	34.2
Dislike all	10	1.8
Total Responses	643	
Total Respondents	550	

BRAND STUDIES IN 1956 ISSUES

	Chicago	Los Angeles	New York
Automobiles	July, Nov.	Sept.	June, Oct.
Beers	July, Nov.	Sept.	June, Oct.
Cigarettes	July, Nov.	Sept.	June, Oct.
Detergents	Feb., April	April	Jan., Feb., April
Headache Remedies	Feb., April	April	Jan., Feb., April
Heavy Appliances	July, Nov.	Sept.	June, Oct.
Teas	Feb., April	April	Jan., Feb., April
Television Sets	Feb., April	April	Jan., Feb., April

Who is the Man with the Black Tar Heels?

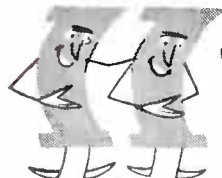


He's YOUR best salesman in the Tar Heel State—**WTVD**—the No. 1 station for the Durham-Raleigh Market.

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

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

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

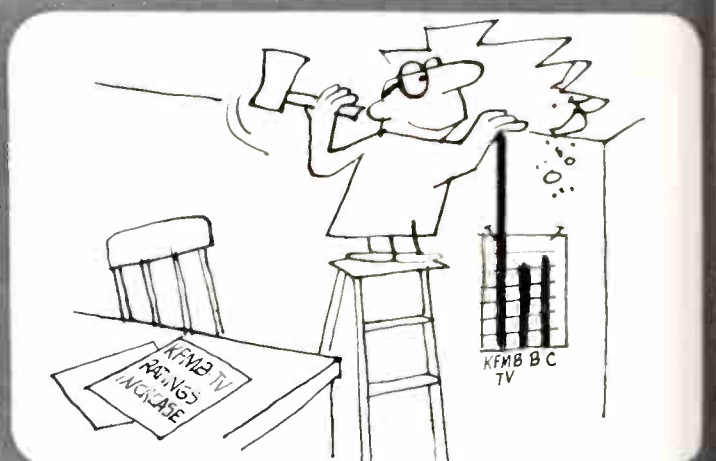
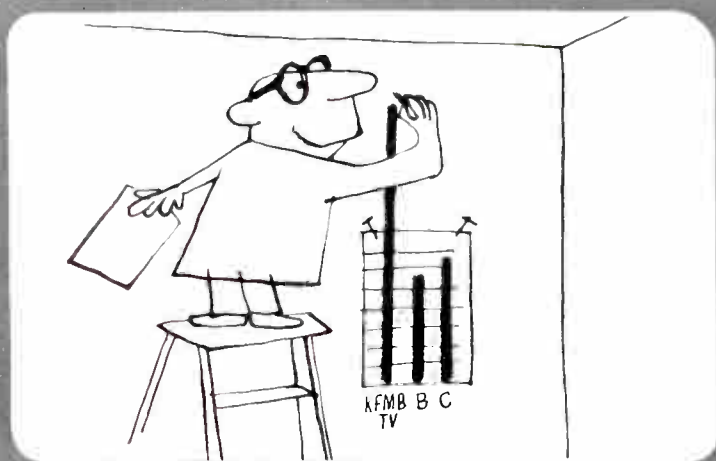
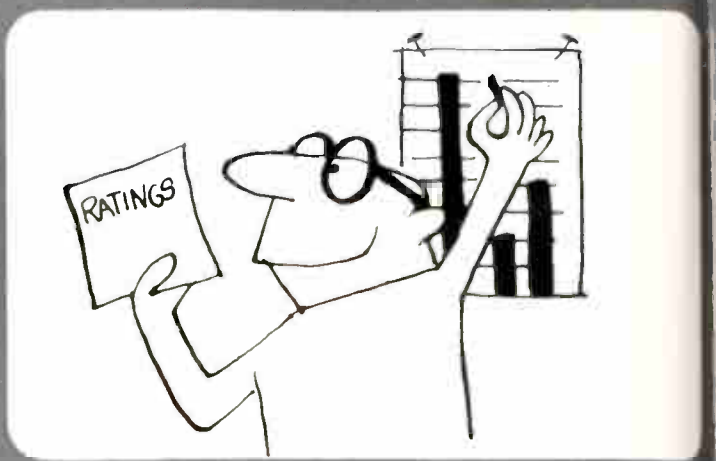


WTVD

**CHANNEL ELEVEN
ABC for Durham-Raleigh**

**Call Edward PETRY & CO.
about this must buy in NORTH CAROLINA**

Our ratings are higher in saturated San Diego!



Of the top 50 shows in the San Diego Market, 49 are on KFMB-TV. Eight of the top 50 are Channel 8 produced local programs. The 33rd show in the market is on Station A. Channel 8's top program has the highest Nielsen rating recorded on the West Coast in the December report.*

In San Diego there are more people, watching Channel 8 more, than ever before.

* Nielsen, Dec. 1956

KFMB 8 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 FEBRUARY

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" for June, 1955 and March 1956, two reports made by the U.S. Bureau of Census for the Advertising Research Foundation.

TELEVISION MAGAZINE is now in the process of re-evaluating all coverage definitions, and will publish new data in March. (See Special Report No. 5, "Interpreting the Nielsen Coverage Service No. 2," in January's TELEVISION MAGAZINE. Reprints are now available.)

ARF data updated on county basis

A comparison of the ARF county figures of March 1, 1956 and those of TELEVISION MAGAZINE of the same date, shows a difference of less than 1%. TELEVISION MAGAZINE's March 1 estimates were based on projections of the previous ARF study of June, 1955. This study correlated NBC and TELEVISION MAGAZINE's estimates with Census data to arrive at their nationwide county-by-county figures. TELEVISION MAGAZINE will project the ARF figures on a county-by-county basis every month. These estimates will be correlated to TV coverage areas to enable TELEVISION MAGAZINE to arrive at updated figures for television markets.

The sets credited to each market are those covered by the station with the maximum coverage in that market. It must be remembered that the statistics for each market are based on the coverage of one station only. Figures for other stations in a market will vary according to channel, power, etc.

Basic to any estimates of set circulation or market data for specific TV areas is definition of coverage.

It is impossible to define coverage in terms of signal contour alone. Evidence of viewing must be weighed.

In many areas, individual markets have been combined in a dual-market listing wherever there is almost 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 VHF *only*.

Note: Definition of market coverage by counties appears in TELEVISION MAGAZINE's recently published Market book. Also in that volume is a directory of U.S. TV homes by counties, as of August 1. ▶

CIRCULATION AS OF FEBRUARY 1, 1957

TOTAL U.S. TV HOMES 39,250,000
 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 January 1, 1957.

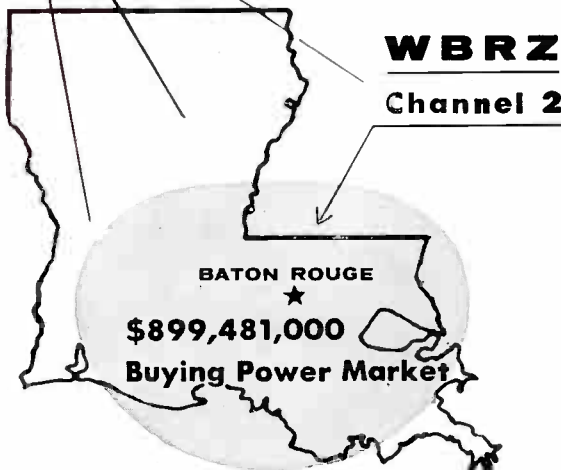
Market & Stations—% Penetration	TV Homes
ABILENE-SWEETWATER, Tex.—76.3 KRBC-TV (N); KPAR-TV (C)	66,648
ADA, Okla.—63.1 KTEN (A,C,N)	94,280
AGANA, Guam KUAM-TV (C,N)	††

Market & Stations—% Penetration	TV Homes
AKRON, Ohio—42.4 WAKR-TV† (A)	†80,380
ALBANY, Ga.—46.2 WALB-TV (A,N)	48,930
ALBANY-SCHENECTADY-TROY, N.Y.—90.0 WCDA-TV†*** (C); WTRI† (A); WRGB (N) †183,044 (WCDA-TV, Albany, N.Y., operates satellite WCDB-TV, Hagaman, N. Y.)	464,000
ALBUQUERQUE, N.M.—53.9 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	63,665
ALEXANDRIA, La.—56.3 KALB-TV* (A,C,N)	66,027

Market & Stations—% Penetration	TV Homes
ALTOONA, Pa.—87.6 WFBG-TV (A,C,N)	411,433
AMARILLO, Tex.—71.2 KFDA-TV (A,C); KGNC-TV (N)	74,592
AMES, Iowa—88.8 WOI-TV (A,C)	233,468
ANCHORAGE, Alaska—71.0 KENI-TV (A,N); KTVA (C)	24,835
• ANDERSON, S.C.—75.7 WAIM-TV† (C)	†88,870
• ANN ARBOR, Mich.—20.9 WPAG-TV†	†22,470
ARDMORE, Okla. KVSO-TV (N)	††
ASHEVILLE, N.C.—62.8 WISE-TV† (C,N); WLOS-TV (A)	358,216 †41,195
ATLANTA, Ga.—76.3 WAGA-TV (C); WLW-A (A); WSB-TV (N)	550,063
AUGUSTA, Ga.—60.7 WJBF-TV (A,N); WRDW-TV (C)	130,334
AUSTIN, Minn.—79.8 KMMT (A)	107,043
AUSTIN, Tex.—77.0 KTBC-TV (A,C,N)	135,182
BAKERSFIELD, Cal.—82.0 KBAK-TV† (A,C); KERO-TV (N)	130,934 †76,269
BALTIMORE, Md.—86.8 WAAM (A); WBAL-TV (N); WMAR-TV (C)	659,204
BANGOR, Me.—85.6 WABI-TV (A,N); W-TWO (C)	92,259
BATON ROUGE, La.—59.6 WAFB-TV† (C); WBRZ (A,N)	188,176 †87,314
BAY CITY-SAGINAW, Mich.—90.0 WNEM-TV (A,N); WKNX-TV† (A,C)	298,564 †82,371
BEAUMONT, Tex.—73.0 KRDM-TV (A, C)	120,086
BELLINGHAM, Wash.—73.1 KVOS-TV (C)	71,025
BETHLEHEM-ALLENTOWN-EASTON, Pa.—29.5 WLEV-TV† (N); WGLV† (A)	†76,962
BIG SPRING, Tex.—66.0 KBST-TV (C)	26,650
BILLINGS, Mont.—42.7 KOOK-TV (A,C,N)	24,825
BINGHAMTON, N.Y.—90.0 WNBF-TV (A,C,N)	439,470
BIRMINGHAM, Ala.—63.2 WABT (A,N); WBRC-TV (C)	335,334
BISMARCK, N.D.—66.3 KBMB-TV (C); KFVR-TV (A,N)	23,269
BLOOMINGTON, Ill.—57.5 WBLN-TV† (A)	†51,721
BLOOMINGTON, Ind.—90.0 WTTV (N) (Includes Indianapolis, Ind.)	568,710
BLUEFIELD, W.Va.—60.5 WHIS-TV (N)	175,899
BOISE, Ida.—65.3 KBOI (C); KIDO-TV (A,N)	55,472
BOSTON, Mass.—90.0 WBZ-TV (N); WNAC-TV (A, C)	1,288,440
BRIDGEPORT, Conn.—15.4 WICC-TV† (A)	†73,147
BRISTOL, Va.-Tenn.—55.9 WCYB-TV (A,N)	220,883
BUFFALO, N.Y.—90.0 WBEN-TV (C); WBUF-TV† (N); WGR-TV (A,C,N)	*462,780 †189,601
BURLINGTON, Vt.—85.8 WCAX-TV (C)	*149,479

Only  sunshine reaches more homes
 in this **BILLION DOLLAR MARKET**

© WBRZ-TV



AUDIENCES are MARKETS

NIGHT — from 5 p. m. to sign-off — Monday thru Friday
 WBRZ rated highest in 125 quarter hours out of a total of 149.

and

DAY — from 12 noon to 3:30 p. m. — Monday thru Friday
 WBRZ rating tops all others combined.

from a study by American Research Bureau, Inc., encompassing 31 parishes and counties in Louisiana and Mississippi.

