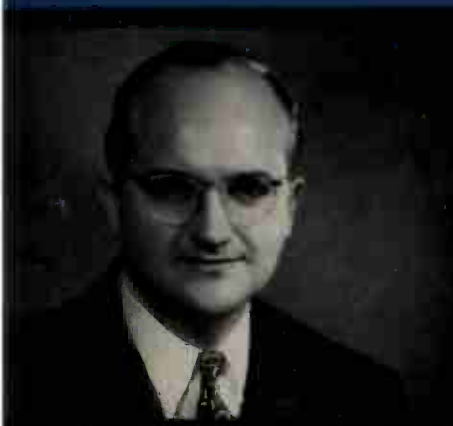


TELEVISION

MAGAZINE

JANUARY, 1957

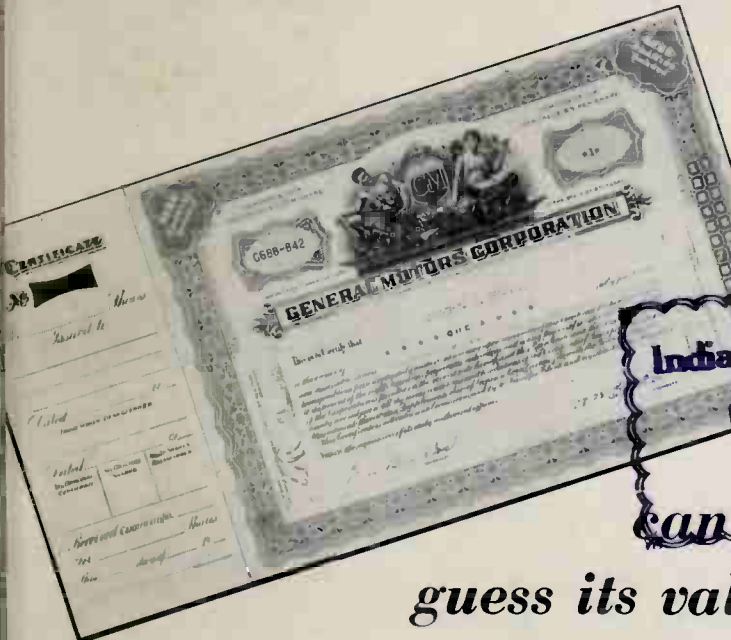
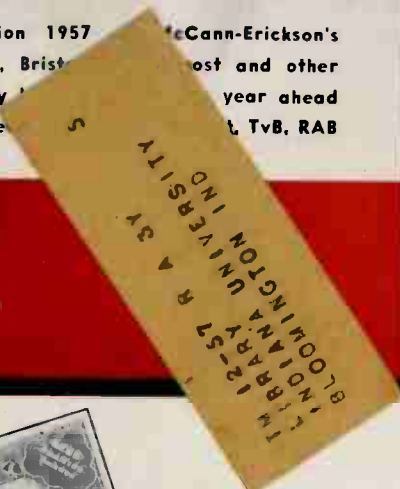
13th year of publication



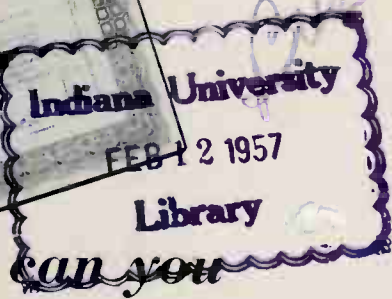
Television 1957 ... McCann-Erickson's
Harper, Bristol ... most and other
industry ... year ahead
... Fore ... L, TvB, RAB



Also in this issue: Interpreting the Nielsen Coverage data, a special report on how Television Magazine's Research Department will define TV coverage and update its TV set count ... A study of network radio



One share of
General Motors
stock was worth
\$370 in 1920 ...



guess its value today?

Fortunate indeed are those who bought and held stock certificates such as General Motors, purchased in 1920 for \$370 per share. By August, 1955, this same share, including dividends, was worth \$7,202—a hundred of them \$720,200!

Fortunate, too, were those alert advertisers who, but a few short months ago, bought Television time, worth its weight in gold today. For thousands more sets have been sold and viewing time per day has been increasing.

Even if you weren't so lucky, there are still a few valuable Spot TV franchises available in these important markets—time periods which will become priceless investments in the months ahead.

Let us help get your Spot TV planning under way immediately. Your Petry account executive will put our large fund of research, descriptive and analytical data at your disposal.

In spot TV, too ... value increases with time!

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

Television Division

Edward Petry & Co., Inc.

THE ORIGINAL STATION REPRESENTATIVE

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

www.americanradiohistory.com

771251

... for outstanding service to the Future Farmers of America™

KPRC Farm Director, George Roesner, became the third Texan in history and the only broadcaster this year to receive FFA's highest award, the Honorary American Farmer Degree, at the national FFA Convention in Kansas City. The degree is awarded to men who have rendered outstanding service to the Future Farmers of America organization.

KPRC

RADIO AND
TELEVISION

H O U S T O N

JACK HARRIS, Vice President & General Manager
JACK MCGREW, National Sales Manager
Nationally represented by EDWARD PETRY & CO.

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Future Farmers of America



George Roesner
Degree of Honorary American Farmer
Awarded to George Roesner, Farm Director, KPRC, Houston, Texas, at the National Convention of the Future Farmers of America, Kansas City, Missouri, October 1956.



85-9-5

KRNT-TV

DES MOINES TELEVISION - CHANNEL 8 IN IOWA

FULL POWER
FULL COVERAGE



A COWLES OPERATION

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

LEADER

**in
Des Moines
TV**

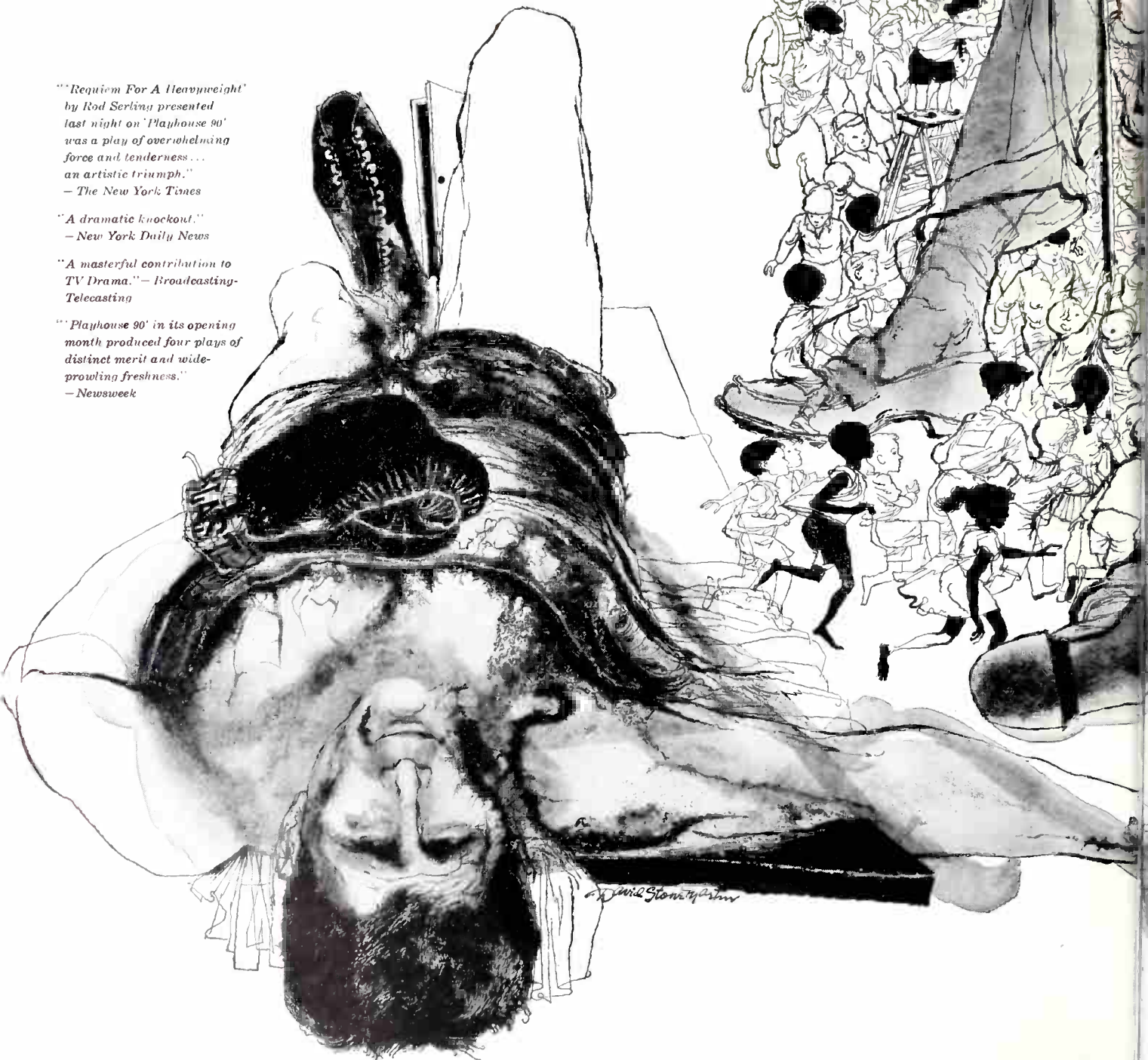
programs for

"'Requiem For A Heavyweight' by Rod Serling presented last night on 'Playhouse 90' was a play of overwhelming force and tenderness... an artistic triumph."
— *The New York Times*

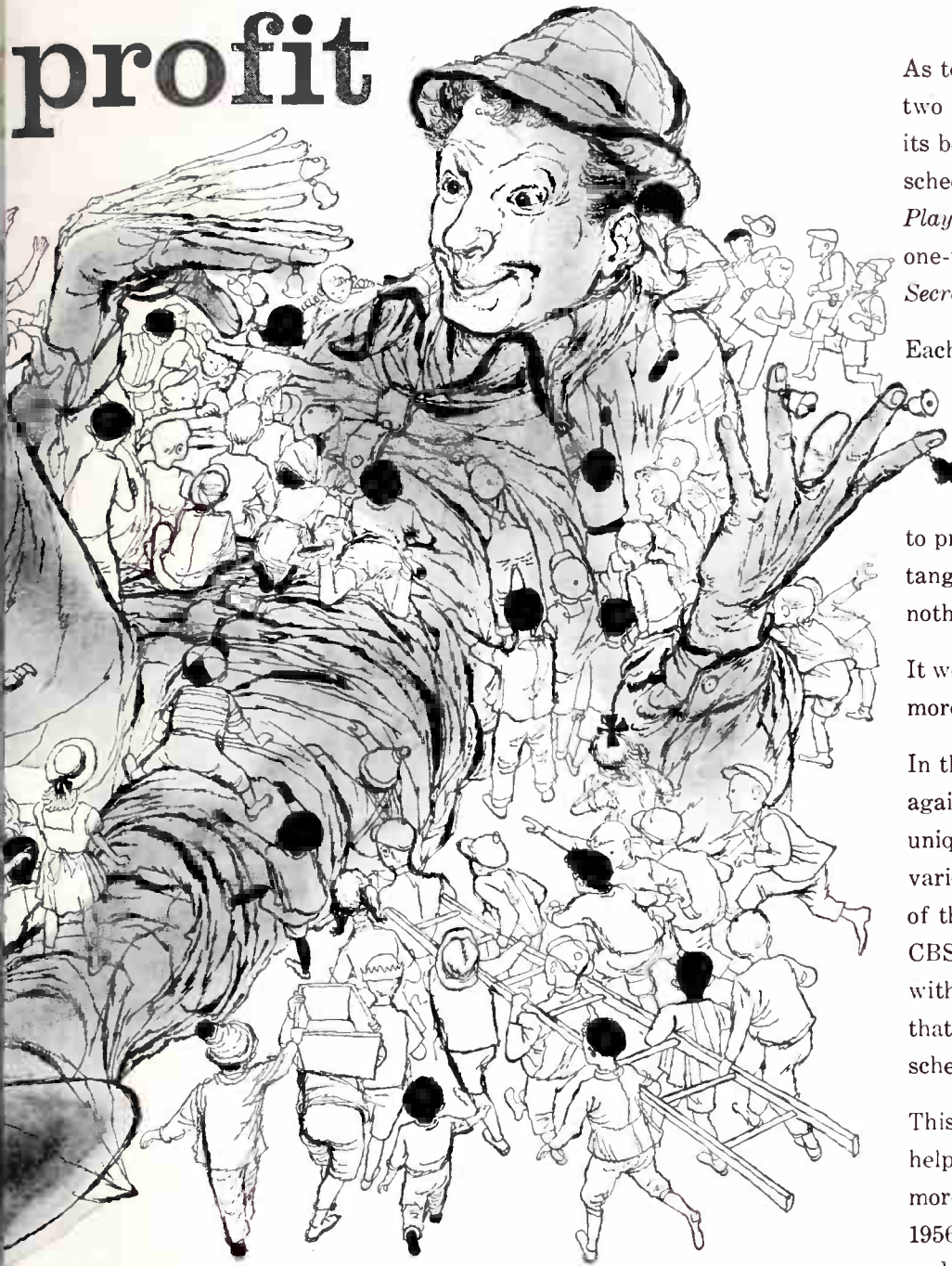
"A dramatic knockout..."
— *New York Daily News*

"A masterful contribution to TV Drama." — *Broadcasting-Telecasting*

"'Playhouse 90' in its opening month produced four plays of distinct merit and wide-prowling freshness."
— *Newsweek*



profit



"Moving, heartwarming and funny... Kaye, Murrow and Friendly did their work for nothing; the money that would have gone to them went to UNICEF." — *New York Post*

"... Not only grand television... but... great statesmanship." — *Variety*

"In months to come it will probably win all the awards, scrolls and citations there are. It will deserve every last one of them." — *New York World-Telegram and Sun*

As television ended its first decade two programs eloquently testified to its boundless vitality: the regularly scheduled weekly dramatic series *Playhouse 90* and the hour-and-a-half one-time special broadcast, "*The Secret Life of Danny Kaye*."

Each presented a great actor in a stunning performance, won vast audiences and unstinted praise as a major television contribution, took infinite pains to produce. One yielded its producers tangible financial reward; the other nothing but critical acclaim.

It would be difficult to say which was more profitable to television.

In these two programs the medium again brilliantly demonstrated its unique capacity to respond to the varied needs, interests and aspirations of the American people. Broadcast on CBS Television, they were produced with the enthusiasm and imagination that characterize the entire program schedule of the network.

This kind of programming for profit helps explain why Americans spent more time watching television during 1956 than during any previous year, and why they spent as much time watching CBS Television as the other two networks combined.

CBS TELEVISION

13th year of publication

TELEVISION MAGAZINE

JANUARY • VOLUME XIV, NO. 1

COVERAGE: INTERPRETING NCS No. 2	27
<i>How this new data will be used by TELEVISION MAGAZINE'S Research Department—Special Report No. 5</i>	
TELEVISION 1957	
ADVERTISER: DONALD S. FROST, BRISTOL-MYERS	34
<i>The Sponsor Must Get Tough</i>	
AGENCY: MARION HARPER, JR., McCANN-ERICKSON	36
<i>We Must Minimize the Risk</i>	
NETWORK: OLIVER TREYZ, ABC	38
<i>TV's Greatest Impact Is Yet to Come</i>	
STATION: DONALD H. MCGANNON, WESTINGHOUSE	40
<i>There's Room for Features, Network Too</i>	
STATION REP: EDWARD PETRY, PETRY & Co.	42
<i>Measure a Station by its Local Programs</i>	
FILM: RALPH M. COHN, SCREEN GEMS	44
<i>Cycles Pass, Quality Stays</i>	
TVB: NORMAN E. CASH, TVB	46
<i>Looking Back From 1967</i>	
RAB: KEVIN B. SWEENEY, RAB	48
<i>The Outlook For Radio</i>	
WALL STREET: ROBERT GILBERT, INVESTMENT ANALYST	50
<i>TV Stocks: A Good Time to Buy</i>	
"I BOUGHT IT BECAUSE OF TV"	53
<i>TELEVISION MAGAZINE'S Continuing Audience Study No. 13</i>	
RADIO STUDY: NETWORK	57
<i>Network radio has undergone profound changes</i>	

DEPARTMENTS

LONGSHOTS	7
FOCUS ON BUSINESS	11
FOCUS ON PEOPLE	12
RADIO WRAP-UP	15
COLOR LETTER	21
MCMAHAN ON THE COMMERCIAL	24
RECEIVER CIRCULATION FOR JANUARY	73
<i>Independent set-count estimates for all TV markets</i>	
EDITORIAL	96



THE BASIC YARDSTICK of advertising, cost-per-thousand, its function and limitations in TV, will be the subject of a Special Report in February's TELEVISION MAGAZINE. Exclusive data on trends in network and spot c-p-m and comparisons of major national advertisers' c-p-m records will be featured. Other highlights: An evaluation of network programming, its development and present structure, its outlook for the future . . . Advertising personnel specialist Walter Lowen discusses salaries and opportunities in agency TV operations . . . Two agencies propose new variations in buying TV time.

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LEO'S ON TOP IN NEW YORK!

28.4*

The WCBS-TV "Late Show" has long been the New York stay-up-later's favorite...but never before by so fabulous a margin!

Nearly 90% of the late viewers were tuned in to **COMMAND DECISION** starring Clark Gable at 11:15 P.M. Saturday, December 1...and the **TRENDEX** hit a high of 28.4...topping its closest competition by more than *eleven-to-one!*

Never have so many New Yorkers stayed up so late to watch any single television program...but who can resist the mighty M-G-M lion?

WCBS-TV billings are heading for a new high! With exciting new programming from M-G-M, offering more viewers for the advertiser's dollar, the prestige and profit potential of this flagship station are now greater than ever before.

And the story's the same everywhere the M-G-M features are being programmed: *higher ratings and billings skyrocketing higher than ever before!*

Wait no longer. Inquire today as to the availability of the M-G-M library in your area.

*WCBS-TV TRENDX Saturday, December 1

M-G-M-TV

A SERVICE OF
LOEW'S INCORPORATED

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

Louisville's BEST KNOWN FIGURE



The WHAS-TV Channel 11 figure is Kellogg's "Superman" here, and the promotion slide adds Sunday, 6:00 pm. At other times, he removes the cape and shows up as a dramatic director to promote Heinz' "Studio 57".

The WHAS-TV Channel 11 figure is known at a glance, and morning, noon and night, he goes into Kentucky and southern Indiana homes to remind viewers of the outstanding programs on WHAS-TV. He's a constant symbol of excellence.

He should remind you that for selling results, individual and distinctive treatment, your advertising deserves the impact of programming of character. In Louisville, WHAS-TV programming PAYS OFF!

Are you participating?

VICTOR A. SHOLIS, *Director*
NEIL CLINE, *Station Mgr.*

Represented Nationally by Harrington, Righter & Parsons
Associated with The Courier-Journal and Louisville Times



BASIC CBS-TV Network

LONGSHOTS

LONG-TERM OUTLOOK FOR THE INDUSTRY: SOMEWHAT STORMY, with winds rising in both litigation and legislation areas. All indications are that the Justice Department's antitrust action against RCA-NBC at Philadelphia is the first of a series of prospective court challenges by the government against long-established practices in TV operations. A six months' respite from any further "big" network suits by the Justice Department, however, is predicted by insiders. Related "peripheral" cases may be started; but nothing definite will happen overnight, nor possibly within the next 12 months. Meanwhile Justice Department antitrust attorneys feel its action against RCA-NBC will slow down what they describe as "rough tactics" in the industry and "the pushing around of independent stations." Department officials say privately: "It would be a mistake for anyone to assume that we don't mean business."

LOOK FOR THE JUSTICE DEPARTMENT TO MOVE INTO THE NETWORK-CONTRACT FIELD before the end of 1957. Option time and must-buy clauses may be first on the list. Attorney General Brownell's antitrust experts are intensively studying these clauses and their operating results. They are also analyzing the considerable testimony about them given to investigating Congressional committees during the past two years.

DRIVE FOR NEW TV LEGISLATION IS SURE TO BE STIMULATED by the executive department's crackdown. Reports from investigating committees are likely to be "toughened." Upcoming committee documents include the Senate Interstate Commerce Committee's final report on network practices and subscription TV, due this month; the Celler House Antitrust Subcommittee report on alleged monopolistic practices in the industry, expected in February; and the Evin's House Small Business Committee report on its investigations into the conduct of federal regulatory agencies, expected momentarily.

AIM OF THE JUSTICE DEPARTMENT IS NOT CRIMINAL PROSECUTIONS designed to punish past practices, but the regulation of future actions through court decrees obtained in civil suits. It must be remembered that Justice's investigation, now making free use of FBI agents, began more than two years ago with inquiries into alleged network control over shows and talent; and that Antitrust Chief Victor R. Hansen said in September it had been enlarged to "span every relevant facet of network operations."

NEW PATTERN OF LEGAL MANEUVERING MAY HAVE BEEN SET by the federal grand jury's criminal investigation at Philadelphia into the trade-out between NBC and Westinghouse of their Cleveland and Philadelphia stations. Since the criminal action has been dropped, Justice sources say the jury was used solely to subpoena evidence needed to prepare the civil action against RCA-NBC. The Department cannot force production of documents in a civil proceeding.

REFUSAL OF JUSTICE DEPARTMENT TO ACCEPT FCC CLEARANCE of the NBC-Westinghouse exchange has introduced a new element of uncertainty into such transactions. The Philadelphia action was not only the first antitrust action against a TV network; it was also the first time the Department of Justice challenged as illegal a transaction in the broadcasting industry carried out with FCC approval.

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 rugged 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. 5-2100



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

JOHN HART as **HAWKEYE** · **LON CHANEY** as **CHINGACHGOOK**

KGW-TV



CHANNEL 8 IS ON THE AIR!

KGW-TV brings to the PORTLAND, OREGON market . . .

- 316,000 watts of on-the-ground Video Power — the most powerful commercial television transmitter in the world!
- A terrain-trained signal to penetrate deeply into Portland's steep up-and-down residential core . . . as well as across all of western Oregon and southern Washington!
- Full ABC Network schedule!
- *Local identification* with 30 hours a week of live production!
- Feature films including MGM and DAVID SELZNICK productions!
- The newest *yet most experienced* channel because KGW-TV's personnel is representative of over 138 years of television experience!

AFFILIATED WITH | **KGW, PORTLAND**
KING-TV & KING, SEATTLE

WALTER WAGSTAFF,
Manager
JOHN PINDELL,
Sales Manager

KGW-TV
CHANNEL



ASK



*for rates,
availabilities
and market
information.*

PORTLAND, OREGON

focus on BUSINESS

January, 1957

Television chalked up another boom year in 1956. Although final returns are not yet in, TV expenditures are expected to exceed the billion-dollar record of 1955.

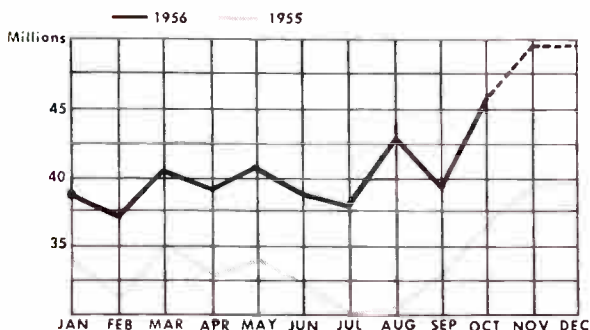
Gross network TV time billings continued to climb, with the January-October total running more than 20% above the same period last year. Estimated total gross network TV time billings for 1956: \$499 million or about 25% above last year. (Dotted line in chart indicates estimated billings).

Estimated spot billings for the year, based on TvB's first three reports of 1956, total \$386 million.

The medium grew in another dimension too. As of January 1, 1957, there were 460 commercial TV stations operating in 263 markets. On the same date in 1955 there were 434 stations in 255 markets.

Sales of black-and-white television receivers in 1956 are estimated to fall about 4% short of 1955's record total of nearly 4.5 million. A major factor in 1956's high sales level were the portable sets.

TV NETWORK BILLINGS



	Oct. '56	Oct. '55
ABC	\$ 6,812,183	\$ 5,876,756
CBS	20,468,769	16,590,891
NBC	18,267,063	15,618,704
Total	\$45,548,015	\$38,086,351

Source: PIB

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

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	% Sets-in-use by EST Total U. S.
7 AM	5.7	9.2	2.8	3.1
8 AM	15.1	13.6	6.4	10.7
9 AM	12.4	13.7	8.8	10.8
10 AM	12.5	15.9	9.8	11.2
11 AM	14.3	19.6	10.4	13.3
NOON	19.9	19.3	18.4	17.6
1 PM	13.0	12.2	15.1	14.0
2 PM	10.8	15.7	9.4	10.8
3 PM	16.4	20.8	9.2	15.9
4 PM	18.3	19.5	14.7	18.1

Source: ARB, November, 1956

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

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS:
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	% Sets-in-use by EST Total U. S.
5 PM	31.8	27.7	33.0	23.9
6 PM	34.5	39.2	42.2	28.0
7 PM	43.4	62.0	59.5	37.1
8 PM	67.5	63.6	67.5	59.2
9 PM	68.0	62.8	63.9	61.8
10 PM	60.7	41.0	47.6	59.9
11 PM	32.2	13.2	18.8	38.9
MIDNIGHT	9.4	5.2	6.6	17.7

Source: ARB, November, 1956

TV MARKETS

DECEMBER 1, 1956

1 channel markets	141
2-channel markets	70
3-channel markets	35
4- (or more-) channel markets	17
Total markets	263
Commercial stations U.S. & possessions	460

Source: TELEVISION MAGAZINE

TV RECEIVERS

	Oct. '56	Oct. '55
Production	820,781	759,735
Retail Sales	683,573	763,908

Source: RETMA

TV VIEWING PROGRAMS CONSISTENTLY IN NIELSEN'S TOP TEN

Average weighted† ratings for shows appearing three or more times among the top ten Nielsen lists during 1956*

I Love Lucy	45.6	Dragnet	31.6
\$64,000 Question	40.6	\$64,000 Challenge	30.5
December Bride	37.9	Climax	29.3
Disneyland	37.8	I've Got A Secret	29.3
Jack Benny	37.1	What's My Line?	27.5
The Millionaire	37.0	Lux Theatre	27.2
Ed Sullivan	35.6	Ford Theatre	27.0
You Bet Your Life	35.0	Gunsmoke	25.5
GE Theatre	32.8		

*Based on the first report of each month, January-November, 1956.

†Ratings weighted to account for varying station line-ups during the season.

771251

MARION HARPER



focus on

PEOPLE

These top six industry leaders review what's ahead for television in 1957 in this issue:



DONALD S. FROST

Heading the agency which ranked third in radio-TV billings in 1956 with a total of over \$76 million, Marion Harper assumed presidency of McCann-Erickson at the age of 32, in 1948. Joining the company soon after graduation from Yale, Harper came up through the research department.



OLIVER TREYZ

V.p. in charge of advertising at Bristol-Myers which spent well over \$10 million on TV in 1956, Donald S. Frost began his career as a salesman with IBM. After terms with Owen-Illinois Glass and Young & Rubicam, he came to Bristol-Myers as assistant director of advertising and marketing research in 1945. In 1950, he went to Compton Advertising but returned to Bristol-Myers in 1954.



DONALD H. MCGANNON

At 38, Oliver Treyz has one of the most challenging jobs in the industry—guiding ABC television through what may be its most crucial year. Returning in October to head up the TV network, Treyz had previously served at ABC as director of radio, left in 1955 to help set up TvB where he served as president for almost two years.



President of Westinghouse Broadcasting Co. which owns four TV and six radio stations, Donald H. McGannon started out as an attorney. In 1952, he went to Du Mont TV where has was general manager of Du Mont's o-and-o stations. He came to Westinghouse as a v.p. and general executive in 1955, shortly thereafter became president.

EDWARD PETRY



RALPH M. COHN

Edward Petry, founder and president of the station rep organization which bears his name, entered the industry in 1925 as general manager of WGL, New York. As an account executive at Biow a few years later, he handled Bulova, expanded its radio coverage from 10 stations to 190. Realizing the need for a system of exclusive representation, he went into business in 1932 with 13 stations, now has 46.

Vice president and general manager of Screen Gems, Inc., TV subsidiary of Columbia Pictures which is headed by members of his family, 42-year-old Ralph M. Cohn practically started life in show business. He became an independent producer in 1936. In 1947, Cohn entered television by forming Pioneer Telefilms. When Columbia turned to TV, he came over to head Screen Gems.



...a New Hi-Sign on Michigan's Skyline!

**Now...maximum tower (1023 feet)
maximum power (100,000 watts)
maximum outstate coverage**

Located in the geographical center
of Michigan . . . completely surrounded
by populous cities and thickly settled
urban and farm areas . . . an enviable
spot occupied exclusively by WJIM-TV.

Lansing
Saginaw
Bay City
Flint
Pontiac
Ann Arbor
Jackson
Battle Creek
Kalamazoo
Grand Rapids
Mt. Pleasant
Midland

WJIM-TV

Channel 6 Lansing

NBC...CBS...ABC

Represented by
PETERS, GRIFFIN, WOODWARD INC.

THE CODE 3 SUCCESS STORY

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



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

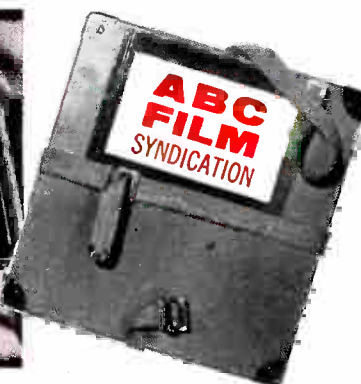
FIRST to dramatize the personality of the group of law enforcement officers in action, with thrilling stories of arson, air, sea and mountain rescues, murder, robbery, juvenile crime. Stirring case histories to build audiences of all ages!

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



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

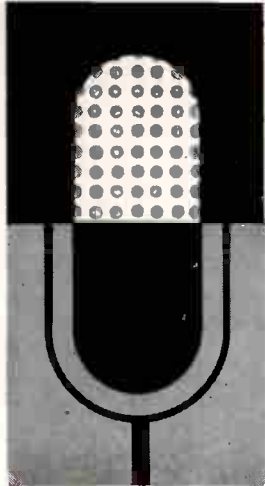
Wouldn't YOU like to be **FIRST** in your market? Let "Code 3"... signal for flashing lights and screaming sirens... be your signal for action. Write, wire, phone for complete details.



*Pulse **ARB

ABC FILM SYNDICATION, Inc.

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



radio wrap-up

A monthly status report on radio advertising

TOP TEN NETWORK ADVERTISERS

During October and November: Colgate-Palmolive, Standard Brands, William Wrigley, F. W. Woolworth, Bristol-Myers, Slenderella, Miles Laboratories, Kraft, Texaco, General Motors.

TOP SPOT ADVERTISERS

Lever Bros., Metropolitan Life, Shell Oil, Slenderella, Bristol-Myers, Texaco, American Tobacco, Winston.

SPOT BILLINGS TO SET RECORD

National spot billings will shatter all-time record and hit \$150 million in '56—almost \$30 million above 1955 figures. 1957 prediction: up 20% over '56. October '56 ran 31% higher than same month last year. . . . For the first time since 1948, network billings in October registered a gain over the same month of the previous year—5%. Ten-month billings are down 17% with strong upturn expected for balance of year. . . . Local radio billings will climb to \$340 million in '56—spurting more than \$40 million above '55. October increase: about 16%.

AGENCY BILLINGS IN RADIO

Ten of the nation's largest agencies spent over \$78 million in network and spot radio during 1956. The ten most active radio agencies: BBDO, Young & Rubicam, McCann-Erickson, Leo Burnett, J. Walter Thompson, N. W. Ayer, William Esty, Foote, Cone & Belding, Dancer-Fitzgerald-Sample and Ted Bates. . . . Leading spot radio agencies: J. Walter Thompson, BBDO and N. W. Ayer. . . . Leading network radio agencies: Young & Rubicam, Dancer-Fitzgerald-Sample and Kudner.

VITAL STATISTICS

Radio reaches 11% of all AM-equipped homes per average minute between 6 and 9 a.m., reports Nielsen. Reach is 5.2 million homes—16% higher than in 1952. If you're having trouble buying morning radio time, keep the following in mind: daytime radio (12 noon-6 p.m., Mon.-Fri. reaches almost 70% of all homes, according to Nielsen tabulations and is in great demand.