WBRZ Channel **2**
BATON ROUGE, LOUISIANA

Power: 100,000 watts
Tower: 1001 ft.
NBC-ABC
 Represented by Hollingbery

Market & Stations—% Penetration	TV Homes
BUTTE, Mont.—59.5 KXLF-TV (A)	15,110
ADILLAC, Mich.—78.4 WWTV (A,C)	140,247
CAPE GIRARDEAU, Mo.—60.2 KFVS-TV (C,N)	167,654
CARLSBAD, N.M. KAWE-TV	††
ARTHAGE-WATERTOWN, N.Y.—89.6 WCNY-TV (A,C)	*83,826
EDAR RAPIDS, Iowa—87.2 KCRG-TV (A); WMT-TV (C)	222,030
HAMPAIGN, Ill.—79.1 WCIA (C,N)	351,889
HARLESTON, S.C.—67.9 WCSC-TV (A,C); WUSN-TV (N)	136,764
HARLESTON-HUNTINGTON, W.Va.—72.5 WCHS-TV (C); WHTN-TV (A); WSAZ-TV (N)	388,729
HARLOTTE, N.C.—70.6 WBTV (A,C,N)	477,330
HATTANOOGA, Tenn.—62.0 WDEF-TV (A,C); WRGP-TV (N)	164,175
HEYENNE, Wyo.—46.5 KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Neb.)	**51,691
CHICAGO, Ill.—90.0 WBMM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,033,866
CHICO, Cal.—63.8 KHSL-TV (A,C)	70,240
CINCINNATI, Ohio—90.0 WCPO-TV (A); WKRC-TV (C); WLW-TV (N)	573,480
CLEVELAND, Ohio—90.0 WEWS (A); KYW-TV (N); WJW-TV (C)	1,146,150
COVIS, N.M. KICA-TV (C)	††
COLORADO SPRINGS-PUEBLO, Colo.—55.5 KKTV (A,C); KRDO-TV (N); KCSJ-TV (N)	56,356
COLUMBIA-JEFFERSON CITY, Mo.—69.9 KOMU-TV (A,N); KRCG-TV (C)	94,640
COLUMBIA, S.C.—60.4 WIS-TV (A,N); WNOC-TV† (C)	137,056 †47,695
COLUMBUS, Ga.—63.6 WDAK† (A,N); WRBL-TV (A,C)	152,345 †63,223
COLUMBUS, Miss.—41.4 WCBI-TV (C,N)	46,247
COLUMBUS, Ohio—90.0 WBNS-TV (C); WLW-C (N); WTVN (A)	500,400
DRPUS CHRISTI, Tex.—46.4 KRIS-TV (A,N); KVDO-TV† (A,C); KSIX-TV (C)	61,309 †44,939
DALLAS-FT. WORTH, Tex.—76.7 KRLD-TV (C); WFAA-TV (A,N); KFJZ-TV; WBAP-TV (A,N)	542,992
DANVILLE, Ill.—44.7 WDAN-TV† (A)	†74,066
AVENPORT, Iowa—ROCK ISLAND, I.—89.8 WOC-TV (N); WHBF-TV (A,C)	303,489
DAYTON, Ohio—90.0 WHIO-TV(C); WLW-D (A,N)	476,010
AYTONA BEACH, Fla.—54.0 WESH-TV	32,060
DECATUR, Ala.—49.8 WMSL-TV† (C,N)	†30,906
DECATUR, Ill.—73.9 WTVP† (A,N)	†158,723
DENVER, Colo.—78.3 KBTU (A); KLZ-TV (C); KOA-TV (N); KTVR	252,76†

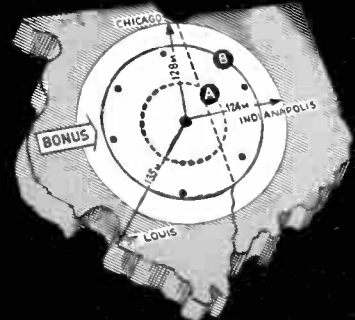
Market & Stations—% Penetration	TV Homes
DES MOINES, Iowa—87.2 KRNT-TV (C); WHO-TV (N)	231,335
DETROIT, Mich.—WINDSOR, Can.—90.0 WJBK-TV (C); WWJ-TV (N); WXYZ-TV (A); CKLW-TV	1,356,120
DICKINSON, N.D.—38.5 KDIX-TV (C)	20,020
DOTHAN, Ala.—50.2 WTVY (A,C)	36,573
DULUTH, Minn.—SUPERIOR, Wis.—71.3 KDAL-TV (A,C); WDSM-TV (C,N)	111,973
DURHAM, N.C.—66.3 WTVD (A,N)	293,046
EASTON-BETHLEHEM-ALLENTOWN, Pa.—29.5 WGLV† (A); WLEV-TV† (N)	†76,962
EAU CLAIRE, Wis.—71.9 WEAU-TV (A,N)	73,448
EL DORADO, Ark.—56.0 KRBB (N)	50,378
ELKHART, Ind.—(See South Bend, Ind.)	
ELMIRA, N.Y.—36.2 WTV† (A,N)	†44,244
EL PASO, Tex.—JUAREZ, Mex.—80.3 KILT-TV; KRQD-TV (A,C); KTSM-TV (N); XEJ-TV	74,611
ENID, Okla.—79.8 KGEO-TV (A)	237,665
ERIE, Pa.—90.0 WICU (A,N); WSEE-TV† (A,C)	*121,590 169,707
EUGENE, Ore.—51.2 KVAL-TV (A,N) (Operates satellite KPIC-TV, Roseburg, Ore.)	**83,782
EUREKA, Cal.—60.5 KIEM-TV (A,C,N)	25,878
EVANSVILLE, Ind.—HENDERSON, Ky.—63.5 WFIE-TV† (A,N); WTVW (A); WEHT† (C)	184,522 †106,339
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C)	††
FARGO, N.D.—56.2 WDAY-TV (A,N) (See also Valley City, N. D.)	98,326
FAYETTEVILLE, N.C.—31.2 WFLB-TV† (A,C,N)	21,830
FLORENCE, S.C.—60.3 WBTW (A,C,N)	151,968
FT. DODGE, Iowa—20.5 KQTV† (N)	†19,979
FT. LAUDERDALE, Fla.—(See Miami, Fla.)	
FT. MYERS, Fla.—63.5 WINK-TV (A,C)	21,977
FT. SMITH, Ark.—72.6 KFSA-TV† (A,C,N)	†34,201
FT. WAYNE, Ind.—53.3 WIN-TV (A,C); WKJG-TV† (N)	†129,605
FT. WORTH-DALLAS, Tex.—76.7 KFJZ-TV; WBAP-TV (A,N); KRLD-TV (C); WFAA-TV (A,N)	542,992
FRESNO-TULARE, Cal.—81.6 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N); KVVQ†	207,823 †174,779
GALVESTON-HOUSTON, Tex.—82.6 KGUL-TV (C); KPRC-TV*** (N); KTRK-TV (A) (KTRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	499,255
GRAND FORKS, N.D. KNOX-TV (N)	††
GRAND JUNCTION, Colo. KREX-TV (A,C,N)	††
GRAND RAPIDS, Mich.—90.0 WOOD-TV (A,N)	430,740



44th TV MARKET
Television Magazine August 1956



- for • BLOOMINGTON
• CHAMPAIGN-URBANA
• DANVILLE
• DECATUR
• SPRINGFIELD



1,700,800 People
in A and B Contour
THE FIRST . . . AND ONLY VHF
COVERING THIS GREAT
MARKET

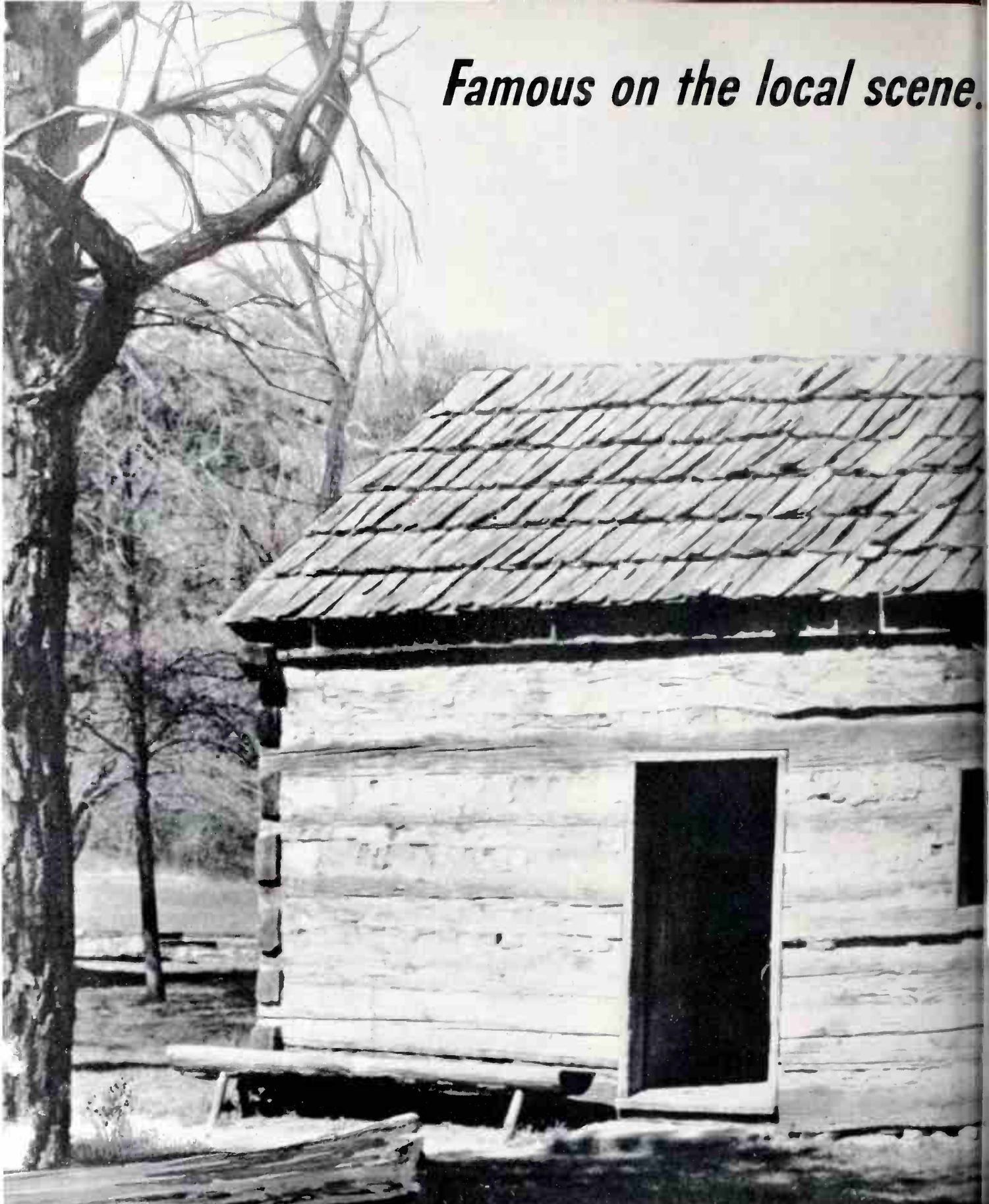
1000 ft. ANTENNA
100,000 WATTS

In the WCIA area is the largest
farm income covered by any station
on maximum power. Here's No. 1
U. S. FARM MARKET! Supporting
data on request.

GEO. P. HOLLINGBERY,
Representative

STUDIOS | TRANSMITTER
CHAMPAIGN | SEYMOUR

Famous on the local scene.



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.



et known throughout the nation.

The folks at Knobs Creek, Ky., first knew
Lincoln as a boy who lived in this cabin.
The country knew him later as a great,
warm-hearted President.

Storer, too, had a humble origin . . . was
known first as the operator of a little 100-watt
radio station in Toledo; but the country
now acclaims Storer Stations as leaders
in their markets; in community service,
in programming and in effective salesmanship.

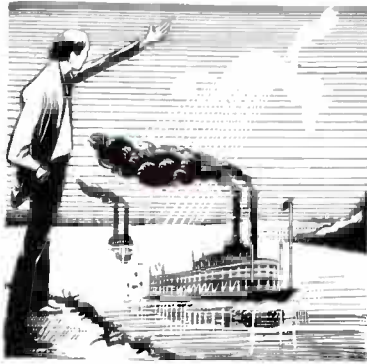
A Storer station is a *local* station.

625 Madison Avenue, New York 22 • Plaza 1-3940

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

SALES OFFICES



'WAY OUT IN FRONT!

Oldtime steamboat races along our Ohio River Valley were often close, and hazardous to put your money on. Quite different from today's audience race among TV stations. When you put your money on WSAZ-TV, you've picked *THE* winner. Survey after survey gives the title to this 69-county giant — and the latest Nielsen is no exception. Consider these WSAZ-TV margins over the next-best station:

95,670 more homes per month
99,430 more homes per week
101,130 more daytime homes, weekdays

100,580 more nighttime homes, weekdays

WSAZ-TV steams with comparable popularity across a four-state domain wherein almost \$4,000,000,000 buying power awaits advertisers who like to ride with the winner. The gangway is down at any Katz office.

WSAZ-TV
CHANNEL 3

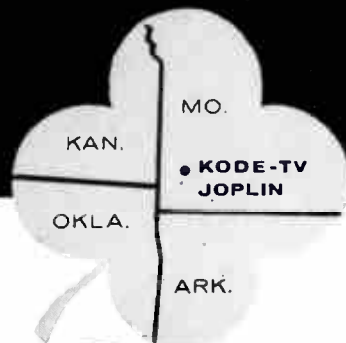
HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WGKV, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
GREAT BEND, Kan.—67.5 KCKT-TV (N)	72,786	KEARNEY, Neb.—58.5 KHOL-TV (A,C,N) (Operates satellite KHPL-TV, Hayes Center, Neb.)	*78,535
GREAT FALLS, Mont.—37.7 KFBB-TV (A,C,N)	25,537	KLAMATH FALLS, Ore. KOTI (A,C,N)	††
GREEN BAY, Wis.—84.7 WBAY-TV (C); WFRV-TV (A,C)	220,709	KNOXVILLE, Tenn.—53.1 WATE-TV (A,N); WBIR-TV (C); WTVK-TV† (A,C)	185,507 180,454
GREENSBORO, N.C.—73.9 WFMY-TV (A,C)	333,140	LA CROSSE, Wis.—63.4 WKBT (A,C,N)	103,066
GREENVILLE-WASHINGTON, N.C.—62.9 WNCT (A,C); WITN (N)	150,784	LAFAYETTE, Ind.—76.8 WFAM-TV† (C)	56,771
GREENVILLE-SPARTANBURG, S.C.—67.2 WFBC-TV (N); WSPA-TV (C)	291,929	LAFAYETTE, La.—50.9 KLFY-TV (C)	65,767
HANNIBAL, Mo.—QUINCY, Ill.—84.3 KHQA-TV (C); WGEM-TV (A,N)	161,044	LAKE CHARLES, La.—65.5 KPLC-TV (A,N); KTAG-TV† (C)	82,780 152,234
HARLINGEN-WESLACO, Tex.—55.4 KGBT-TV (A,C); KRGV-TV (N)	59,769	LANCASTER, Pa.—90.0 WGAL-TV (C,N)	619,290
HARRISBURG, Ill.—46.9 WSIL-TV† (A)	†30,549	LANSING, Mich.—90.0 WJIM-TV (A,C,N); WTOM-TV†	335,880 †61,363
HARRISBURG, Pa.—77.8 WCMB-TV†; WHP-TV† (C); WTPA† (A,N)	†198,282	LAREDO, Tex.—21.4 KHAD-TV (A,C,N)	*3,276
HARRISONBURG, Va.—65.4 WSVA-TV (A,C,N)	102,518	LAS VEGAS-HENDERSON, Nev.—65.5 KLAS-TV (C); KSHO-TV; KLRJ-TV (A,N)	19,848
HARTFORD-NEW BRITAIN, Conn.—58.5 WHCT† (C); WNBC† (N)	†287,635	LAWTON, Okla.—69.0 KSWO-TV (A)	49,939
HASTINGS, Neb.—70.6 KHAS-TV (N)	84,280	LEXINGTON, Ky.—31.0 WLEX-TV† (A,N)	†38,856
HATTIESBURG, Miss.—56.3 WDAM-TV (A,N)	63,786	LIMA, Ohio—73.5 WIMA-TV† (A,C,N)	†68,692
HENDERSON, Ky.—EVANSVILLE, Ind.—63.5 WEHT† (C); WFIE-TV (A,N); WTVW (A)	184,522 †106,339	LINCOLN, Neb.—81.8 KOLN-TV (A,C)	162,284
HENDERSON-LAS VEGAS, Nev.—65.5 KLRJ-TV (A,N); KLAS-TV (C); KSHO-TV	19,848	LITTLE ROCK-PINE BLUFF, Ark.—54.5 KARK-TV (N); KTHV (C); KATV (A,C)	152,357
HONOLULU, T.H.—73.9 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	**100,372	LOS ANGELES, Calif.—90.0 KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	2,052,360
HOUSTON-GALVESTON, Tex.—82.6 KPRC-TV*** (N); KTRK-TV (A); KGUL-TV (C) (KTRK, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	499,255	LOUISVILLE, Ky.—72.0 WAVE-TV (A,N); WHAS-TV (C)	486,506
HUNTINGTON-CHARLESTON, W.Va.—72.5 WHTN-TV (A); WSAZ-TV (N); WCHS-TV (C)	388,729	LUBBOCK, Tex.—61.3 KCBD-TV (A,N); KDMB-TV (C)	101,817
HUTCHINSON-WICHITA, Kan.—70.1 KTWH (C); KAKE-TV (A); KARD-TV (N)	233,592	LUFKIN, Tex.—51.2 KTRK-TV (N) (Optional satellite of KPRC-TV, Houston, Tex.)	39,280
IDAHO FALLS, Ida.—68.9 KID-TV (A,C,N)	39,906	LYNCHBURG, Va.—66.0 WLVA-TV (A,C)	195,838
INDIANAPOLIS, Ind.—90.0 WFBM-TV (A,N); WISH-TV (C) (See also Bloomington, Ind.)	630,720	MACON, Ga.—63.1 WMAZ-TV (A,C)	97,654
JACKSON, Miss.—44.9 WJTV (A,C); WLBT (N)	135,995	MADISON, Wis.—80.8 WISC-TV (C); WKOW-TV (A); WMTV† (A,N)	277,450 †114,864
JACKSON, Tenn.—55.9 WDXI-TV (C)	85,518	MANCHESTER, N.H.—90.0 WMUR-TV (A) (Circulation shown does not include Boston, Mass. where station has sizable share of audience.)	728,370
JACKSONVILLE, Fla.—62.4 WJHP-TV† (A,N); WMBR-TV (A,C)	259,211 †61,666	MARINETTE, Wis.—85.0 WMBV-TV (A,N)	150,907
JEFFERSON CITY-COLUMBIA, Mo.—69.9 KRCG-TV (C); KOMU-TV (A,N)	94,640	MARQUETTE, Mich.—46.2 WDMJ-TV (C)	39,637
JOHNSON CITY, Tenn.—50.7 WJHL-TV (A,C,N)	145,347	MASON CITY, Iowa—77.5 KGLO-TV (C)	113,136
JOHNSTOWN, Pa.—90.0 WARD-TV† (A,C); WJAC-TV (A,C,N) (Circulation shown does not include Pittsburgh, Pa. where station has sizable share of audience.)	544,230	MAYAGUEZ, P.R. WORA-TV (C)	††
JOPLIN, Mo.—67.1 KODE-TV (C)	102,383	MEDFORD, Ore.—42.9 KBES-TV (A,C,N)	36,100
JUNEAU, Alaska KINY-TV (C)	††	MEMPHIS, Tenn.—63.0 WBHQ-TV (A); WMCT (A,N); WREC-TV (C)	367,457
KALAMAZOO, Mich.—90.0 WKZO-TV (A,C)	508,680	MERIDIAN, Miss.—44.9 WTOK-TV (A,C,N)	87,880
KANSAS CITY, Mo.—88.7 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	516,111	MIAMI-FT. LAUDERDALE, Fla.—86.2 WCKT (N); WGBS-TV†; WITV† (A); WTVJ (C)	335,948 †196,866
		MIDLAND-ODESSA, Tex.—59.6 KMID-TV (A,N); KOSA-TV (C)	53,629

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the new

KODE TV

JOPLIN, MO.



NEW NAME – From KSWM-TV to KODE-TV. effective January 1, 1957.

NEW MANAGEMENT—Now affiliated with The Friendly Group, headed by Jack N. Berkman and John J. Laux of Steubenville, Ohio. New Vice President and General Manager is Harry Burke, former Vice President and General Manager of KFAB, Omaha, Nebraska.

HIGHER TOWER – 710 ft. above average terrain – 22% higher than any other station in KODE's 4-state coverage area.

HIGHER POWER – 316,000 watts of designed power – 71,000 watts more than any other station in this growing 4-state market. Covering 166,705 TV homes – out of range of "big-city" television. ½ billion dollar income.



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Harry Burke, Vice President and General Manager

A member of  The Friendly Group

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883,700 Prospective Customers Are Slipping Through Your Fingers



If You're MISSING THE BIG ST. JOSEPH MARKET

Just being on Kansas City or Omaha stations won't deliver the coverage you need in the big St. Joseph market. It takes KFEQ-TV to keep nearly a million prospective customers from slipping through your fingers.

POPULATION	883,700
FAMILIES	281,300
TV SETS IN AREA	173,097
EFFECTIVE BUYING INCOME	\$1,363,977,000
RETAIL SALES	\$ 944,953,000

(Sales Management 1956)

CHANNEL 2
CBS • ABC • NTA
KFEQ-TV 2
ST. JOSEPH, MISSOURI
A KENYON BROWN STATION
Blair Television Associates, Rep.

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
MILWAUKEE, Wis.—90.0 WISN-TV (A); WITI-TV; WTMJ-TV (N); WXIX† (C)	628,020 †254,668	PLATTSBURG, N.Y.—85.1 WPtZ (A,N)	*105,281
MINNEAPOLIS-ST. PAUL, Minn.—86.2 KEYD-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	658,810	POLAND SPRING, Me.—88.6 (Mt. Washington, N. H.) WMTW (A, C)	*247,855
MINOT, N.D.—51.8 KCBJ-TV (A,C,N)	18,065	PORTLAND, Me.—90.0 WCSH-TV (N); WGAN-TV (C)	187,290
MISSOULA, Mont.—35.6 KGVO-TV (A,C)	17,075	PORTLAND, Ore.—68.0 KGW-TV (A); KLOR-TV; KOIN-TV (C); KPTV† (N)	††329,015
MOBILE, Ala.—65.7 WALA-TV (A,C,N); WKRQ-TV (C)	158,782	PRESQUE ISLE, Me. WAGM-TV (C)	††
MONROE, La.—54.4 KNOE-TV (A,C,N)	111,535	PROVIDENCE, R.I.—90.0 WJAR-TV (A,N); WPRO-TV (C)	746,820
MONTGOMERY, Ala.—56.3 WCOV-TV† (A,C,N); WSFA-TV (A,N)	109,843 †76,890	PUEBLO-COLORADO SPRINGS, Colo.—55.5 KCSJ-TV (N); KKTV (A,C); KRDO-TV (N)	56,356
MUNCIE, Ind.—75.7 WLBC-TV† (A,C,N)	102,717	QUINCY, III.-HANNIBAL, Mo.—84.3 WGEM-TV (A,N); KHQA-TV (C)	161,044
MUSKOGEE, Okla.—78.1 KTVX (A) (Includes Tulsa, Okla.)	219,111	RALEIGH, N.C.—66.8 WNAO-TV† (A, C); WRAL-TV (N)	337,503 †113,122
NASHVILLE, Tenn.—56.5 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	304,188	RAPID CITY, S.D.—45.8 KOTA-TV (A,C,N)	14,651
NEW BRITAIN-HARTFORD, Conn.—58.5 WNBC† (N); WHCT† (C)	†287,635	REDDING, Cal. KVIP (N)	††
NEW HAVEN, Conn.—90.0 WNHC-TV (A,C,N)	857,340	RENO, Nev.—61.7 KOLO-TV (A,C,N)	33,502
NEW ORLEANS, La.—79.5 WDSU-TV (A,C,N); WJMR-TV† (A,C)	354,847 †133,387	RICHMOND, Va.—75.7 WRVA-TV; WTVR (A,C); WXEX-TV (Petersburg, Va.) (N)	212,320
NEW YORK, N.Y.—90.0 WABC-TV (A); WABD; WATV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	4,527,090	ROANOKE, Va.—66.4 WDBJ-TV (C); WLSL-TV (A,N)	263,353
NORFOLK, Va.—80.9 WTAR-TV (A,C); WTOV-TV†; WVEC-TV† (N)	292,171 †163,002	ROCHESTER, Minn.—77.1 KROC-TV (A,N)	102,516
OAK HILL, W.Va. WOAY-TV (A)	††	ROCHESTER, N.Y.—90.0 WROC-TV (N); WHEC-TV (A, C); WVET-TV (A,C)	*293,220
ODESSA-MIDLAND, Tex.—59.6 KOSA-TV (C); KMID-TV (A,N)	53,629	ROCKFORD, Ill.—88.7 WREX-TV (A,C); WTVQ† (N)	252,122 †142,096
OKLAHOMA CITY, Okla.—77.8 KWTW (A,C); WKY-TV (A,N)	294,796	ROCK ISLAND, III.-DAVENPORT, Iowa—89.8 WHBF-TV (A,C); WOC-TV (N)	303,489
OMAHA, Neb.—90.0 KMTV (A,N); WOW-TV (C)	305,730	ROME, Ga.—73.2 WROM-TV	126,671
ORLANDO, Fla.—60.2 WDBO-TV (A,C,N)	127,638	ROSWELL, N.M.—46.0 KSWI-TV (A,C,N)	29,517
OTTUMWA, Iowa—66.5 KTVO (C)	122,447	SACRAMENTO, Cal.—78.2 KBET-TV (C); KCCC-TV† (A) KCRA-TV (N)	335,023 †153,890
PANAMA CITY, Fla.—55.8 WJDM-TV (A,C,N)	22,161	SAGINAW-BAY CITY, Mich.—90.0 WKNX-TV† (A,C); WNEM-TV (A,N)	298,564 †82,731
PARKERSBURG, W. Va.—41.5 WTAP-TV† (A,C,N)	†37,582	ST. JOSEPH, Mo.—81.7 KFEQ-TV (C)	132,131
PENSACOLA, Fla.—66.6 WEAR-TV (A,C)	112,134	ST. LOUIS, Mo.—88.7 KSD-TV (N); KTV† (A,C) KWK-TV (C)	816,268 †324,058
PEORIA, Ill.—83.8 WEEK-TV† (N) WTVH-TV† (A,C)	†185,390	ST. PETERSBURG-TAMPA, Fla.—66.7 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	223,429 †160,869
PETERSBURG, Va.—75.7 WXEX-TV (N) (Includes Richmond, Va.)	212,320	SALINAS-MONTEREY, Cal.—78.5 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.)	98,077
PHILADELPHIA, Pa.—90.0 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	1,795,680	SALISBURY, Md.—85.6 WBOC-TV† (A,C)	†57,603
PHOENIX-MESA, Ariz.—73.5 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	136,896	SALT LAKE CITY, Utah—84.5 KSL-TV (C); KTVT (N); KUTV (A)	188,466
PINE BLUFF-LITTLE ROCK, Ark.—54.5 KATV (A,C); KARK-TV (N); KTHV (C)	152,357	SAN ANGELO, Tex.—52.7 KTXL-TV (A,C,N)	20,664
PITTSBURG, Kan.—68.3 KOAM-TV (A,N)	129,447	SAN ANTONIO, Tex.—70.9 KCOR-TV†; KENS-TV (A, C); WOAI-TV (A,N)	215,428
PITTSBURGH, Pa.—90.0 KDKA-TV (A,C,N); WENF† (A,C,N)	1,070,640 †334,322	SAN DIEGO, Cal.-TIAJUANA, Mex.—88.2 KFMB-TV (A,C); KFSD-TV (N); XETV (A)	294,705