Time magazine in its survey of "Business in 1956"

To page 16

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

NIelsen, OCTOBER 1956

Hour*	% Radio Homes Using Radio
6-7 a.m.	4.7
7-8 a.m.	11.3
8-9 a.m.	15.0
9-10 a.m.	14.4
10-11 a.m.	15.2
11-12 noon	13.4
12-1 p.m.	14.3
1-2 p.m.	14.5
2-3 p.m.	12.1
3-4 p.m.	11.0
4-5 p.m.	11.1
5-6 p.m.	11.2
6-7 p.m.	11.0
7-8 p.m.	9.5
8-9 p.m.	8.0
9-10 p.m.	7.5
10-11 p.m.	6.7
11-12 mid.	5.4
*Mon.-Fri. average before 6 p.m.;	
Sun.-Sat., 6 p.m. and after	

TOP TEN

DAYTIME WEEKDAY NETWORK RADIO PROGRAMS

NIelsen, NOVEMBER 1956 (SECOND REPORT)

Program	Homes Reached
1. Young Dr. Malone—(CBS)—Mentholatum	1,952,000
2. Helen Trent—(CBS)—Carter	1,905,000
3. Young Dr. Malone—(CBS)—Mentholatum	1,857,000
4. Strike It Rich—(CBS)—Dromedary	1,857,000
5. Arthur Godfrey—(CBS)—International Mining & Chemical	1,762,000
6. Young Dr. Malone—(CBS)—Toni	1,714,000
7. Our Gal Sunday—(CBS)—Standard Brands	1,714,000
8. Our Gal Sunday—(CBS)—Mentholatum	1,714,000
9. Helen Trent—(CBS)—Toni	1,667,000
10. Our Gal Sunday—(CBS)—Colgate	1,667,000

TOP FIVE

NIGHTTIME NETWORK RADIO PROGRAMS

NIelsen, NOVEMBER 1956 (SECOND REPORT)

Program	Homes Reached
1. People Are Funny—(NBC)	1,428,000
2. Dragnet—(NBC)	1,238,000
3. Henry J. Taylor—(NBC)	1,095,000
4. News From NBC—(NBC)—Wed. 8:55 p.m.	1,048,000
5. Telephone Hour—(NBC)	1,048,000

TOP FIVE

NIGHTTIME MULTI-WEEKLY RADIO PROGRAMS

NIelsen, NOVEMBER 1956 (SECOND REPORT)

Program	Homes Reached
1. Lowell Thomas—(CBS)	1,619,000
2. News of the World—(NBC)	1,286,000
3. Amos 'n' Andy Music Hall—(CBS)	1,190,000
4. One Man's Family—(NBC)	1,143,000
5. Bing Crosby—(CBS)—Pharma-Craft	1,048,000

radio wrap-up *Continued*

highlighted some of the reasons for the upbeat economy: "Everywhere Americans had more money to spend . . . on a shopping list that included 1,640,000 home dryers, 4,500,000 washing machines, 6,700,000 TV sets, 12,500,000 radios!" . . . Today there are 2,896 commercial AM radio stations in operation, twice as many as before TV, according to FCC's annual report. In seven years, TV stations increased from 96 to 460.

Radio set production, including auto sets, hit over 10,800,000, from January-October, 1956. Retail sales (minus auto sets) during October were 585,000—a drop from 724,000 sold same month last year. According to RETMA, radio set output in 1956 will be 20% above 1955. Hottest item: portable radios.

LOCAL RADIO'S STRENGTH

Radio's sources of income have changed strikingly. In 1946, 66% of dollar volume came from network or national spot. In '56, 69% will have come from local and retail sources, only 31% from national billings.

Actually, it was the strong vote of confidence registered by local advertisers during the 50's that enabled radio's billings to increase year after year (a fact apparently unknown to many advertising people). With national spot billings booming again, many local advertisers will find it tougher to buy time.

RISE IN OUT-OF-HOME LISTENING

Pulse 26-market survey shows last summer's out-of-home audience added 24.9% to in-home ratings, best figure so far for outside listening. About 2,161,600 families listened during average quarter hour. . . . You'll have more useful tools to work with in preparing upcoming radio campaigns: Radio Advertising Bureau has budgeted \$125,000 for research projects in '57, plus another \$50,000 for a very hush-hush survey which will have an important effect on the marketing structure.

NEW BUSINESS

Network: Bristol-Myers and Brown & Williamson make biggest combined network buy in years: two accounts will co-sponsor 85 five-minute newscasts on NBC. Total net billings: \$4,200,000. In addition to its newest buy, Bristol-Myers also renewed eight five-minute segments on ABC's "Breakfast Club" for 52 weeks. Already sponsoring two Godfrey quarter-hours, account forges to top as number one network radio client. B-M is also one of radio's top spenders. Company's Bufferin branch is launching morning saturation campaign in South and Southwest and has bought three weekly quarter-hours newscasts on New York's WCBS radio.

Lever Bros. in heavy return to network radio picks up 20 weekly segments in CBS daytime serials. Net billing estimated at \$1,800,000 (gross: \$3 million). Ralston-Purina signs 52-week contract to sponsor five-minute nightly farm news on NBC (7:15-7:30 p.m., EST). After careful survey, account found farmers got lots of news from traditional early-morning farm shows, but none at night.

In departure from usual radio buy, Dow Chemical will offer half-hour weekly *Red Foley Show* on ABC radio

(12:30-1 p.m., EST, Sat.) 52-week billings estimated at \$650,000. . . . Allstate Insurance renews Mel Allen's *Sport Report* (ABC, 6:35-6:45 p.m. EST, Mon.-Fri.) for another year. . . . Same for AFL-CIO and its twice-nightly newscasts on ABC (7-7:15 p.m. and 10-10:05 p.m. EST, Mon.-Fri.). Budget for two shows: \$1 million.

Miles Labs will underwrite 39 five-minute news and feature shows for full year on Mutual. Estimated billings: \$1,500,000. . . . American Home Products renews purchase of nine five-minute Gabriel Heatter newscasts on Mutual. . . . National Labor-Manager, a new Mutual client, buying quarter-hour *Partners in Progress* talk show (5:45-6 p.m., EST, Sun.) Show precedes Mutual Sunday news and commentary block which kicks off at 6 p.m. with Walter Winchell. . . . Standard Brands, one of network radio's big returnees, has cancelled its schedule of 10 seven-and-one-half minute segments of CBS daytime dramas. Drop-out may be temporary.

Cigarette companies inhaling lots of radio: aside from Brown & Williamson co-sponsorship of NBC hourly newscasts, Marlboro signs for 35-station saturation package in John Blair's "National Saturation Group." Yearly cost: about \$750,000. Stations in other markets to be added. . . . L&M Filters renews half sponsorship of two weekly broadcasts of *Gunsmoke*. Also signs 52-week contract for 20 weekly participations in week-end *Monitor*. In addition, account plans four-week spot radio campaign starting January 28. . . . Chesterfield okays 13-week spot schedule in 100 markets as of February 4.

Tea companies also pouring lots of funds into radio. Lipton renews five seven-and-one-half minute segments on alternate-week basis in CBS daytime dramas. Salada Tea buys segments of five daytime serials as of January 1. . . . Tetley Tea puts its entire budget in spot radio and White Rose Tea also uses spot radio campaign. . . . Listerine, long out of radio, returns with \$1 million gross buy covering five segments of CBS daytime serials. A second buy, this one on NBC, covers 15 participations per week in NBC's *Bandstand* and *Woman In My House*. Also set: 38-market spot campaign.

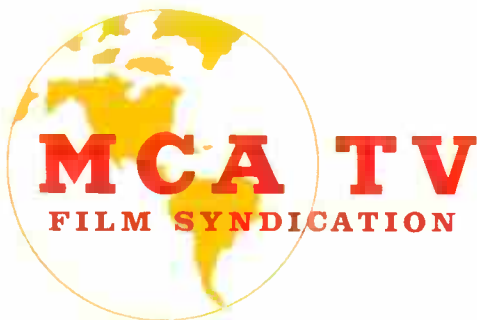
National Spot: Texaco's \$3 million radio-TV budget ticketed almost exclusively for spot. . . . Hit Parade cigarettes will continue heavy spot radio campaign in '57 with two 13-week massive saturation schedules now in preparation. . . . Dole Pineapple's new frozen juice concentrate using 200 spots per week in New York market introduction.

ADVERTISER

Pertussin, after successful fall operation, launches second 13-week campaign using 60 stations in smaller markets. . . . Carbona Products to test radio and TV in number of U. S. markets. Account has used broadcast media in New York only in past. . . . Carter Products adding eight more weeks to 150-market radio and 100-market TV campaign for Arrid. Along with such accounts as Nescafé and White Rain, Arrid uses same aural copy in both radio and TV. . . . G. Washington Instant Coffee placing entire budget in spot radio. . . . For the first time, Beechnut Coffee plans saturation campaign in top 31 markets via its new agency, Y&R. END

1950
1951
1952
1953
1954
1955
1956
AGAIN IN 1957

The Finest In TV Film Shows From





The
ROSEMARY CLOONEY
Show

Biggest hit in syndication. No. 1 national rating right from the start! Musical variety with America's singing sensation and 39 top-of-the-top guest stars.
 39 half hours



Brian Keith
CRUSADER

Overseas intrigue and suspense in tune with today's gripping headlines. Direct to you after 65 smash network weeks for Camels and Colgate. 52 half hours



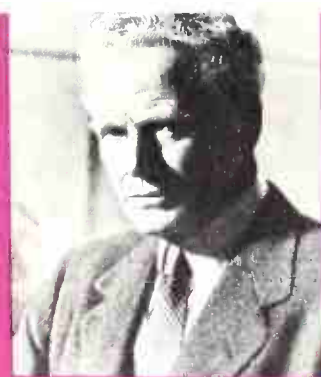
IF YOU HAD A MILLION

32.4 national Nielsen average rating for 19 months on the CBS Network (as *The Millionaire*) . . . and just made available for local sponsorship! Features Marvin Miller.
 39 half hours



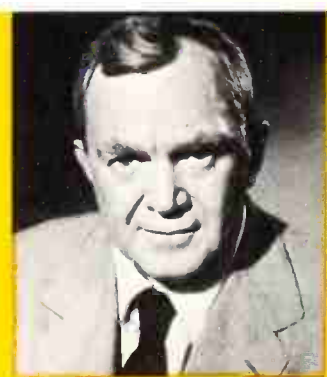
Dr. Hudson's
SECRET JOURNAL

Inspired dramas from the famous Lloyd C. Douglas best seller. No. 1 film series nationwide for four straight months! *Stars John Howard.* 78 half hours



Charles Bickford
MAN BEHIND THE BADGE

The cases—true. The drama—terrific. The ratings—excellent! A thoroughly reliable sales-builder.
 39 half hours



Thomas Mitchell
MAYOR OF THE TOWN

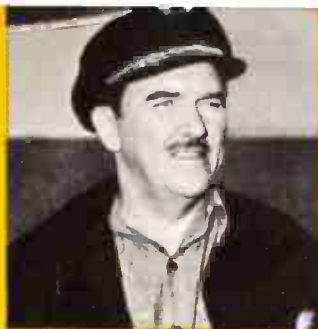
The most famous radio dramatic serial continues its fabulous success on television! Huge ready-made audience assures maximum impact in your market.
 39 half hours



Western Features starring

ROY ROGERS

rip it together with Western Features starring me all-family dramatic hit that
country for TV's most profitable hour strip. 50% on the bank" for every sponsor.
ery time! 67 hour-long feck record, which is making h



Preston Foster

WATERFRONT



Famous Hollywood Stars

FAMOUS PLAYHOUSE

an absolute gold mine of star-studded comed
ry, adventure, romance. Build your own show
wn mood, your own title! (New films added
300 half



Louis Hayward

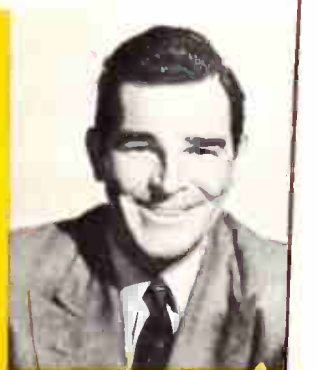
THE LONE WO

ion's most electrifying'adver
g life by one of Hollywood's to
ry market.



HEART OF THE CITY

captures all the thrills and drama of Big Town,
plus consistently solid ratings everywhere. Pat
ane Nigh.



CITY DETECT

ing series of metropolita
, starring Rod Cameron.
91 halfid sales results everywhere



No. 1 in the big 1957 parade of new
local & regional advertisers . . .

STATE TROOP

starring Rod Cameron

GREATEST ACTION SERIES EVER
SOLD IN 80 MARKETS BEFORE

39 all new half-hour action-packed p
location with the full cooperation of
enforcement agencies. Vivid scenes of M
ginia City, Lake Tahoe, Reno, Las Veg
for thrilling adventures. So good a s
Brewing snapped it up in 72 market
lease! What's your market?



The
ROSEMARY CLOONEY
Show

Biggest hit in syndication. No. 1 national rating right from the start! Musical variety with America's singing sensation and 39 top-of-the-top guest stars.
 39 half hours



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32.4 national Nielsen average rating for 19 months on the CBS Network (as *The Millionaire*) . . . and just made available for local sponsorship! Features Marvin Miller.
 39 half hours



Charles Bickford

MAN BEHIND THE BADGE

The cases—true. The drama—terrific. The ratings—excellent! A thoroughly reliable sales-builder.
 39 half hours



No. 1 in the big 1957 parade of new MCA releases for local & regional advertisers . . .

STATE TROOPER

starring **Rod Cameron**

**GREATEST ACTION SERIES EVER MADE...
 SOLD IN 80 MARKETS BEFORE RELEASE!**

39 all new half-hour action-packed programs filmed on location with the full cooperation of Nevada's law enforcement agencies. Vivid scenes of Mojave desert, Virginia City, Lake Tahoe, Reno, Las Vegas offer backdrop for thrilling adventures. So good a show that Falstaff Brewing snapped it up in 72 markets even before release! What's *your* market?

Every show a winner...every sponsorship backed by award-winning Advertising, Publicity and Merchandising Campaigns—free!

HIT THE TOP WITH

MCA TV

BIG HITS BUILD BIG SALES

FOR

YOUR PRODUCT

YOUR MARKET

YOUR BUDGET





WCAU means
PHILADELPHIA
response

This story is directed particularly to those who ask, "How much product did it move?" WCAU-TV's "Mister & Missus" team. Joan and Gene Crane, in a few weeks increased the upholstering department's work at Gimbels about 200 per cent! Proof that this outstanding couple converts audience appeal to sales appeal. So when you think of response, think of WCAU.

WCAU, WCAU-TV *The Philadelphia Bulletin*
Radio and TV stations. By far Philadelphia's most
popular stations. Ask Pulse. Ask ARB. Ask Philadelphians.
Represented nationally by CBS Spot Sales.

WE CHALLENGE YOU TO MATCH THE

WST

***BASED ON NIELSEN**

1,045,580 TV HOMES*

in our coverage area . . . **THE STEUBENVILLE-WHEELING AND PITTSBURGH MARKETS**
—richest steel and coal area in the world—4,531,600 population, ranking with the
nation's 4th largest market—\$7½ billion income—\$4½ billion retail sales.

FREE BONUS OF PITTSBURGH

Our rate is based on our Steubenville-Wheeling coverage, so you
get our coverage among 399,810* Allegheny County (Pittsburgh)
TV homes absolutely free.

A member
of the FRIENDLY
GROUP



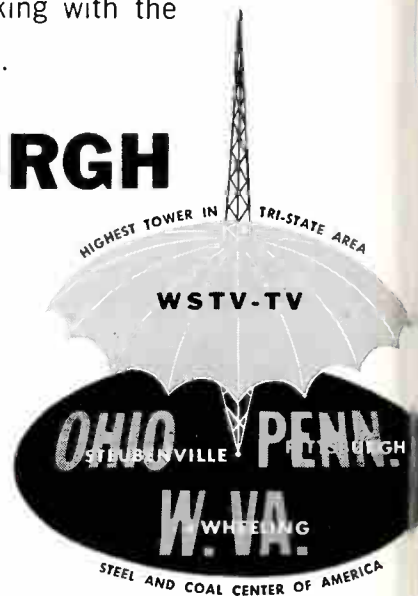
WSTV-TV, WSTV-AM,
Steubenville, Ohio
WBMS-AM, Boston, Mass.
WPIT-AM, Pittsburgh,
Penna.

WSTV-TV

STEUBENVILLE, OHIO

Represented by AVERY-KNODEL

CBS-ABC-CHANNEL 9 230,500 WATTS



Gen'l Mgr: John J. Laux, WSTV-TV, Steubenville, Ohio, Atlantic 2-6265 • Nat'l Sls. Mgr: Rod Gibson, 720 Fifth Ave., N. Y. 17, N. Y. Judson 6-5536

ADVERTISING VALUE YOU GET ON

W-TV

COVERAGE SURVEY #2

LOWEST COST PER THOUSAND

COMPARE	TV HOMES IN AREA*	COST OF 1 HR. AA TIME	COST OF 1 MIN. AA TIME	WEEKLY COVERAGE
WSTV-TV	1,045,580	\$500	\$100	552,870
Sta. B, Wheeling	424,510	500	100	226,350
Sta. C, Pittsburgh	1,218,110	2,000	500	971,790

PHONE, WIRE OR MAIL COUPON FOR DETAILS TODAY

MR. JOHN J. LAUX, GEN'L MGR. WSTV-TV, STREUBENVILLE, OHIO

TV

- Please have your representative call.
- I'd like to see your new color film, "How to Make Money in the Steel Market."
- Send me a free copy of your "Index of Advertising Effectiveness."
- How can I get your DIRECTORY OF STORES, BUYERS, WHOLESALERS, ETC.?
- Send me your list of merchandising services.

NAME _____ TITLE _____

COMPANY _____

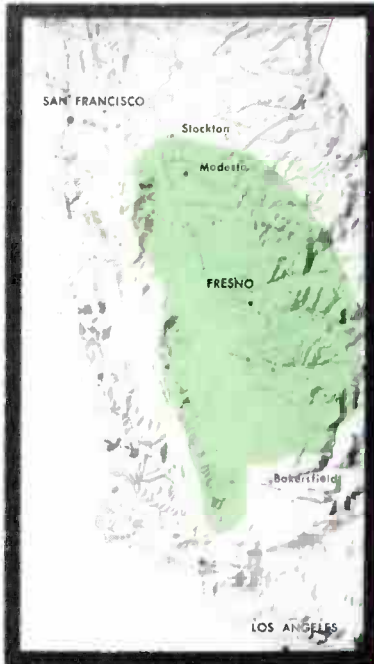
ADDRESS _____

CITY _____ ZONE _____ STATE _____

PLUS

- Your own "Index of Advertising Effectiveness" — prepared by Richard Manville Research
- Complete directory of stores, buyers, wholesalers in WSTV-TV coverage area
- Comprehensive merchandising service — tailored to your needs

Something new has been added



This tiny mountain cabin in the Sierras is the home of a highly paid logger. He wanted television for years, but couldn't get it until KFRE-TV went on the air.

Now, something new has been added. The powerful KFRE-TV signal carries over and beyond the hills to bring him, his neighbors, and thousands more families their first enjoyment of television programs. They consistently watch KFRE-TV . . . for it's the only channel they can get.

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



KFRE-TV
FRESNO 

12



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



Color Letter

AS OF JANUARY . . .

Network color programming continues to expand, totaling 68½ hours—54½ hours on NBC, 14 on CBS. . . . 261 stations are now able to transmit network colorcasts and 32 able to originate live color programs. Color film can be transmitted by 83 stations and color slides by 85. . . . Industry estimates of color set sales for 1956 range from 150-200,000, but a steep rise appears to be ahead. RETMA executive v.p. James D. Secrest predicts 1957 color set sales of "several hundred thousand sets," and 1958 sales of better than one million.

STATION AND AGENCY ACTIVITY

As agencies gain experience in color, it is becoming evident that so-called production headaches are being rapidly eliminated. Sullivan, Stauffer, Colwell & Bayles reports that the 15 color film commercials it recently produced for use on the *Perry Como* show involved little more effort than required in monochrome. Five of the commercials are for Noxema and 10 for S&H Green Stamps. All 15 were done in live-action, except for one fully-animated S&H commercial.

The most extensive schedule of color commercials to date has been purchased by Philip Morris through N. W. Ayer, a 52-week series of 20-second spots on WRCA-TV, N. Y., and WNBQ, Chicago. The spots will run adjacent to regularly scheduled color programs.

Most recent stations to announce color equipment additions are: KELO-TV, Sioux Falls, with color slide and film equipment added last month; WCAU-TV, Philadelphia, with live colorcasts beginning in January; KVAL-TV, Eugene, launching network colorcasts in January. . . . KFSD-TV, San Diego, is transmitting a color bar simultaneously with its monochrome transmission to allow servicemen to adjust the set for tint reception. KOMO-TV, Seattle, colorcast a live, major heart operation on a 10-year-old girl on behalf of the local Heart Association.

COMPLEXION CONSIDERATIONS FOR TINT TV

Noted color consultant Howard Ketcham lists these considerations in the use of clothing as it appears on color television, in relation to the various complexion types:

Redheads—Medium neutral gray and light gray makes them look more vivid; rust gives less appeal; yellow-green adversely affects the redhead's complexion. Faded pinks are splendid.


Brunettes—Medium neutral gray or bright dark blue makes them look more vivid; light gray gives a tanned look; yellow brings out the pinkish tones in brunettes.

Blondes—Medium neutral gray makes them look faded; light gray gives them a darker look; medium tan or bright dark blue adds vividness; yellow gives blondes a violet cast.

White Hair—Medium neutral gray or light gray makes skin coloring of women with white hair look faded; yellow gives a violet cast; light violet-blue brings out fresh pinkish tones; bright dark blue makes these people look sallow.

Newsfilm gets there fast!





Tons of explosives blow up on a Brooklyn pier; violence flares in Eastern Europe; the Near East smolders... wherever news is hot, **NEWSFILM**'s more than 250 camera correspondents around the world get the picture... and get it fast!

And **NEWSFILM** (a product of CBS News) gets to *audiences* fast. Flown to strategically-located processing centers, footage is expertly edited to exacting CBS News standards, then rushed directly to you; twelve minutes a day of worldwide coverage available for local showing within hours after the events occurred.

Ralph Renick, news director of WTVJ, Miami, three-time award winner for outstanding news operation, reports: "We consider **NEWSFILM** the best source for news outside our local area. Proof of its success with audiences is that all WTVJ news programs have attained higher ratings than their competing programs. Proof of its success with sponsors comes from 31 different advertisers who consider news their best vehicle on our station!"

Whatever the New Year brings, if it's news **NEWSFILM** will get it first... fast. It is the only television news service produced exclusively for television stations. And **NEWSFILM** is available to *all* stations.

CBS TELEVISION FILM SALES, INC.

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



McMahan on the commercial

1957: more cartoons, jingles, tests

BY HARRY WAYNE McMAHAN

BLUEPRINT FOR A COMPLICATED COMMERCIAL

One of the "busiest" commercial series on the air now is Chesterfield's. Fast-tempo, live action shots to a bright jingle required tremendous pre-production coordination to get the series from script to TV screen in just three weeks. A "shooting board," illustrated below, was devised by agency producer Bill La Cava to facilitate production. This is separate from and subsequent to the client storyboard. The new Chesterfield series is out of McCann-Erickson, produced by ATV.

SHOOTING BOARD
6-60-1

WHEN YOU DANCE
DANCE MOVES
FROM CU TO

MINUET
FEEL THE
CHARM
COMING IN

WHAD
DON'T TAKE ... FT

UPSHOT
GIRL
SWIRLS
TOWARD
CAMERA

LET
YOURSELF
GO

RHYTHM

CUT

What about the commercial picture in 1957? It can't be anything but better. The greater the program problems, the more the agency's emphasis must shift to improvement in commercials. Many advertisers will find that a lower program rating will do the job if the commercials sell a higher percentage of the available viewers. Oddly enough, this hasn't occurred to many of the boys.

On the top-rated shows, only Revlon has done a spectacular job with its commercials. Lincoln-Mercury and a host of others have failed to match their high program ratings with commercials of equivalent sales effectiveness.

The time is ripe, and this is the year, to see a vital change in the attitude of agencies and advertisers toward the commercial in its proper relationship with the program need.

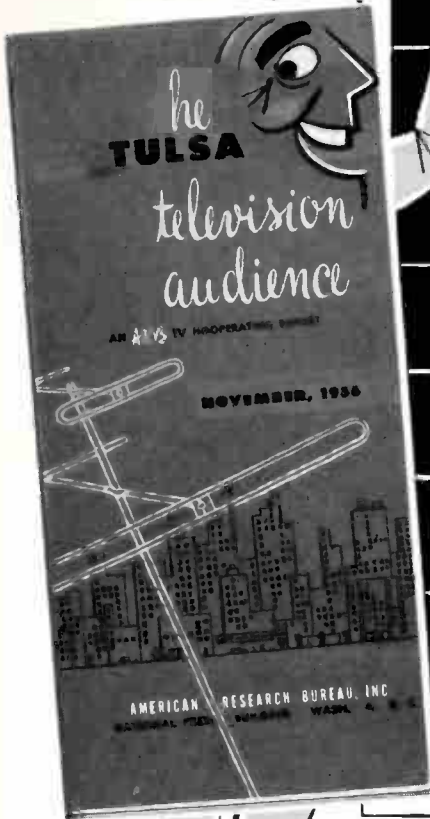
This change has to come first, before commercials really make the necessary bold strides ahead. Too many agencies put the emphasis on TV programming and let the creation of commercials exist as an incidental function. But this must change and this should be the year.

From a trend standpoint, several things are in the wind:

- Commercial film production companies are growing larger, with at least three planning joint Hollywood-New York production. This is good, especially for New York agencies.
- Smaller production companies will hold their own even in the face of larger competition because the commercial is still a single-job handcrafted business.
- Cartoons will be produced faster, thanks to the addition of a vast new labor pool from the major Hollywood studios which are closing down their theatrical production. Cartoon costs may become highly competitive, in spite of rising wages. Several new companies may be expected to be formed.
- Cartoon design will run the gamut of *avant garde* experimentation for at least another year, before settling down to a more sensible (we think!) advertising usage.
- Because there will be more cartoon, there will also be

To page 91

WHAT EVERY
TULSA
 TELEVISION
 STATION
 KNOWS...



KTVX

STATION "X"

71 54 3

KTVX

LEADS

WITH MORE

FIRSTS

FROM 4:30 P.M.

'TIL 11:00 P.M.

EVERY

WEEKDAY*

*According to November, 1956 A.R.B. Report KTVX leads all Tulsa Stations with 71 most popular quarter hours from 4:30 p.m. 'til 11:00 p.m. Monday through Friday.



YOUR



STATION

This ARB proves that Northeastern Oklahoma has taken a "New Look" at KTVX's "Preferred Programming." People watch Programs . . . not channels. And it's *Just the Beginning!*

So put your money where the audience is. Check KTVX rates and coverage and reach Oklahoma's biggest market.

See your **AVERY-KNODEL** Representative
 or **MIKE SHAPIRO**, Managing Director.

TULSA BROADCASTING COMPANY
 MUSKOGEE • TULSA

Channel **8**

KTVX
 316,000 WATTS

BELIEVABILITY

built the **AUTOMOBILE**

... and

WWJ-TV

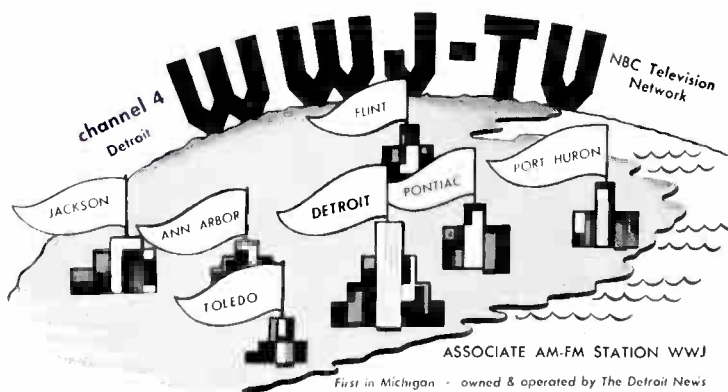


The horseless carriage, with its promise of new pleasure and convenience for millions, created a faith that fathered one of America's most important industries.

Detroit saw its first automobiles in 1896, thanks to the vision of Charles B. King and Henry Ford.

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 in 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.



ASSOCIATE AM-FM STATION WWJ

First in Michigan - owned & operated by The Detroit News

National Representatives: Peters, Griffin, Woodward, Inc.

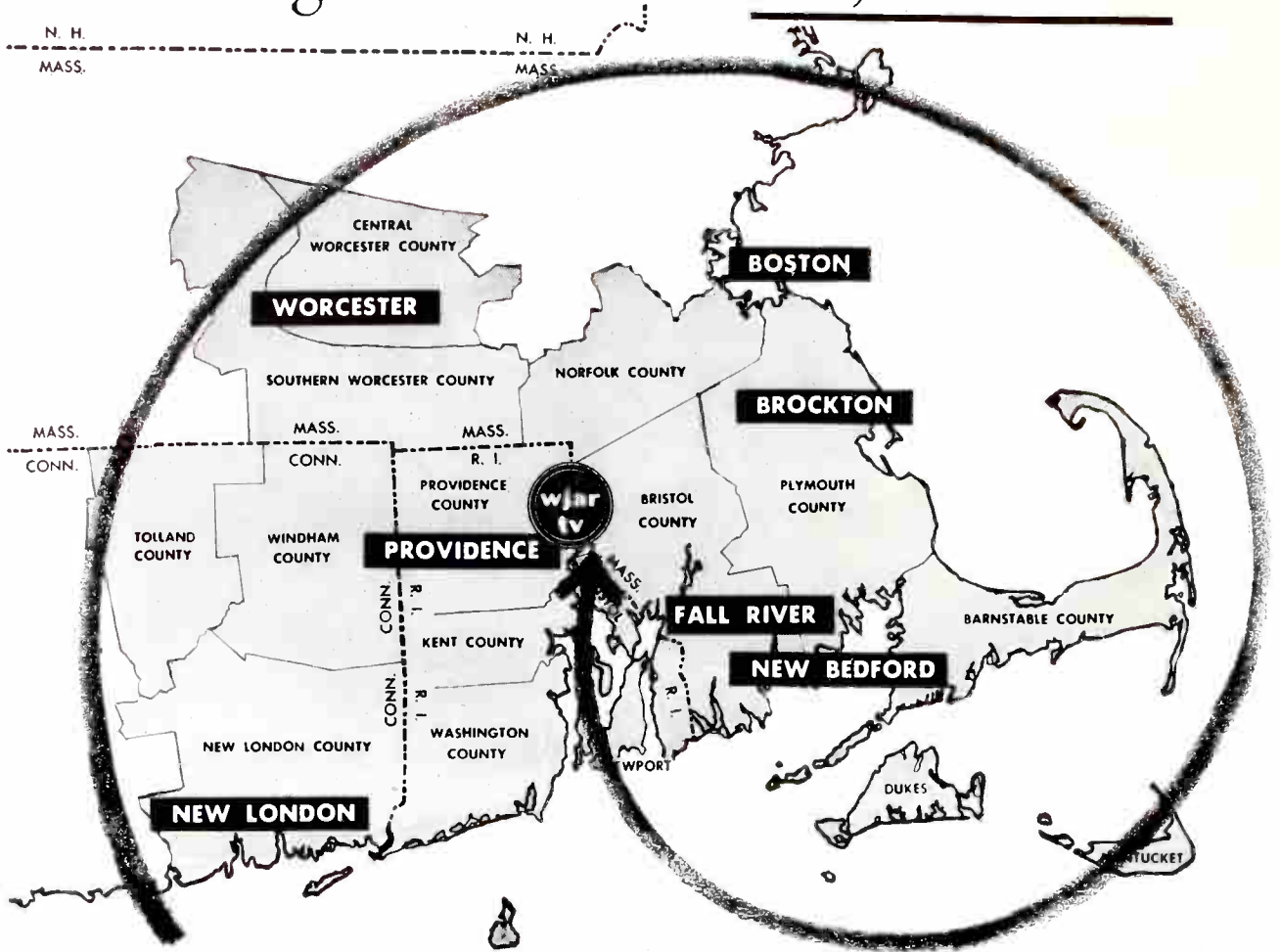
TELEVISION MAGAZINE
SPECIAL REPORT NUMBER 5

COVERAGE

INTERPRETING THE NIELSEN STUDY

WITH THE PUBLICATION OF THE NIELSEN COVERAGE
SERVICE NO. 2, THE INDUSTRY IS CONFRONTED
WITH THE PROBLEM OF INTERPRETING THIS ESSENTIAL DATA.
TELEVISION MAGAZINE'S RESEARCH DEPARTMENT HERE PRESENTS THE
PLAN WHICH IT WILL USE IN EVALUATING
COVERAGE PATTERNS FOR EACH OF THE
NATION'S TELEVISION MARKETS.

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

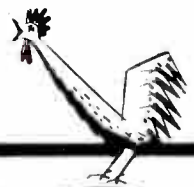


WJAR-TV Channel 10
 Reaches More of These Homes
 Every Day Than Any Other
 Television Station*

*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

NEW APPROACH TO COVERAGE

Analyzing the application of NCS No. 2 to television market definition

After careful study of the Nielsen Coverage Service Number 2, testing various formulas for market definition, and working closely with a number of the country's major advertising agencies, TELEVISION MAGAZINE has established a new procedure for defining TV market coverage and projecting TV set count. As in the past, TELEVISION MAGAZINE's research department will update this essential data each month. The Nielsen data will be used wherever it is made available.

A number of markets were mapped and studied. Coverage patterns, drop-off percentages and fringe areas were painstakingly evaluated. Tests applying different formulas to Nielsen's daily, weekly and monthly viewing measurements were conducted. It became apparent that any cut-off plan rigidly applied could not provide an accurate picture of station coverage.