Market & Stations—% Penetration	TV Homes
SAN FRANCISCO, Cal.—85.6 KGO-TV (A); KPIX (C); KRON-TV (N); KSAN-TV† (See Stockton, Cal.)	1,080,372 †218,235
SAN JOSE, Cal.—78.0 KNTV	230,124
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
SAN LUIS OBISPO, Cal. KVEC-TV (A,C)	††
SANTA BARBARA, Cal.—81.6 KEY-TV (A,C,N.) (Includes 33,046 TV homes in western portion of Los Angeles county.)	119,469
SAVANNAH, Ga.—64.5 WSAV-TV (N); WTOG-TV (A,C)	79,991
SCHENECTADY-ALBANY-TROY, N.Y.—90 WRGB (N); WCDA-TV†*** (C); WTRI† (A) (WCDA-TV operates satellite WCDB-TV, Hagaman, N.Y.)	464,000 †183,044
CRANTON-WILKES-BARRE, Pa.—80.7 WARM-TV† (A); WGBI-TV† (C); WBRE-TV† (N); WILK-TV† (A)	†240,442
EATTLE-TACOMA, Wash.—83.0 KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW	445,800
EDALIA, Mo.—68.2 KDRO-TV	40,576
HREVEPORT, La.—69.4 KSLA (A,C); KTBS-TV (A,N)	201,591
IOUX CITY, Iowa—87.4 KTIV (A,N); KVTV (A,C)	166,699
IOUX FALLS, S.D.—65.2 KELO-TV (A,C,N) (Operates satellite KDLO-TV, Florence, S. D.)	146,470
OUTH BEND-ELKHART, Ind.—66.9 WNBU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	†178,727
PARTANBURG-GREENVILLE, S.C.—67.2 WSPA-TV (C); WFBC-TV (N)	291,929
POKANE, Wash.—62.5 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	164,618
PRINGFIELD, Ill.—72.1 WICS† (A,N)	†107,429
PRINGFIELD-HOLYOKE, Mass.—90.0 WHYN-TV† (C); WWLP† (A,N)	197,820
PRINGFIELD, Mo.—64.4 KTTS-TV (C); KYTV (A,N)	114,914
TEUBENVILLE, Ohio—89.3 WSTV-TV (A,C) (Circulation shown does not include Pittsburgh, Pa.,—Allegheny county, 410,580 sets—where sta- tion has sizable share of audience.)	380,694
TOCKTON, Cal.—84.9 KQVR (Circulation shown includes Sacramento and San Francisco counties, Cal.) (See San Francisco, Cal.)	1,221,478
SUPERIOR, Wis.—DULUTH, Minn.—71.3 WDSM-TV (C,N); KDAL-TV (A,C)	111,973
SWEETWATER-ABILENE, Tex.—76.3 KPAR-TV (C); KRBC-TV (N)	66,648
SYRACUSE, N.Y.—90.0 WHEN-TV (A,C); WSYR-TV*** (N) (WSYR-TV operates satellite WSYE-TV, Elmira, N. Y.)	362,340
TACOMA-SEATTLE, Wash.—83.0 KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW	445,800
TALLAHASSEE, Fla. (See Thomasville, Ga.)	
TAMPA-ST. PETERSBURG, Fla.—66.7 WFLA-TV (N); WTWT (C); WSUN-TV† (A)	223,429 †160,869

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SOUTH BEND-
ELKHART
TELEVISION
AUDIENCE**

**ARB
RATINGS
NOV. 15 - NOV. 21**

RANK	PROGRAM	WSBT-TV	STATION "A"	STATION "B"
1.	What's My Line?	51.5		
2.	I Love Lucy	49.3		
3.	Ed Sullivan Show	47.2		
4.	NCAA-N. D. Football		44.5	
5.	I've Got A Secret	44.3		
6.	Red Skelton Show	41.2		
7.	Climax	39.5		
8.	\$64,000 Question	39.4		
9.	Jack Benny	37.7		
10.	Your Hit Parade		36.5	
11.	Perry Como Show		36.1	
12.	The Millionaire	35.5		
13.	Playhouse 90	35.1		
14.	Lassie	34.5		
15.	The Line-Up	34.5		
16.	Jackie Gleason Show	34.4		
17.	December Bride	34.3		
18.	Robin Hood	34.0		
19.	Alfred Hitchcock Presents	33.3		
20.	Gunsmoke	33.0		
21.	Chevy Show—Bob Hope		32.9	
22.	U. S. Steel Hour	32.8		
23.	People Are Funny		31.5	
24.	Loretta Young Show		31.5	
25.	\$64,000 Challenge	31.3		

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adds another
BIG LINK to its
great
COLUMBIA BASIN CHAIN

KBAS TV

EPHRATA-MOSES LAKE
Washington

IDAHO
OREGON

90th
U.S. MARKET

MORE exclusive coverage
to
KIMA-TV
Yakima, Washington
and
KEPR-TV and KLEW-TV
Pasco, Wash. Lewiston, Idaho

SEE WEED TELEVISION
PACIFIC N.W.
MOORE & ASSOC.

Market & Stations—% Penetration	TV Homes
TEMPLE-WACO, Tex.—66.6 KCEN-TV (N); KWIX-TV (A)	118,843
TERRE HAUTE, Ind.—84.3 WHI-TV (A,C)	189,651
TEXARKANA, Tex.—59.4 KCMC-TV (A,C)	152,642
THOMASVILLE, Ga.—TALLAHASSEE, Fla.—55.2 WCTV (A, C, N)	92,943
TOLEDO, Ohio—90.0 WSPD-TV (A,C,N)	369,990
TOPEKA, Kan.—77.0 WIBW-TV (A,C)	140,436
TRAVERSE CITY, Mich.—59.8 WPBN-TV (N)	33,972
TUCSON, Ariz.—65.0 KDWI-TV; KOPO-TV (C); KVOA-TV (A,N)	52,937
TULARE-FRESNO, Cal.—81.6 KVVG†; KFRE-TV (C); KJEO-TV† (A); KMJ-TV (N)	207,823 †174,779
TULSA, Okla.—74.0 KOTV (C); KVOO-TV (N); KTVX (Muskogee, Okla.) (A)	297,682
TUPELO, Miss. WTWV (N)	††
TWIN FALLS, Ida. KLIX-TV (A,C)	††
TYLER, Tex.—54.8 KLTV (A,C,N)	76,210
UTICA-ROME, N.Y.—90.0 WKTU (A,C,N)	160,380
VALLEY CITY, N.D.—56.3 KXJB-TV (C) (See also Fargo, N. D.)	109,958
WACO-TEMPLE, Tex.—66.6 KWIX-TV (A); KCEN-TV (N)	118,843
WASHINGTON, D.C.—86.4 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	647,599
WASHINGTON-GREENVILLE, N.C.—62.9 WITN (N); WNCT (A,C)	150,784
WATERBURY, Conn.—63.0 WATR-TV† (A)	†113,291
WATERLOO, Iowa—89.3 KWWL-TV (N)	227,324
WAUSAU, Wis.—65.9 WSAU-TV (A,C,N)	74,489
WESLACO-HARLINGEN, Tex.—55.4 KRGV-TV (N); KGBT-TV (A,C)	59,769
WEST PALM BEACH, Fla.—78.3 WEAT-TV (A,C); WJNO-TV (C,N)	101,086
WHEELING, W. Va.—86.1 WTRF-TV (A,N)	317,021
WICHITA-HUTCHINSON, Kan.—70.1 KAKE-TV (A); KARD-TV (N); KTVH (C)	233,592
WICHITA FALLS, Tex.—67.9 KFDX-TV (A,N); KSYD-TV (C)	92,142
WILKES-BARRE-SCRANTON, Pa.—80.7 WBRE-TV† (N); WILK-TV† (A); WARM-TV† (A); WGBI-TV† (C)	†240,442
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.—44.3 WMFD-TV (A, N)	78,033
WINSTON-SALEM, N.C.—71.9 WSJS-TV (N); WTOB-TV† (A)	342,208 †85,894
YAKIMA, Wash.—56.7 KIMA-TV† (A,C,N) (Operates satellites KLEW-TV, Lewiston, Ida. and KEPR-TV, Pasco, Wash.)	**†77,108
YORK, Pa.—81.2 WNOV-TV†; WSBA-TV† (A)	†102,842

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LOUISIANA**

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- TOWER 1,210 FEET Above Average Terrain
- AUDIENCE LEADERSHIP In Survey After Survey

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SHREVEPORT, LA.
PAUL H. RAYMER CO., INC.
National Representative

Market & Stations—% Penetration	TV Homes
YOUNGSTOWN, Ohio—69.4 WMJ-TV† (N); WKBN-TV† (A,C)	†190,761
YUMA, Ariz.—62.0 KIVA-TV (A,C,N)	18,792
ZANESVILLE, Ohio—66.5 WHIZ-TV† (A,C,N)	†51,862

• 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 JANUARY: 1

Market	Station	Channel
San Antonio, Tex.	KONO-TV	(12)

DUE TO OPEN IN FEBRUARY: 5

Market	Station	Channel
Caguas, P.R.	WKBM-TV	(11)
Clarksburg, W. Va.	WBLK-TV	(12)
Goodland, Kan.	KWGB-TV	(10)
Ironwood, Mich.	WFSJ-TV	(12)
Williston, N. D.	KUMU-TV	(8)

he endless humorous and bitter ales of "sponsor interference."

Given the formidable barriers hat the programmer must hurdle today, it is sometimes astonishing o see how much programming of quality actually gets on the air. This s often overlooked because undue oncentration on the new offerings eads to neglect of the total program ructure.

The simple fact is that the larger ortion of television programming t any period consists of vehicles hich have met the test of audience xposure and are therefore able to eturn season after season to the arm welcome of enthusiastic fol- owings. Five of the top-25 (ARB) f December 1951 were in the top-25 f December 1956, and 19 of the 951 top-25 are still going strong oday. Forty of the nighttime shows f that year are with us now.

our dramas have flexible formats

Critics forget that many of the o-called fixed patterns are nothing ore than broad, flexible formats in hich change takes place steadily. uch, for example, is the case with e hour drama, perhaps the cate- gory with the strongest survival ecord; today there are more in the ategory than ever before.

Unlike the fixed-focus half-hour lm series which tends to keep a airly stable appeal and rating under ormal competitive conditions, the ama program is rating-sensitive o story lines and performing names. is a form subject to great vari- tion in appeal, depending for the ost part upon a particular period's ichness or poverty in script. In a ery real sense, then, every season s a brand new one for the drama rogram.

In the same way, it would be a mistake to regard as tired and old- at the variety, comedy, spectac- urs, public service shows, musical roductions, news and special event hows. These, too, are subject to hange and refreshment in content nd style.

It was considerations of this kind hat led *New York Times* critic Jack Gould to write in mid-season: "Ob- viously, in the late days there has een a stimulating renewal of spe- cialized creative effort that requires some revision of those earlier and justified wails that TV was in the doldrums."

Gould, incidentally, was rather im- pressed with the richness of TV's weekend programming; he felt that the medium's main task lay in "up-

grading" the mid-week night shows.

Whether the debuts of next fall will meet with happier critical re- sponse than those of the fall of 1956, no one can say at this time. In a broad sense, however it may be possible to discern some aspects of TV programming's future course.

An interesting prediction is of- fered by Dan Seymour:

"The present is a transition period. We have largely ended, I think, the period of major experiment in form. This was characterized by the Weaver innovations of *Today*, *Home*, *Tonight*, the *Spectaculars*, *Wide*, *Wide World*, CBS's *Person to Person*, *Camera 3* and *Odyssey*.

"Such programs have opened the medium to the realization of the po- tential of the electronic camera. In my opinion, many major program de- velopments of the future will come out of applications of the techniques such programs pioneered.

"We are, I believe now entering the period of content, where the em- phasis will be on quality, depth, idea. To be more than a travelogue, for example, the technically magnifi- cent *Wide, Wide World* will have to

be given an additional dimension.

"Program content, in other words, will catch up with the potential es- tablished by the experimenters in form and technique. Ed Murrow has already shown what depth is possible with his *See It Now*."

Programs being readied for next year

A significant signpost of the fu- ture is the stress the networks are now putting on *long-term* prepara- tion of new properties. CBS has put \$2,600,000 in the hands of John Hauseman and his given him a year to prepare the *Seven Lively Arts* project. NBC likewise has producers readying programs for next year.

This approach seems likely to have a profound effect on the program- ming of the future. It represents TV's only serious chance of combat- ing the disruptive influences en- countered in the day-to-day frenzy of an industry that lives in a per- manently hopped-up condition.

Theater and motion picture pro- ducers have long been aghast at the spectacle of their TV counterparts racing about frantically in search of

To page 93

nice
work,
John



JOHN J. LAUX
WSTV-TV,
STEUBENVILLE

CODE 3 increased your Thursday

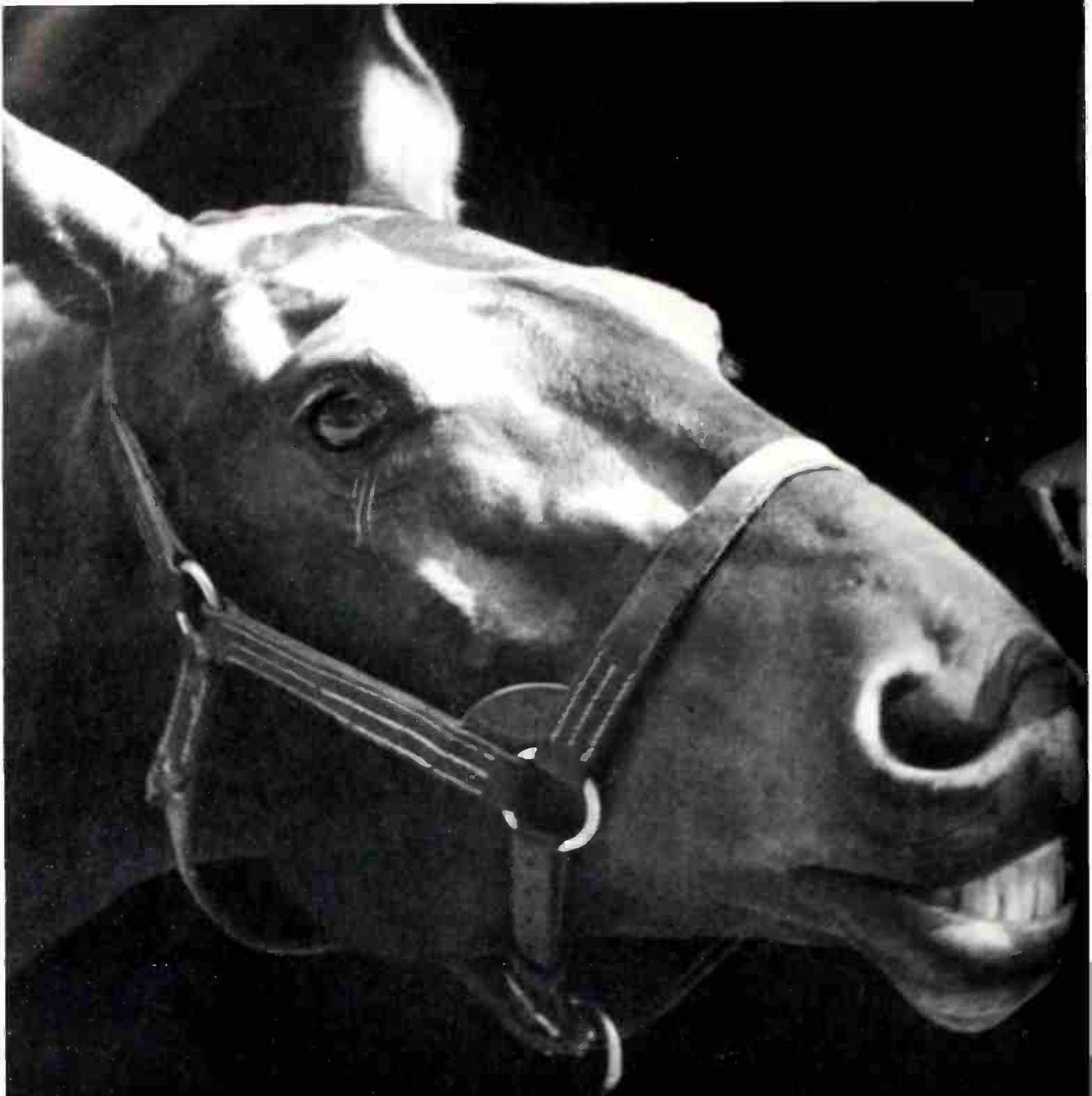
9:30-10:00 time slot rating 96.6%*

Sponsor: Stroh's Brewery



*ARB, Nov. 1956

for your market availabilities,
call, write or wire
ABC Film Syndication,
1501 Broadway, New York • LA 4-5050



Right from the horse's

To make sure you say what you mean . . . mean what you say!—put your message on film . . . check and recheck it with real live audiences before it's finally aired. Then there'll be no "fluffs"—no fault to find with what's said and done.

Furthermore, you schedule to best advantage, save time and money—when you use EASTMAN FILM.

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

Be sure to **FILM IN COLOR** . . . you'll be glad you did

script and talent for programs just a few weeks off. From TV's very beginning, the "last minute" way of doing things has been a serious problem.

In addition, the medium has had to live with the sudden cancellation, which creates an immediate need for a program substitute. Given intelligent planning now, the networks may be able to reduce the degree of confusion and off-the-cuff solutions to manageable proportions.

The crucial role of the writer appears to be winning more and more recognition as evidenced by steadily rising script budgets. The advertising fraternity has come a long way from the time when a client complained about script money for a Burns and Allen show on the grounds that "Everytime Gracie opens her mouth she says something funny, so what do we need a writer for?"

Today, you are more likely to hear a comment like: "If there must be money wasted, let it be in writing, for everything starts with those words on paper."

Viewer taste is constantly shifting

In the eyes of thoughtful observers, one of the most important of recent developments has been the change in TV from a medium concentrated in a few big cities to a truly national medium. This has meant a constantly sniffling audience taste from the purely metropolitan to the national, as in the case of the motion picture.

The decline of Milton Berle is cited as an example of what can happen as a result. Berle's humor, it is held, with its inherent Eastern big city appeal, attracted a smaller percentage of the total audience as it grew to national proportions.

In this connection, there has been much speculation about the troubles encountered by this season's *Stanley* show. Some observers feel that its almost provincial New York character necessarily limited its appeal nationally.

It is being said that Sid Caesar, too, may be endangering his position by narrowing his appeal to New York metropolitan and suburban groups.

On the other hand, Lawrence Welk is a latter-day phenomenon who, some feel, could not have approached his current success during TV's early period.

The question of what makes for country-wide appeal is, of course, basic. There are enough current ex-

amples of mistakes in this area to suggest that research could profitably be applied here.

In the meantime, the networks are busily stoking the program furnace, preparing far more properties than can be handled. With the Hollywood companies also heavily in the production parade, it appears that in quantity at least, there will be no problem. MGM's recent announcement of plans to enter TV production, along with 20th Century-Fox and Warner Bros., means that the source of TV programming will be substantially enlarged.

Madison Avenue looking to ABC

The great network unknown at this moment is ABC. With its \$60,000,000 operating slush fund, it is girding for all-out battle with the competition. Already the Goldenson-Treyz combination has evinced an ability to move swiftly and in big-time scale by nailing down the \$3,000,000 dollar Sinatra deal.

ABC's freedom of movement is illustrated by its taking on the controversial Mike Wallace, who has created more trade excitement in New York with his local *Night Beat* show than any performer in recent years. Many on Madison Ave. are looking to ABC for much of the brightness and sparkle of the season to come as it tries to climb the ratings and billings ladder.

As usual, the network battle will be watched closely in the year ahead. Yet it is an open question whether the week-to-week rating race has much meaning to any but the network promotion departments. There are cycles in such things.

What counts, as this season has vividly demonstrated, is not the overall network rating position, but the individual program and its immediate competition.

Amidst all the ferment and talk of new programming, voices are heard warning about the problem of developing future talent. As an outstanding broadcasting showman puts it: "The talent situation is serious. The great personalities of today are aging and disappearing. And the opportunities for bringing new ones along are diminishing."

Occasionally there is a disagreeing voice, such as that of Nat Wolff, now director of TV program planning at NBC: "I've been in this business 30 years. And every year that I can remember, there's always been the same cry about where the talent is coming from. But somehow it always manages to get there." END

mouth!

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

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

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

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

Two McElroy innovations: intra-company brand battles and present ad dept.

rising frightfully is such an old one that few broadcasters regard it as anything more than the usual prelude to a hard-buyer's effort to get the lowest possible rates.

It is significant, however, that this season finds Procter & Gamble in an unusually conservative mood where TV is concerned. It is a McElroy thesis that to advertise successfully in any medium you must be in it strongly, with enough billing to make a substantial impact.

This now means, for several P&G brands, that in view of TV's present cost structure, the lion's share of the budget will go into the medium if it is used at all.

A rating failure on a TV show could, therefore, mean serious economic trouble for the sponsoring brand, since, according to P&G fundamental marketing theory, a brand's share of the mass market is directly related to the number of selling impressions made on the largest number of prospects.

P&G avoids untested shows

For this reason, the company today would rather play it safe with a program whose rating minimum it knows than try for the high rating with an untested vehicle. This season P&G has been successful in lowering the cost of *This Is Your Life* \$2,500—a portent of the future, perhaps?

To conclude from this that Neil McElroy has turned conservative is to underrate the objectivity of a fact-oriented mind. At 52 McElroy appears, in some respects, to be just getting under way. Others may cite Procter & Gamble as the model of the successful American corporation, but McElroy holds that this country's dynamic economy does not permit a company to stand still.

It must continue to expand, not only in terms of increased production but through the marketing of new products and through movement into other related areas of industry. Recently, P&G announced purchase of the Duncan Hines and Charmin Paper Products companies.

McElroy's philosophy of expansion typifies the aggressive spirit that has marked his reign over the advertising and marketing destiny of P&G. Few men have had such a profound influence on the selling and promotion patterns of American business in the past two decades.

Nowhere will the student of ad-

vertising see the mathematical approach at a higher degree of development. Buying "tonnage" in the media it uses, P&G is guided almost completely by considerations of ratings and cost-per-thousand. Much of the slide rule media philosophy now discussed at length in the industry is ancient history to the media hawks in Cincinnati.

Allied with this is the concept of competitive brands within the parent company. P&G had added brands in the '20's, Oxydol, Lava, Ivory Flakes, but it was McElroy who pushed the theory of wide-open competitive battle between the brands.

The idea behind competing with yourself is simple. The fickle housewife will just as readily switch over to another brand of soap as stick with the one she is using. So why not have her switch to your brand?

McElroy was able to convince president Deupree that such intra-company competition would be the answer to the problem of keeping the expanding company alert and permanently aggressive. New products have been appearing ever since. At last count, 25 were being promoted nationally, about eight in test or local markets.

Another McElroy creation is the present P&G ad department, constructed along the lines of an advertising agency.

The theory is that the company should match the agency in each department, man-for-man. This not only is supposed to make P&G a smarter purchaser of advertising, but is calculated to keep the agencies on their toes, since their client is, presumably, as sophisticated about advertising as themselves.

It's a tough spot for agencies

As it has worked out, the agencies tend to look upon their common client as an awesome, but scrupulously fair, giant. It is not easy to be a P&G agency—there are now 10—although the company's record of loyalty to its agencies is unusually strong.

The common description of McElroy is of a man devoted to facts, figures and logic, who demands that those inside the company and the agencies show the same devotion.

"He's got a mind like a bear trap," says one company admirer. "Come in with a presentation that isn't perfect and he'll spot the holes, however few, immediately. You'd better be

able to support your point of view not on emotions or wishful thinking but on hard fact and research."

Neil McElroy is the outstanding product to come out of Procter & Gamble's long established practice of developing "bright young men" for management roles. He began his business career with P&G in 1925 after receiving an A.B. degree from Harvard College, and has never worked anywhere else. His starting salary was \$100 a month. Today it is around a quarter of a million dollars a year.

Born in Berea, Ohio, in 1904, McElroy grew up in the Madisonville suburb of Cincinnati. His father was a high school physics instructor, his mother a grade school teacher.

His abilities were soon noted

McElroy's big chance at P&G came before he was thirty. Having been sent abroad to take over a small company plant in England at the age of 26, McElroy returned to find himself practically running the advertising department (his superior was absent much of the time tending to a sick wife.) Gradually, his ability began to attract notice.

Between 1929 and 1940 he was manager of the promotion department, then became manager of advertising and promotion until 1943. That year he was named director and vice president in charge of advertising. In 1946, he became vice president and general manager. He was named president in 1948, as the TV era dawned.

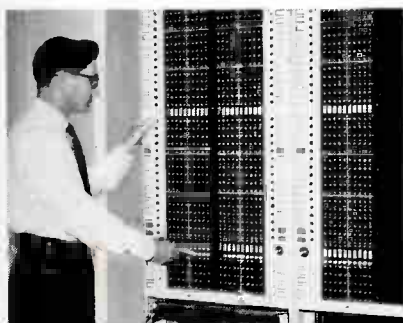
Like many another corporation head, Neil McElroy lives a sober and disciplined existence. He may indulge in an occasional drink, but for practical purposes he's almost a teetotaler, nor does he smoke.

One of McElroy's main extra-curricular occupations today is volunteer activity on civic and national educational groups. He was recently appointed chairman of the President's White House Conference on Education. He devotes up to a third of his time to such efforts.