The method TELEVISION MAGAZINE has put into effect provides for a market-by-market analysis which utilizes a cut-off point of 25% based on Nielsen's once-a-week viewing factor. This means that, by and large, a county will be credited to a station if at least 25% of the TV homes in the county report viewing the station once a week. Counties falling below the 25% viewing point generally will not be included in a station's coverage.

As the chart and examples in this report show, formulas that use a 50% cut-off or a variation of this plan in most cases understate a market's circulation or seriously distort the coverage of one station in a market as compared to another; while a monthly 10% measurement tends to inflate coverage unrealistically. TELEVISION MAGAZINE's tests indicated that the 25% cut-off point can serve as a realistic guide to determining a station's *effective* coverage, that it is more likely than the others to reflect the actual situation when a market is analyzed in detail.

Insofar as it is applied nationally, the 25% standard is subject, like any other mathematical measurement, to the criticism of being arbitrary. It must be emphasized, however, that this cut-off point is not being elevated to an absolute standard. As employed by TELEVISION MAGAZINE, it will serve as a general guide only, with final market definition determined through careful analysis of the individual market.

When such analysis indicates, a county may be included in a station's coverage area even if the percentage falls below the 25% standard. On the other hand, it is possible that a county may be excluded even if it meets the 25% standard. The 25% standard, in other words, is a *flexible* measure as used by TELEVISION MAGAZINE's research department.

Because so many factors come into play that affect a station's coverage and have a direct bearing on the interpretation of the Nielsen findings, there are any number of checks that must be made for every market.

Obviously, terrain must be studied. For example, if a station's signal is blocked off from part of a county because of local topography, the total TV homes in the county cannot be credited to the station, even if more than 25% view at least once a week.

However, a county where there is no terrain problem could be credited to a station even if only 20% of the TV homes report viewing at least once a week. An example might be an independent station, with the same physical signal as its network competitors, whose low showing is the result of inferior program service.

Recent ratings of feature films on independent stations have clearly demonstrated that their viewing levels are susceptible to substantial change given major program revision. The need to take into account the viewing changes produced by new program developments is another reason why it is necessary to re-evaluate markets regularly in order to obtain an updated coverage picture.

It is also necessary to check the degree of viewing in overlap counties. The extent of duplicated program services must be studied. Where possible, current rating data is also analyzed as an aid in determining the effect of any coverage changes. Obviously, it is impossible to define coverage in terms of signal contour alone. Physical coverage and viewing patterns are interdependent.

TELEVISION MAGAZINE's market definition is based on the station with the greatest coverage. It is important to emphasize that these are TELEVISION MAGAZINE's coverage definitions. NCS No. 2 will be only one of a number of sources used. For individual station coverage and comparison, it is necessary to refer to the NCS No. 2 Report. ▶

NEW APPROACH TO COVERAGE *Continued*

In many areas, individual markets have been combined for a dual market listing where there is almost complete duplication of coverage and no substantial difference in set count. The decision to combine markets is based on advertiser use and common marketing practice.

Because the coverage picture is constantly shifting, due to the opening of new stations, changes in power, antenna, channel and network affiliation, TELEVISION MAGAZINE's research department will continuously re-examine markets in the light of new data.

Following is a brief analysis of the advantages and shortcomings of some of the plans considered.

MONTHLY CRITERION

Most research people interviewed by TELEVISION MAGAZINE agreed on a standard embodying a weekly viewing factor. The monthly criterion of 10% viewing at least once a month was believed to be too thin to be used in defining coverage.

If only 10% view once a month and there are no programming problems, it may well be that a majority of non-viewing homes cannot possibly pick up the station signal satisfactorily because of terrain difficulties. If this is not the case, superior service from another market might well preclude the station from ever getting more than 10% viewership. This situation could be altered by a change in transmitter location or power.

50% CUT-OFF

In preliminary studies, a few major agencies suggested a 50% cut-off point as the most realistic measure of a station's coverage.

This approach is attractive because it offers a simple means of implementing the NCS No. 2 data. IBM cards can be easily punched to include all counties over 50% viewing; it would then be a simple matter to run off any set of figures needed.

Tests show, however, that just as with any other system rigidly applied, while the 50% cut-off may be logical and fair for some stations, it is extremely unfair to others.

Under this system, for example, a county with 100,000 TV homes and a 40% viewing level would be excluded from a station's coverage area, while one with 10,000 TV homes and a 52% viewing level would be included. In other words, the county with the lower relative level of tune-in would not be credited although it has a much larger real audience. (40,000 sets versus the 5,200 of the county with the 52% viewing level.)

Applied mechanically, the 50% measure would mean that a county with 47% of the TV homes reported viewing the station at least once a week would automatically be excluded from the station's service area, although this might involve a substantial number of receivers.

Another consideration is the standard error inherent in all sampling methods. It is conceivable that the 47% figure might have resulted in a *higher* or lower figure if a complete census were taken.

NUMBER OF HOMES REACHED AT LEAST ONCE A WEEK

These figures credit the station with the actual number of homes that report viewing the station at least once during the week. It would be highly inaccurate to

HOW CHART AT RIGHT

COMPARES METHODS OF INTERPRETATION

From the chart on the right, it is clear that the 10% monthly viewing standard is the most liberal in terms of set count, while the 50% cut-off and the 50% home county index are the most stringent. The TELEVISION MAGAZINE formula falls somewhere between these two extremes.

10% MONTHLY VIEWING

Assuming that county A is the home county and that counties M and O are partially blocked off from the station's signal by a range of hills, it would be wholly fallacious to credit every TV home in the counties to the station on the basis of 10% once-a-month-viewing.

50% CUT-OFF

Under this method, five counties are excluded from the coverage area. However, two of those five counties (F and G) show weekly viewing levels of 48% and 49% respectively. By eliminating these two counties, more than 4,000 TV homes that *actually view* the station are excluded. This real audience of 4,000 is almost equal to the total TV homes in counties C, D, H, J, L combined. Over 8,000 total homes are being excluded in counties F and G.

50% OF HOME COUNTY INDEX

The argument against the 50% cut-off applies since the home county (A) shows 100% weekly viewing to begin with. In this instance, the 50% cut-off and the index methods are mathematically identical.

ACTUAL HOMES REACHED ONCE A WEEK

Total set count under this method comes to 32,770. If we apply an assumed program rating of 10% to this figure, in effect we are applying a rating against a rating, since the 32,770 figure ignores physical coverage and only considers viewing patterns. However, by definition, rating is a per cent of total homes. The 10% must therefore be applied against the total TV homes.

"TELEVISION MAGAZINE" FORMULA

Counties K, M and O are just above or below our flexible 25% level. They were individually analyzed. Counties M and O were not included because of topographical limitations to full signal coverage. County K, on the other hand, received programs not duplicated by other stations in the area, and was included.

apply ratings and cost-per-thousand measurements for a specific program against this figure.

An illustration of the shortcomings of this measurement would be a county with 100,000 television homes of which only 25,000 report watching the station at least once during the week. If the 25,000 figure is used as the coverage of the station for this county, there is no way for an advertiser to determine realistically how many homes he is reaching with a specific program.

If a program obtained a 10% rating in this county, under this plan the program would deliver 2,500 homes. However, actually, this is applying a rating against a rating. Since a rating by definition is a percentage of

To page 93

INTERPRETATIONS OF NCS NO. 2 APPLIED TO A HYPOTHETICAL STATION

Counties in Market	Weekly Coverage* %	TV Homes in Area†	Television Magazine Method		50% of Home County Viewing	Actual Number Homes Reached	Graded Coverage	
			25% Flexible Cut-off	50% Cut-off			50-100% = 100% of County	25- 49% = 50% of County
A Home County	100	4,950	4,950	4,950	4,950	4,950	4,950	
B	98	2,820	2,820	2,820	2,820	2,760	2,820	
C	98	1,040	1,040	1,040	1,040	1,020	1,040	
D	62	930	930	930	930	760	930	
E	98	4,100	4,100	4,100	4,100	4,020	4,100	
F	48	3,560	3,560	—	—	1,710	1,780	
G	49	4,710	4,710	—	—	2,310	2,360	
H	84	1,520	1,520	1,520	1,520	1,280	1,520	
I	98	5,330	5,330	5,330	5,330	5,220	5,330	
J	91	650	650	650	650	590	650	
K	27	2,660	2,660	—	—	720	1,330	
L	98	800	800	800	800	780	800	
M	19	1,920	—	—	—	360	480	
N	84	2,530	2,530	2,530	2,530	2,130	2,530	
O	20	5,890	—	—	—	1,180	1,480	
P	83	3,590	3,590	3,590	3,590	2,980	3,590	
Station Total		47,000	39,190	28,260	28,260	32,770	35,700	

Note: All measures illustrated are based on weekly viewing.

* Based on station tuning from one to seven days a week.

† Based on at least 10% of all homes using a station at least once a month.

Winds Topple WMT-TV's Nearly-Finished Tower

WINDS in excess of 50 miles an hour last Monday (Dec. 10) blew over the nearly-completed, 1,250 ft. tower of WMT-TV Cedar Rapids, Iowa. The new tower, which had not yet been permanently anchored at the top, twisted in the strain of the winds, then collapsed into a tangle of steel and cable on the ground. When winds whinnied the top of

We now have the tallest horizontal tower in the world

Meanwhile we're operating with the 703' tower which helped build Eastern Iowa's largest audience. NCS No. 2 (A.C. Nielsen Co., Nov., 1956) indicates that our good old equipment covers a 60-county area, with 344,380 tv homes. The boys are starting over on our new tower. (News clipping is from B.T 12/17/56.)

WMT-TV • CBS for Eastern Iowa • National Reps: The Katz Agency

What lies ahead for the television industry?

On these pages, eight outstanding men in their respective fields analyze the current scene and offer their predictions for the New Year. Their views will sometimes conflict.

More frequently they reveal a common concern for the medium's problems.

Frost of Bristol-Myers surveys the advertiser's growing concern with programming.

Harper of McCann-Erickson maintains that the agency and advertiser are being asked to absorb too much of TV's economic risks.

McGannon of Westinghouse and Cohn of Screen Gems examine the changing role of film on TV.

Treyz of ABC predicts a year in which intensified competition among the networks will keep costs in line.

Theirs are not the usual year-end statements, but frank appraisals of both bright and dark spots in the industry.

THE EDITORS



How the advertiser sees it

THE SPONSOR MUST GET TOUGHER

It's been a dreary season—
the demand for better
programs must come from the
man who pays the piper

BY DONALD S. FROST

Vice President in Charge of Advertising, Bristol-Myers Co.

In 1956 advertisers will have budgeted an estimated billion and a quarter dollars in national, local and spot television. This is an increase in excess of 20 per cent over television expenditures in 1955.

With this kind of money being invested in television, is it any wonder that advertisers across the country are taking a good hard look at the status of the medium today, and at where it might be going in the year ahead? This is just such a look on the part of one advertiser.

As we close the books on 1956, it would appear that television as an advertising medium has continued to assume an even more important role in the advertiser's thinking and planning; that the growth in the number of television homes is continuing to expand by about the same number, even though at a decreased rate; that most major markets can be effectively covered by TV; that while total dollar outlay for TV participations is increasing, the cost-per-thousand figures do not seem to be getting out of line; and, most importantly, that the medium has proven itself as a singularly successful force in the selling arsenal of many advertisers.

In looking ahead to 1957, the advertiser's first consideration must be coverage. The trend of growth in the number of television homes has been so consistent over the past four years that there is no reason to believe that it will not continue at about the same number of 4,000,000 homes per year for another year.

This would result in a total of about 42,000,000 TV homes by the end of 1957, resulting in an even greater opportunity for the advertiser to broaden the reach of his sales message.

With this many homes as a potential, the advertiser's prime consideration in 1957 must be programming, in an effort to attract the maximum number of viewers in this expanded audience. It appears to be the general consensus that the new fall season has come up with a dearth of outstanding new developments in the field of programming. With the exceptions of CBS's *Playhouse 90*, Four Star Productions' *Zane Grey* and NBC's *Tennessee Ernie*, most of the new programs already have the sponsors screaming and the producers squirming.

If the medium is to maintain its strength and live up to its full potential as an entertainment and selling force, the level of programming must be improved, and the demand for improvement must come from the guy who pays the piper.

It must come from a refusal on his part to take something that is second best, from his rejection of the imitation, the potboiler, the run-of-the-mill. To be in a position to do so in 1957, the advertiser may actually have to play angel on the initial production of what looks like a good idea, as it is rumored Procter & Gamble and Ford are considering.

He must work closely with all sources of program material, whether it be independent producers, the net-

To page 84



From the agency point of view

WE MUST MINIMIZE THE RISK

Agencies will face
obstacles to buying
\$1½ billion for
advertisers on TV

BY MARION HARPER, JR.

President, McCann-Erickson, Inc.

We hear much these days of network problems and of the importance of widespread understanding of these problems among advertisers, agencies and the public itself. I, for one, favor the widest possible dissemination of facts regarding the livelihood and existence of these organizations which form a part of our economy and, indeed, our way of life.

By the same token, however, the ability to understand these problems should not be taken as a willingness to compromise the principles underlying the agency's responsibilities to its clients.

Like the networks, we too ask for understanding; not so much from our clients, for we have no ground on which to justify a failure to them, as from the networks and program producers with whom we work. The final responsibility in the eyes of the advertiser must rest with his advertising agency, whether it participates actively in the production of a program, whether it appoints an independent producer, or whether the program with a time period is purchased from a network.

The size of this responsibility is illustrated by the expectation that the industry's investment in television in 1957 will be approximately 1½ billion dollars. McCann-Erickson, Inc. will invest for its clients more than \$100 million in broadcast media. Of this total, by far the larger share will go into television. Some of the agency's clients will be spending over 75% of their appropriations in television. Their collective use of the medium now accounts for a substantial proportion of the agency's total billing.

We can expect, in 1957, intensified competition among the three major networks as they continue to expand their facilities. The "fourth network," the nation's local stations, will continue to grow through additional licensing. The result will be complete service in virtually all markets in response to public demand and advertisers' needs.

The medium needs no further testimonial to its proved effectiveness, but for any given advertiser, this effectiveness is not automatic.

An advertiser and his advertising agency must use television as they would any other medium: to advance sales development objectives by the best possible projection of a product or company image. But in television they must do more. They must keep alert to the risks that are peculiar to television, both in program content and in scheduling. It is the agency's responsibility to its clients to minimize these risks.

One complication that multiplies risk arises from the network's requirement for a 52-week commitment for a half-hour film program. The typical half-hour film program in approximately 100 markets at today's rates will cost the advertiser in the neighborhood of \$4 million for 52 weeks.

The program is usually selected after the showing of a pilot film, presented for a predetermined time period.

To page 88



A network analysis

TV'S GREATEST IMPACT IS YET TO COME

Increased competition, better programming, mean a more productive advertising medium

BY OLIVER TREYZ

Vice President in Charge of ABC Television Network

The tremendous sales impact of network television is yet to be fully felt, despite the medium's phenomenal success to date. I say this based on my experience at the Television Bureau of Advertising, rather than as a spokesman for a network.

The impact of network television is increasing almost geometrically with the rapid growth in the number of stations, number of TV homes, number of multi-set homes, and hours viewed per day; as well as with the great improvements in programming and the more scientific use of commercial messages.

Look at the vastness of TV's circulation. There are today well over 42,000,000 TV sets. Over one out of ten homes are multi-set homes. During the average day 116,000,000 persons view television—12% more people than read newspapers, according to a Pulse study for TvB. Moreover, people are spending much more time viewing television. The typical home, according to the latest Nielsen figures, views five hours per day. Significantly, this is an increase over the hours-viewed figure for a year ago.

What is the performance of the typical TV program buy—the half-hour evening network program? According to Nielsen data (Nov. II), the 30-minute show has a Nielsen Total Audience rating of 24.4 and an Average Audience Per Minute rating is 22.2. Both these figures are up from a year ago—on top of an increase in the TV home base from 33,550,000 to 37,700,000, and a boost in average coverage factor from 84.7% of U.S. TV homes to 88.2%.

In short, these figures mean that the typical half-hour evening program is reaching over 8 million homes and the typical commercial on the show is seen by almost 7.5 million homes.

Television is show business, but the emphasis has to be placed as much on the *business* aspect as on the show aspect. On the business side, we must remember that television is "expensive." I put quotes around "expensive," because costs are relative to productivity. And I believe that advertisers would not be increasing their allocations to television (to an estimated \$1,500,000,000 in 1957) if it were not the most productive, and economical, of all advertising media.

Nevertheless, as businessmen, we in the industry must do our utmost to hold the line on costs. In negotiations with packagers, we must represent the advertiser-agency point of view, so that costs do not get out of hand. And I can state that we have been doing just that, moving to keep talent-production costs in line with proven circulation values.

On a long-term basis, TV cost-per-thousand shows a decline while CPM figures for the other media increased. From last year to this, TV's CPMs show a small increase; but less than might normally have occurred without the emergence of ABC-Television, which has lowered its costs-per-thousand compared to a year ago. One reason for the rise, of course, is that as the base of TV advertisers broadens, more smaller advertisers are included.

To page 92



The station and film

THERE'S ROOM FOR FEATURES, NETWORK TOO

All three—network, film
and local live—make for a
balanced program structure

BY DONALD H. MCGANNON

President, Westinghouse Broadcasting Co., Inc.

It seems as though the battle lines between television networks and the film suppliers are now sharply drawn. This can be gleaned from statements made by General Sarnoff and Bob Sarnoff at the NBC affiliates meeting in Miami, warning against such television use of Hollywood feature films as would transform the medium, turn the home receiver into "a national motion picture screen," and place television on "a toboggan of decline."

We feel strongly that there should be no basis for conflict here, either between stations and networks or between stations and film suppliers. For that matter, we wonder if there is any basis at all for conflict between networks and Hollywood film suppliers.

Surely the newly available major film libraries have shown their ability to be a boon to the stations, an invaluable tool in arriving at a proper amalgam of network, local live and film programming. To the extent that this film, wisely used, enables the network-affiliated station to program its local periods so as to deliver a greater audience to network shows that follow, it is a benefit to the network as well.

During this past year, the entire industry witnessed the sudden release of the motion picture libraries of virtually all of the major producers. The local use of these films and the myriad of success stories that followed, as well as the prices paid for such libraries, are still marvelled at by members of the industry.

The important matters of the creative use of these films, their durability in standing up competitively, and the most feasible period for their broad use, are questions which only the future will answer. In this realm of questions, the one that bears the \$64,000 price tag is this: what sources of film material can broadcasters call upon after the exhaustion of subjects which Hollywood has already made available?

In its essential form, film today in television is an important—yes, even an indispensable, source of programming material. The differences should not be along the lines of network vs. film nor live vs. film.

The problem to be solved is this: how can the use of *both* live and film sources, on local and network levels, produce the optimum in programming fare for the nation-wide public, as well as for our individual market? At the present stage of development, live production at the local level is extremely costly and somewhat limited in audience appeal. The "appeal" factor is particularly aggravated when the program is required to compete with a film show, whether it be of the half-hour or feature variety.

When such a local live show is "stripped" across the board the problem broadens. The ability of local programming personnel to secure adequate talent, maintain cost levels and budgets, and yet keep the show fresh, alive and attractive, becomes even more difficult. This seems to be the experience in virtually all markets, major and minor. We have read frequently that a great area of concern to the networks has been the paucity of writing,

To page 90



As a station rep sees it

MEASURE A STATION BY ITS LOCAL PROGRAMS

Local identification gives
a station the character and
prestige necessary to win
attention and higher billings

BY EDWARD PETRY

President, Edward Petry & Co., Inc.

Next month we celebrate our twenty-fifth anniversary as station representatives. Being in such close association with station management for so many years, one gets a feel for stations . . . an almost subconscious evaluation of which will be winners.

If I were to try to single out the one factor that is essential to an outstanding station, it would be its *local programming*—both live and film. This is even more important today than in the past.

With so much film coming on the market and with strong network programming available, there is really very little time left for station-originated programs. This is a serious danger-signal.

This is important to advertising people as well. They must look to the station's standing in the community, its programming policies, its local efforts, the believability of the station as an advertising medium. Stations should not be bought on ratings alone. If circulation were the only criterion, a newspaper like the *New York Times* would have a tough job meeting its payroll.

Feature and syndicated film, which take up so much of a station's non-network time, have been a great boon to all of us. A great number of them consistently have great audience appeal and a solid record of fairly constant quality.

As I have just pointed out, the very fact that this type of programming makes so much business sense might well be a harmful factor in the long run.

If a station doesn't have any important programming of its own, it has no position within its community. There's no personality, nothing to distinguish it from another station. A vital programming operation of its own, on the other hand, gives it prestige, makes it a force in the community, and wins regional or national attention that pays off in bigger billings as well.

An outstanding example is a midwestern station that has endeavored to build one of the top news operations in the country. It maintains a news staff of over 40 people. Cost to the station itself is better than \$800,000 a year. Has it paid off? Without question. Its newscasts dominate the market indisputably, as every rating shows. Not only are the newscasts always sold out, but there is a long sponsor waiting line! But more important, the station has built an image of itself as a vital force in the community.

On a Southern station there is a daily woman's show which does not have an impressive rating. Yet such is the following of the personality who handles the program that the show boasts a remarkable record of moving sponsors' goods. She has built a *loyal* audience.

How the good local show can build a station following is evidenced by a quiz-club program featured by an eastern station. The daily half hour proved so popular, it has been lengthened to an hour. About 200 women come to the studio daily. As a result, the station has a personality, is more to the audience than just a channel number.

In my opinion, a station should program local com-

To page 89



A film man looks ahead

CYCLES PASS, QUALITY STAYS

The fad will have its day,
and feature film will
take its proper place in
TV's varied program fare

BY RALPH M. COHN

Vice President and General Manager, Screen Gems, Inc.

To attempt to predict the course of television programming, even for so short a period as the next twelve months, is a somewhat risky project. However, at Screen Gems we have developed a philosophy about television programming based on the 30 years of show business experience of our parent company, Columbia Pictures Corporation, and our own eight years in the television field. In order to explain our philosophy, it is necessary to consider two major factors.

First, in the entire history of show business, no other medium has ever offered so much entertainment, both in type and quantity, to so many people at one time, as does television.

Second, television's great flexibility has been able to accommodate almost every possible need of the advertiser, from a one city eight-second ID costing the local retailer ten dollars for time and talent, to the coast-to-coast ninety-minute one-shot network spectacular for which costs might total as much as three-quarters of a million dollars.

These two factors, the complex needs of the advertiser and the wide and varied tastes of the public, best explain why there will always be room, in fact why there is a continued necessity, for all types of programming.

During the last half of 1956, feature films became more popular on TV than they had ever been before. Not only did many local stations program non-network time with these fine theatrical offerings, but on two epochal occasions, one new and one previously released feature film were given coast-to-coast television premieres in prime network time.

During the next few months the feature film trend may increase even further, with more local stations and more national networks using more feature films because of a demonstrated public response to this type of entertainment.

However, it would be less than accurate to conclude from this that television's many other forms of entertainment and information are doomed to eventual extinction. In the long run, the feature film will take its proper place as one of the extremely wide variety of shows from which the viewing audience can make its own selection, and which the advertiser can use if his product and advertising policy fit this particular type of entertainment.

The telecasting industry, which has survived each previous cycle, will also live through the feature film solution to programming problems, and become stronger for the experience. Actually, the cycles which have plagued the entertainment business for years are not so much the expression of the public's likes and dislikes as they are evidence of the insecurity of the producer.

When *I Love Lucy* was at its peak and everyone talked in terms of the situation-comedy cycle, there were many other programs in completely different categories that were right up there in the ratings race. Preoccupation with fads and cycles has obscured the ingredient basic

To page 92



The outlook from TvB

January 1, 1967.

DEAR FRED:

My apologies. This letter is late. Ten years late, in fact.

Back in '57, you asked me to give you my thoughts on TV's immediate future. Rather than play the role of omniscient seer (circa 1957), I rather fancied the part of historian (circa 1967) as a better means of reconciling fact with fancy. The hindsight speaker from the rostrum of what's been accomplished; the tea leaf reader skates on the changing surface of development and progress. So I'm playing it safe.

Television billings in '57 continued their healthy—and expected—climb. Advertisers invested a total of \$1,475,000,000 in the medium for time, talent and production, a sizeable upping of the sales investment from '56. The medium which in '55 was getting only a dime out of each advertising dollar was accounting for 13-plus cents, and the prognosis was for a continuation of larger percentages of larger advertising appropriations.

The quick turnover items which were steady users of TV—soap, beer, gasoline—were increasing their investment in the medium. In '57, they were investing more than 50% of their budget in TV, a tribute from hard-headed business to the competitive selling power of that "one-eyed monster"—as some called it.

But what of the "considered purchase"—the auto, the appliance, furniture? Their increasing use of TV in '57 was spurred by three considerations. Television was the best medium in which the proper program setting displayed, demonstrated and sold the product and corporation; an announcement program achieved the maximum selling pressure; and local support of dealers directed customers to the place of purchase.

Yes, television filled this tri-partite bill. Further, in '57, TV broke the log-jam of its facilities. Television advertising became more available because there were more stations on which to advertise, and the trend to split sponsorship offered more sales opportunities.

The national economy in '57 presented the startling spectacle of a skyrocket trailing two potential anchors to its runaway course. They were a labor shortage and a money shortage. Employment hit a towering peak and the "laborer worthy of his hire" was as scarce as hen's teeth. The government's "tight money" policy continued tight, having the effect on industrial expansion of "making do with what you've got."

How did television fit into this picture? Well, let's see what TV did in the realm of the labor shortage. This may be an over-simplification but this is the way I saw it.

As markets grew and as Urbia burgeoned into Suburbia, television's reach went right along with them. The necessity to reach more people—customers—called for a selling force over and above the critical limitations of the seller's own sales force. Television became that extension, that vital adjunct, the "answer" to the sales labor shortage problem.

Tight money? Let's over-simplify again. Expansion—

To page 83

LOOKING BACK FROM 1967

Advertising hits \$1,475,000,000
in 1957 as more stations,
split sponsorships, offer
better sales opportunities

BY NORMAN E. CASH

President, Television Bureau of Advertising



As a radio man sees it

THE OUTLOOK FOR RADIO

Both network and spot billings
will rise substantially in
the coming period of
super-saturation campaigns

BY KEVIN B. SWEENEY

President, Radio Advertising Bureau, Inc.

Predict Mickey Mantle's 1957 batting average? Gladly. .344. No trick at all!

"What will Gross National Product be for 1957? Well, I could be a million or two off but I'd say it will hit just about \$416 billion. Close enough?"

"What's going to happen to radio as far as the national advertiser is concerned during 1957? Whaddya think I am—Einstein?"

This is a fairly faithful transcript of what would happen if you asked any combination economist-advertising genius—Drew Pearson—Hal March (he has the answers written down for him) the question TELEVISION MAGAZINE has been so foolhardy as to ask me.

What national advertisers are going to do in national spot and network radio in 1957 is uncertain now and won't be much clearer 60 days from now.

The one certain thing is this: whatever they decide to do and however they decide to do it, radio will see a substantial increase in national billings during the next 12 months.

I should quit right now so that I can say next December, "See, I told you so." But with the conviction that 1957 sales will see more advances on more fronts for radio than any year in the past decade, I'll rush on to what the Radio Advertising Bureau sees as the major trends for 1957 in the use of radio by important regional and national advertisers:

(1) National spot is good for at least a 30 per cent increase in 1957. Cigarettes, grocery products and insurance are going to be major new contributors to the increase.

(2) Percentagewise, network may take an even larger stride forward, although spot will continue to hold its lead in dollar volume over network. All four networks will profit from twin trends: the returning reliance of the largest advertisers on daytime network, and the recent awakening of the medium-sized accounts, interested in every U. S. county where network offers inexpensive dominance.

(3) Spot or network, the national advertiser is going to be primarily buying announcements and/or participations—not fewer programs, but no more programs than in 1956.

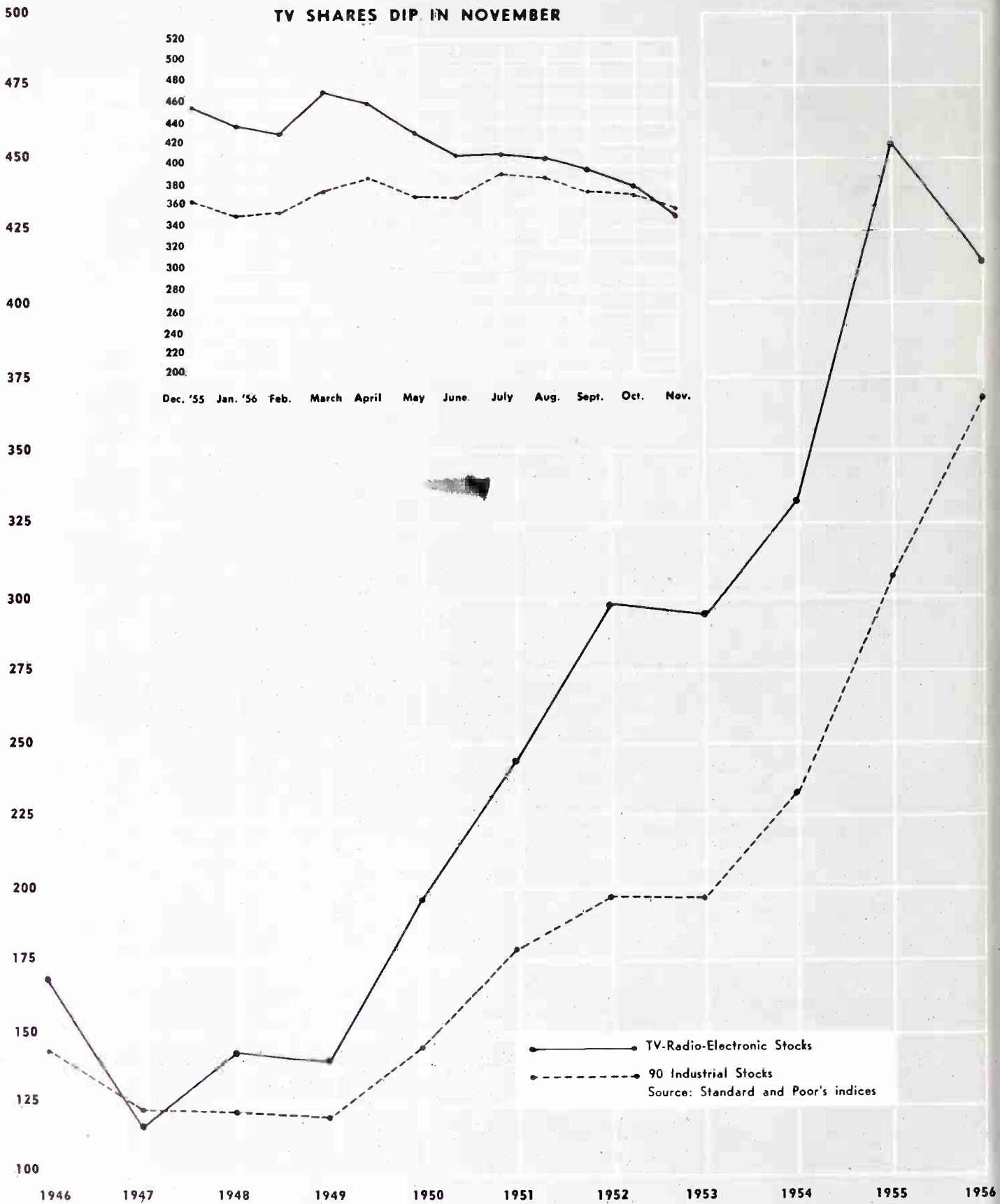
The word "saturation," which is challenged only by the word "package" in the looseness with which it is applied, will take on a new meaning. Really gigantic salvos of announcements will be fired by some important advertisers.

A schedule of 100 to 200 announcements weekly for four to eight weeks will be the commonplace opening campaign gambit for a new product, a new price, a product improvement. Schedules of 400 announcements per week per market, used only a few times previously in history, will be used by eight to ten advertisers during the year.

(4) The logjam in station availabilities between 7-9 a.m. and 4-6 p.m. that has developed through "driving time" buying will begin to break up. Principal bene-

To page 89

TV STOCKS STILL LEAD THE MARKET



A Wall Street view

TV STOCKS: A GOOD TIME TO BUY

Recent declines
have put TV securities
within an attractive
price range

BY ROBERT A. GILBERT

Securities Analyst, Managing Director
Intercontinental Research & Analysis Co.

The investor who purchases a diversified list of strong TV shares now is likely to have made his commitment at an advantageous time. The opportunity to buy on such terms in this industry has come only once in a decade.

For the second time in the eleven post-war years, TV stocks in 1956 fared distinctly worse than the stock market generally. The chart on the opposite page shows how TV shares went down on the average index while the market as an entirety advanced. The last time this happened was in 1947, and then the TV shares were a much better "buy" than the market. This appears to be the situation today.

The reasons for this "bullish" attitude are many and complex. Let it be said to begin with that the recommendation applies to a cross-section of the strong companies. Fortunately there are many of these, so choices are not too limited. Table I below shows a selected list of some of the leading TV-electronics investments which have listed markets for their shares.

Table 1: TV Business vs. TV Stock Prices

"Sales" and "income" figures are a comparison of the first 9 months of 1956 with the first 9 months of 1955. Stock prices show approximate percentage declines from 1956 highs.