It is a P&G management tradition not to permit work to spill over into one's personal life. McElroy, for all his responsibilities, seldom brings work home at night. He is able to spend a good deal of time—unlike many executives—with his wife Camilla and their three children, Nancy Sue, 20; Barbara Ellen, 18; and Malcolm Neil, 13. END



Latest Bell System control units speed accurate network switching



New Bell System control unit permits network switches to be set up and double-checked in advance.

Network switches can be set up *in advance* and double-checked, thanks to new Bell System control units.

Ten or 15 minutes before actual switching time, buttons representing incoming and outgoing circuits are punched on the control panel. Then, at the appointed split second, one master button is pushed and all switches are performed at once.

The first new operating center utilizing the control unit began oper-

ation in Chicago during the summer of 1956, followed by similar installations in Los Angeles and New York.

In the near future, operating centers will be added in Des Moines, Dallas and Washington, D. C.

This development, which makes switching faster and more accurate, is another example of how the Bell System is constantly finding new and better ways to serve the broadcasting industry.



BELL TELEPHONE SYSTEM

Providing intercity channels for network radio and television throughout the nation

Landau formula: Get the big people and give them a share in profits

and producer of TV films. Developing some ingenious schemes for raising money and for selling film, he was one of the handful who survived the early, or scrounging, stages of the TV film industry.

Discussing the past and future of his company, the two words he uses most frequently are "economics" and "tremendous." Although his company has just begun to digest a mass of new properties and ventures, Ely Landau, who calls himself "a believer" and "a crusader," is already looking ahead to his next goals: station ownership, production of commercials, and distribution of movies for theatres.

The feature film situation, he feels, is well in hand, and the network has already jumped its greatest hurdle—it is a going concern.

Will concentrate on half-hour film

"The biggest thing we'll be concentrating on now," says Landau, "is the half-hour film. We must make it our big baby. During the next few years, features will be the major programming development, but eventually the well will run dry.

"Most of the pre-1948 films are already out on the market. To get the majors to release the post-1948 films will be difficult economically, although we are making a strong attempt to get them, as well as the remaining pre-1948 backlogs. That is why we have assured ourselves of a continuity of product in half-hour films.

"Our philosophy follows that of the movie producers—get the big people, give them a share in the long-range profits. We've done this with Fox and Desilu." Ambitious as his distribution plans might sound, they are within the normal realm of film-company expansion.

But Ely Landau, says one of the Fox executives who is in close contact with him, is "an inventor, a man who hasn't enough sense to know something can't be done, so he does it."

In a year in which Vitapix again failed to set up a film network, in which MGM laid aside its initial plans for a film skein, Landau plunged into one of his most controversial efforts to date, the NTA Film Network.

"The thing to remember about the NTA network is—it's not a NETWORK," says Landau, stretching his arms out wide. Then he brings

his hands close together and shrugs, "it's a network."

"I began thinking of the network back in 1952. In April, 1956, the time seemed ripe. We thought then that there might be action on the U's, on de-intermixture or some other basis that would eventually mean four stations in most markets. I set out to utilize my older product by exchanging it for station time, which we would sell."

To get the network going, Landau started off with "product stations." The stations got NTA's library of 800 hours of syndicated film, giving the distributor the revenue from any time sold. The setup now, in larger markets, is for "percentage stations," which get, at no cost, NTA's first batch of Fox films and split 60-40 with the distributor on time sold.

Landau states, "This is a better break for the station than he gets from the networks, from whom he gets only 30% of gross revenue and to whom he has to pledge option time and free hours.

"Right now, we're programming where the networks are weakest. What's fringe time for them is prime time for features. Mostly Friday, Saturday or Sunday periods, 90 minutes starting at 10 or 11 p.m. We took advantage of the viewing habits, seeking the time when people are used to looking for features."

At presstime, this feature showcase was two-thirds sold. Warner-Lambert had bought one hour (providing six minutes of commercial) on each of the 128 NTA affiliates. The drug company, which has expanded considerably via the acquisition of Emerson Drug and Anabist, enlarged its TV budget to allot an estimated \$2,500,000 for time and program costs over 39 weeks. It has options to continue through 1959.

John Bates, v.p., for radio-TV at Lambert & Feasley, the agency handling the business, said: "This combines the flexibility of spot with the merchandising potential of network. We will be able to rotate our brands, by markets and seasons, as needed."

To the industry, the long-term effectiveness of the network has yet to be proved.

The network plan was pegged to the expectation of increased station allocations, but no solution to the allocations problem is in immediate sight.

A lot will depend on what pro-

grams the network will offer besides the features. Some of NTA's most promising properties are still to be delivered. The new half-hour properties are still in pre-production stages, and this end of the business has always been tricky.

On the feature side, the deal with Fox gave NTA 156 films at once and gave Fox "the right to sell" another 234. Thus Fox can see how much it gets from participation in gross receipts on the first batch before it releases the balance.

Financing difficult in tight market

Furthermore, NTA, just as any other relatively new business, is operating against the odds of a tight money market. Landau recently told his stockholders that NTA is still borrowing money, in the main, through commercial factoring houses.

"In turning our sights to additional long-term capital [a new underwriting is due early this year], we hope to alleviate the high cost of this type of financing."

Landau feels that in the past he has always accomplished what he set out to do—with one exception. In 1954, the distributor worked out with no less a partner than General Electric, a plan to aid ailing UHF stations via loans, deferred payments to GE for equipment and similar payments to NTA for program material.

National Affiliated Television Stations, the company set up to carry out the plan, never got around to doing much. Landau feels that in its eight months of existence it helped sustain some stations, but that changes in FCC planning reduced the possibility of a long-range contribution. The plan just "played out."

Landau is a man who doesn't get tired of tilting with windmills. "Energy" is the word his acquaintances inevitably reach for in accounting for his rise to prominence. "He gives the impression of a power plant," a Fox executive says. A former associate modifies this: "He's not the type that gets broken by pressure. He doesn't take himself that seriously."

Another adds, "He doesn't look impressive when he enters a conference room, but when he gets going, he is impressive."

As soon as he enters his office, he removes his coat. "I'm a shirtsleeves

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SPOT FRANCHISES *From page 75*

rated spot will reach as much as 75% of all TV homes in the signal area and that this makes switching unnecessary. I disagree.

One station manager, having raised both these points, said: "For a short-term switch, we'd have no objection in working out an arrangement with two of our advertisers. It wouldn't be a wholesale movement. We could handle it without goofing up our schedule." But this is the only station man with whom I've talked who has shown interest!

Here is how such an arrangement could work. Company X has a nighttime ID on a 52-week basis. Adjacent to a fine dramatic program, it has a rating of 25 and reaches 100,000 homes. Examining the roster of the station's advertisers, X's agency finds that company Y has long held another good nighttime ID between two comedy shows. It rates 22 and reaches 88,000 homes.

Company X contacts company Y, suggests a trade for six weeks in order to broaden the exposure of each. Company X knows it will reach 12,000 fewer homes with Y's time period, but a study of unduplicated audience indicates that a very substantial portion of those who will be reached are not regular viewers of the drama program, and have had little exposure to X's ID. This temporary access to a new audience

would more than offset the loss of the three rating points.

Both X and Y inform the station, which needs only to issue a traffic order. Each advertiser continues to pay his regular rate. At the end of the six weeks, they return to their original schedules.

Naturally, any two companies would have to be using the same length of spot and the same time classification in order to make an even trade possible. The station would have no billing or bookkeeping problem. Any slight inconvenience the switch might cause the station would be balanced by the opportunity to be of additional service to steady users of its facilities.

Station doesn't lose new business

By permitting such a trade, the station would in no way be losing out on new business. Our pair of advertisers chose to swap in the first place because they couldn't afford to buy more time.

My viewpoint is biased, of course. My sole thought is for my agency's clients. As long as top TV time is scarce and TV budgets are limited, the idea of swapping spot franchises seems like a good one for some of the accounts we represent. Perhaps the proposal could be expanded to include participations and segments, even programs. **END**

SELLING THE HOUSEWIFE *From page 59*

- Color television production is just the experimental stage; it is an everyday and practical reality.

- The same good taste should be used in color for television as for color in a private home. (The current trend is towards pastels rather than vivid, contrasting hues.)

- Color television is the final step towards complete integration of merchandising. It relates package, point-of-purchase display and print advertising, so that the product is featured in the same way through all media.

This, many in the field expect, will have an important effect on future package design, since some packages which look fine on the shelf do not necessarily look as good to the color camera.

Networks help pay cost of color

One advantage of experimentation in color now is that the networks absorb much of the overhead. Still, there is a cost differential. Gardner's executive radio and television director and vice president Roland

(Chic) Martini comments:

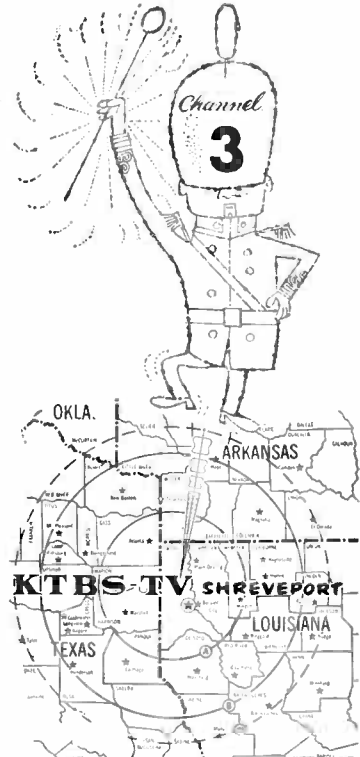
"Certainly color television is going to cost more than black-and-white, both live and film. It's too early right now to determine exactly how great the difference will be. However, I am confident that the differential in cost will not be as large as the tremendous difference in black-and-white and color for print advertising.

"In producing color printing, you have greater expense in both production and processing, which is not true to the same extent of color television."

Gardner is working with Sarra on color film in an effort to streamline shooting. A number of commercials have been shot simultaneously in color and black-and-white. These tests are planned to cut the time differential and bring color costs as close to monochrome costs as possible.

Now highly color-conscious, the agency is impatiently awaiting the appearance of color tape as the next great commercial development. **END**

NIELSEN* SURVEY PROVES KTBS-TV LEADS!



***MONTHLY COVERAGE,**

Homes Reached **136,860**
A Bonus of 6,740 over Station B

***TELEVISION HOMES**

in KTBS-TV Area **157,980**
A Bonus of 13,120 over Station B
*N.C.S. No. 2, Spring 1956

KTBS-TV

CHANNEL

3

SHREVEPORT
LOUISIANA

E. NEWTON WRAY,
President & Gen. Mgr.
NBC and ABC

Represented by
Edward Petry & Co., Inc.
NEW YORK • CHICAGO • ATLANTA • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

Landau: "I don't regard myself as a promoter. We're in for a long ride."

guy," he says. Usually he wears brown loafers, a dark suit, a quiet tie that is striped, but not in the regimental stripes favored on Madison Avenue.

If the costuming isn't strictly Madison Avenue, the scenery is. The offices in the Vision Building are furnished with comfortable modern armchairs, abstract paintings and wall-to-wall carpeting. A small vase, holding two yellow roses, customarily sits on Landau's walnut desk. No files are visible in his large corner room.

The furnishings include a seven-foot plant, a long, low cabinet whose louvered doors conceal office paraphernalia and a TV set. On an end table placed next to a sofa stands a photograph of his wife and two boys, age 10 and 6, whom Landau refers to as "the future president and board chairman of NTA."

Says Landau, "I'm a dreamer who has a tremendous amount of drive. That's my greatest talent. I don't scare easy. I'm very single-minded. I don't regard myself as a promoter, a man who'll go into one thing and then another and then another. I've been in TV eight years, you know.

Landau talented in choosing staff

"Did I say drive is my greatest talent? I should have said that my greatest talent is finding the right people. I'm working with a lot of men I've been involved with along the road. They represent the kind of loyalty and sincerity that you can't put a price tag on."

Together Landau and his partners own almost 30% of NTA's stock. Although Landau owns the largest portion, about 15%, his management operates as a team.

Says v.p. Harold Goldman, "We've been very lucky in finding each other. Landau is the leader, the organizer. Unger is the negotiator, the wheeler-dealer. I do the selling. We're all gamblers, and we love this business. We work 20 hours a day." None of the partners has a hobby or a specific after-hours interest.

Such is the concentration which has marked Landau's long and ardent wooing of an industry that attracted him when he was a young Air Force veteran.

While stationed in Texas, he had been impressed with the popularity of popcorn and potato chips. Returning to New York, he got a Veteran's loan and plunged into the distribu-

torship of one such Southwestern favorite, Peppercorn Chips.

To promote this "foreign product," he turned to the brand-new medium of TV, buying time surrounding the Brooklyn Dodger baseball telecasts.

In six months, Peppercorn Chips had 10,000 outlets in the New York area. But the product could not withstand the northern climate and Landau soon gave up his distributorship.

Having seen the power of TV, he promptly enlisted in its ranks. He worked for an agency headed by Raymond E. Nelson, now v.p. and general manager of the NTA network. He later joined a small New York agency, Moss Associates, where he "operated as sort of an independent radio-TV department." Moss is now one of NTA's ad agencies.

From Moss he went to Emil Mogul as radio-TV director. He is remembered by another Mogul alumnus as having made quite an impression on his colleagues; first, for being a "kid wizard" and second, for standing up to the boss: "He was full of ideas of his own."