	Sales	Income	Stock Prices
Admiral Corp.	- 8.6%	- 47.2%	- 37%
CBS	+13.7	+ 6.9	- 9
Emerson Radio	†	- 96.8	-47
General Electric	+17.9	+ 5.1	- 7
Hoffman Electronics	+17.1	+ 18.3	-17
Magnavox	+27.8	+ 41.1	-17
Motorola	+ 5.7	- 1.4	-18
Philco Corp.	- 5.5	- 77.9	-48
RCA	+ 9.7	- 10.0	-27
Storer Broadcasting	+28.0*	+ 38.5	-13
Sylvania Electric	+ 7.6	+ 14.6	-14
Westinghouse	-10.5	-100.0	-22
Zenith Radio	- 7.3	- 22.2	-17

† Not reported

* First six months

The main characteristics of 1956 have been the intense competition and the introduction of color. The column in the table above showing the trend of sales in 1956 would seem to indicate that competition did not reduce sales. It may even have increased them. The trouble has been in the profit margins, as the next column indicates. With reference to sales, the total sales of the companies shown (except General Electric, Westinghouse and Storer) for about the first nine months of 1956 were \$2,004 million, or ½% more than the \$1,902 million for the same period of 1956. Thus the declines of Admiral, Philco and Zenith were more than offset by the gains of the others.

The decline in net income of some companies have been severe indeed, but the drops in the prices of some stocks would appear to have discounted these recessions, especially since the poor third quarter results of these companies are not expected to be the permanent levels of earning power. (CBS, having dropped its manufacturing division, should report increased earnings in 1957.)

This is one basic reason for buying these shares now. Another is that even those showing progress in net

To page 86



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.



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



Marty Faye irritates, sells



New Dove gets heavy TV campaign



Hamm's leads purchases in beer category

"I BOUGHT IT BECAUSE OF TELEVISION" - 2

Lever's Dove leads TV-inspired buys in Chicago

Television Magazine's
Continuing Study
of the TV Audience
—No. 13

That a new product can make an immediate dent in the market is illustrated dramatically by the latest survey conducted by Pulse for TELEVISION MAGAZINE, in which 500 Chicagoans were asked to state (a) products they had purchased because of TV, (b) commercials they liked, and (c) commercials they disliked.

Leading the list of TV-inspired purchases in Chicago during November was Dove soap, a new entry from Lever Brothers, which has been advertised in the market since September 9 via a heavy TV campaign. During the first phase, as many as 40 spots were used in a week. Minutes were used principally, in daytime and the late-night period. At night, 20-second spots and ID's were employed. At the time of the survey, 12 to 20 weekly spots were used.

Mentioned by 7% of the respondents, Dove led second-place Tide detergent, mentioned by 5.2%, Crest toothpaste, 4.4%, and Bosco syrup, 3.0%.

Soaps and toothpaste fairly dominated the roster, accounting for exactly half of the 28 brand products mentioned by 1% or more of those questioned.

Cigarettes, on the other hand, appeared on the list only twice: L&M with 1.4% and Winston with an even 1%.

A breakdown by categories of TV-inspired purchases showed that Hamm's enjoyed a clear field in the beer category, that Cheerios held a prominent lead in cereals, and that no tea or coffee product was named by even 1% of the respondents.

Crest toothpaste was first in the much-mentioned cosmetics and toiletries department, and Dove soap led the soaps and cleansers, as well as the entire list. Bosco syrup was most prominent among foods.

A comparison with TV's influence on New York shoppers in the same month (TELEVISION MAGAZINE, December), shows that Kellogg's, which led in New York with 6.8%, failed to appear on the Chicago roster. Gleem toothpaste, second in New York with 6.6%, held the seventh spot in Chicago with 2.4%. Colgate toothpaste was third in New York with 5.9% and sixth in Chicago with 2.6%.

In Chicago, as in New York, TV commercials seem to be meeting with the acceptance of the public. Of the 500 Chicago respondents 312, or 62.4%, could find no commercial to criticize, while only 116, or 23.2%, could recall ads they didn't like.

The most popular commercial came from Hamm's beer, which led the list

Text to page 87
Charts on page 55

The Timebuyer Asks . . .

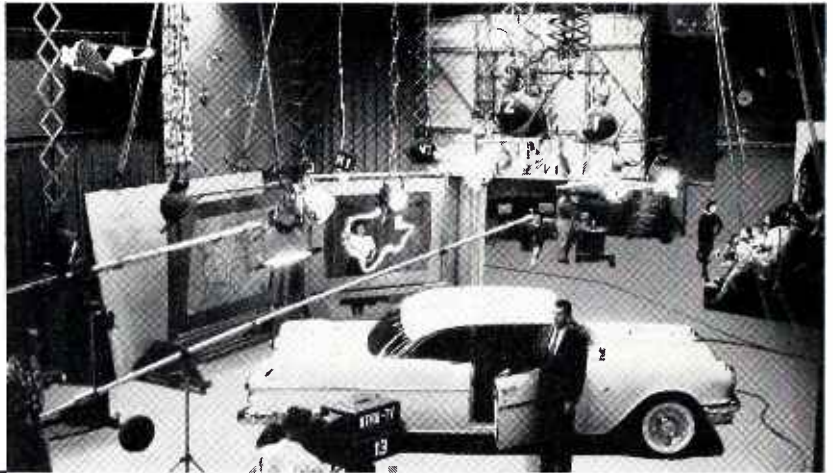
“DOES KTRK-TV DO MUCH LOCAL PROGRAMMING?”



A GOOD QUESTION, and one that every smart timebuyer asks about every station he buys. Local programming is a good index to the participation of the station in community affairs, and it becomes a reflection of the confidence and loyalty that the local audience has for the station.

Cunningham & Walsh's Joe Gavin, right, gets the KTRK-TV story from Bob Bryan of the George P. Hollingbery Company.

Year in and year out, KTRK-TV carries nearly as much local live programming as the other two stations combined. Better shows and showmanship demonstrate daily a regard and an understanding of the developing needs of the maturing Houston television market.



A top news staff headed by Ray Conaway turns out 6 daytime and 3 nightly newscasts daily—the best news coverage in town. And it's like that in every programming category. KTRK-TV offers more live local sports for Dad, more original wholesome local children's shows, more good "family" shows for Mother and all the family. No film series is ever shown without attention to local touch and live production. Add this local strength to ABC's great fall lineup and you find KTRK-TV the family favorite—and the best buy in Houston.



KTRK-TV THE CHRONICLE STATION, CHANNEL 13
P. O. BOX 12, HOUSTON 1, TEXAS-ABC BASIC

HOUSTON CONSOLIDATED TELEVISION COMPANY
General Manager, Willard E. Walbridge
Commercial Manager, Bill Bennett

NATIONAL REPRESENTATIVES:
GEO. P. HOLLINGBERY COMPANY, 500 Fifth Avenue, New York 36, New York

Most popular commercial—Hamm's; Jell-O, Little Bill next

Local pitchman, Marty Faye, most disliked

Reactions to commercials among 500 Chicago viewers

Three types of audience surveys have been conducted by Pulse for Television Magazine. One concentrates on the recall of TV advertising, a second on audience reaction to programming, and the third on purchases attributable to TV.

This month's survey, conducted among 500 Chicagoans, is devoted to purchases. (For a corresponding survey among New Yorkers see Television Magazine for December). Viewers were asked to name products they had purchased because of TV, and to name commercials they liked or disliked.

In general it is difficult to find a relationship between commercials liked (or disliked) and TV-inspired purchases. This month Dove soap was the most-bought product, yet it appeared on neither the liked nor disliked list. However Hamm's beer, the most popular commercial (cited by almost 25% of the respondents), led TV-inspired sales, in its category, by a wide margin.

SALES ATTRIBUTED TO TV—NOV. 1956

Most-mentioned Brands

	No. of Respondents	% of Total Respondents
1. Dove soap	35	7.0
2. Tide detergent	26	5.2
3. Crest toothpaste	22	4.4
4. Bosco syrup	15	3.0
5. Joy liquid detergent	14	2.8
5. Whisk liquid detergent	14	2.8
5. Cheerios cereal	14	2.8
5. Hamm's beer	14	2.8
9. Cheer detergent	13	2.6
9. Colgate toothpaste	13	2.6
11. Gleem toothpaste	12	2.4
12. Ipana toothpaste	11	2.2
13. Betty Crocker cake mixes	9	1.8
13. Lipton soup	9	1.8
13. Pepsodent toothpaste	9	1.8
16. Bon Ami cleanser	8	1.6
16. Pillsbury mixes	8	1.6
18. Dial soap	7	1.4
18. L & M cigarettes	7	1.4
20. Fab detergent	6	1.2
20. Trix cereal	6	1.2
20. Rice Krispies cereal	6	1.2
20. Revlon lipstick	6	1.2
24. Sugar Crisp cereal	5	1.0
24. Winston cigarettes	5	1.0
24. Campbell soup	5	1.0
24. Charles Antell products	5	1.0
24. Brisk toothpaste	5	1.0
Could name none	132	24.8
Total Responses	659	
Total Respondents	500	

SALES ATTRIBUTED TO TV—NOV. 1956

All Products with Three or More Mentions

Product Category	Brand	No. of Respondents
Beer	Hamm's	14
Cereals	Cheerios	14
	Trix	6
	Rice Krispies	6
	Sugar Crisp	5
	Coco-Wheats	4
	Sugar Jets	4
	Wheaties	4
	Nabisco	3
	Honey, Wheat & Rice	3
Malt-O-Meal	3	
Cigarettes	L & M	7
	Winston	5
	Chesterfield	4
	Lucky Strike	3
Coffee & Tea	Lipton Tea	4
	Hills Coffee	4
	Sanka	3
Drugs	Bufferin	3
Cosmetics & Toiletries	Crest toothpaste	22
	Colgate toothpaste	13
	Gleem toothpaste	12
	Ipana Toothpaste	11
	Pepsodent toothpaste	9
	Revlon lipstick	6
	Charles Antell products	5
	Brisk toothpaste	5
	White Rain shampoo	4
	Toni toiletries	3
	Hazel Bishop lipstick	3
Gillette blades	3	
Satin Set pin curl set	3	
Foods	Bosco syrup	15
	Betty Crocker cake mix	9
	Lipton soup	9
	Pillsbury mix	8
	Campbell soup	5
	Oscar Mayer products	4
	Mars candy	3
Soaps & Cleansers	Dove soap	35
	Tide detergent	26
	Joy liquid detergent	14
	Whisk liquid detergent	14
	Cheer detergent	13
	Bon Ami cleanser	8
	Dial soap	7
	Fab detergent	6
	Dash soap	3
	Cashmere Bouquet soap	3
	Rinso soap	3
	Surf detergent	3
	Miscellaneous	Household appliances
Automobiles		6
Household wraps		4
Toys		3

COMMERCIALS LIKED—DISLIKED

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

	No. of Respondents	% of Total Respondents
1. Hamm's Beer	122	24.4
2. Jell-O	26	5.2
2. Little Bill	26	5.2
4. Old Style Lager beer	15	3.0
4. Pepsodent toothpaste	15	3.0
6. Heileman's beer	14	2.8
7. Winston cigarettes	13	2.6
7. Ipana toothpaste	13	2.6
9. Ford	11	2.2
9. Alka-Seltzer	11	2.2
11. L & M cigarettes	10	2.0
12. Pamper shampoo	8	1.6
12. Budweiser beer	8	1.6
14. Campbell's soups	7	1.4
14. Ajax	7	1.4
16. Kraft cheese	6	1.2
16. Ivory soap	6	1.2
16. Tide	6	1.2
19. Gillette Blades	5	1.0
19. Lucky Strike cigarettes	5	1.0
19. Maxwell House coffee	5	1.0
19. Whisk	5	1.0
19. Camel cigarettes	5	1.0
19. Joy	5	1.0
19. Pabst beer	5	1.0
Could name none	116	23.2
Total Responses	654	
Total Respondents	500	

Can you name any commercials you didn't like?

	No. of Respondents	% of Total Respondents
1. Marty Faye	54	10.8
2. Automobiles	35	7.0
3. Community Builders	28	5.6
4. Chrysler-Plymouth	19	3.8
4. Libby's Furniture	19	3.8
6. Bill O'Conner	11	2.2
7. Jim Moran	10	2.0
8. Greta Wiley	7	1.4
9. Meisterbrau	6	1.2
9. Pontiac	6	1.2
11. L & M cigarettes	5	1.0
12. Cigarettes	5	1.0
13. Litt's Jewelry	5	1.0
Could name none	312	62.4
Total Responses	576	
Total Respondents	500	



Your best resolution for '57!

Resolve now to learn the full story of WFMY-TV's year-in, year-out coverage of the Prosperous Piedmont section of North Carolina and Virginia. You'll be happy to learn it takes only one station, WFMY-TV, to deliver complete coverage of this mighty industrial area of the South! Call your H-R-P man today.

50 Prosperous Counties • 2 Million Population
\$2.5 Billion Market • \$1.9 Billion Retail Sales



Greensboro
Winston-Salem
Durham
High Point
Salisbury
Reidsville
Chapel Hill
Pinehurst
Fort Bragg
Sanford
Martinsville, Va.
Danville, Va.

WFMY-TV . . . Pied Piper of the Piedmont
"First with LIVE TV in the Carolinas"

wfmy-tv

Channel 2

GREENSBORO, N. C.

Represented by
Harrington, Righter & Parsons, Inc.

New York — Chicago — San Francisco — Atlanta



Since 1949

RADIO STUDY

NETWORK RADIO—THE NEW MEDIUM

In adapting to the television era, network radio has undergone profound changes in program structure and sales patterns. This study discusses the character of the new programming, illustrates the kind of audience reach and frequency available through the typical network "package," and examines in detail the various ways in which network radio is currently purchased.



F A I T H

Inborn — a child's faith.

But faith...in business...must be earned.

That's why when we make a sale, we also try to make friends. Friends won through the sustained action of promises performed.

As we see it, that's not only good business philosophy. It's good business, too.

A V E R Y - K N O D E L
I N C O R P O R A T E D

NEW YORK ATLANTA DALLAS DETROIT SAN FRANCISCO LOS ANGELES CHICAGO

Today's programs concentrate on news, service features and the "personality" show

NETWORK RADIO— THE NEW MEDIUM

Is this the rebirth of big-time radio, perhaps in a different form?

As the audience interested primarily in entertainment turned to TV, most major advertisers switched their network radio billings to spot or network TV. Network radio time sales, which had been on the upgrade every year and hit an all-time high of \$133¾ million in 1948, declined steadily and sank to \$55 million in 1955.

Last fall, however, network billings began to climb again. Increased advertiser activity as the year drew to an end suggests that network radio has passed its low point and is climbing once more.

Yet as a result of this new progress, network radio is facing a peculiar problem. Today, while re-attracting many of its former blue-chip clients — Colgate, Lever, General Foods, Bristol-Myers — and making new adherents, it finds itself with a traffic jam on its hands. The big hurdle is station clearance at the local level.

Actually, national spot radio is both the hero and the villain. With saturation spot schedules the order of the day, the advertiser finds the following situation:

1. Most radio stations are increasing their national spot rates.

2. Good time periods in many of the nation's large markets are unavailable.

3. The cost of servicing massive saturation schedules on a market-by-market basis is high.

As a result, many advertisers are turning to network radio. Some because they now recognize its value as an economical way of reaching big national audiences; others because they hope to clear good time periods that can't be bought readily on a spot basis. (See listing of recent important network radio sales.)

The chief stumbling block today is the affiliated station. Many are reluctant to clear time for this new rush of network business. Why take network orders at 30%-35% of the rate card, when there is plenty of business available from local and national spot sources at full rate card?

The outcome of this clash of interests will determine the basic strength of network radio as an effective advertising medium.

A network affiliation, it should be pointed out, remains an important source of prestige to many stations, despite the defection of the Westinghouse group and other stations. Some station owners, however, would pre-

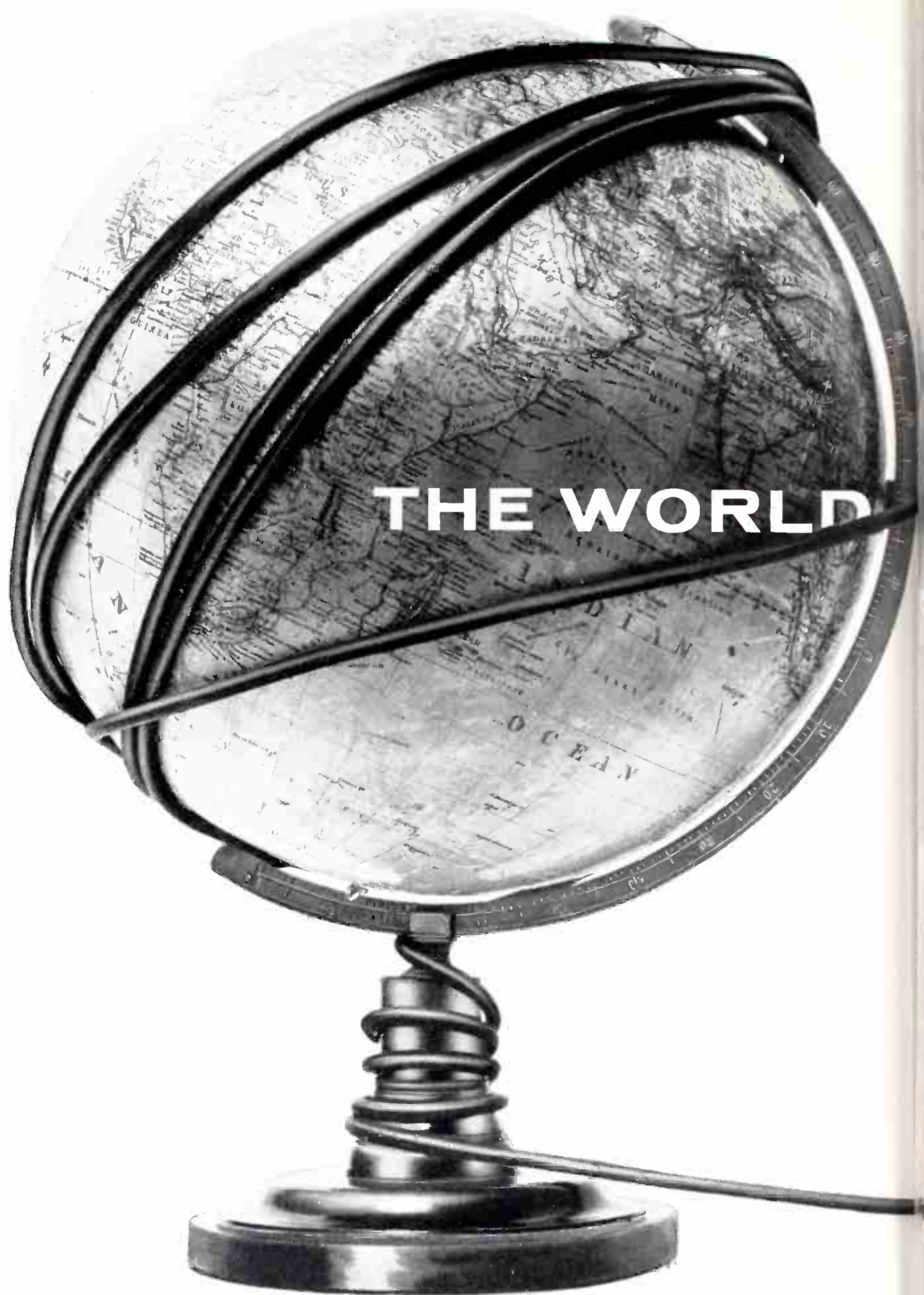
fer a network programming service similar to that offered newspapers by the press associations.

A station would take what it wants and compensate the network on the basis of programs used. This formula has one main defect. It would do away with simultaneous network programs, and its principal value to a national advertiser would be lost.

Some stations have been urging that what the network fails to sell should be made available to the local station for sale to local and spot advertisers.

NBC is the first network to make an important move in this direction. All portions of network shows not sold to a national advertiser are now available for sale by the local station. *Bandstand*, the daytime serials and the nighttime entertainment shows can be bought by local as well as national clients.

Mutual has a variation of this plan awaiting approval from its affiliates. The network would be guaranteed live clearance for 16 to 18 hours of programs each week to be sold exclusively to national advertisers. In return, the affiliates would receive an equal amount of programming *at no cost* to be used for local sales. ►



THE WORLD

ON A NEW "HOT LINE"



With the addition of NBC Radio Network's "HOT LINE" Service, now in operation, radio news coverage takes on increased stature. An open line, linking NBC Radio Central to every affiliate, is ready throughout the broadcast day. When news breaks anywhere in the world, immediate notice clears all stations automatically, to bring NBC Radio audiences instant word.

Beginning January 14th, the NBC Radio Network brings the nation another exclusive service: NETWORK NEWS ON THE HOUR. Not just a relish of wire services, each broadcast will have fresh news—live, direct reports by NBC correspondents around the world, on-the-spot coverage of important local stories by Network Associate newsmen at NBC's affiliates. Throughout the entire week, the first five minutes of every hour will keep America on top of the news.

The "HOT LINE" Service and NEWS ON THE HOUR form a one-two news punch that will make the NBC Radio Station in every market THE source for swift, reliable, complete news coverage. This is the combination that gives listeners more reason than ever to keep tuned through the day to NBC Radio.

Advertisers have been quick to recognize the value of this vital development. Bristol-Myers has purchased half of all the NEWS ON THE HOUR broadcasts— one of the biggest network buys in years.

The dynamic energy of NBC Radio can generate sales for you, too. Your NBC Radio Network representative will tell you how. Call him today.

NBC RADIO NETWORK

a service of 

New program patterns are keyed to cumulative-audience buying

The advertiser who knew and used network radio in the '40's and early '50's will find that both programming and buying patterns have undergone drastic changes. Formerly, network programming largely consisted of half-hour drama, mystery, comedy, quiz and music shows, scheduled once-weekly in nighttime periods; daytime cross-the-board serial dramas; and "personality" shows aimed at the housewife.

Network radio programming today concentrates on news and service features, plus entertainment shows that cannot be duplicated either by local radio stations or network TV.

This fall has seen the return of some of radio's big name talent: Jack Benny, Bob Hope, The Great Gildersleeve, Madeleine Carroll, Eve Arden and Bert Parks. Newcomers joining the ranks include Jack Paar, Millie Considine and Louis Sobel.

It is too early to say whether this means a rebirth of big-time radio is in the offing. Jack Benny's capture of the number one rating spot in New York with his first broadcast this season could be significant in this connection.

Block programming increases

Because people now tend to listen to stations rather than specific shows (as revealed in a special study undertaken by Columbia University's Bureau of Applied Social Research for NBC), the networks offer large blocks of programs of similar nature.

CBS, for instance, has held its two-and-a-half-hour serial block intact as a programming entity. Sunday early afternoon now provides three-and-a-half solid hours of music followed by three hours of drama and mystery. This is backed up with two hours of comedy and variety shows.

Mutual has a week-night mystery block from 8-9 p.m.; an early Sunday evening news and commentary block; and a Saturday evening two-hour jazz format.

NBC serves up live band music two hours each weekday morning and *Monitor* throughout most time segments on week-ends.

ABC has built up a morning serial block with strong personality shows surrounding the dramas. (See block programming lists.)

While block programming of various types of radio fare provides an important ingredient for the survival of network radio, its foundation today (both from a programming and sales viewpoint) rests on news, com-

mentary, and special-feature sport shows.

In the news department, the principal emphasis is no longer on quarter-hour newscasts slotted during early and mid-evening time periods (plus a few co-op newscasts offered in the morning). Today, the backbone of network newscasts is the five-minute summary broadcast on the hour throughout the day, or large portions of it.

Newscasts' growing importance

As NBC president Robert W. Sarnoff recently pointed out: "World news can be covered better by radio than by television. But no single station has the resources to maintain a world-wide news staff. It takes a network to do a job like this." Local news, however, is also a strong audience builder.

The five-minute newscast has a particularly firm hold on the weekend schedules of ABC, Mutual and NBC, where it has been used with great effectiveness as the core of weekend saturation campaigns.

NBC has made the most striking of recent moves with its co-sponsorship sale of a 7 a.m. to 11 p.m. on-the-hour news strip to Bristol-Myers and Brown and Williamson. This could have far-reaching effects on network-affiliated stations relations. Significantly, the sale to Bristol-Myers was made conditional on NBC's ability to deliver 70% clearance. The goal appeared within reach at press time.

NBC has created additional excitement with its "hot line" service. When an important story breaks, stations now receive rapid-fire bulletins even during local time periods. The former complaint, "What good is the network news department when a story breaks during local station time?" is no longer valid.

Night shows aim at minority interests

Along with increased emphasis on news, network radio, especially in its nighttime programming, where the competition from TV is at its keenest, now tends to cater to minority tastes. NBC's 10-10:30 weeknight talk shows are aimed at the thoughtful listener—network head Matthew Culligan calls it "the egghead strip." The same is true of the CBS 9-10 p.m. format. ABC in its newly aligned set-up will stress good talk and good music.

Ground for this approach was broken by NBC's weekend *Monitor*, with its potpourri of news, commen-

tary, comedy, music and sports. It created more publicity and comment for network radio than any single item since the advent of TV. It also helped to bring in a host of new advertisers to the medium.

At the same time, however, it should be remembered that CBS has been relatively strong in both billings and ratings, and has not felt so urgent a need to depart from the older program patterns. In all the excitement over radio's current experimentation, it is worth noting that the CBS daytime serial lineup consistently dominates the top-ten listings.

New data needed for "new" medium

The new programming forms are designed to meet the requirements of the current advertiser interest in reaching large audiences many times rather than in identification with a single program or personality. Advertisers today buy portions of many shows to get a large cumulative build-up of different listeners.

In an effort to provide more data on this type of advertiser purchase, A. C. Nielsen and the four networks are planning a major revision of network rating reports. Instead of rating individual shows and time periods, Nielsen would provide daily, weekly and four-week information on a gross and cumulative basis for each show or combination of shows used by a particular advertiser.

Large cumulative audiences possible

As already indicated, individual programs do not reach large audiences when compared to TV. According to Nielsen (first report Nov. '56) the average daytime network show reaches about 1¼ million homes; the top show hits almost 2 million.

But an advertiser buying 10 seven-and-one-half minute segments of various shows (two selling messages per segment) registers almost 27 million gross family impressions per week. (See table for other averages.) That's impressive even by network TV standards. When the "family" figure is changed to listeners, the schedule will make well over 35 million impressions per week.

As to cost, network participations can be bought — six-second, thirty-second, and minute participations, or a five-minute segment ranging in price from a few hundred dollars per item to about \$2,000. (See table on the various packages offered by each network.)

(Tables appear on page 63-69)

INCREASES IN AGENCY PURCHASE OF NETWORK TIME

Below are listed the agencies active in-network radio during the two-week Nielsen rating period ending October 20, 1956, together with

the total number of network commercial minutes purchased by them per week. As a comparison with the prior year shows, there has

been a marked increase in commercial time purchase—142 minutes per week. Source: Mutual Broadcasting System.

Agency	Minutes Per Week	
	1956	1955
Ted Bates	79	54
J. Walter Thompson	52	—
Young & Rubicam	52	87
Geoffrey Wade	51	45
McCann-Erickson	49	20
Needham, Louis & Brorby	47	31
Kudner	39	39
Ruthrauff & Ryan	37	16
Campbell Ewald	34	30
Grey	29	27
Milton Carlson	28	8
C. L. Miller	22	15
Walter F. Bennett	20	16
SSC&B	19	9
Dancer-Fitzgerald-Sample	17	52
Benton & Bowles	17	49
Arthur Meyerhoff	16	15
Furman, Feiner	15	15
Joseph Katz	14	5
Management Assoc. of Conn.	14	—
Foote, Cone and Belding	13	15
BBDO	13	25
William Esty	12	15
Leo Burnett	12	46
Wheery, Baker & Tilden	12	7
North Adv.	12	—

Agency	Minutes Per Week	
	1956	1955
George H. Hartman	11	3
Christiansen Advertising	11	9
Warwick & Legler	9	8
D'Arcy	8	21
Lennen & Newell	8	19
Century Advertising	8	11
Maxon, Inc.	8	8
J. M. Camp	8	8
Gotham-Vladimir Advertising	8	4
Bryan Houston	8	—
Mathissoon & Assoc.	8	—
Lynn Baker	7	16
R. H. Alber	7	7
N. W. Ayer	7	7
Norman, Craig & Kummel	7	7
MacManus, John & Adams	7	3
Maxwell Sackheim	7	—
Henry J. Kaufman	6	15
Albert Frank-Guenther Law	6	—
Ellington	5	—
Henri, Hurst & McDonald	5	—
Bert S. Gittins	4	4
Stoetzel & Assoc.	4	—
Hicks & Greist	4	—
Emil Mogul	4	—
Richard A. Foley	4	—

Agency	Minutes Per Week	
	1956	1955
Sweeney & James	4	—
Geyer Advertising	4	—
Bozell & Jacobs	3	3
W. L. Gleeson	3	3
Olian & Bronner	3	3
Schwab & Beatty	3	3
Hoag & Provandie	3	3
Ralph H. Jones	3	—
Rutledge & Lilienfeld	3	—
Scheideler & Beck	3	—
Grant, Schwenck & Baker	3	—
Clifford O. Boggess	3	—
Brisacher, Wheeler & Staff	3	—
Tatham-Laird	3	—
Victor & Richards	3	—
Marketing & Adv. Assoc.	3	—
DCS&S	2	16
Street & Finney	2	—
Charles Schlaifer & Co.	2	—
Bertram J. Hauser	1	—
Edward Lieb Advertising	1	—
Chambers & Wiswell	1	—
Jack R. Scott	1	—
Curtis Adv.	1	—
Total	965	823

NETWORK RADIO BLOCK PROGRAMMING PERIODS (Eastern Standard Time Periods Used)

DAYTIME SERIALS

ABC: 10:00-11:00 a.m., Mon-Fri.

- 10:00 a.m.—My True Story
- 10:30 a.m.—When a Girl Marries
- 10:45 a.m.—Whispering Streets

CBS: 12:00 noon-2:30 p.m., Mon-Fri.

- 12:00 noon—Wendy Warren
- 12:15 p.m.—Backstage Wife
- 12:30 p.m.—Helen Trent
- 12:45 p.m.—Our Gal Sunday
- 1:00 p.m.—This Is Nora Drake
- 1:15 p.m.—Ma Perkins
- 1:30 p.m.—Young Dr. Malone
- 1:45 p.m.—The Road of Life
- 2:05 p.m.—Right to Happiness
- 2:15 p.m.—The Second Mrs. Burton

NBC: 3:00-4:15 p.m., Mon-Fri.

- 3:00 p.m.—Five Star Matinee
- 3:30 p.m.—Hilltop House
- 3:45 p.m.—Pepper Young
- 4:00 p.m.—Woman in My House

MYSTERY PROGRAMS

Mutual: 8:00-9:00 p.m., Mon-Fri.

- 8:00 p.m.—Mon—True Detective
- Tues—Treasury Agent
- Wed—Gang Busters
- Thurs—Official Detective
- Fri—Counterspy

8:30 p.m.—Mon—Danger with Granger

- Tues—Big City
- Wed—Crime Files
- Thurs—It's a Crime, Mr. Collins
- Fri—City Editor

DRAMA PROGRAMS

CBS: 4:00-7:00 p.m., Sun.

- 4:05 p.m.—CBS Radio Workshop
- 4:30 p.m.—Suspense
- 5:05 p.m.—Indictment
- 5:30 p.m.—Johnny Dollar
- 6:05 p.m.—FBI in Peace and War
- 6:30 p.m.—Gunsmoke

NEWS, COMMENTARY, SPORTS SHOWS

ABC: 6:00-7:40 p.m., Sun.

- 6:00 p.m.—Monday Morning Headlines
- 6:15 p.m.—Paul Harvey News
- 6:30 p.m.—Quincy Howe commentary
- 6:45 p.m.—George Sokolsky commentary
- 7:00 p.m.—Weekend News
- 7:05 p.m.—John Edwards
- 7:15 p.m.—Overseas Assignment

CBS: 9:00-10:05 p.m., Mon-Fri.

- 9:00 p.m.—Mon-Fri—News
- 9:05 p.m.—Mon-Fri—World Tonight
- 9:25 p.m.—Mon-Fri—Eric Sevareid
- 9:30 p.m.—Mon—Capitol Cloakroom
- Tues—Do You Know?
- Wed—Update

Thurs—The Leading Question

Fri—So They Say

10:00 p.m.—Mon-Fri—News

Mutual: 6:00-7:45 p.m., Sun.

- 6:00 p.m.—Walter Winchell
- 6:15 p.m.—Tomorrow's Front Page Headlines
- 6:25 p.m.—Kraft Five-Star News
- 6:30 p.m.—William Hillman commentary
- 6:45 p.m.—General Sports Time
- 7:00 p.m.—Reporter's Roundup
- 7:30 p.m.—Dean Clarence Marion

MUSIC PROGRAMS

ABC: 8:00-9:30 p.m., Mon-Fri.

- 8:00 p.m.—American Music Hall
- 9:00 p.m.—Best Band in the Land

CBS: 12:05-4:00 p.m., Sun.

- 12:05 p.m.—Russ Morgan Orchestra
- 12:30 p.m.—Dorsey Orchestra
- 1:00 p.m.—Woolworth Hour
- 2:00 p.m.—Longines Symphonette
- 2:30 p.m.—New York Philharmonic

Mutual: 8:00-10:00 p.m., Sun-Sat.

- 8:00-10:00 p.m.—Sat—Bandstand, U.S.A.
- 8:00-10:00 p.m.—Sun-Fri—Lawrence Tibbett

NBC: 10:05 a.m.-12:00 noon, Mon-Fri.
Bandstand

Monitor

NBC: 8:00-10:00 p.m., Fri., Large part of Sat. & Sun.

NOBODY'S BUYIN'



BUT ADVERTISERS -

NOW, LEVER BROTHERS!

One of the country's most deliberate users of advertising, the Lever Brothers Company, has just bought into the CBS Radio Network with conviction: 20 daytime program-units a week, 52 weeks a year.

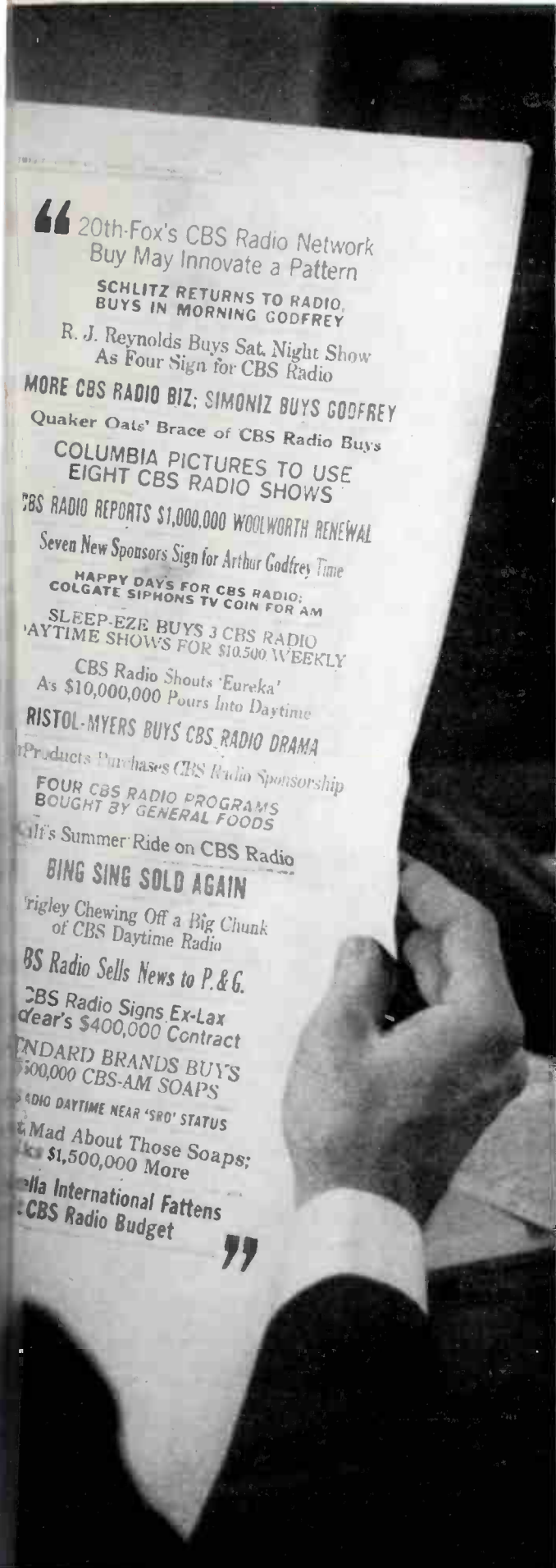
Thus the list of companies launching major CBS Radio campaigns since we last collected sales headlines keeps growing. It now includes Lever, Scott Paper, Mentholatum, Lipton, American Home Products, Grant Chemical, Pharma-Craft, Campana, Salada Tea...

The reason is *people*. Every month CBS Radio programs win 38 or 39 or 40 of the top 40 audiences in Nielsen daytime rankings. In fact* in every time-period from 10:00 AM to 3:30 PM, CNYT weekdays, CBS Radio is the most listened-to network. *Latest Nielsen report (Nov. 11).

Advertisers need people. The people - in radio's greatest numbers - are here. Which means that network radio's sales power and advertising economy are here, too, at their formidable best!

Now is the time to buy the ...

CBS RADIO NETWORK



20th-Fox's CBS Radio Network Buy May Innovate a Pattern

SCHLITZ RETURNS TO RADIO, BUYS IN MORNING GODFREY

R. J. Reynolds Buys Sat. Night Show As Four Sign for CBS Radio

MORE CBS RADIO BIZ; SIMONIZ BUYS GODFREY

Quaker Oats' Brace of CBS Radio Buys

COLUMBIA PICTURES TO USE EIGHT CBS RADIO SHOWS

CBS RADIO REPORTS \$1,000,000 WOOLWORTH RENEWAL

Seven New Sponsors Sign for Arthur Godfrey Time

HAPPY DAYS FOR CBS RADIO; COLGATE SIPHONS TV COIN FOR AM

SLEEP-EZE BUYS 3 CBS RADIO DAYTIME SHOWS FOR \$10,500 WEEKLY

CBS Radio Shouts 'Eureka' As \$10,000,000 Pours Into Daytime

RISTOL-MYERS BUYS CBS RADIO DRAMA

Products Purchases CBS Radio Sponsorship

FOUR CBS RADIO PROGRAMS BOUGHT BY GENERAL FOODS

It's Summer Ride on CBS Radio

BING SING SOLD AGAIN

Wrigley Chewing Off a Big Chunk of CBS Daytime Radio

CBS Radio Sells News to P. & G.

CBS Radio Signs Ex-Lax Dealer's \$400,000 Contract

STANDARD BRANDS BUYS \$500,000 CBS-AM SOAPS

RADIO DAYTIME NEAR 'SRO' STATUS

Mad About Those Soaps; \$1,500,000 More

ella International Fattens CBS Radio Budget

WHAT AUDIENCES DOES NETWORK RADIO REACH TODAY?

Network radio continues to deliver large circulation at low cost through wide-ranging schedules of participations or sponsored program segments, as the representative "pack-

ages" shown indicate. Now more flexible than ever before, the networks are able to tailor specific schedules to fit the needs and budget of almost any advertiser. Those listed here

have been selected from many now available to illustrate the reach and frequency the advertiser can easily obtain today; they are not meant to be directly compared with each other.

ABC

ABC radio offers a *Weekend News* schedule of 22 five-minute newscasts as a vehicle for advertisers seeking both in-home and car radio audiences. The schedule produces an average frequency of 3.1 per week—plus high TV-home coverage—67% of the homes reached are TV homes.

Schedule	22 five-minute newscasts
In-home audience (Nielsen, October, 1956)	24.1% of U.S.
Different homes reached	11,500,000
In-home impressions	36,000,000
TV-Home impressions	24,000,000
Weekly cost (on 52-week basis)	\$13,200

CBS

CBS radio offers a weekday participation plan with 10 seven-and-a-half minute units per week in five serials programmed from 1:00 to 2:15 p.m. The plan offers listeners at a c-p-m of \$.31.

Monday	1:00-1:15	1:00-1:45
Tuesday	1:15-1:30	2:05-2:15
Wednesday	1:00-1:15	1:45-2:00
Thursday	1:15-1:30	2:05-2:15
Friday	12:45-1:00	2:05-2:15
Gross weekly, families	26,925,000	
Gross weekly, listeners	45,467,000	
Net weekly, families	7,539,000	
Net weekly, listeners	12,731,000	
Net 4-week, families	12,924,000	
Net 4-week, listeners	21,824,000	
Family impressions per commercial minute	37,813,000	
Listener impressions per commercial minute	63,983,000	
Weekly cost (on 52-week basis)	\$19,800	

January-April 1956 data from Nielsen.

Audience composition, Nielsen January-February 1956.

MUTUAL

Mutual Broadcasting offers a weekday package of participations on the afternoon *Bob & Ray* program. Five 45-minute segments reach 9.6 million each term.

Bob & Ray, Monday-Friday, 5-5:45 p.m.

Gross weekly audience:	
Average audience weekly rating	7.5
Homes reached	3,571,000
Listeners reached	9,642,000
Total cost	\$4,125
Cost-per-1,000 homes	\$1.16
Cost-per-1,000 listeners	\$.43

Unduplicated weekly audience:

Average audience weekly rating	5.0
Different homes reached	2,381,000
Episodes heard per home	1.5
Turnover	3.3

Auto-plus adds 40.6%:

Total homes	4,999,000
Total listeners	12,355,000
Cost-per-1,000 homes	\$.83
Cost-per-1,000 listeners	\$.33

Audience composition:

Listeners-per-home	2.7
Men	24%
Women	41%
Teens	16%
Children	19%

Audience composition based on Nielsen January-February, 1956.

Rating based on Nielsen, October-November, 1956

NBC

NBC radio offers 22 commercials a week, 10 in *Bandstand*, seven in afternoon serials and five in *Monitor* over the weekends. This plan would deliver 27.6 million listener impressions per week at \$.42-per-thousand.

Bandstand

Monday-Friday, 10:00-10:30 a.m.	5
Monday-Friday, 11:00-11:30 a.m.	5

Woman In My House

Tuesday, Thursday, 2:30-2:45 p.m.	2
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Hilltop House

Monday-Friday, 3:30-3:45 p.m.	5
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Monitor

Saturday, 10:00-10:30 a.m.	1
Saturday, 5:00-5:30 p.m.	1
Saturday, 7:30-7:45 p.m.	1
Sunday, 4:30-4:50 p.m.	1
Sunday, 7:00-7:30 p.m.	1

Total	22
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Gross rating	38.2
Families, comm'l impressions/week	18,189,000
Families plus auto commercial impressions/week	21,846,000
Listeners in home, commercial impressions/week	21,485,000
Auto listeners, commercial impressions/week	6,203,000
Total listeners, impressions/week	27,688,000
Unduplicated audience/week	6,428,000
Unduplicated audience/four weeks	13,523,000
Weekly cost (on 52-week basis)	\$11,550
Cost-per-thousand	\$.42

RECENT IMPORTANT NETWORK RADIO SALES

Account	Gross Cost	Campaign	Account	Gross Cost	Campaign
Bristol-Myers	\$3,900,000*	85 five-minute newscasts per week (co-sponsorship)	Scott Paper	\$1,300,000	8 7/2-minute segments per week daytime dramas
Brown & Williamson	\$3,900,000*	85 five-minute newscasts per week (co-sponsorship)	Miles Labs	\$1,500,000	39 five-minute newscasts and five-minute programs per week
Lever Bros.	\$3,000,000	20 7 1/2-minute segments per week daytime dramas	Slenderella	\$1,000,000	1 quarter-hour <i>Godfrey</i> 1 10-minute <i>Galen Drake</i> program 3 five-minute segments <i>Wendy Warren</i>
Colgate	\$3,000,000	20 7 1/2-minute segments per week daytime dramas	Listerine	\$1,000,000	5 7 1/2-minute daytime segments

*Net time cost, \$2,100,000

HOW ADVERTISERS ARE BUYING NETWORK RADIO

Flexibility is the keynote in buying network radio today. You can order the full network, or a portion of it, or you can buy a regional area. The advertiser now can exclude one, two or a dozen markets where he has no distribution—an unheard of practice years ago.

Blue-chip advertisers, such as Bristol-Myers, General Foods, Schlitz, Admiral, Kellogg and Pillsbury, are today big buyers of segments of daytime personality shows. And they've lined up side by side with many smaller budget advertisers, such as Drackett Co. and Murine.

Although both types of clients are essentially buying low-cost circulation, the "live" sell and personal endorsement of radio's long-time favorites (Godfrey, McNeill, Robert Q.) add immeasurably to the effectiveness of such network campaigns.

Especially attractive to many network returnees are the daytime serials. Colgate, Lipton Tea, Ex-Lax, Park & Tilford, channel their entire network budget into daytime dramas.

There are still, however, advertis-

ers who retain the full and exclusive sponsorship pattern that was the hallmark of early network radio. William Wrigley buys two daytime quarter-hour strips and foots the entire bill. F. W. Woolworth, De Soto, Allis-Chalmers, Firestone and Bell Telephone continue to prefer once-weekly sponsorship rather than a disbursement of selling messages within numerous shows.

Brown & Williamson exemplifies a novel use of network radio. Its entire 1956 budget was channeled into participations plus a five-minute news show . . . all nighttime. This is a carefully selected use of network radio to reach a particular audience, men and working women.

Miles Labs, on the other hand, represents the saturation advertiser buying morning, afternoon, evening and week-end participations and newscasts. Aim is to reach everyone.

Another saturation advertiser is Kraft Foods, using 30 five-minute newscasts per week on the Mutual network. Rather than plug a number of products, Kraft employs a weekly

rotation saturation campaign: week of Nov. 30—Kraft Swiss; week of Oct. 26—Kraft Dinner; week of Sept. 28—Kraft Margarine; week of Aug. 3—Kraft Velveeta.

In 1956, many auto manufacturers used network radio to supplement coverage in other media during new-car introductions. Pontiac added to its Saturday football schedule on Mutual with a one-week saturation on NBC and CBS. Studebaker bought *Monitor* and ABC week-end sportscasts. Chevrolet contracted for 21 five-minute week-end sportscasts on ABC, plus an additional 10 week-end newscasts on CBS to supplement its year-round schedule of 12 weekly newscasts on the same network.

Buying network radio requires great skill and careful planning. Usually it means buying lots of it to make a strong impact. Or, if this is not possible, tying in with a program or personality who has a long-time loyal following may be the answer. Whatever type of audience the advertiser is seeking, it's available today through network radio.

NETWORK RADIO ADVERTISERS—WEEK ENDING DECEMBER 14

Listed below are all the advertisers who used network radio during the week ending December 14, together with the brands and products

featured. Programs associated with each product are listed by network, day and New York starting time. This study was compiled by

Broadcast Advertisers Reports from off-the-air tape recordings.

ADMIRAL CORPORATION

Small Appliances

ABC: Breakfast Club, Mon thru Fri 9:00 a.m.

ALLIS CHALMERS MANUFACTURING COMPANY

Farm Power Equipment

NBC: Farm & Home Hour, Sat 12:00 noon

ALLSTATE INSURANCE COMPANY

Insurance & Financing

ABC: Mel Allen, Mon thru Fri 6:50 p.m.

AMERICAN BIRD FOOD MANUFACTURING CORP.

3-Vees Bird Foods

ABC: Breakfast Club, Mon 9:00 a.m.

AMERICAN HOME PRODUCTS CORPORATION

Anacin Tablets

MBS: Gabriel Heatter, Mon, Wed, Fri 12:05 p.m.; Mon, Tue, Thu 7:30 p.m.

Chef Boy-Ar-Dee Food Products

CBS: Godfrey, Thu, Fri 10:00 a.m.

Hills Cold Tablets

MBS: Gabriel Heatter, Tue 12:05 p.m.; 7:30 p.m.; Thu 7:30 p.m.

Infra Rub

MBS: Gabriel Heatter, Mon thru Fri 12:05 p.m.; Fri 7:30 p.m.

Preparation H

MBS: Gabriel Heatter, Wed 7:30 p.m.; Thu 12:05 p.m.

AMERICAN OIL COMPANY

Amoco Batteries & Gasoline

NBC: Monitor, Sat 10:00 a.m.; Sun 12:00 noon

Amoco Tires

NBC: Monitor, Sat 10:00 a.m.

AMERICAN POPCORN COMPANY

Jolly Time Popcorn

ABC: Breakfast Club, Mon, Wed 9:00 a.m.
CBS: Godfrey, Fri 10:00 a.m.

BELL TELEPHONE COMPANY

Telephone Service

NBC: Monitor, Sun 12:00 noon
Preview, Mon 2:25 p.m.

Telephone Hour, Mon 9:00 p.m.

BELTONE HEARING AID COMPANY

Hearing Aids

ABC: Breakfast Club, Thu 9:00 a.m.
MBS: Gabriel Heatter, Wed 7:30 p.m.

BENRUS WATCH COMPANY

Watches

MBS: Bob & Ray, Mon thru Fri 5:00 p.m.
Football, Sat 1:25 p.m.
Counterspy, Fri 8:00 p.m.
Official Detective, Thu 8:00 p.m.
Treasury Agent, Tue 8:00 p.m.
Gangbusters, Wed 8:00 p.m.

BLOCK DRUG COMPANY

Hudson Vitamins

MBS: Gabriel Heatter, Mon, Fri 7:30 p.m.

BRISTOL-MYERS COMPANY

Ban Deodorant

CBS: Godfrey, Mon, Wed 10:00 a.m.

Bufferin Tablets

ABC: Breakfast Club, Fri 9:00 a.m.
CBS: Godfrey, Mon, Wed 10:00 a.m.

Ipana Toothpaste

CBS: Godfrey, Mon, Wed 10:00 a.m.

Mum Deodorant

ABC: Breakfast Club, Wed, Fri 9:00 a.m.

Sal Hepatica

ABC: Breakfast Club, Mon, Tue, Fri 9:00 a.m.

Trushay Lotion

ABC: Breakfast Club, Thu, Fri 9:00 a.m.

BROWN & WILLIAMSON TOBACCO CORPORATION

Kool Cigarettes

CBS: Amos 'n' Andy, Mon, Thu 7:00 p.m.

Gangbusters, Wed 8:00 p.m.

Counterspy, Fri 8:00 p.m.

NBC: News, Tue 8:30 p.m.; Wed 8:55 p.m.

Viceroy Cigarettes

CBS: Robert Q. Lewis, Wed, Fri 8:00 p.m.

MBS: Official Detective, Thu 8:00 p.m.

Treasury Agent, Tue 8:00 p.m.

True Detective, Mon 8:00 p.m.

NBC: One Man's Family, Tue, Wed

7:45 p.m.

CARTER PRODUCTS, INC.

Arrid Deodorant

CBS: Helen Trent, Wed 12:30 p.m.

Dr. Malono, Tue, Wed, Fri 1:30 p.m.

Little Liver Pills

CBS: Helen Trent, Mon, Thu 12:30 p.m.

MBS: Official Detective, Thu 8:00 p.m.

True Detective, Mon 8:00 p.m.

Treasury Agent, Tue 8:00 p.m.

NBC: Dragnet, Tue 8:00 p.m.

One Man's Family, Wed 7:45 p.m.

NETWORK RADIO ADVERTISERS *Continued*

CHRYSLER CORPORATION

DeSoto Automobiles
NBC: Groucho Marx, Sat 12:30 p.m.

CHUN KING SALES, INC.

Food Products
CBS: Godfrey, Tue 10:00 a.m.

COLGATE-PALMOLIVE COMPANY

Ad Detergent
CBS: Strike It Rich, Mon, Thu 2:30 p.m.
Our Gal Sunday, Wed 12:45 p.m.

Ajax Cleanser

CBS: Backstage Wife, Mon, Wed
12:15 p.m.
Our Gal Sunday, Mon thru Fri 12:45 p.m.
2nd Mrs. Burton, Tue, Thu 2:15 p.m.

Colgate Dental Cream

CBS: Our Gal Sunday, Mon, Fri 12:45 p.m.
Strike It Rich, Mon, Thu 2:30 p.m.

Colgate Shave Cream

CBS: Our Gal Sunday, Tue, Thu 12:45 p.m.

Fab Detergent

CBS: Backstage Wife, Mon, Tue, Wed,
Thu 12:15 p.m.
2nd Mrs. Burton, Mon thru Fri 2:15 p.m.

Florient Aerosol

CBS: Strike It Rich, Tue, Wed, Fri 2:30 p.m.

Palmolive Shave Cream

CBS: Backstage Wife, Tue, Thu 12:15 p.m.
Strike It Rich, Tue, Wed, Fri 2:30 p.m.

CONSOLIDATED CIGAR CORPORATION

Dutch Masters Cigars
ABC: Jack Paar, Mon, Wed, Fri 11:15 a.m.

CROWELL-COLLIER PUBLISHING COMPANY

Collier's Magazine
NBC: Monitor, Sat, 10:00 a.m.; Sun
12:00 noon

CURTISS CANDY COMPANY

Candies
MBS: True Detective, Mon 8:00 p.m.

DRACKETT COMPANY

Dazy Spray Air Freshener
ABC: Breakfast Club, Tue, Thu 9:00 a.m.
Drano Lye
ABC: Breakfast Club, Thu, Fri 9:00 a.m.
Twinkle Copper Cleaner
ABC: Breakfast Club, Wed, Fri 9:00 a.m.
Windex Glass Cleaner
ABC: Breakfast Club, Wed, Fri 9:00 a.m.

DRUG PRODUCTS COMPANY

Myopone Ointment
MBS: Queen For A Day, Mon, Tue
11:30 a.m.

EX-LAX, INC.

Laxative
ABC: My True Story, Wed, Thu, Fri
10:00 a.m.
CBS: Helen Trent, Tue 12:30 p.m.
Nora Drake, Tue, Thu 1:00 p.m.
Right To Happiness, Mon, Wed 2:05 p.m.

FIRESTONE TIRE & RUBBER COMPANY

Tires
ABC: Voice of Firestone, Mon 8:30 p.m.

FLORIDA CITRUS GROWERS

Citrus Fruits & Juices
NBC: Monitor, Sat 10:00 a.m.; Sun
12:00 noon

FOSTER-MILBURN COMPANY

Doans Pills
ABC: My True Story, Thu 10:00 a.m.
Whispering Streets, Mon 10:45 a.m.

FRENCH, R. T., COMPANY

Bird Foods
ABC: My True Story, Mon, Wed,
Fri 10:00 a.m.

GENERAL ELECTRIC COMPANY

Hotpoint Major Appliances
NBC: Monitor, Sat 10:00 a.m.; Sun
12:00 noon

GENERAL FOODS CORPORATION

Baker's Angel Flake Coconut
CBS: Godfrey, Thu 10:00 a.m.
Calumet Baking Powder
ABC: Breakfast Club, Tue 9:00 a.m.
NBC: Mary M. McBride, Thu 2:45 p.m.

Good Seasons Salad Dressing Mix

CBS: Godfrey, Mon 10:00 a.m.

LaFrance Bluing

ABC: Breakfast Club, Mon, Tue,
Thu 9:00 a.m.

Post Dry Cereals

ABC: Breakfast Club, Mon thru Fri
9:00 a.m.

GENERAL MOTORS CORPORATION

All GM Automobiles
CBS: Lowell Thomas, Mon, Tue, Wed,
Thu 6:45 p.m.

Chevrolet Automobiles

CBS: News, Sat 10:00 a.m., 10:00 p.m.;
Sun 12:00 noon, 5:00 p.m.; Mon thru
Fri 9:00 p.m.

Chevrolet Trucks

CBS: News, Sat 12:00 noon; Wed 9:00 p.m.

Delco Batteries

CBS: Lowell Thomas, Mon thru Fri
6:45 p.m.

GENERAL TIRE & RUBBER COMPANY

Tires
MBS: Sports, Sun 6:45 p.m.; Mon, Wed,
Fri 5:50 p.m.

GILLETTE COMPANY

Foamy Shave
NBC: Cavalcade of Sports, Fri 10:00 p.m.
Razors & Blades
NBC: Cavalcade of Sports, Fri 10:00 p.m.

GOODYEAR TIRE & RUBBER COMPANY

Institutional
ABC: Greatest Story, Sun 5:30 p.m.

HARTZ MOUNTAIN PRODUCTS

Dog Yummies
CBS: Godfrey, Thu 10:00 a.m.
Pet Foods

CBS: Godfrey, Thu 10:00 a.m.

HERSHEL CALIFORNIA FRUIT PRODUCTS COMPANY

Contadina Tomato Paste
CBS: Robert Q. Lewis, Sat 11:05 a.m.;
Wed 8:00 p.m.

INTERNATIONAL MINERALS & CHEMICAL CORP.

Accent
ABC: Breakfast Club, Wed 9:00 a.m.

KELLOGG COMPANY

Dry Cereals
CBS: Godfrey, Tue, Thu 10:00 a.m.

LEVER BROTHERS COMPANY

Lipton Soup Mixes
CBS: Ma Perkins, Tue, Thu 1:15 p.m.
Lipton Tea
CBS: Ma Perkins, Mon, Wed, Fri 1:15 p.m.
Pepsodent Toothpaste/Brushes
MBS: Bob & Ray, Mon thru Fri 5:00 p.m.

LEWIS-HOWE COMPANY

Tums

CBS: Robert Q. Lewis, Sat 11:05 a.m.
LIGGETT & MYERS TOBACCO COMPANY

L & M Cigarettes
CBS: Gunsmoke, Sat 12:30 p.m.; Sun
6:30 p.m.

LONGINES-WITTMANER WATCH COMPANY, INC.

Watches/Clocks
CBS: Symphonette, Sun 2:00 p.m.

McKESSON & ROBBINS, INC.

Neo-Aquadrin
MBS: Bob & Ray, Mon, Wed 5:00 p.m.

Yodora Deodorant

MBS: Bob & Ray, Tue, Fri 5:00 p.m.

Tawn Toilettries

MBS: Bob & Ray, Mon thru Fri 5:00 p.m.

MENTHOLATUM COMPANY

Deep Heat Rub

MBS: Queen For A Day, Mon thru Fri
11:30 a.m.

True Detective, Mon 8:00 p.m.

Treasury Agent, Tue 8:00 p.m.

Gangbusters, Wed 8:00 p.m.

Official Detective, Thu 8:00 p.m.

Counterspy, Fri 8:00 p.m.

MILES LABORATORIES, INC.

Alka Seltzer

NBC: Bandstand, Mon thru Fri 10:05 a.m.
Monitor, Sat 10:00 a.m.; Sun 12:00 noon
Morgan Beatty, Mon thru Fri 7:30 p.m.
Woman In My House, Mon thru Fri
2:30 p.m.

Nervine

NBC: Bandstand, Mon, Wed 10:05 a.m.
Morgan Beatty, Tue, Fri 7:30 p.m.

One-A-Day Vitamins

NBC: Bandstand, Mon thru Fri 10:05 a.m.
Morgan Beatty, Mon, Wed, Thu, Fri
7:30 p.m.

Hilltop House, Mon thru Fri, 3:30 p.m.

MILLER BREWING COMPANY

High Life Beer
NBC: Bandstand, Wed, Thu, Fri 10:05 a.m.
Monitor, Sat 10:00 a.m.

MILNER PRODUCTS COMPANY

Perma Starch
CBS: Robert Q. Lewis, Sat 11:05 a.m.
MINNESOTA MINING & MANUFACTURING CO.
Scotch Tapes & Gift Wraps
CBS: Amos 'n' Andy, Tue, Thu 7:00 p.m.
Bing Crosby, Wed, Fri 7:30 p.m.

MORRELL, JOHN, & COMPANY

Red Heart Dog & Cat Food
ABC: Breakfast Club, Mon thru Fri
9:00 a.m.

MORTON SALT COMPANY

Salt
NBC: Alex Drier, Sat 12:25 p.m.

MUTUAL OF OMAHA

Health & Income Insurance
NBC: Bob Considine, Sun 6:15 p.m.

NATIONAL BISCUIT COMPANY

Dromedary Cake Mixes
ABC: When A Girl Marries, Tue, Wed,
Thu 10:30 a.m.

Dromedary Dates & Candied Fruits

ABC: Breakfast Club, Mon, Tue, Thu
9:00 a.m.

My True Story, Wed, Fri 10:00 a.m.

CBS: Strike It Rich, Fri 2:30 p.m.

Backstage Wife, Thu 12:15 p.m.

2nd Mrs. Burton, Tue 2:15 p.m.

NATIONAL DAIRY PRODUCTS CORPORATION

Kraft All Purpose Oil
 MBS: News, Sat 11:00 a.m., 12:00 noon,
 2:00 p.m., 5:55 p.m., 6:55 p.m.;
 Sun 1:00 p.m., 5:00 p.m., 6:25 p.m.

Kraft Cheeses
 MBS: News, Mon thru Fri 11:00 a.m.;
 Mon thru Fri 12:00 noon;
 Mon thru Fri 2:00 p.m.;
 Mon thru Fri 5:55 p.m.

NEPERA CHEMICAL COMPANY, INC.

Super Anahist Products
 NBC: Gildersleeve, Thu 8:00 p.m.
 Dragnet, Tue 8:00 p.m.
 One Man's Family, Mon, Fri 7:45 p.m.
 People Are Funny, Wed 8:00 p.m.

NORTH AMERICAN ACCIDENT INSURANCE CO.

Insurance
 MBS: Counterspy, Fri 8:00 p.m.
 Gangbusters, Wed 8:00 p.m.

NORTH AMERICAN PHILIPS COMPANY, INC.

Norelco Shavers
 NBC: Monitor, Sat 10:00 a.m.

NORTH AMERICAN VAN LINES, INC.

Van Lines
 NBC: Monitor, Sat 10:00 a.m.; Sun
 12:00 noon

NORWICH PHARMACAL COMPANY

Aspirin Tablets
 NBC: Bandstand, Mon thru Fri 10:05 a.m.
 Five Star Matinee, Mon thru Fri
 3:00 p.m.

Pepto Bismol
 CBS: Godfrey, Tue 10:00 a.m.

Unquentine
 CBS: Godfrey, Tue 10:00 a.m.

PABST BREWING COMPANY

Beer & Ale
 ABC: Boxing, Wed 10:05 p.m.

Soft Drink
 ABC: Boxing, Wed 10:05 p.m.

PENICK & FORD LTD., INC.

Brewer Rabbit Molasses
 NBC: Mary M. McBride, Wed, Fri
 2:45 p.m.

PFIZER, CHARLES, & COMPANY, INC.

Feed Supplements
 ABC: Breakfast Club, Mon thru Fri
 9:00 a.m.
 NBC: Fred Waring, Mon thru Fri 2:00 p.m.
 Mary M. McBride, Mon thru Fri 2:45 p.m.
 Five Star Matinee, Mon thru Fri
 3:00 p.m.
 One Man's Family, Mon thru Fri
 7:45 p.m.

PHARMA-CRAFT CORPORATION, INC.

Coldene Cold Remedy
 CBS: Amos 'n' Andy, Tue, Thu 7:00 p.m.
 House Party, Mon, Thu 3:00 p.m.
 Mitch Miller, Sun 8:05 p.m.
 Bing Crosby, Mon, Fri 7:30 p.m.

PILLSBURY MILLS, INC.

Baking Mixes
 CBS: Godfrey, Tue, Thu 10:00 a.m.

PROCTER & GAMBLE COMPANY

Tide Detergent
 CBS: News, Mon thru Fri 2:00 p.m.
 Wendy Warren, Mon, Tue, Wed,
 Thu 12:00 noon

QUAKER OATS COMPANY

Hot Cereals
 NBC: Monitor, Sat 10:00 a.m.

RADIO CORPORATION OF AMERICA

Hi-Fi Equipment
 NBC: Monitor, Sat 10:00 a.m.
 Major Appliances
 NBC: Monitor, Sat 10:00 a.m.;
 Sun 12:00 noon

Records
 NBC: Monitor, Sat 10:00 a.m.;
 Sun 12:00 noon

Small Appliances
 NBC: Monitor, Sat 10:00 a.m.;
 Sun 12:00 noon

Tubes
 NBC: Monitor, Sat 10:00 a.m.;
 Sun 12:00 noon

RUST CRAFT PUBLISHING COMPANY

Greeting Cards & Novelties
 ABC: Breakfast Club, Tue, Wed 9:00 a.m.

SANDURA COMPANY, INC.

Sandran Floor & Wall Covering
 ABC: Breakfast Club, Tue, Thu 9:00 a.m.

SCHLITZ, JOSEPH, BREWING COMPANY

Beer
 CBS: Godfrey, Mon, Wed, Fri 10:00 a.m.

SCOTT PAPER COMPANY

Scotkins
 CBS: Godfrey, Tue, Fri 10:00 a.m.

Scotties
 CBS: Godfrey, Tue 10:00 a.m.

SEEMAN BROTHERS, INC.

Airwick Deodorizer
 ABC: Whispering Streets, Tue, Wed, Thu,
 Fri 10:45 a.m.
 MBS: News, Sun 6:15 p.m.
 Queen For A Day, Tue, Wed, Thu,
 Fri 11:30 a.m.

Nylast
 MBS: News, Sun 6:15 p.m.

SEVEN UP COMPANY

Soft Drink
 ABC: Breakfast Club, Mon 9:00 a.m.
 CBS: Amos 'n' Andy, Mon, Tue 7:00 p.m.

SIMONIZ COMPANY

Hilite Furniture Polish
 CBS: Godfrey, Wed, Fri 10:00 a.m.
 House Party, Wed 3:00 p.m.

Ivalon Sponge
 CBS: House Party, Wed 3:00 p.m.

Non-Scuff Floor Wax
 CBS: Godfrey, Wed, Fri 10:00 a.m.
 House Party, Wed 3:00 p.m.

SLEEP-EZE COMPANY, INC.

Sleeping Tablets
 MBS: Bob & Ray, Mon thru Fri 5:00 p.m.
 Gabriel Heatter, Tue, Thu 7:30 p.m.

SLENDERELLA INTERNATIONAL SALONS

Reducing Salons
 CBS: Godfrey, Tue 10:00 a.m.
 Wendy Warren, Mon, Tue, Wed
 12:00 noon

Slenderella Show, Sat 10:50 a.m.

STALEY, A. E., MANUFACTURING COMPANY

Sta Flo Liquid Starch
 CBS: Godfrey, Thu, Fri 10:00 a.m.