"When I was with Mogul," says Landau, "I handled a couple of medium-sized advertisers. There are some in every metropolitan area. Individually, they couldn't produce the shows they needed. I decided to go out and produce shows for them, programs on film, the costs of which could be defrayed over many markets."

In 1951, he left the agency and organized Ely Landau, Inc. "There had been no big independent film successes then. There was no source for financing. What I did was put together pilots."

With these pilots Landau tried to launch the First Federal Film Network, selling shares to stations to raise the production money. Unable to interest the stations, he raised money by selling franchises for program distribution in various areas.

"For the right to distribute my product, the franchise-holder would pay me, instead of my paying a sales force. When I took over the programs produced by Bernie Prockter, I had major product to sell and I needed a major sales force to distribute it. That's when I retired all franchises. Ollie Unger and Harold Goldman, v.p. in charge of sales, joined me in January, 1954. They had been in the film business all their lives."

The new NTA, says Landau,

"started to go for the big films. We bid for the Bank of America group, but Tom O'Neil outbid us. When we bought the J. Arthur Rank films, British pictures were at their ebb on TV. But we proved you can sell great pictures. Then we got the Kordas and the Selznicks."

In a few years, Landau saw feature prices jump from \$10,000 to over \$100,000.

"People thought we were crazy, but it's our humble opinion that we played an important part in upgrading films for TV. When the movie companies saw they could get big money, they started to move."

Stock sale financed film buys

Funds for these acquisitions were raised by public sale of stock. Stock issues for film companies and station ownership groups were just coming into fashion, signaling TV's acceptance in the financial world.

In July, 1955, the shares were offered at \$5, rose in a year to \$9½. Listed on the American Stock Exchange, they were selling at 9⅜ in January. This underwriting brought NTA its first equity financing.

NTA tried hard to get the MGM backlog, making a bid of \$28,000,000. When MGM decided to distribute its films itself, NTA's next assault was on the 20th Century-Fox stockpile, for which it has committed itself for approximately \$30,000,000.

After a \$9,250,000 gross on each of five groups of 78 pictures, Fox will participate in film rentals.

"Each group costs us a minimum of \$5,850,000. NTA expects to gross \$13,000,000 on each package," says Landau. "We got the Fox films although others could offer a more attractive cash advance. Obviously, the number one reason must have been that the price was right.

"We got them also because we'd made a tremendous track record on a similar deal on the first batch of 52 films we got from Fox. They'd been given us experimentally and we delivered. And then we presented Fox with the pièce de résistance—the NTA film network." In addition to sharing in future film revenues, Fox received 50% of the network's stock.

Network, features, syndicated films, station ownership—whichever aspect of TV is accented by NTA's future operation, Landau says, "We're in this business for a long ride." END



HI DIT TOM DOTTOM, THE FOAM'S ON THE BOTTOM

A sharp brewer transforms a broad-casting joke into a profitable reality

Broadcasting has spawned many promising talents, but it is seldom that merchandise has been created by a medium. Several years ago, however, a beer was born on a Pittsburgh radio station. Sired by radio personality Rege Cordic during his *KDKA* show, *Cordic & Company*, strictly as a gag, Olde Frothingslosh Pale Stale Ale was originally conceived for the purpose of lampooning extravagant beer ad claims.

But it caught the public fancy and the enterprising Pittsburgh Brewing Company actually started to bottle a premium pilsener beer under the ancient Frothingslosh name for the Christmas holidays.

It is now available throughout Pennsylvania and adjoining states, and is advertised on TV during the holiday season.

According to the official "history" issued by the agency, Smith, Taylor & Jenkins, Olde Frothingslosh is produced by Sir Reggie Frothingslosh and his wife, Sir Lady Frothingslosh at the Olde Frothingslosh Brewery, a converted English castle located in Upper-Crudney-on-the-Thames. The beer is packaged in a 12-ounce no-deposit, no-return bottle and the "clean, one-strip carton" which pictures Sir Reggie IV in profile against the Frothingslosh brewery.

Sir Lady Frothingslosh (in the cute little can) comes in the 7-oz. size and pictures Sir Lady with the phrase: "the beer with the fickle-foam . . . no one knows where it will be."

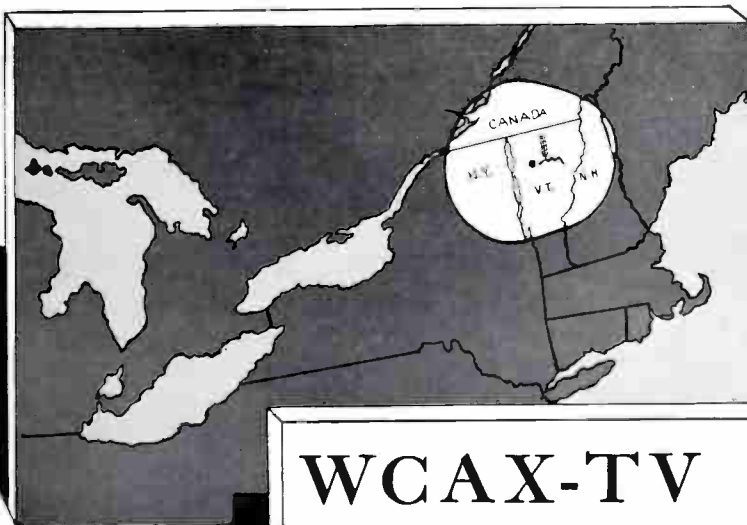
Playing on their contention that Frothingslosh (a lively beer "made with Hippity Hops") is the "light beer, so light that it floats on top of the foam . . . the foam is on the bottom where it belongs," TV commercials may picture a bottle of Frothingslosh in the refrigerator, then show it floating to the shelf above. Or it may have the beer pouring up into an inverted glass.

Using such catchy slogans as "A whale of an ale for a pale stale male" and "Oh, my gosh—Frothingslosh!" each commercial gives a sales point explaining why Frothingslosh is "different."

When the Pittsburgh Brewing Company, makers of Iron City and Tech Beer, decided this imaginary product had promotional possibilities in 1955, it packaged 5,000 cases of the new beer with humorous labels and cartons and pushed it as a holiday gift item.

A letter to the trade was mailed after Thanksgiving, and one TV commercial appeared each Friday until Christmas. All other advertising was cancelled after a single first week appearance. Sales went above 90,000 cases before production was stopped on January 1.

In 1956, the brewery was far better prepared for the demand greeting the annual promotion.



← HERE ARE
149,479
OF AMERICA'S
TV HOMES

WCAX-TV Burlington, Vermont

Weed Television

CHANNEL 3



A similar problem exists in the field of commercial film production. Here too we find a "shortage" of capable film people. The head of commercial film production in an agency may earn as high as \$35,000, though some do not get more than \$10,000. The average is \$15,000.

For these positions there is almost universal insistence on previous agency experience. As a result, it is very difficult for men who have strong backgrounds in film commercials through film companies to obtain agency positions. At the present time, there does not appear to be any easy solution in sight.

The trick is to get the first agency job, even if it does not pay what you are really worth. Once you have had "agency experience," you can move rapidly to find your proper level, just as can the copy writer.

The specialist in live production faces quite another problem—an oversupply of competent people. This has been especially true since the DuMont network went out of business, making many production people available in New York. This situation is reflected in the salary range

for heads of live commercial production: \$8,000 to \$15,000.

Art directors fall into a similar salary range. Still, the widespread complaint remains that good art directors are scarce.

How do you get to the upper reaches of the salary range? How do you finally hit the executive level?

While there are no formulas for success, there are, it seems to me, certain things any individual can do to help his career in an organized way.

First, of course, you should make a candid appraisal of your virtues and shortcomings and try to remedy the latter.

You are a promotable employee if you score positively in these categories: *reliability, loyalty, controlled aggressiveness, openmindedness, honesty, co-operativeness, emotional stability, high personal standards, willingness to exert extra effort, responsibility, good health, ability to take criticism, profit-mindedness, financial solvency.*

Second, you must determine clearly for yourself whether you will be satisfied only with reaching the top,

taking the necessary gambles along the way, or whether you wish security for the long pull.

Knowing your abilities and having set yourself a goal, you would then do well to make a careful examination of the company which employs you. Your decision will be either to work toward advancement *within* the company, or to look for better opportunities outside. There are no fixed ground rules here, except one:

Stay where you are as long as you are making satisfactory progress, as judged by your own standards of opportunity, income, responsibility, and personal satisfaction.

The great advantage of staying with your own company is that you can have your cake and eat it, too; that is, you can make job progress with little or no risk to your job security.

You don't have to keep "selling" a new boss on your capabilities. You build up real assets in fringe benefits. You won't be tabbed as a job-hopper, which is anathema to many employers even in the agency field.

On the other hand, by going outside your organization, you don't suffer the "I knew him when" treatment. A man who joins an agency as an estimator in the media department at \$60 a week, may rise to a supervisory position where he earns as high as \$10,000 a year. But it will be very difficult for him to do much better, because his boss will always regard him as a kid who started at \$60 a week.

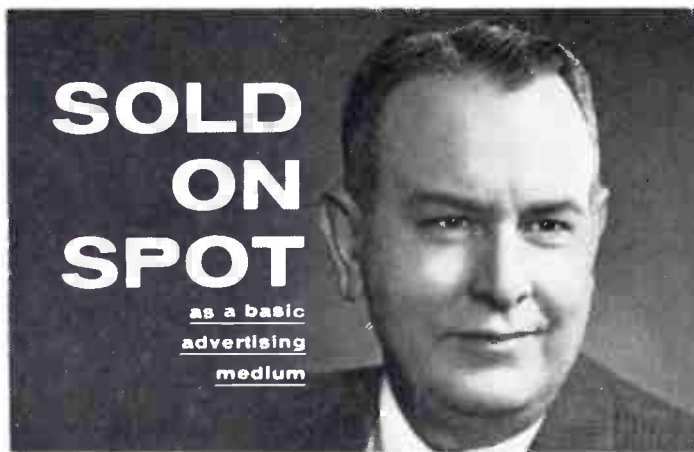
It may be better to move 'out'

At another agency, which has been looking for a person with just his experience, he might very readily be able to command \$15,000 as a *starting* salary. He would certainly be better off in this case to move "out" rather than "up," even if the immediate increase were not as great as this. (An entire chapter of my book, "How and When to Change Your Job Successfully," is devoted to a discussion of moving *up* vs. moving *out*.)

Whichever road you choose, remember that in the advertising field especially, your most important job is to advertise yourself. While you should never idly boast or aggrandize yourself, it is nevertheless wise to keep in mind the sage advice Gilbert and Sullivan offered in one song from their operettas.

*"If you wish in the world to advance,
Your merits you're bound to enhance,*

ADVERTISERS WHO LOOK FOR FAST RESULTS ARE



JAMES W. AUSTIN, Vice President in Charge of Sales and Traffic, Capital Airlines, makes it clear: "Capital's problem is to sell seats and sell them right now. Reaching the businessman market with a sales-story that can change as quickly as the weather—and that varies in every city—calls for the coverage and flexibility that only Spot can give."



*You must stir it and stomp it,
And blow your own trumpet,
Or trust me, you haven't a
chance!"*

The trend today, it seems to me, is toward advancement from within. One of the biggest worries of agencies is the growing shortage of qualified managerial and executive talent.

As a result, many companies consider the selection of their future leaders one of their most important tasks. Hardly a month goes by without some public statement by an important agency man on the problem of where to find future executives.

What marks a top executive?

What are the characteristics that mark the top executive? Summing up 36 years in the job placement field, I would say that the most important factors are *appearance* and *personality*. In my opinion, they account for 85% of an executive's effectiveness.

I do not mean being handsome. But when I look at the pictures of the many important advertising and broadcasting men which line my office walls, I can't help noticing that practically every one of them looks good. He has a strong and unmistakable personality that make an undeniable impression on you.

The personality characteristic I would rate most important I describe as "controlled aggression." The over-eager executive may easily offend, irritate or frighten his subordinates and colleagues, and they will be happy to see him leave. The timid executive is hardly likely to stimulate an organization into its most effective action.

Ideally, the executive should be able to push hard when necessary, but with restraint and self-control. There is still no substitute for ambition and the strong desire to get things done.

In the advertising field particularly, creativeness is a highly desirable trait in an executive. Other important qualities are sincerity, believability, discernment, good judgment, loyalty, and a balance between self-confidence and humility.

Two characteristics, I think, are basic. He must have courage, be able to stick to his guns and disagree strongly when necessary. And he must be decisive—be able, after examining the facts, to make unequivocal decisions.

Remember this, however; whatever rewards executive status may bring, it also brings one unique complication. The top executive has a

harder task successfully changing jobs than the lowliest manual laborer or the most run-of-the-mill clerk.

For one thing, it is almost impossible for a key executive to "apply" for a job. He is, theoretically, above and beyond such crass affairs. He never looks for a job, but "considers offers," "surveys the field," or is "tempted elsewhere."

Here are some basic rules of executive job-changing:

1. Make, expand and maintain your contacts with other executives in the advertising field.

2. Make it a point to be seen in the proper places in town, from clubs to restaurants to trade association meetings and annual conventions.
3. Keep up your personal standards of appearance.
4. Always be nice to everyone.
5. Don't lose touch with the realities of the fast-moving advertising and television business.
6. Have a goal.