Sta Puf Laundry Rinse
 CBS: Godfrey, Thu, Fri 10:00 a.m.

STANDARD BRANDS, INC.

Blue Bonnet Margarine
 CBS: Backstage Wife, Tue, Wed 12:15 p.m.
 Godfrey, Mon 10:00 a.m.

Our Gal Sunday, Mon, Tue, Thu
 12:45 p.m.

2nd Mrs. Burton, Mon, Wed, Thu,
 Fri 2:15 p.m.

Chase & Sanborn Instant Coffee
 CBS: Backstage Wife, Tue, Wed 12:15 p.m.
 House Party, Mon 3:00 p.m.
 Our Gal Sunday, Mon, Tue, Thu
 12:45 p.m.

2nd Mrs. Burton, Mon, Wed, Thu,
 Fri 2:15 p.m.

Chase & Sanborn Regular Coffee
 CBS: House Party, Mon 3:00 p.m.

Hunt Club Dog Food
 CBS: Godfrey, Mon 10:00 a.m.

Royal Desserts
 CBS: Godfrey, Mon 10:00 a.m.

SUN OIL COMPANY

Gasoline & Motor Oil
 NBC: News, Mon thru Fri 6:45 p.m.

Transmatic Fluid
 NBC: News, Tue 6:45 p.m.

SUPER ANIMALS

Giant Animal Balloons
 CBS: Galen Drake, Sat 10:05 a.m.
 Robert Q. Lewis, Sat 11:05 a.m.

MBS: News, Sat 4:30 p.m.

SWIFT & COMPANY

Baby & Jr. Foods
 CBS: House Party, Fri 3:00 p.m.

Meat Products
 CBS: House Party, Fri 3:00 p.m.

TEXAS COMPANY

Gasoline & Motor Oil
 ABC: News, Sat 8:55 a.m., 12:00 noon,
 12:30 p.m., 1:00 p.m., 1:55 p.m., 5:30
 p.m., 6:00 p.m., 7:00 p.m., 8:00 p.m.,
 9:00 p.m., 10:00 p.m., 10:55 p.m.
 Sun 10:00 a.m., 10:30 a.m., 11:30 a.m.,
 1:30 p.m., 3:00 p.m., 5:25 p.m., 6:00
 p.m., 7:00 p.m., 8:00 p.m.

Institutional
 ABC: Metropolitan Opera, Sat 2:00 p.m.

TONI COMPANY

Paper-Mate Pens
 CBS: Dr. Malone, Tue, Wed, Fri 1:30 p.m.
 Nora Drake, Mon, Tue, Thu 1:00 p.m.
 Helen Trent, Mon, Tue, Wed, Thu
 12:30 p.m.
 Right To Happiness, Mon, Wed
 2:05 p.m.

NBC: Cavalcade of Sports, Fri 10:00 p.m.

Toni Home Permanents
 CBS: Robert Q. Lewis, Sat 11:05 a.m.

UNION PHARMACEUTICAL COMPANY, INC.

Inhiston Products
 ABC: Whispering Streets, Mon, Wed,
 Fri 10:45 a.m.

Saraka Laxative
 ABC: Whispering Streets, Mon, Wed,
 Fri 10:45 a.m.

WATERMAN PEN COMPANY, INC.

Pens & Pencils
 NBC: Monitor, Sat 10:00 a.m.; Sun
 12:00 noon

WOOLWORTH, F. W., COMPANY

Various Products
 CBS: Woolworth Hour, Sun 1:00 p.m.

WRIGLEY, WILLIAM, JR., COMPANY

Chewing Gum
 CBS: Howard Miller, Mon, Tue, Wed,
 Thu 11:45 a.m.

Just Entertainment, Mon thru Fri
 2:45 p.m.

INDIVIDUAL

KGO-TV is the SAN FRANCISCO BAY AREA

KGO-TV consistently receives 1 of the outstanding cable awards for professional service of awards of excellence in educational programming by the National Academy of Television Arts and Sciences. In its eighth year, it has won San Francisco Tonight, the McCallie Club's Make A Good Day, and the Catholic Herald. It is a demonstration of station popularity presenting a broad base of programs in the local service to the Bay Area community.

KGO-TV KABC-TV
 WABC-TV WARR WXYZ-TV
 AMERICAN BROADCASTING COMPANY



WXYZ-TV is Detroit

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

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

As an entertainment and news-producing megalopolis, WXYZ-TV is Detroit in every way!

WXYZ-TV
 WXYZ-TV
 WABC-TV
 WARR
 KGO-TV
 AMERICAN BROADCASTING COMPANY

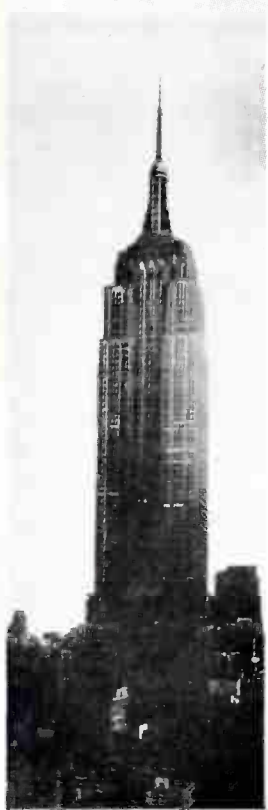


YET INSEPARABLE

WBKB IS CHICAGO

WBKB-TV, Chicago, Illinois
WABC-TV, New York, New York
KABC-TV, Los Angeles, California
KGO-TV, San Francisco, California
WZZM-TV, Detroit, Michigan

WBKB-TV, Chicago, Illinois



WABC-TV IS NEW YORK

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

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

WABC-TV, New York, New York
KABC-TV, Los Angeles, California
KGO-TV, San Francisco, California
WZZM-TV, Detroit, Michigan
WBKB-TV, Chicago, Illinois
WVEZ-TV, Denver, Colorado
American Broadcasting Company

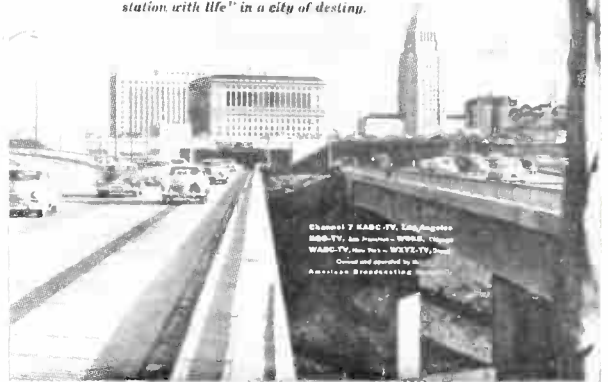
KABC-TV IS LOS ANGELES

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

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

KABC-TV grows in stature and rated position.

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



Channel 7 KABC-TV, Los Angeles
KABC-TV, Los Angeles, California
WBKB-TV, Chicago, Illinois
WABC-TV, New York, New York
WZZM-TV, Detroit, Michigan
KGO-TV, San Francisco, California
American Broadcasting Company

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

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

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





THE PGW COLONEL AND MR. FIVE JOIN HANDS

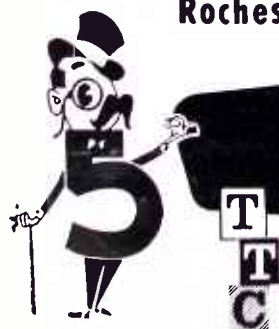
To reach one of America's first markets, all you have to do is contact one of the PGW "Colonels" and he'll tell you how you can sell Western New York with Channel 5. WROC-TV's maximum power reaches 300,000 plus U.S. homes—a 20% advantage over any other station in this area.

The Rochester—15—county Western New York market served by WROC-TV is a key on any schedule. Check your Peters, Griffin & Woodward "Colonel" for complete information.

NOW REPRESENTED NATIONALLY BY

PETERS, GRIFFIN, WOODWARD TELEVISION SALES

Rochester's FIRST Station



WROC-TV

CHANNEL 5

A TRANSCONTINENT TELEVISION CORPORATION STATION

Rochester Radio City • Rochester 3, N.Y. • BUtler 8-8400

Television Magazine's Exclusive **RECEIVER**
CIRCULATION
REPORT FOR JANUARY

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. For the full story on this, see page 27 in this issue.

ARF data updated on county basis

A comparison of the ARF county figures of March 1, 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 JANUARY 1, 1957

TOTAL U.S. TV HOMES 38,800,000
 Unlike other published set counts, these are neither station nor network estimates. They are copyrighted and may not be reproduced without permission. Listed below are all stations on air Dec. 1, 1956.

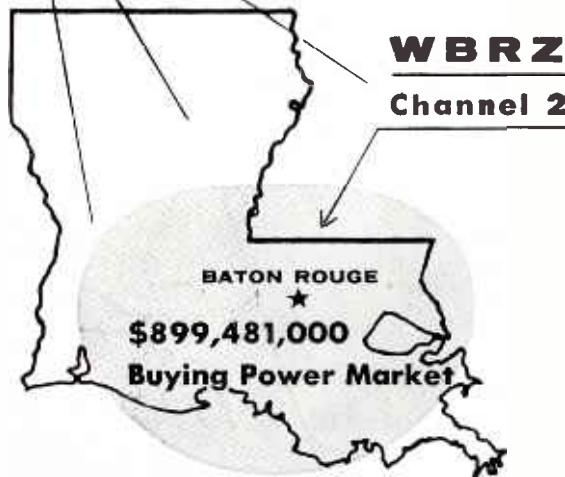
Market & Stations—% Penetration	TV Homes
ABILENE-SWEETWATER, Tex.—73.3 KRBC-TV (N); KPAR-TV (C)	64,058
ADA, Okla.—62.4 KTEN (A,C,N)	93,152
AGANA, Guam KUAM-TV (C,N)	††

Market & Stations—% Penetration	TV Homes
AKRON, Ohio—42.0 WAKR-TV† (A)	†79,584
ALBANY, Ga.—45.7 WALB-TV (A,N)	48,400
ALBANY-SCHENECTADY-TROY, N.Y.—90.0 WCDA-TV†*** (C); WTRI† (A); WRGB (N) †182,133 (WCDA-TV, Albany, N.Y., operates satellite WCDB-TV, Hagaman, N. Y.)	464,000
ALBUQUERQUE, N.M.—53.2 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	62,903
ALEXANDRIA, La.—55.0 KALB-TV (A,C,N)	65,418

Market & Stations—% Penetration	TV Homes
ALTOONA, Pa.—86.5 WFBC-TV (A,C,N)	406,488
AMARILLO, Tex.—70.4 KFDA-TV (A,C); KGNC-TV (N)	73,712
AMES, Iowa—87.8 WOI-TV (A,C)	230,694
ANCHORAGE, Alaska—70.3 KENI-TV (A,N); KTVA (C)	24,589
• ANDERSON, S.C.—75.7 WAIM-TV† (C)	†88,870
• ANN ARBOR, Mich.—21.0 WPAG-TV†	†22,470
ARDMORE, Okla. KVSO-TV (N)	††
ASHEVILLE, N.C.—62.0 WISE-TV† (C,N); WLOS-TV (A)	354,035 †40,714
ATLANTA, Ga.—75.8 WAGA-TV (C); WLW-A (A); WSB-TV (N)	546,350
AUGUSTA, Ga.—60.0 WJBF-TV (A,N); WRDW-TV (C)	128,885
AUSTIN, Minn.—78.8 KMMT (A)	105,758
AUSTIN, Tex.—76.2 KTBC-TV (A,C,N)	133,818
BAKERSFIELD, Cal.—81.0 KBAK-TV† (A,C); KERO-TV (N)	129,343 †75,342
BALTIMORE, Md.—86.2 WAAM (A); WBAL-TV (N); WMAR-TV (C)	655,640
BANGOR, Me.—84.5 WABI-TV (A,N); W-TWO (C)	91,123
BATON ROUGE, La.—59.0 WAFB-TV† (C); WBRZ (A,N)	186,015 †86,311
BAY CITY-SAGINAW, Mich.—90.0 WNEM-TV (A,N); WKNX-TV† (A,C)	298,564 †81,555
BEAUMONT, Tex.—72.3 KFDM-TV (A,C)	118,873
BELLINGHAM, Wash.—72.3 KVOS-TV (C)	70,176
BETHLEHEM-ALLENTOWN-EASTON, Pa.—29.2 WLEV-TV† (N); WGLV† (A)	†76,200
BIG SPRING, Tex.—65.3 KBST-TV (C)	26,382
BILLINGS, Mont.—42.1 KOOK-TV (A,C,N)	24,451
BINGHAMTON, N.Y.—89.8 WNBF-TV (A,C,N)	438,481
BIRMINGHAM, Ala.—62.5 WABT (A,N); WBRC-TV (C)	331,238
BISMARCK, N.D.—65.5 KBMB-TV (C); KFYZ-TV (A,N)	22,984
BLOOMINGTON, Ill.—57.0 WBLN-TV† (A)	†51,209
BLOOMINGTON, Ind.—90.0 WTTV (N) (Includes Indianapolis, Ind.)	568,710
BLUEFIELD, W.Va.—59.3 WHIS-TV (N)	172,253
BOISE, Ida.—64.5 KBOI (C); KIDO-TV (A,N)	54,809
BOSTON, Mass.—90.0 WBZ-TV (N); WNAC-TV (A, C)	1,288,440
BRIDGEPORT, Conn.—15.3 WICC-TV† (A)	†72,423
BRISTOL, Va.—Tenn.—55.3 WCYB-TV (A,N)	218,718
BUFFALO, N.Y.—90.0 WBEN-TV (C); WBUF-TV† (N); WGR-TV (A,C,N)	*462,780 †188,658
BURLINGTON, Vt.—84.8 WCAX-TV (C)	*147,650

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

© WBRZ-TV



AUDIENCES are MARKETS



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



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

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

WBRZ Channel **2**
BATON ROUGE, LOUISIANA

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

Market & Stations—% Penetration	TV Homes
BUTTE, Mont.—58.4 KXLF-TV (A)	14,837
CADILLAC, Mich.—76.5 WWTW (A,C)	136,916
CAPE GIRARDEAU, Mo.—59.5 KFVS-TV (C,N)	165,628
CARLSBAD, N.M. KAVE-TV	††
CARTHAGE-WATERTOWN, N.Y.—88.1 WCNY-TV (A,C)	*82,485
CEDAR RAPIDS, Iowa—86.1 KCRG-TV (A); WMT-TV (C)	219,310
CHAMPAIGN, Ill.—78.2 WCIA (C,N)	347,659
CHARLESTON, S.C.—67.1 WCSC-TV (A,C); WUSN-TV (N)	135,197
CHARLESTON-HUNTINGTON, W.Va.—71.7 WCHS-TV (C); WHTN-TV (A); WSAZ-TV (N)	384,069
CHARLOTTE, N.C.—69.8 WBTV (A,C,N)	471,636
CHATTANOOGA, Tenn.—61.3 WDEF-TV (A,C); WRGP-TV (N)	162,211
CHEYENNE, Wyo.—45.9 KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Neb.)	**51,023
CHICAGO, Ill.—90.0 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,033,866
CHICO, Cal.—63.0 KHSL-TV (A,C)	69,400
CINCINNATI, Ohio—89.9 WCPO-TV (A); WKRC-TV (C); WLW-TV (N)	572,946
CLEVELAND, Ohio—90.0 WEWS (A); KYW-TV (N); WJW-TV (C)	1,146,150
COLORADO SPRINGS-PUEBLO, Colo.—54.9 KKTV (A,C); KRDO-TV (N); KCSJ-TV (N)	55,682
COLUMBIA-JEFFERSON CITY, Mo.—69.1 KOMU-TV (A,N); KRCG-TV (C)	93,512
COLUMBIA, S.C.—59.7 WIS-TV (A,N); WNOK-TV† (C)	135,495 †47,152
COLUMBUS, Ga.—62.9 WDAK-TV† (A,N); WRBL-TV (A,C)	150,618 †62,506
COLUMBUS, Miss.—40.4 WCBI-TV (C,N)	45,034
COLUMBUS, Ohio—90.0 WBNS-TV (C); WLW-C (N); WTVN (A)	500,400
CORPUS CHRISTI, Tex.—45.9 KRIS-TV (A,N); KVDO-TV† (A,C) KSIX-TV (C)	60,606 †44,424
DALLAS-Ft. WORTH, Tex.—75.8 KRLD-TV (C); WFAA-TV (A,N); KFJZ-TV; WBAP-TV (A,N)	536,511
DANVILLE, Ill.—44.3 WDAN-TV† (A)	†73,333
DAVENPORT, Iowa-ROCK ISLAND, Ill.—88.7 WOC-TV (N); WHBF-TV (A,C)	299,772
DAYTON, Ohio—90.0 WHIO-TV (C); WLW-D (A,N)	476,010
DAYTONA BEACH, Fla.—53.0 WESH-TV	31,489
DECATUR, Ala.—49.3 WMSL-TV† (C,N)	†30,600
DECATUR, Ill.—73.5 WTVF† (A,N)	†157,933
DENVER, Colo.—77.3 KBTW (A); KLZ-TV (C); KOA-TV (N); KTVR	249,737

Market & Stations—% Penetration	TV Homes
DES MOINES, Iowa—86.2 KRNT-TV (C); WHO-TV (N)	228,557
DETROIT, Mich.-WINDSOR, Can.—90.0 WJBK-TV (C); WWJ-TV (N); WXYZ-TV (A); CKLW-TV	*1,356,120
DICKINSON, N.D.—38.1 KDIX-TV (C)	19,827
DOTHAN, Ala.—49.7 WTVY (A,C)	36,201
DULUTH, Minn.-SUPERIOR, Wis.—70.5 KDAL-TV (A,C); WDSM-TV (C,N)	110,634
DURHAM, N.C.—65.5 WTVD (A,N)	289,580
EASTON-BETHLEHEM-ALLENTOWN, Pa.—29.2 WGLV† (A); WLEV-TV† (N)	†76,200
EAU CLAIRE, Wis.—71.1 WEAU-TV (A,N)	72,562
EL DORADO, Ark.—55.4 KRBB (N)	49,845
ELKHART, Ind.—(See South Bend, Ind.)	
ELMIRA, N.Y.—35.8 WTVE† (A,N)	†43,806
EL PASO, Tex.-JUAREZ, Mex.—79.4 KILT-TV; KRDD-TV (A,C); KTSM-TV (N); XEJ-TV	73,731
ENID, Okla.—79.1 KCEO-TV (A)	235,403
ERIE, Pa.—90.0 WICU (A,N); WSEE-TV† (A,C)	*121,590 †69,360
EUGENE, Ore.—50.5 KVAL-TV (A,N) (Operates satellite KPIC-TV, Roseburg, Ore.)	**82,690
EUREKA, Cal.—60.0 KIEM-TV (A,C,N)	25,660
EVANSVILLE, Ind.-HENDERSON, Ky.—62.9 WFIE-TV† (A,N); WTVW (A); WEHT† (C)	182,713 †105,286
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C)	††
FARGO, N.D.—55.5 WDAY-TV (A,N) (See also Valley City, N. D.)	97,145
FAYETTEVILLE, N.C.—30.9 WFLB-TV† (A,C,N)	†21,614
FLORENCE, S.C.—59.5 WBTW (A,C,N)	149,995
FT. DODGE, Iowa—20.3 KQTV† (N)	†19,781
FT. LAUDERDALE, Fla.—(See Miami, Fla.)	
FT. MYERS, Fla.—62.8 WINK-TV (A,C)	21,720
FT. SMITH, Ark.—71.9 KFSA-TV† (A,C,N)	†33,862
FT. WAYNE, Ind.—53.0 WIN-T† (A,C); WKJG-TV† (N)	†128,960
FT. WORTH-DALLAS, Tex.—75.8 KFJZ-TV; WBAP-TV (A,N); KRLD-TV (C); WFAA-TV (A,N)	536,511
FRESNO-TULARE, Cal.—80.6 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N); KVVG†	205,336 †172,688
GALVESTON-HOUSTON, Tex.—81.7 KGUL-TV (C); KPRC-TV*** (N); KTRK-TV (A) (KTRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	493,695
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



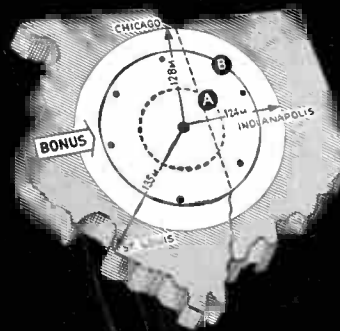
44th TV MARKET

Television Magazine August 1956



CBS Official Outlet

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



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

1000 ft. ANTENNA
100,000 WATTS

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

GEO. P. HOLLINGBERRY,
Representative

STUDIOS | TRANSMITTER
CHAMPAIGN | SEYMOUR

Famous on the local scene.

A beautiful home on a hill...there are many beautiful homes on hills—
but this is Jefferson's home, Monticello. That makes the difference.

In broadcasting there are many fine facilities, but some
are known as the Storer stations. That makes the difference.

Storer stations are acknowledged nationally for that extra
something because at home they do something extra.

A Storer station is a local station.

STORER BROADCASTING COMPANY



WSPD-TV
Toledo, Ohio

WJW-TV
Cleveland, Ohio

WJBK-TV
Detroit, Mich.

WAGA-TV
Atlanta, Ga.

WBRC-TV
Birmingham, Ala.

KPTV
Portland, Ore.

WGBS-TV
Miami, Fla.

WSPD
Toledo, Ohio

WJW
Cleveland, Ohio

WJBK
Detroit, Mich.

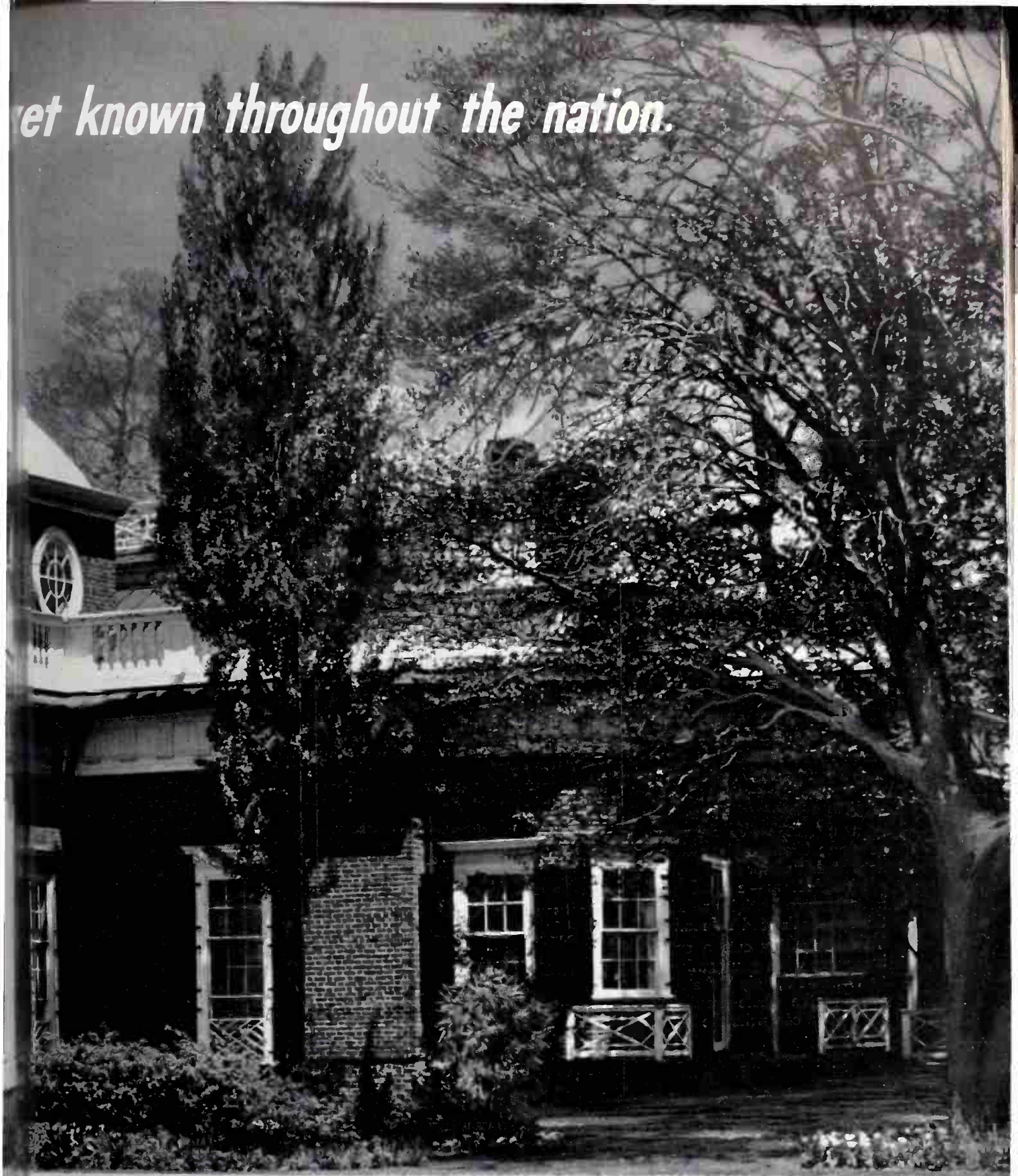
WAGA
Atlanta, Ga.

WBRC
Birmingham, Ala.

WWVA
Wheeling, W. Va.

WGBS
Miami, Fla.

et known throughout the nation.

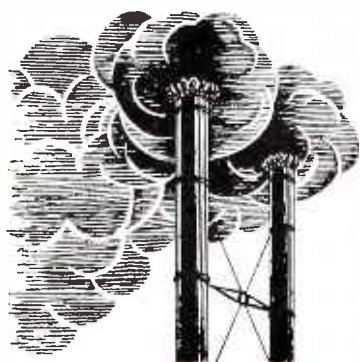


SALES OFFICES

BOB WOOD—national sales manager • 118 East 57th Street, New York 22 • Murray Hill 8-8630

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

GAYLE GRUBB—vice-president and Pacific coast sales manager • 1111 Sutter Street, San Francisco • Sutter 1-8689



STACKS OF BUSINESS!

Smokestacks have always been a symbol of activity in our Ohio River Valley. They came to us first aboard the picturesque sternwheelers that opened this region to phenomenal growth. They stayed to multiply and multiply above busy mills and factories whose industrial worth today — in the Huntington-Charleston heart alone — exceeds one billion dollars!

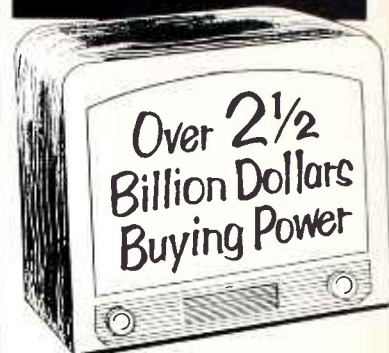
Nowhere in America is there such a panorama of business under full steam as in the 100-plus counties served by the four-state span of WSAZ-TV. Here live nearly a million families with annual buying power close to *four billion dollars* — a symbol of booming productivity making this America's 23rd TV market. Your advertising cuts a smart bow wave when you consign it to WSAZ-TV, only TV station covering the whole area. Any Katz office can write the ticket.

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
GREAT BEND, Kan.—66.7 KCKT-TV (N)	71,915
GREAT FALLS, Mont.—37.2 KFBB-TV (A,C,N)	25,220
GREEN BAY, Wis.—83.7 WBAY-TV (C); WFRV-TV (A,C)	218,067
GREENSBORO, N.C.—73.0 WFMY-TV (A,C)	329,152
GREENVILLE-WASHINGTON, N.C.—62.1 WNCT (A,C); WITN (N)	149,006
GREENVILLE-SPARTANBURG, S.C.—66.4 WFBC-TV (N); WSPA-TV (C)	288,461
HANNIBAL, Mo.-QUINCY, Ill.—83.3 KHQA-TV (C); WGEM-TV (A,N)	159,106
HARLINGEN-WESLACO, Tex.—54.8 KGBT-TV (A,C); KRGV-TV (N)	59,165
HARRISBURG, Ill.—46.5 WSIL-TV† (A)	†30,247
HARRISBURG, Pa.—77.0 WCMB-TV†; WHP-TV† (C); WTPA† (A,N)	†196,319
HARRISONBURG, Va.—63.7 WSVA-TV (A,C,N)	99,919
HARTFORD-NEW BRITAIN, Conn.—58.2 WGTH-TV† (A,C); WNBC† (N)	†286,204
HASTINGS, Neb.—69.7 KHAS-TV (N)	83,270
HATTIESBURG, Miss.—55.2 WDAM-TV (A,N)	62,532
HENDERSON, Ky.-EVANSVILLE, Ind.—62.9 WEHT† (C); WFIE-TV (A,N); WTVW (A)	182,713 †105,286
HENDERSON-LAS VEGAS, Nev.—64.7 KLRJ-TV (A,N); KLAS-TV (C); KSHO-TV	19,610
HONOLULU, T.H.—73.2 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)	**99,378
HOUSTON-GALVESTON, Tex.—81.7 KPRC-TV*** (N); KTRK-TV (A); KGUL-TV (C) (KTRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	493,695
HUNTINGTON-CHARLESTON, W.Va.—71.7 WHTN-TV (A); WSAZ-TV (N); WCHS-TV (C)	384,069
HUTCHINSON-WICHITA, Kan.—69.2 KT VH (C); KAKE-TV (A); KARD-TV (N)	230,798
IDAHO FALLS, Ida.—68.1 KID-TV (A,C,N)	39,429
INDIANAPOLIS, Ind.—90.0 WFBN-TV (A,N); WISH-TV (C) (See also Bloomington, Ind.)	630,720
JACKSON, Miss.—44.4 WJTV (A,C); WLBT (N)	134,408
JACKSON, Tenn.—55.3 WDXI-TV (C)	84,556
JACKSONVILLE, Fla.—61.7 WJHP-TV† (A,N); WMBR-TV (A,C)	256,063 †60,917
JEFFERSON CITY-COLUMBIA, Mo.—69.1 KRCG-TV (C); KOMU-TV (A,N)	93,512
JOHNSON CITY, Tenn.—50.1 WJHL-TV (A,C,N)	143,597
JOHNSTOWN, Pa.—90.0 WARD-TV† (A,C); WJAC-TV (A,C,N)	544,230 ††
(Circulation shown does not include Pittsburgh, Pa. where station has sizable share of audience.)	
JOPLIN, Mo.—66.4 KSWM-TV (C)	101,184
JUNEAU, Alaska KINY-TV (C)	††

IS
PENNSYLVANIA'S
4th TV MARKET
IN YOUR PICTURE



Southwestern Pennsylvania is a mighty fertile field for all the products every family needs. In fact, there's over 2½ billion dollars in buying power ready and waiting for you.

The most effective way to reach an audience of over 583,600 TV families in this rich area is with WJAC-TV—the prime station not only in Johnstown, but in Altoona as well.

To top it all off, you get the free bonus of WJAC-TV coverage into the Pittsburgh market.

Southwestern Pennsylvania looks to WJAC-TV for the best in television entertainment. Smart advertisers look to WJAC-TV for real sales results in a rich and responsive market!



Get full details from your KATZ man!

Market & Stations—% Penetration	TV Homes
KALAMAZOO, Mich.—90.0 WKZO-TV (A,C)	508,680
KANSAS CITY, Mo.—87.6 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	509,783
KEARNEY, Neb.—57.7 KHOL-TV (A,C,N) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**77,614
KLAMATH FALLS, Ore. KOTI (A,C,N)	††
KNOXVILLE, Tenn.—52.4 WATE-TV (A,N); WBIR-TV (C); WTVK-TV† (A,C)	183,114 †79,453
LA CROSSE, Wis.—62.7 WKBT (A,C,N)	101,823
LAFAYETTE, Ind.—76.1 WFAM-TV† (C)	†56,209
LAFAYETTE, La.—50.4 KLFY-TV (C)	65,040
LAKE CHARLES, La.—64.9 KPLC-TV (A,N); KTAG-TV† (C)	81,944 †51,707
LANCASTER, Pa.—90.0 WGAL-TV (C,N)	619,290
LANSING, Mich.—90.0 WJIM-TV (A,C,N); WTOM-TV†	335,880 †60,755
LAREDO, Tex.—19.9 KHAD-TV (A,C,N)	*3,040
LAS VEGAS HENDERSON, Nev.—64.7 KLAS-TV (C); KSHO-TV; KLRJ-TV (A,N)	19,610
LAWTON, Okla.—68.1 KSWO-TV (A)	49,322
LEXINGTON, Ky.—30.7 WLEX-TV† (A,N)	†38,471
LIMA, Ohio—72.7 WIMA-TV† (A,C,N)	†68,012
LINCOLN, Neb.—80.8 KOLN-TV (A,C)	160,363
LITTLE ROCK-PINE BLUFF, Ark.—53.9 KARK-TV (N); KTHV (C); KATV (A,C)	150,796
LOS ANGELES, Cal.—90.0 KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	2,052,360
LOUISVILLE, Ky.—71.1 WAVE-TV (A,N); WHAS-TV (C)	480,666
LUBBOCK, Tex.—60.6 KCBD-TV (A,N); KDUB-TV (C)	100,641
LUFKIN, Tex.—50.7 KTRE-TV (N) (Optional satellite of KPRC-TV, Houston, Tex.)	38,876
LYNCHBURG, Va.—65.2 WLVA-TV (A,C)	193,495
MACON, Ga.—62.3 WMAZ-TV (A,C)	96,487
MADISON, Wis.—79.7 WISC-TV (C); WKOW-TV (A); WMTV† (A,N)	273,606 †113,273
MANCHESTER, N.H.—90.0 WMUR-TV (A) (Circulation shown does not include Boston, Mass. where station has sizable share of audience.)	728,370
MARINETTE, Wis.—84.0 WMBV-TV (A,N)	149,075
MARQUETTE, Mich.—45.6 WDMJ-TV (C)	39,136
MASON CITY, Iowa—76.4 KGLO-TV (C)	111,780
MAYAGUEZ, P.R. WORA-TV (C)	††
MEDFORD, Ore.—42.3 KBES-TV (A,C,N)	35,640
MEMPHIS, Tenn.—62.2 WHBQ-TV (A); WMCT (A,N); WREC-TV (C)	363,189

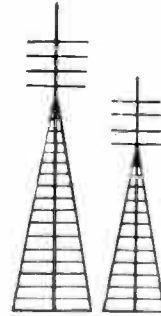
Market & Stations—% Penetration	TV Homes
MERIDIAN, Miss.—44.5 WTOK-TV (A,C,N)	86,951
MIAMI-FT. LAUDERDALE, Fla.—85.1 WCKT (N); WGBS-TV†; WITV† (A); WTVJ (C)	331,929 †194,510
MIDLAND-ODESSA, Tex.—59.0 KMID-TV (A,N); KOSA-TV (C)	53,070
MILWAUKEE, Wis.—90.0 WISN-TV (A); WITI-TV; WTMJ-TV (N); WXIX† (C)	628,020 †253,401
MINNEAPOLIS-ST. PAUL, Minn.—85.2 KEYD-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	650,909
MINOT, N.D.—51.1 KCBJ-TV (A,C,N)	17,840
MISSOULA, Mont.—35.2 KGOV-TV (A,C)	16,859
MOBILE, Ala.—64.9 WALA-TV (A,C,N); WKRG-TV (C)	156,916
MONROE, La.—53.8 KNOE-TV (A,C,N)	110,284
MONTGOMERY, Ala.—55.6 WCOV-TV† (A,C,N); WSFA-TV (A,N)	108,590 †76,013
MUNCIE, Ind.—74.9 WLBC-TV† (A,C,N)	101,700
MUSKOGEE, Okla.—77.2 KTVX (A) (Includes Tulsa, Okla.)	216,490
NASHVILLE, Tenn.—55.9 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	300,559
NEW BRITAIN-HARTFORD, Conn.—58.2 WNBC† (N); WGTH-TV† (A,C)	†286,204
NEW HAVEN, Conn.—90.0 WNHC-TV (A,C,N)	857,340
NEW ORLEANS, La.—78.7 WDSU-TV (A,C,N); WJMR-TV† (A,C)	350,823 †131,874
NEW YORK, N.Y.—90.0 WABC-TV (A); WABD; WATV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	4,527,090
NORFOLK, Va.—79.9 WTAR-TV (A,C); WTOV-TV†; WVEC-TV† (N)	288,622 †161,022
OAK HILL, W.Va. WOAY-TV (A)	††
ODESSA-MIDLAND, Tex.—59.0 KOSA-TV (C); KMID-TV (A,N)	53,070
OKLAHOMA CITY, Okla.—76.9 KWTW (A,C); WKY-TV (A,N)	291,234
OMAHA, Neb.—90.0 KMTV (A,N); WOW-TV (C)	305,730
ORLANDO, Fla.—76.9 WBBO-TV (A,C,N)	125,982
OTTUMWA, Iowa—65.7 KTVO (C)	120,993
PANAMA CITY, Fla.—54.8 WJDM-TV (A,C,N)	21,740
PARKERSBURG, W.Va.—41.1 WTAP-TV† (A,C,N)	†37,210
PENSACOLA, Fla.—66.4 WEAR-TV (A,C)	111,749
PEORIA, Ill.—83.3 WEEK-TV† (N); WTVH-TV† (A,C)	184,468
PETERSBURG, Va.—74.8 WXEX-TV (N) (Includes Richmond, Va.)	209,777
PHILADELPHIA, Pa.—90.0 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	1,795,680
PHOENIX-MESA, Ariz.—72.6 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	135,259
PINE BLUFF-LITTLE ROCK, Ark.—53.9 KATV (A,C); KARK-TV (N); KTHV (C)	150,796

Two Mobile Ratings Say: Take 5... and get more!

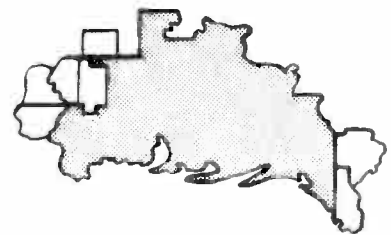
Two brand-new television audience measurements give WKRG-TV, Channel 5, an overwhelming advantage over Station "B" in the important Mobile market.

The Mobile Telepulse for October '56 shows WKRG-TV leading in 275 quarter hours to 171 for Station "B." The night time lead is most one-sided, 117 to 48.

Pulse Says 5 Reaches More People



Nielsen Says 5 Reaches More Homes



The 1956 Nielsen Coverage Service shows WKRG-TV leading in every department... covering 33 counties to 26 for Station "B," with 45,000 extra homes in Channel 5's NCS area.

So, to sell Mobile, 'Take 5' and Sell More!

WKRG-TV
Channel 5 - CBS
Reps: Avery-Knode

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
PITTSBURG, Kan.—67.5 KOAM-TV (A,N)	127,956	SALINAS-MONTEREY, Cal.—77.5 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.)	96,908	SPRINGFIELD, Ill.—71.8 WICS† (A,N)	†106,895
PITTSBURGH, Pa.—90.0 KDKA-TV (A,C,N); WENS† (A,C,N)	1,070,640 †332,659	SALISBURY, Md.—84.7 WBOC-TV† (A,C)	†57,033	SPRINGFIELD-HOLYOKE, Mass.—90.0 WHYN-TV† (C); WWLP† (A,N)	†197,820
PLATTSBURG, N.Y.—84.3 WPTZ (A,N)	*104,295	SALT LAKE CITY, Utah—83.5 KSL-TV (C); KTVU (N); KUTV (A)	186,206	SPRINGFIELD, Mo.—63.1 KITTS-TV (C); KYTV (A,N)	112,363
POLAND SPRING, Mo.—87.5 (Mt. Washington, N. H.) WMTW (A,C)	*244,839	SAN ANGELO, Tex.—52.1 KTXL-TV (A,C,N)	20,419	STEUBENVILLE, Ohio—88.1 WSTV-TV (A,C) (Circulation shown does not include Pittsburgh, Pa.—Allegheny county, 410,580 sets—where station has sizable share of audience.)	375,795
PORTLAND, Me.—90.0 WCSH-TV (N); WGAN-TV (C)	187,290	SAN ANTONIO, Tex.—70.1 KCOR-TV†; KENS-TV (A,C); WOAI-TV (A,N)	212,912 ††	STOCKTON, Cal.—83.9 KQVR (Circulation shown includes Sacramento and San Francisco counties, Cal.) (See San Francisco, Cal.)	1,206,845
PORTLAND, Ore.—67.2 KGW-TV (A); KLOR-TV; KOIN-TV (C); KPVT† (N)	††325,077	SAN DIEGO, Cal.—TIJUANA, Mex.—86.8 KFMB-TV (A,C); KFSD-TV (N); XETV (A)	291,178	SUPERIOR, Wis.—DULUTH, Minn.—70.5 WDSM-TV (C,N); KDAL-TV (A,C)	110,634
PROVIDENCE, R.I.—90.0 WJAR-TV (A,N); WPRO-TV (C)	746,820	SAN FRANCISCO, Cal.—84.5 KGO-TV (A); KPIX (C); KRON-TV (N); KSAN-TV† (See Stockton, Cal.)	1,067,347 †215,604	SWEETWATER-ABILENE, Tex.—73.3 KPAR-TV (C); KRBC-TV (N)	64,058
PUEBLO-COLORADO SPRINGS, Colo.—54.9 KCSJ-TV (N); KKTV (A, C); KRDO-TV (N)	55,682	SAN JOSE, Cal.—77.1 KNTV	227,370	SYRACUSE, N.Y.—90.0 WHEN-TV (A,C); WSYR-TV*** (N) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	*362,346
QUINCY, Ill.—HANNIBAL, Mo.—83.3 WGEM-TV (A,N); KHQA-TV (C)	159,106	SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††	TACOMA-SEATTLE, Wash.—82.1 KING-TV (A); KOMO-TV (N); KTNT-TV (C); K1VV	440,459
RALEIGH, N.C.—66.1 WNAO-TV† (A,C); WRAL-TV (N)	334,161 †112,002	SAN LUIS OBISPO, Cal. KVEC-TV (A,C)	††	TALLAHASSEE, Fla.—(See Thomasville, Ga.)	
RAPID CITY, S.D.—45.3 KOTA-TV (A,C,N)	14,526	SANTA BARBARA, Cal.—80.6 KEY-T (A,C,N) (Includes 33,046 TV homes in western portion of Los Angeles county.)	118,043	TAMPA-ST. PETERSBURG, Fla.—65.9 WFLA-TV (N); WTUV (C); WSUN-TV† (A)	220,885 †159,037
REDDING, Cal. KVIP (N)	††	SAVANNAH, Ga.—63.7 WSAV-TV (N); WTOG-TV (A,C)	79,078	TEMPLE-WACO, Tex.—65.7 KCNV-TV (N); KWTX-TV (A)	117,329
RENO, Nev.—61.1 KOLO-TV (A,C,N)	33,164	SCHENECTADY-ALBANY-TROY, N.Y.—90.0 WRGB (N); WCDA-TV†*** (C); WTRI† (A) (WCDA-TV operates satellite WCDB-TV, Hagaman, N.Y.)	464,000 †182,133	TERRE HAUTE, Ind.—83.3 WTHI-TV (A,C)	187,360
RICHMOND, Va.—74.8 WRVA-TV; WTVR (A,C); WXEX-TV (Petersburg, Va.) (N)	209,777	SCRANTON-WILKES-BARRE, Pa.—80.3 WARM-TV† (A); WGBI-TV† (C); WBRE-TV† (N); WILK-TV† (A)	†239,246	TEXARKANA, Tex.—58.7 KCMC-TV (A,C)	150,856
ROANOKE, Va.—65.7 WDBJ-TV (C); WSLS-TV (A,N)	260,379	SEATTLE-TACOMA, Wash.—82.1 KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW	440,459	THOMASVILLE, Ga.—TALLAHASSEE, Fla.—54.0 WCTV (A,C,N)	90,830
ROCHESTER, Minn.—76.2 KROC-TV (A,N)	101,282	SEDALIA, Mo.—67.4 KDRO-TV	40,090	TOLEDO, Ohio—90.0 WSPD-TV (A,C,N)	369,990
ROCHESTER, N.Y.—90.0 WHEC-TV (A, C); WROC-TV (N); WVET-TV (A,C)	*293,220	SHREVEPORT, La.—67.3 KSLA (A,C); KTBS-TV (A,N)	195,418	TOPEKA, Kan.—76.1 WIBW-TV (A,C)	138,725
ROCKFORD, Ill.—87.6 WREX-TV (A,C); WTVO† (N)	249,005 †140,439	SIoux CITY, Iowa—86.3 KTIV (A,N); KVTM (A,C)	164,643	TRAVERSE CITY, Mich.—59.1 WPBN-TV (N)	33,565
ROCK ISLAND, Ill.—DAVENPORT, Iowa—88.7 WHBF-TV (A,C); WOC-TV (N)	299,772	SIoux FALLS, S.D.—64.4 KELO-TV (A,C,N) (Operates satellite KDLO-TV, Florence, S. D.)	**144,718	TUCSON, Ariz.—63.0 KDWI-TV; KOPO-TV (C); KVOA-TV (A,N)	51,250
ROME, Ga.—72.3 WROM-TV	125,143	SOUTH BEND-ELKHART, Ind.—66.2 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	†176,958	TULARE-FRESNO, Cal.—80.6 KVVG†; KFRE-TV (C); KJEO-TV† (A); KMJ-TV (N)	205,336 †172,688
ROSWELL, N.M.—45.4 KSWV-TV (A,C,N)	29,149	SPARTANBURG-GREENVILLE, S.C.—66.4 WSPA-TV (C); WFBC-TV (N)	288,461	TULSA, Okla.—73.1 KOTV (C); KVOO-TV (N); KTVX (Muskogee, Okla.) (A)	294,202
SACRAMENTO, Cal.—77.3 KBET-TV (C); KCCC-TV† (A); KCRA-TV (N)	331,013 *†153,890	SPOKANE, Wash.—61.8 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	162,647	TWIN FALLS, Ida. KLIX-TV (A,C)	††
SAGINAW-BAY CITY, Mich.—90.0 WKNX-TV† (A,C); WNEM-TV (A,N)	298,564 †81,555			TYLER, Tex.—54.2 KLTV (A,C,N)	75,332
ST. JOSEPH, Mo.—80.7 KFEQ-TV (C)	130,547			UTICA-ROME, N.Y.—90.0 WKTV (A,C,N)	160,380
ST. LOUIS, Mo.—87.6 KSD-TV (N); KTV† (A,C); KWK-TV (C)	806,197 †320,060			VALLEY CITY, N.D.—55.7 KXJB-TV (C) (See also Fargo, N. D.)	108,638
ST. PETERSBURG-TAMPA, Fla.—65.9 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	220,885 †159,037				

*In every field, there's one basic
reference source—in television, it's
TELEVISION MAGAZINE*

"ARB" oct. 1955

"ARB" march 1956

AND NOW

**"PULSE"
july 1956**

PROVES

KSLA-TV's

*CONTINUING
LEADERSHIP
IN METROPOLITAN
SHREVEPORT*



KSLA-TV has ten of the TOP 15 shows... 64% of the morning audience... 68% of the afternoon audience and 53% of the nighttime audience. Thus PULSE backs up ARB in proving KSLA-TV's continuing audience leadership in Shreveport. That's why over twice as many national spot accounts and one-third more local accounts use KSLA-TV than the other Shreveport channel! Your Raymer man has full details of the Shreveport success story. KSLA-TV

FIRST IN SHREVEPORT, LOUISIANA

KSLA 12 CHANNEL

FULL 316,000 WATTS POWER - 1,200-FT. TOWER



PAUL H. RAYMER, INC.
NATIONAL REPRESENTATIVE

NEW YORK, CHICAGO, DETROIT,
DALLAS, SAN FRANCISCO,
CBS-TV BASIC ATLANTA, HOLLYWOOD

Market & Stations—% Penetration	TV Homes
WACO TEMPLE, Tex.—65.7 KWTX-TV (A); KCEN-TV (N)	117,329
WASHINGTON, D.C.—85.3 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WITG	639,781
WASHINGTON-GREENVILLE, N.C.—62.1 WITN (N); WNCT (A,C)	149,006
WATERBURY, Conn.—62.4 WAIR-TV† (A)	†112,169
WATERLOO, Iowa—87.4 KWWL-TV (N)	222,400
WAUSAU, Wis.—65.1 WSAU-TV (A,C,N)	73,597
WESLACO-HARLINGEN, Tex.—54.8 KRGV-TV (N); KGBI-TV (A,C)	59,165
WEST PALM BEACH, Fla.—77.4 WEAT-TV (A,C); WJNO-TV (C,N)	99,876
WHEELING, W. Va.—85.1 WTRF-TV (A,N)	313,404
WICHITA-HUTCHINSON, Kan.—69.2 KAKE-TV (A); KARD-TV (N); KTVH (C)	230,798
WICHITA FALLS, Tex.—67.1 KFDX-TV (A,N); KSYD-TV (C)	91,029
WILKES-BARRE-SCRANTON, Pa.—80.3 WBRE-TV† (N); WILK-TV† (A); WARM-TV† (A); WGBI-TV† (C)	†239,246
WILMINGTON, Del.—90.0 WPFF (N) (Circulation shown does not include Philadelphia, Pa., where station has sizable share of audience.)	248,580
WILMINGTON, N.C.—43.8 WMFD-TV (A,N)	77,058
WINSTON-SALEM, N.C.—71.0 WSJS-TV (N); WTOB-TV† (A)	338,112 †84,866
YAKIMA, Wash.—56.0 KIMA-TV† (A,C,N) (Operates satellites KLEW-TV, Lewiston, Ida. and KEPR-TV, Pasco, Wash.)	**†76,185
YORK, Pa.—80.4 WNOW-TV†; WWSA-TV† (A)	†101,827
YOUNGSTOWN, Ohio—68.7 WFMJ-TV† (N); WKBN-TV† (A,C)	†188,872
YUMA, Ariz.—61.3 KIVA-TV (A,C,N)	18,566
ZANESVILLE, Ohio—65.8 WHIZ-TV† (A,C,N)	†51,349

* 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.

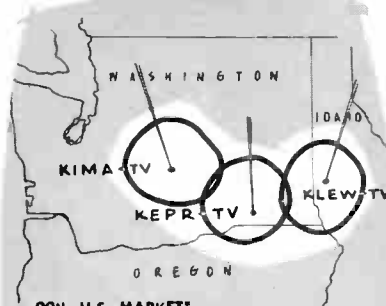
OPENED IN DECEMBER: 3

Market	Station	Channel
Ft. Smith, Ark.	KNAC-TV	(5)
Portland, Ore.	KGW-TV	(8)
Raleigh, N.C.	WRAL-TV	(5)

DUE TO OPEN IN JANUARY: 7

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)
San Antonio, Tex.	KONO-TV	(12)
Tupelo, Miss.	WTWV	(9)
Williston, N.D.	KUMU-TV	(8)

The PACIFIC NORTHWEST'S
Largest exclusive coverage



90th U.S. MARKET*

KIMA-TV's three-station network provides exclusive coverage to over 40,000 square miles. KIMA-TV alone creates a tremendous new market, ranking 90th in the U.S., where no other single medium can or does claim comparable domination.

*CBS Television

MARKET DATA

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

(Source: 1956 Survey of Buying Power)

Yours exclusively with
KIMA-TV
Yakima, Washington
and its Satellites
KEPR-TV and KLEW-TV
Pasco, Wash. Lewiston, Idaho

See WEED TELEVISION
Pacific Northwest: ART MOORE



Date at 8 . . .

in New York, Dallas, Denver—and points west!

WANT PRIME TIME from coast to coast?
With film, it's easy! Scheduling is a breeze.
No star worries—no dangers of "slips" or
fluffs, either. What's more, you can rehearse

to your heart's content, film your show,
edit and pre-test for maximum effective-
ness. Yes, you make time and save money
. . . when you **USE EASTMAN FILM.**

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

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

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

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

or **W. J. GERMAN, Inc.**

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

Shoot it IN COLOR . . . You'll be glad you did!

and that means growth in plant and distribution facilities—is predicated on the ability to raise the money or credit necessary for an expansion program. If they are tight, or even hard to come by, competitive survival has to be ingenious in the matter of stretching what's on hand to do the job that would have been done had the restrictions been less.

In a period when "tight money" acted as a drag on industrial expansion, the selling effort called for a medium that was large enough, flexible enough and efficient enough to meet the demands of carefully planned budget appraisals. And in '57, television was the "key."

So much for the year 1957. But what's happened generally to TV between then and now?

Let's look at research. Back in '57, TV was the most surveyed, measured and re-surveyed medium of all. There was a reason, of course. Television's swift growth during the preceding decade made research mandatory from an advertiser's standpoint. The men who were investing their ad dollars wanted to know a lot of things. How many homes and people were watching? When? Where? In short, how *big* was TV? This was the era of quantitative measurement; very little qualitative information was available.

It became evident, however, that such questions as "what is the effect of commercials on people?" . . . "what does TV do to people rather than what do people do to TV?" were also of major importance to advertisers. They had to know not only "how big" were their sales opportunities, but "how well" they were doing their job.

The responsibility for finding the answers, you may remember, fell not only on the TV industry, but on agencies and advertisers themselves. This was *everybody's* job, and everybody pitched in.

Precision rifle selling

It proved to be the icing on the marketing cake. It served to convert the scattergun, random-shooting technique of TV selling to the precision rifle formula whereby the merchandiser, with the right kind of ammunition, began to zero-in on his customer potential.

At the same time, a more sophisticated quantitative research provided the television marketing "key," for all categories and products, with a better cost efficiency bulls-eye. This was a natural development from the tabulating of mass audiences to the

screening-out and *delivery* of selected audiences. And their size before the television screens was in the millions.

And how about the rise of the "completely integrated" commercial? Remember when the TV detractors (and our media competitors) were howling down the medium because of too much "commercial content?"

The creative boys took care of that. Their commercials—so neatly absorbed into the framework of the program—are many times more effective. I suppose the psychologists would say it's because they're not "obtrusive," as the detractors claimed about the pre-'57 variety.

Asia to America TV

Other developments? Well, I just saw that live telecast from Central Asia, even though it's 5 a.m., New York time. I remember when the idea of a truly international live telecast—to say nothing of day-to-day, 24-hour television—was a pipe dream in some engineer's head.

Now they are as commonplace as eating. But it took the mathematical moles of research to dig out what we've always suspected—that there is a very large midnight-to-dawn TV audience.

I saw the program on my wall-screen, all-color set. A great show, and I've put it in my TV library. I tape-recorded it.

We were all thinking, back in '57, how great it would be if that condition known as Universal Multi-Set Homes would ever come into existence. We quit thinking about that a couple of years ago. It's here.

Well, what else? It's hard to single out any one thing. There's been so much and we take it all for granted. For instance, the broader program spectrum permitting the viewers to see *all* kind of programs at *all* times. Want only news? Or only music? Or drama? Just pick your channel.

Along these lines, I'm sure you'll agree that there has been a general maturity in programs reflecting real life conditions. Not that I'm decrying boy-meets-girl or Cinderella. They're part of the varied fabric of entertainment. But I like the approach to life we're seeing more and more. Just to be a bit corny, the word is "rapport" with what we see. That "I've been here before," or "It's happened to me" feeling. That's maturity, Fred.

Well, it's getting late and I've been rambling on without regard to your patience. I've infringed on its limitations already by being ten years tardy. END

The TV viewer has become more sophisticated, more selective

works, his advertising agencies, to try to come up with the most suitable programming to attract the audience which best parallels the needs of his product.

The direction which programming will follow in 1957 is anything but clear. Obviously, the shifts in top level network personnel which have occurred this year will have repercussions on the program front. It is also apparent that many advertisers will be following closely the developments in the feature film field, where high ratings and shares of audience greeted the initial release of top-drawer pre-'48 Hollywood productions.

With these uncertainties in program direction, it is easier to predict the courses advertisers will *not* follow in 1957.

It is doubtful that there will be much acceptance on the part of the advertiser for new quiz shows, regardless of the gimmick. It is also doubtful if the sponsors will want to saddle themselves to more "adult" westerns.

Few new faces at top in 1957

Safe, too, would be a prediction that few, if any, new names will appear in the "top ten" in '57. The established programs appear to be too strongly entrenched to be nudged out in such a short span by newcomers.

Moving from the area of programming to that of the selling message, 1957 will see the advertiser continuing his efforts to add to the effectiveness of his commercials.

He is realizing that as television has matured as an advertising force, so has the audience matured in its critical reaction and sales resistance. Today's TV viewer is considerably more sophisticated and choosy, whether it be the moppets watching *Mickey Mouse* or the adults going on a vicarious visit via *Person to Person*.

The advertiser must first gain and maintain the viewer's attention and then present a believable sales story which conveys an element of importance to the person to whom it is being addressed.

In 1956 we have seen increased thinking and end-products heading in this direction. The extent to which it will continue in 1957 will depend on the creativity of the commercial writers and the sagacity of the men who O.K. the story boards.

It is possible, too, that the advertiser may be able to exert some increased control in 1957 in the important and confusing area of television research. Much has been written and spoken on this subject, but the sponsor is still being whipsawed between Nielsen, Trendex, Videodex, ARB, Hooper and the rest, depending on the point to be proven by the presenter.

Color pace up to setmakers, webs

Any look into the TV future on the advertiser's part requires some thought on the question of color. It looks as though the speed with which color will become a major consideration in TV planning is going to depend on the promotional activity of the set manufacturers and programming plans of the networks, rather than on any pressure by the advertiser.

Nor is it likely that the next year will see an important expansion in the number of markets where television viewing will become available for the first time. Most of the basic markets are already covered, and with the possible expansion of another nine or ten new cities, this would bring the total to around 270 markets with TV coverage in 1957.

It is also likely that part of this expansion will be in fringe or high duplication areas where such expansion will not lead to loud huzzas and immediate appropriations on the part of the watchdogs of the advertising budgets.

On the other hand, it is hoped that the number of stations in existing television markets may be increased significantly in 1957. At the present time over half (143) of the 263 TV markets are still one-channel markets. Furthermore, in 1955 only nine new stations were added in markets where television coverage was already available, and in 1956 only six were added.

On the part of the advertiser controlling suitable program or spot coverage in the one-channel markets, there is no desire for expansion and resulting competition. But for the advertiser who is not so fortunately situated, the need for additional facilities is great.

That such an expansion will result in 1957 can be expressed only as a hope, rather than a prognostication.

Moving into 1957, most major advertisers will have had experience with the effectiveness of television

as a selling force. From this experience they have learned that use of the medium is not necessarily the answer to reversing a declining trend on an established product.

On the other hand, the strength of television seems to be clearly indicated in the introduction of new products. There are few new products—with one or two notable exceptions—which have been successfully launched in the past five years where television—network or spot—has not been an important ingredient in the kick-off.

In many instances, particularly in the field of packaged goods, the introductory process has been accelerated to a pace much more rapid than was ever anticipated in pre-TV marketing round tables.

No forward look at television would be complete without a look as well at radio. It is probable that 1957 will see even further progress in the resurgence of radio as an advertising medium at both the local and network levels.

TV has not supplanted radio

The continued progress of radio in 1956, the successful results obtained in the medium in 1956, and the advertiser's interest in some of the newer concepts in radio programming, show that TV has not supplanted radio as a selling force.

Each of the broadcast media has been finding its individual niche in the advertiser's planning. With the further crystallization of the advertiser's thinking in regard to radio vis-a-vis television, each should be used with even greater effectiveness in the year ahead.

Anyone anticipating the future is on dangerous ground, particularly in respect to a field as dynamic as television advertising. But there are some facts which seem to be pretty clear in looking ahead to 1957. Of these, the most certain is that advertisers will continue to spend more and more dollars to transmit their messages through the picture tubes into more and more American homes.

And it is equally certain that when it comes time for a look-see into 1958, there will still be a cry on the part of the advertiser for increased TV availabilities, better programming, more effective commercials and more definitive research.

We can only hope that 1957 will see some forward strides in these directions. 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



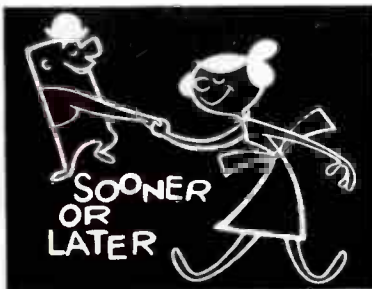
An old salt, with tattooed arms and a parrot on his shoulder, rasps out his yarn about capturing pirates; he spellbinds his young shipmate . . . and every boy and girl in the TV audience! The "pitch" is for Trix, the sugar coated cereal. The "gimmick" is a giveaway—5 "Jolly Roger Tattoodles" in each package of Trix. Fast pacing makes every moment of this 30 second spot sell. And for a surprise ending, the parrot delivers the sales message! Produced by SARRA for GENERAL MILLS, INC., through TATHAM-LAIRD, INC.

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



The TV audience goes on a visit to the Bulova Watch factory in this 90 second commercial, another in the continuing series for Bulova by SARRA. A dramatic documentary approach tells the story of fine workmanship and precision watchmaking. Interesting closeups of fine watch parts, jewels, mainspring, self-winding mechanisms, etc. clearly reveal the fine craftsmanship that is synonymous with Bulova. Produced by SARRA for the BULOVA WATCH COMPANY, INC., through McCANN-ERICKSON, INC.

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



The same catchy jingle for Schoenling Lager Beer in seven different musical styles tremendously increases the audio effectiveness of this new series of seven TV spots by SARRA. Modern, highly stylized line drawings of humorous cartoon characters combine with the bouncy musical background to emphasize the sponsor's theme, "sooner or later you're going to try Schoenling." Produced two ways: black on white for spot use, and white on black for superimposition on live crowd backgrounds at sporting events. Prepared by SARRA for THE SCHOENLING BREWING CO., through ROLLMAN ADVERTISING AGENCY, INC.

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

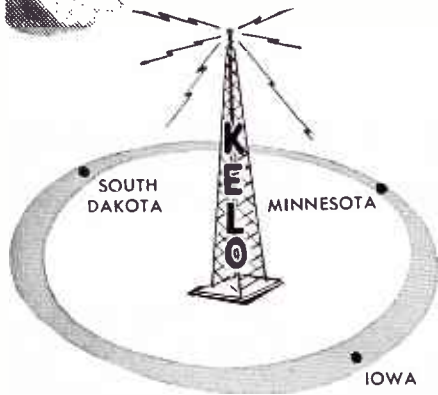


Another spot by SARRA in a continuing television series for Prudential Insurance. Two minutes of convincing "soft sell" from the narrator—typical head of the average American family—fishing in comfortable relaxation beside a quiet brook, while explaining the benefits he and his family derive from Prudential's 2-way Retirement Plan. The setting, the mood, excellent photography and perfect casting make this a subtly effective selling commercial for the sponsor's product—insurance. See it on "AIR POWER." Produced by SARRA for THE PRUDENTIAL INSURANCE COMPANY OF AMERICA, through CALKINS & HOLDEN, INC.

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



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



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

You sell all you reach in this sales manager's paradise. And now you reach more than ever with Joe Floyd's new 1,032 ft. tower for KELO-TV. KELO-TV beams a picture that tells your story to big-family, big-spending trading zones in South Dakota, Minnesota and Iowa. Add Joe's neighboring KDLO and you add twice the reach, twice the enthusiastic sell—two big markets for your one buy across the board.



JOE FLOYD, President

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

NBC • CBS • ABC

Gen. Offices Sioux Falls, S. D.

represented by H-R for TV and AM

GILBERT: TV STOCKS From page 51

income this year are also substantially below their 1956 highs. In other words, the good went down with the bad, yet the outlook is not really bad even for the bad.

Profit margins have suffered from a reduction in the average price of sets. This year witnessed the introduction on a wide scale of portables selling around \$100. Toward summer's end, the prices were raised on some lines, but the diversion of volume into a mixture of lower priced models reduced the yield per unit.

Color's effect on profits is undoubtedly only a question of a short time, and its impact could be a great net addition. Even when it has reached a large volume, the industry still expects to be selling three to five million black and white sets, at prices about 25% lower than now. The public probably bought better than seven million black-and-white sets this year.

There are other factors favorable to a recovery in profits. Transistor volume in 1957 could be 2½ times that of 1956 (and 11 times more by 1960); renewal tubes and parts will continue to increase; auto radio sales can rise 10% next year; and commercial and military electronics will continue to expand.

Table II lists the same issues as Table I but in relationships of prices to earnings per share. Price—earnings ratios generally are 10 to 15 times except for Emerson, which momentarily earns little, and Philco which traditionally has maintained its prices against a severe drop in earnings.

In comparison with the industrial 90 stock average (to which the prices of these issues were related on the chart), TV stocks now cost no more in relation to earnings than do slower issues. The price earnings ratio of the industrials was recently 13.3 times, or within the range shown on

the TV table. Yet from comparable market levels, TV stocks have risen 50% more than the industrial index.

Admiral Corporation is a skillful merchandiser still very much interested in TV despite its expansion into appliances. Not daunted by this year's slowness, it recently bought Belmont Radio from Raytheon.

Columbia Broadcasting reached an important decision this year. It eliminated its unprofitable set manufacturing division which cost it, even after tax credits, about 25% of its net income for the first 39 weeks of 1956. With this loss stopped and further increases in advertising next year, earnings per share may advance as much as 50% over 1956.

Emerson Radio is now selling for less than the net working capital per share as of the end of 1955, an anomalous situation for an aggressive organization.

General Electric has recently announced that it produced more TV sets than any other manufacturer in 1956. This does not mean, however, that this stock is primarily a TV investment, because this company has several other very large divisions: apparatus for power companies, appliances for consumers, and weapons for defense.

Hoffman is a popular company on the West Coast where it originated and it is becoming more widely known to all investors. It does well in electronic research and recently practically doubled the size of its military backlog. The company now has plants in the mid-west as well as on the Coast. The stock is listed on the American Stock Exchange.