Despite the problems the top executive faces, he seldom fails to land another spot if he goes about it carefully—for like all really able people, he continues in short supply. **END**



EVERY IMPORTANT PHASE OF TV WILL BE COVERED

PROGRAM CLINIC DATES

NEW YORK CITY
(Biltmore Hotel)

MARCH 4 and 5

•

FORT WORTH
(Texas Hotel)

MARCH 4 and 5

•

CHICAGO
(Sheraton-Blackstone Hotel)

MARCH 7 and 8

•

ATLANTA
(Dinkler-Plaza Hotel)

MARCH 7 and 8

•

SAN FRANCISCO
(St. Francis Hotel)

MARCH 11 and 12

Come to the BMI TV CLINIC nearest your city for a profitable exchange of ideas and experiences on program and operational problems.

Each two-day clinic will feature talks by qualified TV men on vital TV subjects. And you'll participate in Question and Answer periods as well as in full-scale bull sessions.

Watch for further announcements in the press and in the mail.

The BMI Clinics are presented as a Station Service. There is no registration fee.

BROADCAST MUSIC, INC.

589 Fifth Avenue, New York 17, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

**MISCELLANEOUS
ADVERTISERS**

Advertising Council
Aerojet General Corporation
(Employment)*
American Express
American Listings Real Estate
American School
American Salute to Israel
Archinal Camera
Automobile Club of New York

Barbizon Studio*
Bell Telephone*
Beltone Hearing Aids
Benson Barrett Story Writing
Birdland Stars of '56
Broadcast Coaching Assn.

Chinchilla Ranchers
Cleo Moore
Columbia Cutlery Products
Columbia Records*

Dairy Month
Dale Dance Studios*
Dance Master Dance Studios
Dodgertown Boys Camp*
Do-It-Yourself Show
Doll Factory
Drills (Station offer)
Dunshore Hearing Aid

Fabrikant Bros. Diamonds
Flower Show
Foster-Joyce Travel Agency
Fred Astaire Dance Studios

Gilbert Food Stores*
GLF Farm Service
Great Bear Coolers
Greater New Conference of
Retail Grocers

Happy Time Temp Insul Bag
Hartz Mountain Pet Foods
Henning Fishing Station
Henry George School
Hippodrome Garage

International Auto Show
International Food Show
International Nickel Co.

Jute Backing
J. W. Manny Co. Hearing Aids

Ken-L-Ration Dog Food
KTVW-TV

Limecrest Animal Products
Lutheran Church

Montauk Resort Sites
Master Menu

Marwell Brady Real Estate
Medical Society of New York*
Melini Baby Chicks
Metro Delicatessen Dealers
Assn.
Meyer Bros. Garage
Metropolitan Life Insurance
Musak Recorded Music*
Music Appreciation Club

National Home Study
Schools*
National Van Lines
Nelson Rapid Service
Newark Sales Days
Norelco Electric Shaver

Orange Trading Stamps*

Palisades Amusement Park*
Papa John Restaurant
Paper Mate Pens*
Parker House Coffee
Plainview Garages
Play School Assn.
Pratt & Whitney Aircraft Co.

Queens College, Long Island

Radio Ear Hearing Aid
Radio Marine Products
Radio Record Club

Resibill Live Stock Protector
Spray
Republic Electronics
Rig Saver (station offer)
Ringling Bros. Circus
Rocket Ring Saver
Royal Chinchilla Corp.

Sculpture Center Showing
Shellac Info Bureau
Sparto Travel & Vacation
Show*
Sta Dri Masonry Paint
Sudsy Ammonia
Superjet Gun Kit
Sussex Chamber of Commerce

Temptron Fabrics
Thomas & Delehanty
Advertising Agency
Todd Designs Inc.

U Know Fish Rods
Used Car Inspection Bureau
Utilities Engineering Institute

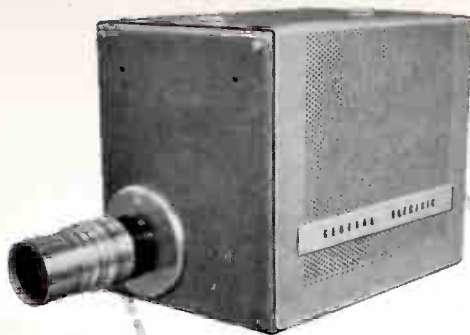
WABD (TV station)
Waverly Fabrics
Weather Forecaster
What's Cooking in New York*
White Way Garage
WPIX (TV station)

TV in Fresno -- the big
inland California market--
means **KMJ-TV**

- Best local programs
- Basic NBC-TV affiliate



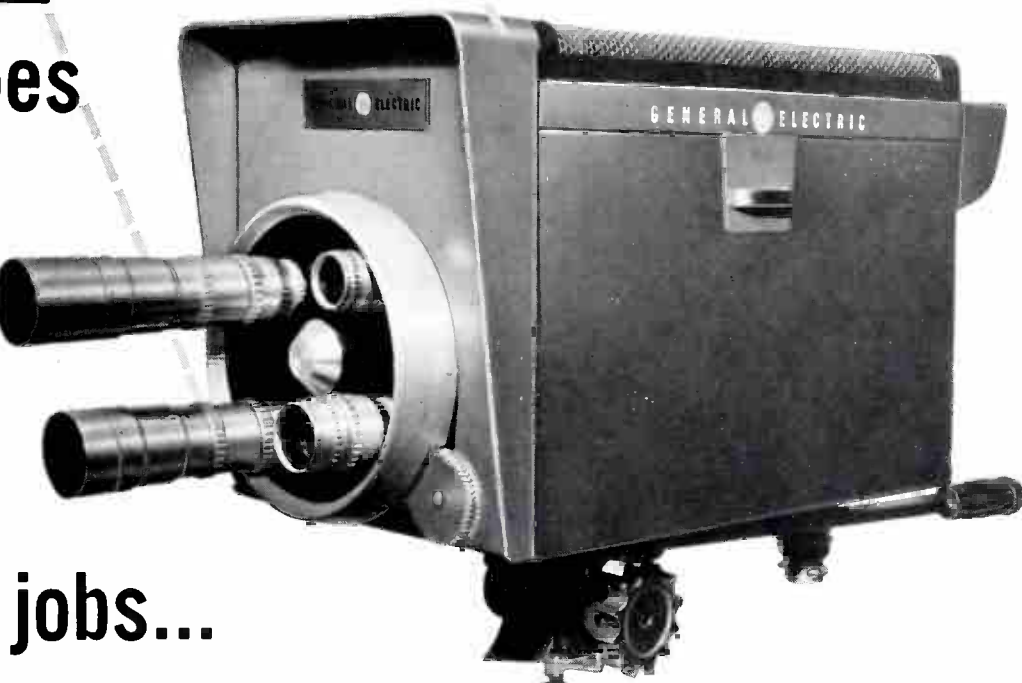
PAUL H. RAYMER, NATIONAL REPRESENTATIVE



● For live camera work, the VIDICON CAMERA fits into this VIEWFINDER, for use on tripod or bracket. Weight—only 50 pounds. Turret operates from rear, with other rear controls for focus, brightness, and gain.

THE ONE CAMERA that does

6



jobs...

General Electric Versatile Vidicon Camera

The Vidicon is a hard-working "one man band"—*low in cost*, too.

ONE Camera For SIX Jobs.

This highly adaptable, easy handling camera fills the bill as:

1. Film Camera
2. Remote Pickup Camera
3. Emergency Camera
4. Rehearsal Camera
5. Experimental Operations Camera
6. Closed Circuit Camera

You use the VIDICON anywhere...where maximum range is not required such as sports events and conventions coverage.

Seedy Change Between Film and Live Work.

The VIDICON CAMERA is only 9 inches long, 7 inches high—weighs 10 pounds. It mounts directly on the Optical Multiplexer handles four film sources that interchange through fixed mirrors and adjustable beam splitters. Or, the VIDICON CAMERA fits into the VIEWFINDER for live camera work... you have a turret lens camera operated from the rear, with only three other controls: for brightness, gain, and camera focus.

Delivers Sharp Performance—with Only Ten Tubes.

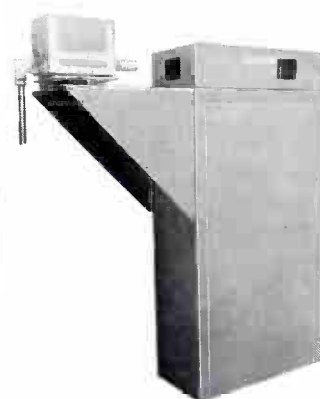
There are only ten tubes in the VIDICON CAMERA'S amazingly simple circuit—yet the VIDICON gives a camera resolution of 600 lines (400 lines in corners). Chassis components are plug-in type for easy maintenance, with all elements readily accessible. Its Automatic Gain Control maintains constant output through a wide range of light levels with no need for constant adjustment.

The General Electric VIDICON CAMERA fills the need for expanding camera operations *without* burdensome capital outlay. Call the G-E representative for details on *every* problem requiring peak telecasting performance. Or, write *General Electric Company, Section B7027, Electronics Park, Syracuse, N. Y.*



Monitor Assembly...

The picture monitor, wave form monitor, and camera control are all compactly assembled in this desk-mounted cabinet, 29 inches high and 20 inches deep. The entire tube complement, for the monitors as well as the camera, contains only 45 tubes.



Multiplexer...

For film work, VIDICON CAMERA mounts directly on the Optical Multiplexer for immediate correct alignment on four film sources—two 16-mm projectors, 2x2 slide projector, and 1D emergency slide projector for Auto Programmer use.

Progress Is Our Most Important Product

GENERAL  ELECTRIC

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American Listings Real Estate
American School
American Salute to Israel
Archinal Camera
Automobile Club of New York

Barbizon Studio*
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Chinchilla Ranchers
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Happy Time Temp Insul Bag
Hartz Mountain Pet Foods
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Rig Saver (station offer)
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Rocket Ring Saver
Royal Chinchilla Corp.

Sculpture Center Showing
Shellac Info Bureau
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Show*
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Sudsy Ammonia
Superjet Gun Kit
Sussex Chamber of Commerce

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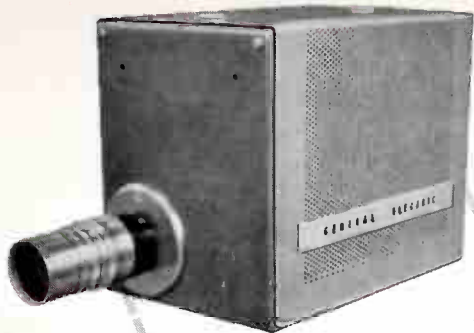
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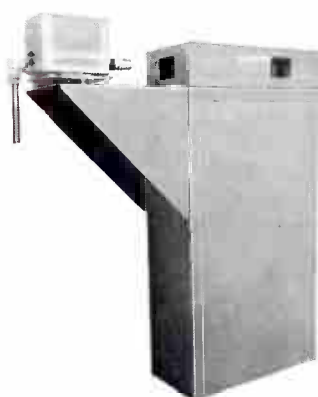
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MEDIOCRITY MYTH

The lead story in this issue concerns itself with an evaluation of television programming. One of the main reasons for deciding to do the story now was the almost universal plaint about television's "mediocrity."

It's this little ten-letter word that helps to create more false values, more false goals, and that seriously hampers the work of the industry's program people by pressuring them to seek Utopian rainbows such as "bold new concepts," "daring innovations," "exciting formulas."

There are dozens and dozens of fine shows on the airwaves. If they do not reach great artistic heights week in and week out, does this mean that television programming is mediocre and that practically everything must be dropped in the search for *the* exciting innovation that will set the industry back on its heels?

The preoccupation with the "new" shows and the top ten, the all-too glib classification of shows which don't hit the rating sweepstakes at least once during the year as "mediocre," is completely superficial. There must be some form of snobbism behind all of this.

I do believe this business has developed the program snob. It's understandable that many in the trade might prefer *Omnibus* to *Lawrence Welk*, but isn't it a bit silly to label this rather pleasant if innocuous bandleader, who conducts one of television's most popular programs, as "mediocre"?

This is more than merely a question of semantics. It has become a way of thinking which is definitely injurious to the over-all programming structure. Certainly, there are tired programs, imitative programs, programs

which need a shot in the arm. But are programs like *Father Knows Best*, or *Mama*, which by their very nature may never reach artistic heights but still perform an important entertainment function, to be labeled "mediocre"?

There is so much hucksterism abounding in this industry that we're tending to lose perspective when considering television programming. Television simply cannot be evaluated only in terms of the rating hit or the artistic triumph. As the lead story in this issue points out, what other medium can match the box office of television, what other medium can match television's tremendous output? Network nighttime alone involves some 63 hours of programming every single week in the year. That television has done as well as it has is absolutely fantastic.

In saying this, I certainly am not trying to whitewash or justify inadequate programming practice or in any way to defend the *status quo*. I just think that it's necessary for a good many in this industry to get off "cloud six" and come back to reality. Of course it's essential that we continue to raise our sights and develop new programs and personalities. And obviously, as the realization hits home that there's simply not anywhere near enough producers or writers to handle television's present programming, a concerted drive will be made in this direction.

But let's not be so concerned with false standards, with the critics both in and outside of the business, that there is simply nobody left to "take care of the store."

Fred Regal