Magnavox is a typical example of the opportunities an astute investor can find in TV shares. In 1949 the stock sold as low as 5, in comparison with a high this year of 41. In 1949 the net working

Table II: 13 TV Stocks—Prices, Earnings and Yields

	Recent Price of Stock	Earnings per share*		Price Ratio †	
		1955	1956 (est.)	Earnings	Yield
Admiral Corp.	14	1.73	1.00	15	5.1%
CBS	30	1.79	2.10	14	3.0
Emerson Radio	7	1.28	—	—	—
General Electric	61	2.32	2.60	24	3.3
Hoffman Electronics	21	2.15	2.15	10	4.8
Magnavox	34	3.05	3.54	10	4.4
Motorola	42	4.39	4.30	10	3.6
Philco Corp.	19	2.15	0.75	25	4.2
RCA	37	3.16	2.75	13	2.7
Storer Broadcasting	26	1.73	2.25	11	7.0
Sylvania Electric	48	4.29	4.50	11	4.2
Westinghouse	54	2.46	.75	—	3.7
Zenith Radio	116	16.31	12.00	10	4.3

† As indicated by recent payments

* Fiscal years

capital was only \$2.7 million compared to \$10.5 million now. In 1949 operations showed a deficit, whereas they now result in earnings of over \$3.50 per share; and the company has enough money to become a partner of Eastman Kodak in a new kind of office equipment.

Motorola is very well managed. Its research on industrial and military electronics is good. It is a leader in microwave transmission as well as prominent in auto radios, and its TV sets are important to it. The company did not diversify into electric appliances as some others did. Earnings have been maintained this year.

Philco for years was considered an extremely able merchandiser and one of the key manufacturers of radio sets, but it is now going through a difficult period of reorganization.

Radio Corporation is breaking the ground for color TV and should be a major beneficiary. It currently bears a major portion of the large expense of this new division, yet earnings hold up reasonably well. The \$100 million of capital raised last year is not yet fully at work and unsettled industry conditions obscure its effect.

Its research in many fields, including pure science, is among the best in any industry and will produce great new commercial products, such as electronic air-conditioning, within the next five years. It is a main supplier of electronic devices for the defense program.

The strongest company that concentrates on this industry, with

sales well over \$1 billion and more capital than ever before, RCA is certainly worth the consideration of every investor in this industry at prices 27% below the high despite the probability that no real diminution of potential earning power has occurred.

Storer Broadcasting expects its second year-half to be even better than the fine results of the first half and anticipates that this improving trend will carry over into 1957.

Sylvania Electric is a prominent supplier of receiving and picture tubes as well as manufacturing complete sets. It has diversified again this year by acquiring Argus Camera, and formed a company jointly owned with the highly successful Corning Glass Co. to make nuclear fuel elements. It has done well in fluorescent lighting, photo-flash tubes and other products.

Westinghouse Electric is still recovering from the strike. Earnings next year should be much better. Westinghouse's total consumer products, including TV and radio sets, have been about 25-30% of sales in recent years.

Zenith Radio is well managed, but often pursues a policy rather independent of the industry. Its diversification includes hearing aids, which have become an important part of the business. A small capitalization often results in wide swings in prices. One day Zenith will split its shares.

TV remains a highly progressive industry within a progressive nation. TV shares are attractive for investment now. END

AUDIENCE STUDY *From page 53*

by an almost 5-1 ratio over second place Jell-O and Little Bill. It won 122 favorable mentions, or 24.4% of the persons queried. Jell-O and Little Bill (a cartoon figure representing Illinois Power & Light) tied for second place with the approval of 5.2% of the respondents. Pepsodent toothpaste and Old Style Lager beer came in third with 3%.

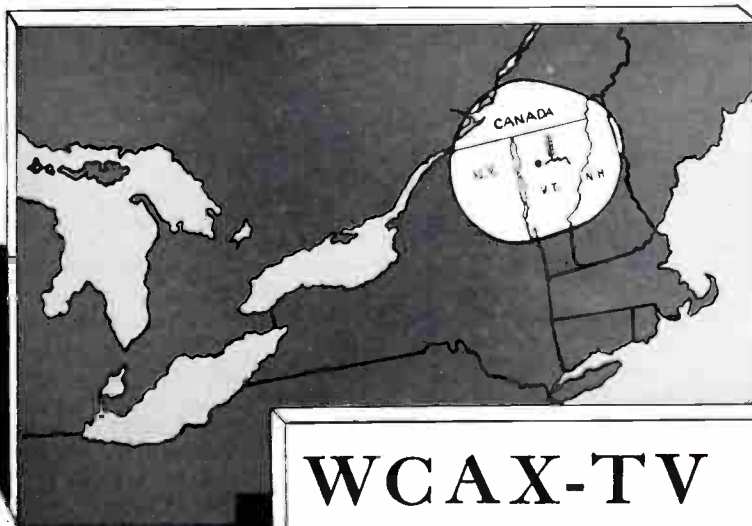
Unlike New York viewers, Chicagoans singled out individual pitchmen whose commercials they disliked, and frequently cited categories of products rather than specific brands.

Marty Faye, a disk jockey and pitchman, was singled out by 54 Chicagoans, or 10.8% of the respondents, as the most disliked "commercial." This is over 25% of those who expressed any dislikes at all. Faye, who proudly states that: "I irritate people, and anything that irritates sells," has done commercials for Marlboro Cigarettes, Howard Motors, Muntz TV and Chicago's Last Department Store, among others.

Second on the list of disliked commercials was the general category of automobiles, with 6.5%, and third was Community Builders, a contracting firm, with 5.6%. Other personalities on the list included Jim Moran, Bill O'Conner, and Greta Wiley.

No individual, on the other hand, appeared on the list of best-liked commercials.

Next month, TELEVISION MAGAZINE will survey buying habits and viewing preferences among residents of Los Angeles. END



← HERE ARE
147,650
OF AMERICA'S
TV HOMES

WCAX-TV Burlington, Vermont

Weed Television

CHANNEL 3 

The agency must have a voice in day-to-day program planning

The star and the story seem right. The reputation of the producer is excellent and the time period is away from foreseeable difficult competition. The consideration which gives the advertiser and agency pause is the condition of a full year's run.

We appreciate the economics in which the film producer is involved. We know he depends on the re-run revenue for his profits and, unless he can sell 39 new films and be assured of repeating 13 to round out his 52 weeks, he is producing at cost.

Must advertiser guarantee film profit?

No one wishes to deny the producer a profit if he turns out a good job. But the risk seems heavily one-sided. The network and the producer are requiring the advertiser to guarantee profits, even to the extent of forcing him to assume all union and production increases should they occur during the term of the contract.

The decision to enter the television medium is arrived at neither suddenly nor capriciously. It is the result of many manhours of study and discussion of facts and figures and records. It requires initial agreement among the members of the agency account group concentrating on an account, approval by three different plans boards, and finally the approval of the client and his advertising group.

Moreover, up to this point, discussions are concerned only with principles of marketing and advertising pertinent to the product for which the plans are being developed. Specific media will be recommended in preparing plans based on thorough research into past advertising and sales experience of the product and its competitors.

When television is included in the recommendation, it becomes the responsibility of the agency's television director to select and present the vehicle which in his professional opinion will accomplish the advertiser's goal.

Consider the agency's concern with program content. Programming involves one of the most speculative areas in all business investment—show business.

Moreover, while investors in other forms of show business profit from a show's popularity alone, the television sponsor must depend on more than popularity. Through his program and commercial he must create a favorable image for his

company, which will be translated into actual sales.

There have been cases of advertisers cancelling a popular program because it projected an unsatisfactory image of the product, just as there have been cancellations because of low circulation and high costs. No matter how brilliant the commercial message, it will fail in its purpose if its program environment is unfavorable.

Thus, the agency must be sure that the program content will not only attract a large audience, but will also provide an appropriate background against which the commercial message will be effective, either to sell a product or enhance a company's reputation.

And what of the agency's function after selection of a program? We have yet to see the television show that reached "hit" proportions right at the start. The most careful planning by the most experienced and knowledgeable specialists cannot consistently bring about instant success nor can it make every show a good show.

The advertising agency can, however, help minimize the advertiser's risk. It can do it by supervising production constantly, analyzing scripts and suggesting changes, maintaining good talent relations, keeping the production personnel alert for new ideas and methods, and translating research information into greater audience appeal.

It can do it also by reaching back into past experience in television, radio and the theatre to solve program problems, and publicizing the program in order to help increase its audience.

Television properties, therefore, because they involve public tastes and vogues and an ever-changing competitive situation, may have an extremely ephemeral quality. In the past, a time franchise on CBS or NBC was regarded as a long step toward success. But today we find increasing competition from a third network; and a flood of feature motion pictures promises to compete vigorously for audiences in many major markets.

Thus, agencies require the keenest perception in choosing and negotiating for programs; and they must be equally alert to the opportunities and risks involved in scheduling.

The scheduling problem is as simple as this: the agency's television

director is limited to three network sources, two of which are virtually sold out in prime time and the third is not far from it. Thus, isn't he faced with a "seller's market?" Anyone who has coped with such a situation can testify that his bargaining power is considerably limited.

At the same time, in committing a client to a specific schedule, the agency must consider such hazards as these:

What if there should be a slowdown or stoppage in production of the client's product—or of a component part from a supplier—during the scheduled run of the program?

What of the program itself? Suppose the producer can't make it click, suppose the star falls ill and a satisfactory substitute can't be found? What happens if another network moves a top program into the same time period?

What about the independent stations in the top 14 markets putting the best feature films opposite the selected program?

And how, on the basis of one program, can the agency be confident that there will be 38 more as good?

The agency television specialist must have a voice in day-to-day program planning, since the agency account group and the client look to him for much of the success of their television effort. In order to make a contribution to the program, the agency executive must be kept fully aware of the producer's problems, including the budgets and policies under which he must work.

Joint effort to replace program control

Parenthetically, I don't envision that the agency will usurp the producer's prerogatives, but rather that a joint effort will replace centralized control by a network or producer. Sensitivity to each other's problems and responsibilities could result in the closest cooperation and success.

In any creative effort, there will always be divergent points of view on how to achieve the objective.

In most cases, there is a sound business principle supporting an agency's position which must be upheld as part of its responsibility to the advertiser.

Both agency and medium have specific obligations to the advertiser, and each must have regard for the other's obligations, if we are to achieve the most effective returns on the advertising investment. END

ficiaries will be early and mid-evening times, which in many of the major markets are now far better values than "driving times," as both buyers and sellers are beginning to realize.

(5) Summer, 1957, will have the highest national spot and network billings of any summer in radio's history. Next summer will realize the promise evident in last summer's billings—that the June-July-August period can be as good as any quarter in the year.

More will "summer" in radio

The downturn in television audience during the warm months and the upturn in radio audience will produce this year a substantial number of advertisers who "summer" in radio.

(6) A tangle of claims and counter-claims, a jungle of confusion in buying, is going to result from the misuse of the Nielsen Coverage Service No. 2 reports. I shudder to contemplate the millions of incorrect conclusions that can be reached, both about radio and the individual stations reported on, when data from these reports begins tumbling in on half-prepared agencies from half-understanding salesmen.

(7) A concomitant of the increased billings in radio will be the increased attention given by agencies to the creative function.

For the first time in half-a-dozen years, some of the larger agencies will be putting first-line creative people to work exclusively on radio jingles. The results will be a flowering that will make 1956's bumper crop—Pepsodent, Winston cigarettes, etc.—look like a very humble harvest, indeed.

(8) 1957 will provide the first sharp battle between the local and national advertiser for control of the "preferred positions" in radio—a battle that can't do anything but good for the operators of broadcasting stations.

Special rates may come under fire

For five years major stations have been drifting rapidly in the direction of newspapers—many have become primarily a local advertising medium. Now, the national advertiser will seek to re-establish himself as the dominant user, and some stations will be momentarily caught in the crossfire. Retail rates, special local discounts, and other inducements to Main Street's advertisers will come under the fire of some agencies frustrated in their efforts

to buy more than the stations have to sell.

For the first time since the late '40's, the inability of some agencies to understand and implement the new strategy of radio use will cost them accounts. And the satisfaction of the radio-selling fraternity will be only partially concealed.

(9) 1957 will also see the start of selective buying, a beginning effort on the part of both buyer and seller to pinpoint the audience the advertising campaign must reach. This will mean an impetus for stations which program for Negroes, for example.

What kind of people listen?

Less obvious but much more significant, it will produce the first searching questions about the essential differences between male and female listening; about what precisely America's teenagers listen to: about the profile of farm listening in territories where the farmer is reached by TV; about just what kind of people listen to the top-40 shows as opposed to the type that listen to daytime drama and country and western. In a tentative way, radio will begin supplying the answers to these questions.

Research produces more questions

But the more answers that are supplied—the more will be the questions that are asked. At RAB alone we plan 48 such projects in 1957, and the planning of the projects thus far has indicated that there is much more that we should learn and pass on to advertisers.

(10) 1957 will be the year when "group buying" on a spot basis finally becomes significant. By the end of the year there will be 35 to 40 such groups with four or more stations, frequently with their own New York-based representatives. Discounts for the use of all stations in the group will emerge as strong motivation for purchases.

(11) Finally, this will be the year when buying radio is greatly simplified—for which media departments everywhere can get down on their knees and say a prayer. Simplified station rate cards, simplified discount structures, simplified buying procedures—all will be part of the first year's efforts to make radio buying as simple as it can be.

Those could be some of the main currents in 1957 national radio advertising. But, on the other hand, I thought Adlai Stevenson had a good chance of being elected! **END**

munity-slanted programs regardless of whether they are sponsored. I am thinking of a station which devotes a half hour weekly to coverage of events and opinions in its area. As a result, the station has built a reputation and come to the attention of many important people.

As we go into 1957, the local programming effort will become yet more important, for there will be more competition on the air and for the advertiser's dollar. On the whole, I expect station business to be up over last year, but buyers will be mere selective.

In the past three months we have noticed a new advertiser interest in daytime TV in the inquiries we receive for station availabilities. I expect this interest to increase in 1957. To the station it means a greater programming challenge than ever, particularly in view of the strong daytime competition from radio.

As I look back, one thing stands out in TV as it did in radio: the great stations in this country are those which built their reputations on their local programming. Without such programming, they would be indistinguishable from one another. **END**

BMI

Service in TV

BMI offers its facilities not only to its TV licensees, but to producers, advertising agencies and their clients, TV film distributors, music conductors, directors and everyone in TV concerned with programming.

These TV services offered by BMI will:

- Assist in the selection or creation of music for films—theme, background, bridge, cue or incidental mood music
- Aid in music clearance
- Help protect music ownership rights
- Extend indemnity to TV stations that perform our music on film
- Answer questions concerning copyrights, music right for future residual usage, and help solve all other problems concerning the use of music in TV.

Let BMI give you the TV Music Story today

Call or write
 BMI TV FILM LICENSING DEPARTMENT

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
 TORONTO • MONTREAL

The only areas "in conflict" involve those time periods outside option hours in which the network is offering its own programs

producing and acting talents for network programs.

It should never be suggested that the television industry would surrender its professional desire to produce the best possible programs, utilizing all sources of programming. However, since a major scope of our responsibility as television broadcasters is to entertain our audience, we should not impose upon their willingness to watch what represents merely self-indulgence in creative art. Nor can we fulfill our responsibility with lip service to what might well become a dull and empty form of broadcasting.

"Liveness" no guarantee of success

Live television, whether it be network or local, does not carry with it a measure of success simply because it is live. Its great hope for the future rests in the ability of those engaged in it to meet the challenge of film and to constantly reach higher levels of production at a lower cost level.

In taking the measure of film today, I think we are compelled to recognize that the libraries of the "majors" contain some of the great stories, productions, and dramatic presentations of this century. Consider "Treasure of the Sierra Madre," "Life of Louis Pasteur," "Abe Lincoln in Illinois," "Mr. Blandings Builds His Dream House," "Citizen Kane," "How Green Was My Valley," "The Ox-Bow Incident," "Captains Courageous," "The Petrified Forest," "Command Decision," "David Copperfield" and "Goodbye, Mr. Chips."

30% of a film library is "cream"

No one, I know, is misled by this list into assuming that such qualities extend to all the features available. However, beyond the so-called "cream" subjects which make up about 30% to 35% of the average library, there is an excellent layer of worthwhile material that can be creditably presented and that will continue to offer fatal competition to the average live local program. This portion would constitute another 35% to 45%.

The balance is material of limited potential, either because of its vintage or other factors relating to

its production. Here lies a great pitfall in the purchase of such film. Since bulk costs have risen so extraordinarily management, on many occasions, has questioned whether it is possible for the individual station to realize a return on its investment, or even to recoup its original money.

This comes about by virtue of the pyramiding of cost factors against the "cream" and middle strata subjects in order to offset the low productive level of the old vintage and other lesser quality items.

Frankly speaking, there has been an element of the film distribution industry that has based its price levels on success stories which, in the majority of cases, are true of the top features only. These successes cannot be repeated endlessly for even a majority of subjects of a given library.

More reasonable prices needed

Prices which more properly reflect conditions that will exist when strong Hollywood features are being pitted against each other are needed in 1957.

From the viewpoint of an affiliated station, I can see no reason for policy differences or disagreement on the relative position of network and film. The only areas "in conflict" in this regard involve those time periods outside the option hours and in which the network has offered programs, or will do so in the future.

Realistically, the network (as we do) must examine audience response and come up with shows that will capture this audience, even when they are against feature film competition on other stations.

Station manager's responsibilities

The station manager obviously welcomes the strength of a network offering. But he must, to fulfill his responsibilities and to meet the competitive factors in his market, constantly consider other sources of programming which might improve his audience position.

The network-affiliate relationship must also recognize this, since the audience lead-in to network shows and the local tuning habit to that station are factors of considerable importance. On a national cumulative scale they could be responsible for

the success of the network show.

From the local viewpoint, the challenge is twofold: first to acquire and utilize film programs in the most creative, interesting and showmanlike way possible. Casual or cynical "racking up" of film on projectors, with heavy and haphazard commercial content, could go a long way toward making our television sets the "movie screens" that General Sarnoff referred to.

Good film subjects a boon to TV

The proper selection of subjects from large libraries creatively slotted into our program schedules, with talented hosts delivering commercials in an inoffensive way, can bring to our viewers a form of television which would be far from detrimental to our industry. Rather it would be a boon.

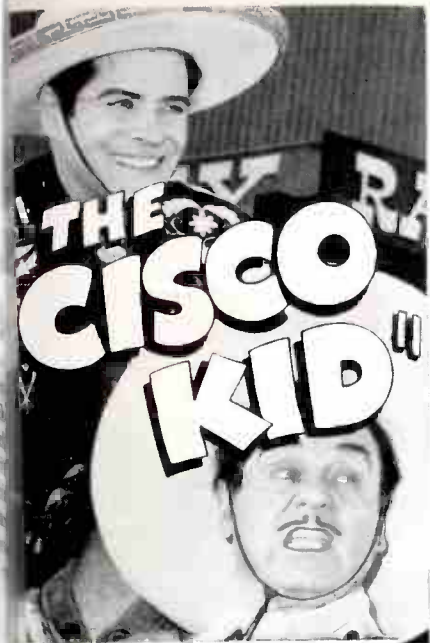
As Jack Gould commented in the December 30, 1956, *New York Times*, "The flood of relatively recent motion pictures should be duly welcomed and applauded; this year they've been lifesavers. Live television can meet the challenge, not by frantic hand-wringing, but by better programming."

How to program live shows?

In this quote we have the second challenge to the local station staff: to find the methods by which live programming can compete for the attention of our audiences, yet do it at a cost that makes the program attractive to advertisers.

It is no small task. It is likewise not one which we can adequately meet by considering the two concepts as hostile and incompatible, or by assuming that the use of film will depreciate our medium. The progress of this industry in less than a decade speaks for the ability of its people to meet challenges.

We at the Westinghouse Broadcasting Company are convinced that these challenges not only will be, but in fact are now being met; and that the American people are receiving today the highest level of enlightened entertainment ever made available to a national population. Their appetite for this programming, and their discernment, properly indicate the areas in which we must seek even greater success. END



Salt Lake City CREAMERY takes 4th year!

"For some time now ARDEN MEADOW GOLD CREAMERIES, has sponsored 'The Cisco Kid' and it has always done an excellent job for them," reports Ross Journey & Associates. "Cisco won everybody — men, women and children — from the governor and his lady down to the littlest orphan. It would be impossible to estimate the amount of good Cisco is doing for us here in Utah."

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



New York
Chicago
Cincinnati
Hollywood

Write,
phone
or
Wire
collect
today

McMAHAN From page 24

more jingle. And, unfortunately, this generally means a few good, top jingles, and a profusion of mediocre, imitative ones.

- Formats of commercials will undergo minor changes as advertisers using old movie programs recognize the need for something that is different from the present spot or program categories.
- Commercial testing, as mentioned, will see improvements in all the services. But agency creative forces will continue resistance to "recall" and "recognition" as the only yardsticks for evaluating a commercial's creativity or effectiveness.
- So-called "commercial personalities"—announcers, spokesmen—will be under fire. Look for at least three major advertisers to make changes. Look for a drive for new faces, more believable people, to do on-camera selling.
- Expect a continued shortage of competent commercial creative manpower. Agencies will continue to raid each other (someone has aptly called this "cannibalism") and the salaries will continue to rise. But, before the year is out, expect the industry—at least major agencies—to start long-neglected training programs for new writing talent. This could be a major development.

What kind of a year was it? Ah! A year like any other year—except television suddenly came of age. And you are there.

Viewers resistant to old formulas

The signs are out that the viewer is becoming more and more selective, much, much smarter, and resistant to commercial formulas that were doing a good selling job even two years ago.

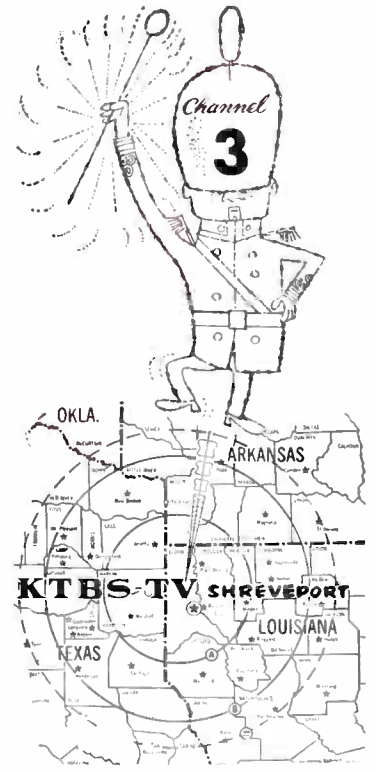
Competition between like products is far keener. The "cancellation effect" of commercials is increasingly evident. Too many beer commercials look alike. Too many automobile commercials have a sameness. Too many toothpaste commercials look and sound like all the other toothpaste commercials.

And the price of poker keeps going up. —HARRY W. McMAHAN

COMING IN FEBRUARY

Harry W. McMahan's selections of outstanding commercials and commercial personalities of the past year will appear in the February issue of TELEVISION MAGAZINE.

KTBS-TV LEADS according to latest NIELSEN*



***MONTHLY COVERAGE,**
Homes Reached **136,860**
A Bonus of 6,740 over Station B
***TELEVISION HOMES**
in KTBS-TV Area **157,980**
A Bonus of 13,120 over Station B
N.C.S. No. 2, Spring 1956



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



WGAL-TV

Lancaster, Penna.
NBC and CBS



\$3²/₃ BILLION
in retail sales

America's 10th TV market—the Channel 8 Multi-City Market: 3½ million people, owning 917,320 TV sets, having an annual income of \$5¼ billion, of which they spend \$3¾ billion in retail stores.



Channel 8 Multi-City Market

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

316,000 WATTS

STEINMAN STATION
CLAIR McCOLLOUGH, Pres.

Representative
the **MEEKER** company, inc.

New York
Chicago

Los Angeles
San Francisco

TREYZ: TV's GREATEST IMPACT IS YET TO COME *From page 39*

These do not buy the medium in "the large economy size," as was generally the case in previous seasons.

There are significant variations in cost efficiency according to program duration and type, as the following Nielsen CPM/CM figures for the full year ending October 1956 indicate:

<i>Duration and Type</i>	<i>CPM/CM</i>
Evening	
15-minute	\$4.42
30-minute	4.25
60-minute	3.48
90-minute	6.20
Weekday Daytime (adult)	2.37
Children's Daytime	2.70

Spectaculars aren't efficient

The averages indicate the relative inefficiency, on a strict circulation/cost basis, of the 90-minute spectaculars. Of course, not every buy is a strict circulation investment. It should be stressed that these figures are averages, and that within each category there are groups with understandably different efficiency marks.

For example, within the 30-minute category, there is a big spread between the CPM of western dramas (\$3.73) and information programs (\$5.74), because of the different kinds of audience to which each program type is directed.

One of the reasons for increased TV viewing is the greater quality and quantity of programming now

available. The typical television home today has more than five channels available to it. This has resulted in a lowering of program ratings from the highs of four and five years ago.

But ratings are merely percentages, and the audience delivered to an average program today is much larger than that of a Milton Berle five years ago, when ratings of 50 were not infrequent. Part of this picture is the emergence of ABC as an important force in the industry.

From the viewer's viewpoint, this larger choice of programming has contributed to his greater selectivity.

We should not forget this essential point: in TV, the advertiser chooses not only the advertising "space" but also the "editorial matter," the right framework for his message, and benefits from the many subsidiary values of identification with a TV property.

We expect that ABC's greater power to compete, which will be enhanced by its recent \$60,000,000 loan, will be further developed by FCC action on the station allocations front to achieve a truly national competitive system.

Competition is the guarantee that we will hold the line on costs, that color will be advanced as rapidly as it is economically feasible, and that advertisers will continue to get more, dollar for dollar, than ever before in this dynamic medium of television.

END

COHN: CYCLES PASS, QUALITY STAYS *From page 45*

to all programming—namely, quality.

A good show will do well whether it be adventure, drama, quiz or what have you, regardless of what those in the trade have concocted as the latest cycle. And this applies equally to live shows or film.

Because we have consummate faith in the need for variety in television programs, we at Screen Gems are preparing, in addition to our present ten first-run national series, more than a dozen new programs created especially for the 1957-58 season.

These programs cover a wide range including adult adventure, situation-comedy, drama, one musical and two mysteries, two juveniles, and one series in full color.

Proof that feature film (and we are releasing more in '57) is not eliminating the syndicated film is the fact that several of these programs are designed specifically for syndication.

If we accept this principle of the

universality of television programming, it becomes necessary to ask if anything today obstructs the full realization of this goal.

Many leaders in our industry feel that the severe shortage of television stations in many major areas of the country is frustrating both to the advertiser and the audience, and is delaying the industry from reaching its objective.

Less choice in Philadelphia

Why is it that the good people of Philadelphia may choose from only three programs at one time, while their more fortunate fellow citizens in New York and Los Angeles may select their favorite programs from one of seven different channels?

We believe there should be at least five stations of like frequency in every city of more than 100,000 population in order to fulfill the rights of the public and the needs of American business.

END

Television Magazine will publish revised county and market listings in March

total TV homes within a given area that are tuned in to a specific program, the rating must be applied against the base of total TV homes. Therefore, the 10% rating should be applied against the 100,000 TV homes. The homes delivered then would be 10,000.

50% OF THE HOME COUNTY

Under this formula the viewing frequency in the home county is equated to an index of 100. All of the counties are then measured against this index. Those counties that fall below 50 on an index basis are excluded from a station's coverage area. If a station is viewed by 80% of the total TV homes in its originating county, 80% is made equal to 100.

In order for a county outside the home county to be credited to the station, it must report at least 50% viewing on the index basis, or a minimum actual viewing of 40%. The 40% figure, when translated into index terms, is precisely 50% of the figure (80%) serving as the index of 100.

This formula can penalize the stronger station in a market. Let us assume station X has 100% viewing in its home county and station Y has 80% viewing in its home county. In order to be included in station X's area, a county must report a viewing frequency of 50%. For station Y a county must only reach the 40% level. Therefore, in an area where station X is viewed by 45% of the TV homes, it would not be credited to the station even though 45% is relatively much higher than the minimum requirement of 40% for station Y.

THE PLATEAU METHOD

This is a variation of the home-county method. Use of a map is required, with the home county used as the point of origin. By moving away from the home county in all directions, and studying the viewing levels in each county adjacent to one another, a point is found where there is a sharp dropping off of viewing levels. This is regarded as the limit of effective station coverage.

For example, moving away from the home county, a station's strength begins to ebb, possibly dropping gradually from 100% viewing to 90%, to 80%, and soon down to 50%. Then the county adjacent to the area in which 50% is reported drops off to a 22%. Between the 50% county and the 22% county is the line of demarcation which establishes the station's service area boundary.

This method may penalize the stronger station. For example, station X shows very high viewing levels in 10 counties surrounding or adjacent to the home county. In none of these counties is the viewing frequency below 85%. Then there is a sharp drop from an 85% county to one with 40%. This is a marked decline and would necessitate excluding such a county from the coverage area.

On the other hand, a station whose viewing gradually tapers off and whose levels are not too high in its primary area, might, under this plan, end up with a considerably larger coverage which would include not only the 40% level counties but possibly right down to the 25% level.

The plateau method is essential in studying markets and will be used by TELEVISION MAGAZINE's research department, but only as one of a number of guides.

DAILY VIEWING STANDARD

The networks have under consideration the use of a daily viewing standard. The major drawback is that programming popularity becomes a determining factor, thus distorting the true coverage picture. A station with the best programs in the market might show up exceptionally high on a daily viewing basis, yet it obviously could not claim a far greater coverage in the home county than its competitor in the same county.

The NCS No. 2 Study is the first nationwide coverage survey made since 1952. All data in the report are based on the survey of March-May 1956. As of this date, the entire U.S. was surveyed on a county-by-county basis, using a combination of personal interviews and mail balloting to determine station selections of respondent families.

Each family was asked to furnish complete lists of both radio and TV stations listened to in the "past month or so," together with the frequency with which they listened to or viewed each of these stations, before and after dark. Radio reports are limited to answers from homes owning radio sets. TV reports are limited to answers from homes owning TV.

Because of the wealth of data presented, the NCS No. 2 obviously is an essential working tool for advertisers and agencies. Some of the data included are: the counties in which 10% of the total TV homes viewed a station at least once a month; the number and per cent of TV homes that viewed the station at least once a month, once a week, and on an average daily basis.

In updating set count estimates for TV markets every month, TELEVISION MAGAZINE will now be using both the June, 1955 and March, 1956 Advertising Research Foundation County Estimates as projection points.

A Difference of Less Than 1% from ARF Figures

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, 1956, 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 its nationwide county-by-county figures.

With both projection points, there is every reason to expect statistically that TELEVISION MAGAZINE will be able to sustain the same degree of accuracy in its monthly estimates.

The checking of over 3,000 counties poses a tremendous burden on our research department. Plans now call for completion of this project in time for the March Data Book. At that time, a new listing of all counties credited to the country's TV markets will be published together with market set count totals as of March 1957. END



penetrating the charcoal



gray curtain

To quote Foote, Cone & Belding's president Fairfax Cone: "... every moment of the reader's and viewer's time has become more precious. Our competition is for time . . . advertising must reach new creative heights to capture attention. Ordinary advertising won't do this."

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

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

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

TELEVISION
MAGAZINE



IDEAS FOR THE NEW YEAR

Because it is such fun and so easy to do, it is difficult to resist telling someone else how to run his business, particularly on an editorial page. And as my resistance is a bit low around this season, I'd like to touch on a few phases of this business which can be improved in the coming year.

The Foundations

Rumors are making the rounds that the Ford Foundation is no longer enamored with its TV-Radio Workshop and *Omnibus*. While I think it can well be proud of the contribution made by this initial TV effort, I do believe that *Omnibus* has accomplished certain objectives and new areas of programming should be probed.

In 1957 I would like to see not only Ford but some of the other foundations experiment with TV vehicles that could make full use of television's power as a communications force. Never before has there been a greater need for understanding between peoples on this earth. What an opportunity, what a challenge, to harness the power of television!

Ratings

I would like to see a realistic approach to the use of ratings. There is much too much time wasted decrying the present methods and searching for an all-embracing Utopian system. There just isn't such a card in the deck.

All the present services do an adequate job. All have shortcomings. The fault lies not so much in the systems but rather in the way in which they are used and misused. Ratings are constantly played against each other for competitive purposes. One month it is one service that is most favorable, another month it is another service that is more favorable.

It is high time, at least among the broadcast stations, to get together and be courageous enough to decide on one service and stick with it. It isn't too important which rating service the stations use as long as they agree to use the same one in a specific market.

Less Spectaculars

The time for planning, the availability of writers and talent, have not been sufficient to keep pace with the colossal demands of TV's super shows. One really great show a month would add tremendously to television's vitality and is within reach of the industry's capabilities.

Qualitative Research

It would indeed be wonderful if in 1957 there were one concentrated effort to evolve a qualitative method for testing commercials both before and after they are aired, taking the intangibles out of such important factors as program association, commercial climate, and so forth.

Most major agencies are working on these problems, but too independently, and usually under cover, to really do the job. Perhaps agencies and advertisers through the AAAA and the ANA should set up a special fund to be turned over to the Advertising Research Foundation or one of the universities.

Washington

Few advertisers are alert to the potential danger they face if Congress or the Department of Justice calls for drastic action against the networks.

To raise our national production and to maintain a strong economy, American industry needs the strongest possible marketing tools, and television is certainly one of them.

Any government action that impairs the effectiveness of the networks, which are the very heart of the American system of broadcasting, would turn television into strictly an entertainment medium on a par with the local movie house.

In 1957 it is essential that advertisers and agencies get their own viewpoints across to the government. There is far too much weight given by the investigating committees to the occasional advertiser and agency who thought they were being treated unfairly by the networks, when the fact of the matter is they were beaten to the punch by their competition.